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Transition and progression in non-fiction writing: Years 7–10

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department for
children, schools and families

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Acknowledgements

Contents

Introduction to the transition units for developing non-fiction writing across Key Stage 3

In 2002, the National Key Stage 3 Strategy working in partnership with the National Literacy Strategy published *Transition for Year 6 to Year 7 English: Units of work* (DfES 0113/2002). These units provide lessons on narrative writing for Year 6 and Year 7 and involve the use of a journal, which transfers across to the secondary school when the pupils enter Year 7. They are intended to help ease transition for pupils from Year 6 to Year 7 by providing them with a lesson structure they are familiar with and by ensuring that there is greater continuity and progression in work on narrative writing.

Just as transition between the primary and secondary phase is important, so too is the transition across the years within a secondary school. The transition units in this publication are designed to facilitate progression in the teaching and learning of non-fiction writing from Year 7 to Year 10. Writing is a demanding activity, as it requires the orchestration of a range of skills, which need to be taught and practised. Writing development is linked throughout with speaking and listening and with reading. These units of work recognise the importance of oral rehearsal when planning writing and include a range of activities designed to promote pupil independence. The units also recognise the importance of:

● the role of APP in shaping planning and setting targets;

● linking Assessment for Learning with teaching;

● sharing learning goals with pupils;

● helping pupils understand the standards they are aiming for;

● using peer- and self-assessment;

● providing feedback which supports pupils in identifying their 'next steps' as learners;

● involving teachers and pupils in reflective review of progress against targets.

Contents

This publication contains three units on non-fiction writing. Each unit consists of six lessons, three in each year, which focus on teaching writing for the following purposes:

● Year 7 to Year 8 – to explain and inform

● Year 8 to Year 9 – to persuade and argue

● Year 9 to Year 10 – to analyse and review.

For each unit there are two overview grids showing how one week's lessons in each year might look. It is envisaged that the first week's lessons would be taught at the end of one year and the second week's lessons would be taught at the beginning of the next year, forming a learning 'bridge' between years and thus promoting continuity and progression in non-fiction writing. There is space on these lesson grids so that teachers can plan how to personalise the learning for their pupils. The overview grids are followed by a resource bank for each unit, comprising detailed lesson notes and photocopiable resources for each of the six lessons in the unit. The Framework strands addressed by each unit are set out in the table below.

For students to make good progress, it is essential that the individual needs of pupils are taken into account in the planning, teaching and assessment of these units. The lesson plans and materials given here are resources to be adapted and personalised to meet all pupils' needs. For this reason, strands and sub-strands rather than specific objectives are listed against the units. Based on the attainment levels and curricular targets of your pupils, you can extract from the revised English Framework a spread of objectives to match the range of needs among the pupils you teach and devise learning objectives and

questions suitable for your particular class. These learning objectives, along with APP criteria, provide teachers and pupils with a shared language about making progress in English that should be drawn on throughout the learning process.

Other useful resources

- English progression maps

- Teaching for progression: Reading

- Teaching for progression: Writing

- Teaching for progression: Speaking and listening

- Improving writing materials

Framework strands and sub-strands addressed by the non-fiction writing units

	Year 7–Year 8 units	Year 8–Year 9 units	Year 9–Year 10 units
Core writing strands and sub-strands			
7 Composition: generating ideas, planning and drafting			
7.1 Generating ideas, planning and drafting	*	*	*
7.2 Using and adapting the conventions and forms of texts on paper and on screen	*	*	*
8 Composition: shaping and constructing language for expression and effect			
8.1 Developing viewpoint, voice and ideas	*	*	*
8.2 Varying sentences and punctuation for clarity and effect	*		
8.3 Improving vocabulary for precision and impact		*	
8.4 Developing varied linguistic and literary techniques			*
8.5 Structuring, organising and presenting texts in a variety of forms on paper and on screen	*		*
8.6 Developing and using editing and proofreading skills on paper and on screen	*	*	*
9 Conventions: drawing on conventions and structures			
9.1 Using the conventions of standard English	*		
9.2 Using grammar accurately and appropriately		*	*
9.3 Reviewing spelling and increasing knowledge of word derivations, patterns and families	*		*
Supplementary strands			

Speaking and listening:
 	
    Listening and responding
 	
    Speaking and presenting
 	
    Group discussion and interaction
 	
    Drama, role-play and performance
	*	*	* *

Reading:			
Reading for meaning	*	*	
Understanding the author's craft		*	*
Language:			
Exploring and analysing language			*

One-week plans

Years 7–8 unit: Year 7 overview one-week plans

Recent assessment of pupil progress

Lesson	Starter	Shared and independent	Plenary	Homework suggestions	Personalisation
1	Pair work on the nature of explanation. One pupil describes a product from a picture while the other draws it.	Shared reading of text. Sentence editing – pair work. Teacher-modelling of planning own device. Pupils plan their device in pairs.	Revisit criteria on flipchart. Pupils summarise device in ten words.		
2	Pupils create four quotations about their product, from four points of view.	Sequencing paragraphs from Uhlig text. Teacher models reading first paragraph of text, summarising it and annotating key features. Pupils in pairs annotate and label one paragraph each.	Three pairs feed back their key features using OHTs. Add to checklist of features of the text.		

| 3 | In pairs, pupils prioritise the key features of an explanation text and decide on a final version to use as a planning tool. | Teacher models writing a paragraph about a scientific process.

Pupils add their own planning sheets and discuss them with their response partners.

Pupils write own article – teacher works with guided group. | Share completed writing with response partner, referring back to features and structures. | Summer task:

Re-draft writing.

ICT opportunity. Email completed version to Year 8 teacher, if possible.

The 'howstuffworks' website may give ideas for other related articles. |

Review of pupil progress

Years 7–8 unit: Year 8 overview one-week plans

Recent assessment of pupil progress

Lesson	Starter	Shared and independent	Plenary	Homework suggestions	Personalisation
1	Teacher explains outcome of the following three lessons: to write an information text on a complex idea or process. Pupils complete the first two columns of a KWL grid.	Teacher models the key language features of the first paragraph of the Burton text. Pupils annotate the next two paragraphs in pairs. Teacher takes feedback and adds to it. Pupils return to their KWL and complete the third column.	In pairs, pupils review the key features checklist created in Year 7, swap their checklist with another pair and amend if necessary.	Ask pupils to decide on the topic of their information text.	

| 2 | Pupils complete a KWL grid on their chosen topic and exchange them with another pupil, who adds two further questions that they would like answered. | Pupils work in library, ICT suite or classroom with relevant resources, completing their KWL grids and researching information.

Teacher agrees with one pupil that their KWL grid will be used next lesson.

Teacher copies onto OHT in preparation. | Pupils exchange the KWL grids and check the answers given to the two questions set in the starter.

Discuss answers in pairs. | Pupils to continue to research their topics independently. |
| 3 | Pupils choose two pieces of information which emerged from their research. Two or three pupils share how they located this information with rest of class. | Teacher uses the selected pupil's KWL grid on an OHT and models how to convert it into a plan for an information article.

Pupils construct their own plan, using their KWL grid.

Teacher works with a group of pupils who need extra support.

Pupils write their articles independently. | As response partners, pupils read one another's work and bearing in mind the key features checklist, set two targets for improvement. | |

Review of pupil progress

Years 8–9 unit: Year 8 overview one-week plans

Recent assessment of pupil progress

Lesson	Starter	Shared and independent	Plenary	Homework suggestions	Personalisation
1	Two sentences displayed on OHT. Pupils are given time out to consider statements. Pupils agree or disagree and then write a sentence on whiteboards to justify their opinions.	Teacher models text-marking and annotation of paragraph from Porritt text: key words and features of argument. Features listed on flipchart. Other paragraphs distributed to pupils. Groups repeat annotation of paragraphs. One pair works on OHT and feeds back. Teacher adds features to list. Whole class add any additional features.	Pupils use the 3-5-7 thinking skills strategy to select the key features as success criteria for their own writing.		

2	Teacher displays paragraph 1 of the Porritt text. Pupils write two sentences in response to the paragraph, showing their understanding of author's viewpoint.	Individual pupils sequence paragraph strips. Shared session: teacher uses OHT paragraph strips and class contribution to sequence the text. Working in pairs, pupils highlight the key features of the text, emphasising cohesion and links.	Working in pairs, pupils check the features that they have highlighted against the class seven key features list. Whole-class feedback on whether the list needs adjusting.
3	Pupils look for key features, as teacher models writing the opposing view.	Individuals write whole article using the seven key features checklist and the persuasive discourse markers resource. Teacher works with a group on composing the first paragraph.	Teacher chooses two pupils, one from the guided group and one from another group, to read out their work, making their language choices explicit. Class evaluates.

Review of pupil progress

Years 8–9 unit: Year 9 overview one-week plans

Recent assessment of pupil progress

Lesson	Starter	Shared and independent	Plenary	Homework suggestions	Personalisation
1	Pupils respond to a provocative statement by writing a counter-argument in pairs. Whole class share counter-arguments.	Teacher refers pupils back to key features checklist of argument from Year 8, distributes copies of Andrew Brown text and leads a shared reading of the text. Working in pairs, pupils sort their ideas about social networking websites, using a 'plus/minus/of interest' grid. Pupils annotate the Brown text, identifying key language features.	Selected pupils share their annotations of one paragraph of the text on an OHT.	All pupils prepare three questions that they would ask Andrew Brown to address weaknesses in his argument.	
2	In pairs, pupils role-play giving answers to their partner's questions.	Teacher chooses selected pairs to role-play questions and answers to the whole class. The rest of the class address any weaknesses in arguments and offer alternatives. The teacher records all the arguments on a grid The teacher models how to plan and structure a counter-argument using some of the arguments from the grid.	Pupils plan their own counter-argument to the Brown text using ideas from the grid and the key features argument checklist.		

| 3 | No starter to give more time for writing. | Pupils begin to write their counter-arguments, taking note of their plans, the key features checklist and arguments from the grid.

Guided writing:

Teacher works with one group on how to synthesise all the information and write the first paragraph.

Mini-plenary:

One or two pupils read out extracts from their work they are particularly pleased with and say why.

Pupils complete their writing. | Response partners read each other's work and, in light of key features checklist, identify two positive aspects and set one target for improvement. |

Review of pupil progress

Years 9–10 unit: Year 9 overview one-week plans

Recent assessment of pupil progress

Lesson	Starter	Shared and independent	Plenary	Homework suggestions	Personalisation
1	Prediction activity in pairs based on headline.	In pairs, pupils sequence the text. Using paragraph strips on the OHT and pupils' contributions, the teacher explores the features of the text and defines the conventions. Pupils take note of these features and record them for later use.	Pupils revisit headline and quotation from the starter. Alternate pairs devise either a new headline or a new quotation, suggesting the opposing point of view. Teacher takes feedback from one or two groups.		

2	Pupils highlight the text, selecting positive and negative comments and viewpoints.	Teacher models writing an introductory paragraph, giving his/her own viewpoint of Harry Potter, using the notes on the key features checklist. Pupils then write own introductory paragraph, deciding how they will convey their personal viewpoint.	In pairs, pupils compose three questions that they will ask a sample of people, ascertaining their views on Harry Potter.	Pupils conduct a small survey on Harry Potter and prepare a short oral presentation of their findings.
3	Two or three selected pupils give an oral presentation. Rest of class take notes and ask questions.	Consulting all the evidence available, pupils write their own balanced analysis of Harry Potter. The teacher works with a guided group on writing their analysis. Mini-plenary: Pupils from the guided group feed back some key advice discussed during the guided work. Pupils then continue writing their analyses.	Teacher chooses two pupils to read out their analyses and class select effective features, stating why.	

Review of pupil progress

Years 9–10 unit: Year 10 overview one-week plans

Recent assessment of pupil progress

Lesson	Starter	Shared and independent	Plenary	Homework suggestions	Personalisation
1	Pair work and discussion on Harry Potter reviews by response partners.	Teacher models exploring the features of the first paragraph of a review by a GCSE pupil, focusing on structure and cohesion. In pairs, pupils explore the features of the remaining paragraphs, focusing on structure and cohesion. Pupils feed back and teacher highlights the identified features and their effect on the OHT. Pupils make notes on the key features of this critical review for later use.	Pupils choose one sentence or phrase which they found effective and record why. Teacher takes feedback from three or four pupils.		

2	Pupils identify language features, viewpoint and tone of title and strapline of a film review.	After reading the text, pupils sum up the view of the writer in one sentence and find three quotations to support their answer. One or two selected pupils feed back. Teacher models, identifying the key features and the writer's viewpoint in paragraphs 1 and 2. Working in groups, pupils explore the features of one of the remaining four paragraphs. Guided reading: teacher works with a group to support their exploration.	Two groups feed back, using OHT, on paragraphs 3 and 4. The teacher then quickly feeds back on paragraphs 5 and 6. The rest of the class ask questions and take notes on the features illustrated.	Pupils decide whether they will write a critical review of a GCSE text (choosing their own text) or a film.
3	Using their notes, pupils set themselves two targets to achieve in their own review and record them. Selected pupils share their targets; teacher comments on relevance and appropriateness of targets.	Pupils begin to plan their review, choosing their own preferred method, focusing on cohesion and clarity of personal viewpoint. Pupils begin writing their reviews. Teacher works with a guided group on the first two paragraphs.	Response partners read the work done so far, in relation to the two targets set in the starter, and discuss how far they have been met. The response partner's comments should be recorded and given to the teacher to be used when marking the homework.	Pupils finish writing their reviews. When marking the reviews the teacher should consult the comments made by the response partners and the progress made towards the pupils' targets.

Review of pupil progress

Resource banks

Years 7–8 transition unit

Year 7 lesson 1

Refer to the objective displayed on the whiteboard or flipchart and explain that in the next three lessons pupils will be working on explanation/information texts. The final outcome will be an information article for a daily newspaper about their own device/invention.

Starter

Distribute the starter cards photocopied from **resource sheet 1.1**, one sketch per pair. Ask pupils to sit back to back. The pupils with the card describe the image on the card to their partner, who then has to draw it as precisely as possible on a whiteboard. After three minutes ask the pupils to compare the two images and then decide upon the key features of a good explanation. Teacher takes feedback from selected pairs and notes criteria on flipchart.

Shared and independent work

- Display **OHT 1.1**, 'The 1920s satnav… and other weird and wonderful gadgets that never quite took off', and ask pupils to briefly discuss the audience and purpose of the text. Take feedback.

- Using **resource sheet 1.2**, explore the conventions of the text on OHT 1.1, annotating the features according to the resource sheet.

- Go back to the criteria identified on the flipchart in the starter and add and amend accordingly (point out that a checklist of features is being built up to which pupils will actively contribute throughout these lessons). Show pupils the first example on **OHT 1.2** and display the more concise version *A wristwatch-style device equipped with miniature maps*. Briefly discuss the writer's techniques, e.g. the writer has used the verb *equipped* rather than the phrase *to use with it* and the adjective *wristwatch-style* rather than the less concise *A device looking like a wristwatch*.

- Tell the pupils that the text has been written to a word limit and is trying to explain some unusual ideas precisely and concisely. Display the second sentence on **OHT 1.2** and ask pupils to work in pairs using mini-whiteboards to produce a more concise and precise version of the sentence with the target number of three words and the same meaning, e.g. *the self-pouring teapot*. You are showing how a writer can use adjectives (and in this case a hyphenated compound adjective) to write more concisely. Repeat this activity with the second sentence which has a target number of five words, e.g. *Rotating skewers cook food evenly*. Pupils show their versions on whiteboards and discuss these briefly as a class.

- Display **OHT 1.3** showing the planning frame and, using the teacher's notes on **resource sheet 1.3**, model how to plan ideas for a pen with its own spell-check.

- Thinking aloud, using speculative language, the teacher models the *Physical description* and *Function* sections then hands over to the pupils to try to complete the *How it works* section. Take brief

feedback, improving on contributions and noting them on the whiteboard. The teacher then models the *unique selling point* section and once again hands over to pupils to try the final section, *Audience.*

- Pupils either choose one of the devices from the starter cards which the teacher has *not* modelled, or make up one of their own and plan their own device using the planning frame on **resource sheet 1.4**.

- Keep this completed planning frame for use in lesson 3.

Plenary

Remind pupils of the criteria on the flipchart and the objectives of the lesson. Challenge the pupils to explain the function of their device in no more than ten words, making it sound appealing to a teenage consumer. Tell pupils that these devices are going to provide the content for the article they will be writing in lesson 3.

Year 7 lesson 2

Starter

Working in pairs, pupils create four quotations about one of their products. Quotations should be from a technical expert, the inventor, a magazine review and a teenage customer. Take feedback, focusing on how purpose and audience influences writing.

Shared and independent work

- Give pupils cut-up text from **resource sheet 1.5** to sequence.

- Show **OHT 1.4**,telling pupils that there are alternative ways of constructing the article which still make sense but the writer Robert Uhlig sequenced the paragraphs this way.

- Take feedback and discuss their choices. Talk about the way in which the first two paragraphs follow on from each other ('made of an alloy' refers back to the shirt). Although the opening paragraph can be identified by the way in which it introduces the product, the other paragraphs could be ordered in a number of different ways. Discuss the impact of changing the sequence of the paragraphs. For example, ending the article with paragraph 4 would make the product seem more desirable as it is endorsed by the *New Scientist*, whereas the final comment about city workers and the colour of the shirt is more likely to leave the reader with a negative impression of the product.

- Using **OHT 1.4** annotate the key features of the first paragraph.

- Model to the pupils how you identify the main points of the paragraph, using the teacher notes on **resource sheet 1.6**, and comment on the key language features, relating them to the audience and purpose.

- Ask pupils to work in pairs and annotate one paragraph each.

- Choose three pairs to complete this activity on an OHT for whole-class feedback. Tell pupils to focus on picking out key language features and how they support the function of the paragraph.

Plenary

The three pairs of pupils feed back using the OHTs. The rest of the class evaluate how well the pair has identified key language features and the function of each paragraph.

Year 7 lesson 3

Starter

Refer back to the checklist of features which has been built up throughout the lessons (either on the flipchart or on a handout which you have produced). Ask pupils to discuss the checklist and, working in pairs, to prioritise the key features of an explanation text and decide on a final version which they will use as a planning tool.

Shared and independent work

- Tell pupils that you are going to model writing a paragraph of scientific explanation about your own device. You must consider the audience, purpose and language to be used if the article is a scientific explanation. You may wish to use the teacher notes on **resource sheet 1.7** to help you model the paragraph.

- After your modelling, pupils add any further notes they think may be relevant to their key features list.

- Pupils share their individual planning sheets from lesson 1 in pairs and revise after getting advice from their response partner.

- Individual writing of explanation article using the planning sheet.

- Guided writing: support a small group when they are writing.

Plenary

Ask pupils to share their work done so far with their writing response partners, referring back to the checklist of features. Take feedback from one or two pairs.

Summer task

Ask pupils to complete and/or re-draft their writing, using ICT where possible, and either email it to their Year 8 English teacher or bring it to Year 8 in their exercise books.

Extension activity

Visit the website howstuffworks and read some other interesting explanation articles.

Year 8 lesson 1

Starter

Comment on the quality of the articles written in Year 7 and, ideally, have these displayed on the wall. Explain that the main outcome of the next three lessons will be to write an information text to provide information on a complex idea or process. For example, facts about smoking, climate change, animals threatened with extinction, 'the computer revolution', developing countries, etc. If there is limited access to ICT facilities and/or the library, it may be necessary to simplify the topics to be researched.

Distribute the KWL grid on **resource sheet 1.8** to pairs of pupils and ask them to complete the first two columns on the subject of 'Ants'. Allow 5 minutes before taking feedback. Encourage the pupils to think about how the grid helped them to focus their thinking and how helpful it can be when undertaking research.

Shared and independent work

- Display **OHT 1.5**, 'Organised labour'.

- Model how to explore the language features of the first paragraph, annotating the text. You may wish to use the teacher notes on **resource sheet 1.9**.

- Give out **resource sheet 1.10** to pupils. Pupils then work in pairs, annotating and highlighting paragraphs 2 and 3 in the text. After 5 minutes, ask them to swap their annotated texts with another pair and compare annotations and discuss any differences. Now take feedback from the groups, recording annotations on paragraphs 2 and 3 on **OHT 1.5**.

- Having done this, ask them to return to the KWL grid and complete the third column, adding details from the text.

Plenary

Now focus on the key features handout/flipchart notes from Year 7 and ask the pupils to consider the following question:

Do you need to add any further points to bear in mind when writing a text which includes complex ideas? If so, what?

Homework

Ask pupils to decide on the topic of their article and research it.

Year 8 lesson 2

Starter

Ask pupils to complete a KWL on their chosen topic. Stress that they will be using this grid as a tool for planning. Ask them to exchange grids with another pupil and then ask them to add two further questions that they would like answered.

Shared, independent and guided work

- Either take pupils to the library/ICT suite or provide access to relevant resources in the classroom. Remind pupils of the outcome of their research, 'To write an information text on a complex idea', and stress that they should complete their KWL grids as they gather their information.

- Agree with one pupil that their KWL grid will be used next lesson to model how to plan the article. This grid will need to be copied onto an OHT.

Plenary

Once again, pupils exchange KWL grids. The focus is to check the answers given to the two questions set earlier. Is the information in the answers clear enough? Is there any way the information could be expressed more clearly? Pupils discuss this in pairs as response partners.

Homework

Pupils continue their research on their topic and prepare an oral presentation for the class.

Year 8 lesson 3

Starter

Remind the pupils of the intended outcome. Ask pupils to focus on two pieces of information they have discovered about their topic which emerged from the research carried out earlier and from using the KWL grid. Choose two or three pupils to share this information with the class and say how they located the information.

Shared, independent and guided work

- Uses pupil's KWL grid on an OHT and model how to convert it into a plan for an information article of three paragraphs, using the model of 'Organised labour' and the key features checklist.

- Ask pupils to take their own KWL grid and quickly construct a plan for their article.

- Guided writing: work with a small group of pupils who need extra support with planning.

- Encourage the rest of the class to write independently and complete their article.

Plenary

Ask pupils to read one another's work as response partners, bearing in mind the key features checklist, and then to set two targets for improvement for their response partner.

<div align="right">

OHT 1.1

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The 1920s satnav… and other weird and wonderful gadgets that never quite took off

It was the invention of the future – a tiny machine complete with its own map that would tell motorists which way to go.

But this was no satnav – after all, the communications satellites that help modern cars locate themselves were still decades away.

Instead, the route-finder for the well-equipped 1920s driver was a wristwatch-style device equipped with minuscule maps.

Miniature scrolls bearing the directions were loaded onto the watch and revolved as the wearer continued his journey.

The 1920s TomTom never took off – perhaps because there were too few motorists to buy them.

It is one of the labour and face-saving devices to go on display from a private collection of weird and wonderful gadgets from the past.

Maurice Collins, a retired businessman from Muswell Hill, London, has cherry-picked 50 must-have items from his collection of 1,400 historic gadgets to show off at the British Library Business and Intellectual Property Centre.

Mr Collins said his collection was a celebration of 'ingenious products that attempted to solve human difficulty'.

Other crazy Heath Robinson contraptions in the show include...

- THE ENVELOPE SEALER

This invention, by Reynolds of Chicago, was a byword for gravitas and efficiency. When the lever is cranked, a roller forces an open envelope to undergo a dampening process, before a second roller presses it closed.

- MOUSTACHE PROTECTOR

Having a bushy moustache has always been something of an obstacle to refined dining – particularly when it came to mulligatawny soup. The answer was to use a moustache protector, spoon or cup – designed with a hole for the mustachioed man to sip through.

- FINGER STRETCHER FOR PIANISTS

Developed in America in 1910 to help pianists hit the sprawling notes demanded by the likes of Stravinsky and Debussy. Careful use was required: it is thought the composer Schumann destroyed his hands using an early version.

'The 1920s satnav… and other weird and wonderful gadgets that never quite took off' © Mail Online, 15 August 2008. Used with kind permission.

OHT 1.2

Example

A device looking like a wristwatch and some minuscule maps to use with it.

A wristwatch-style device equipped with minuscule maps

Sentence 1

The teapot that pours the tea for you.

Sentence 2

The skewers rotate so that the food gets cooked all the way through.

OHT 1.3

Planning format – to explain chosen device for a magazine article

Physical description	* * * * *
Function	* * * * *
How it works	* * * * *
USP (unique selling point)	
Audience	

OHT 1.4

Smart shirt rolls up its own sleeves

A shirt that never needs ironing and which rolls up its own sleeves when its wearer gets too hot has been unveiled by an Italian fashion house.

Made of an alloy* called nitinol interspersed with nylon, the shirt has a characteristic called 'shape memory' that enables designers to incorporate several advanced features.

"The sleeve fabric is programmed to shorten as soon as the room temperature becomes a few degrees hotter," said Susan Clowes, for Corpo Nove, of Florence, the shirt's developer.

The £2,500 shirt could be a traveller's dream, New Scientist reports. Creases can be removed even while the shirt is being worn because the nitinol alloy returns to its original shape when heated to a certain temperature.

"Even if the fabric is screwed up in a ball, pleated and creased, a blast from a hairdryer pops it back to its former shape," Miss Clowes said. City workers are unlikely to be wearing the shirt, not least because it is available only in metallic grey.

*alloy – a mixture of two or more metals

Full article and extracts used, originally featured in *The Daily Telegraph* 28 November 2001, entitled 'Smart Shirt rolls up its own sleeves', by Robert Uhlig © (2001) Telegraph Group Limited. Reproduced by kind permission of *The Daily Telegraph*.

OHT 1.5

'Organised labour' by Robert Burton

The life of an ant colony starts in late summer with the sudden swarming of "flying ants", the young females or queens and males on their "marriage flights". Swarming is triggered by warm, sultry weather so that the flying ants emerge from all the nests in a neighbourhood at one time, to the great benefit of gulls, starlings and many other birds. Only a small fraction of the young queens survive the flight to land and crawl down a crevice in the soil. Even then, survival depends on the chance of settling outside the territories of existing colonies. If all goes well, the queen's first action is to rub her wings off against a stone. Her fertilised eggs take several months to mature, during which time she subsists by digesting her redundant wing muscles. Eggs first hatch in spring and in a few weeks a batch of workers starts building the nest and collecting food.
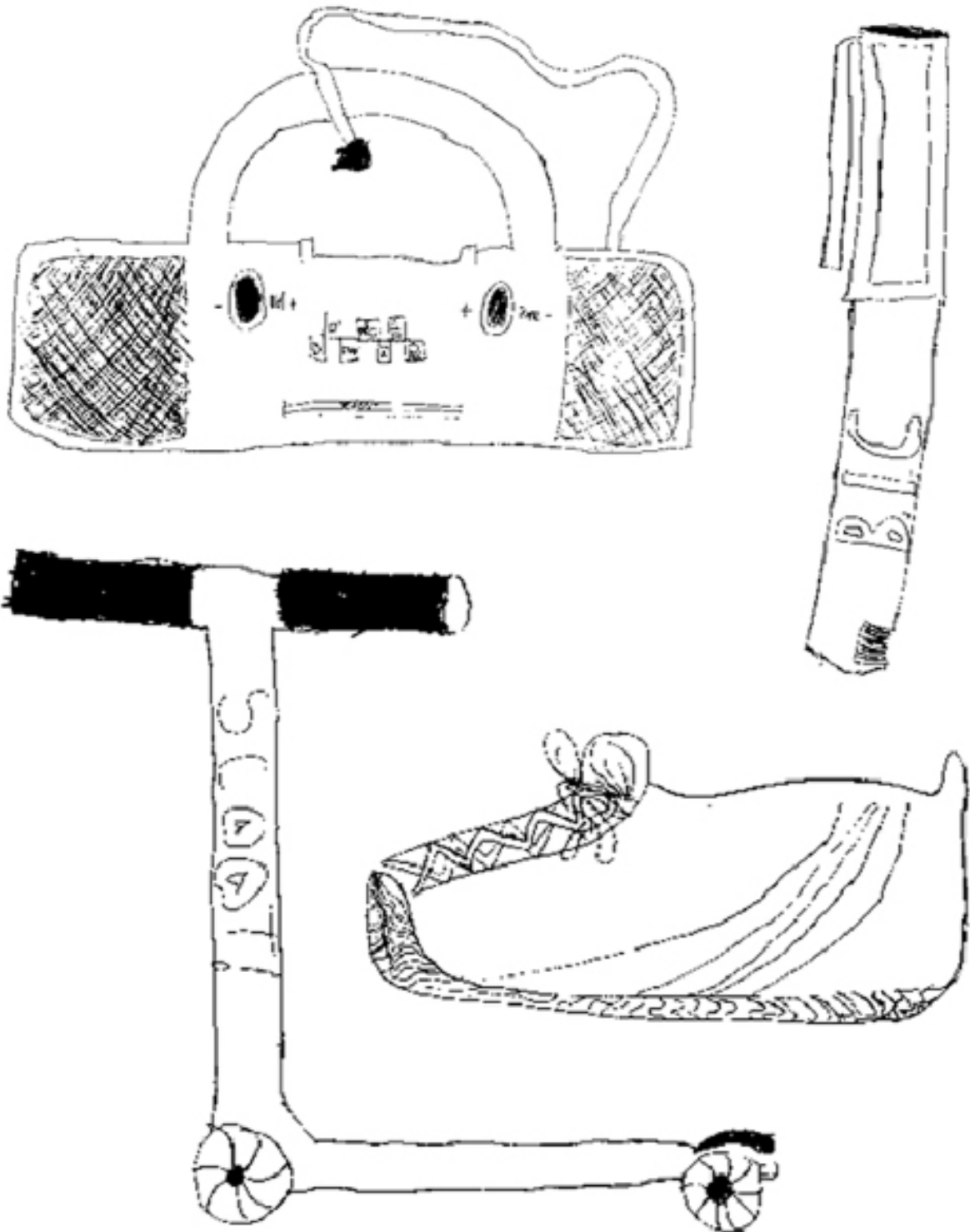
The diet of ants is mainly small animals, including other ants. Prey includes bugs, mites, spiders, springtails and wireworms, fly larvae, woodlice, aphids and caterpillars. Predation by ants is so severe that many of these animals have evolved ways to defend themselves. Springtails are named after the way they flick themselves into the air; hairy caterpillars and hard, shiny beetles are difficult to grasp; some woodlice roll into balls; and many insects kick their legs or exude sticky or repellent substances. Nevertheless, no system of defence is perfect and ants find plenty of prey that is old, disabled, vulnerable through moulting or perhaps incapacitated by low temperature. Less well-known is the ants' collection of seeds to stock a larder in the nest. This habit is not so well developed in our garden ants as in the desert-dwelling species.

Garden ants are considered beneficial because they kill insect pests such as wireworms, caterpillars and bugs, but their habit of "farming" aphids does not help gardeners. You can often see black ants among clusters of aphids on bean plants. The aphids provide the ant with honeydew. In return, the ants defend the aphids against predatory ladybirds and hoverflies by driving them away and killing their eggs and larvae. The ants even build shelters to protect their aphids from the elements. However, if ants are kept away from a colony of aphids by greasing the host plant's stem, the aphids do not flourish so well as those that are "farmed".

Resource sheet 1.1

Sketches

Resource sheet 1.2

Teacher notes for annotating text on OHT 1.1

- The headline surprises the reader by juxtaposing *1920s* (nearly a century ago) and *satnav* (very modern). This makes the reader curious to read on and see what this invention is really like.

- The headline sets the tone for the article by exciting the reader's interest in the inventions but also introducing an element of humour and bathos since these are inventions that *never quite took off*.

- The language used to describe the inventions is very clear and concise, e.g. rather than just using the noun *scrolls* the writer uses the noun phrase *miniature scrolls bearing the directions*.

- A long complex sentence is used to explain a complex process: *When the lever is cranked, a roller forces an open envelope to undergo a dampening process, before a second roller presses it closed*.

- In order to avoid repetition and keep the reader interested, synonyms are used, e.g. *invention of the future*, *tiny machine*, *routefinder*, *wristwatch-style device*, *TomTom* all refer to the so-called *1920s satnav* in the title.

- Alliteration is also used to keep the tone lively and interesting, e.g. *weird and wonderful*, *minuscule maps*, *crazy… contraptions*.

- The article sets out not only to inform, explain and describe but also to entertain its readers. Pupils could pick out examples of language that achieve these various purposes.

Resource sheet 1.3

Teacher notes for modelling plan on OHT 1.3

Physical description

- Cylindrical – barrel-shaped

- Eight inches long

- Stainless steel

- Contains red, green and black ink cartridges

- Cap at one end has red, green, and black buttons

- Nib at opposite end to clip

- Rectangular-shaped window in barrel for LED display

Function

- Writes in either red, green or black ink

- Automatically spell-checks as it writes

How it works

- Red, green or black nib projects when the matching button on the cap is pressed

- The pen beeps when a word is spelled incorrectly

- The correct spelling appears in the LED display

Unique selling point (USP)

- It automatically spell-checks as you write and gives you the correct spelling

Audience

- Students or teachers

Resource sheet 1.4

Planning format – to explain chosen device for a magazine article

Physical description	* * * * *
Function	* * * * *
How it works	* * * * *
USP (unique selling point)	
Audience	

Resource sheet 1.5

Cut into strips

A shirt that never needs ironing and which rolls up its own sleeves when its wearer gets too hot has been unveiled by an Italian fashion house.

Made of an alloy called nitinol interspersed with nylon, the shirt has a characteristic called 'shape memory' that enables designers to incorporate several advanced features.

"The sleeve fabric is programmed to shorten as soon as the room temperature becomes a few degrees hotter," said Susan Clowes, for Corpo Nove, of Florence, the shirt's developer.

The £2,500 shirt could be a traveller's dream, New Scientist reports. Creases can be removed even while the shirt is being worn because the nitinol alloy returns to its original shape when heated to a certain temperature.

"Even if the fabric is screwed up in a ball, pleated and creased, a blast from a hairdryer pops it back to its former shape," Miss Clowes said. City workers are unlikely to be wearing the shirt, not least because it is available only in metallic grey.

Resource sheet 1.6

Teacher notes for annotating text on OHT 1.4

- The headline, *Smart shirt rolls up its own sleeves*, uses alliteration and focuses on the unique selling point of the product.

- The product is named in the first two words of the article.

- The first sentence includes an expanded noun phrase, *A shirt that never needs ironing and which rolls up its own sleeves when its wearer gets too hot...*

- The first sentence is a complex sentence, which explains the function of the product and its appealing features.

- The phrase *Italian fashion house* suggests it is exclusive.

- Technical scientific language is used in the second paragraph: *alloy, nitinol, shape memory*.

- The second paragraph begins with a subordinate clause at the beginning of the sentence, *Made of an alloy called nitinol…*

- The third paragraph includes direct speech to express the unique selling point and expert opinion. The fashion house is named.

- The fourth paragraph includes a reported comment from a credible, respected source, the *New Scientist*, adding more information, e.g. price and explanation of the scientific process.

- The final paragraph includes another direct quotation from the fashion house expert but this time less formal in tone.

- The article ends with an allusion to what is not likely to be a possible audience for the product – again suggesting it is exclusive.

Resource sheet 1.7

Teacher notes for an explanation of a scientific process

Fossil fuels

To understand how fossil fuels were formed we need to go back 300 million years. The plants growing then, as they do now, stored the sun's energy. Eventually as plants died some would fall into swampy water. However they did not rot away, as the mud preserved them. The layers of mud increased as the years went by and the plants were firmly squashed within these layers. After millions of years under pressure, the mud becomes rock and the plants become coal. Consequently fossils of plants can sometimes be found in lumps of coal.

The teacher may want to give the following commentary, when modelling writing the paragraph above, sharing the reasons for his or her choices with pupils, thinking aloud while composing.

'My first sentence will be my topic sentence, explaining the subject matter of the rest of the paragraph. I am going to use the technical term *fossil fuels* instead of *coal* as one of the features of scientific explanations is that they use the correct technical terms. I will add the information that this happened *300 million years ago*.

In my second sentence I am using an embedded clause (as they do now) to remind pupils that this is still happening. I will also use the technical phrase *stored the sun's energy* as it is describing the process concisely. I will use the connective *eventually* to introduce the third sentence, emphasising this is a process which takes a long time. In my fourth and fifth sentences I want to describe how the mud piles up but I will use the term *layers* of mud as it is the correct term and the verb *preserved*. I will also use the connective *after* to introduce the sixth sentence as this emphasises that it is a process. The word *pressure* is a good word as it is the scientific term for what happens to the plants in the mud. The connective *consequently*, which I have used in the final sentence, explains the results or consequences that may occur.'

KWL grid

What I know	What I want to know	What I have learned

Resource sheet 1.9

Teacher notes on the 'Organised labour' text

The three paragraphs in this information text are a good example of an information text which deals with complicated ideas very clearly. The passage is not so technical that it becomes uninteresting.

1. The theme of each paragraph is clearly marked by topic sentences, each of which appears at the beginning of the paragraph: Paragraph 1, the life cycle of ants (establishing a new colony); Paragraph 2, the diet of ants; Paragraph 3, the benefits of ants to the garden.

2. In each paragraph, after the general statement in the topic sentence, examples are given to develop the idea and to lead to the next stage, e.g. the second sentence in the first paragraph explains the 'swarming' mentioned in the first sentence and then the subsequent sentences follow the queen settling in a crevice, living off her redundant wing muscles while guarding her eggs, the eggs, maturing and hatching, and the newly-hatched workers building the nest and collecting food.

3. Ideas are linked by word association:

   – Paragraph 1: *swarming is triggered; marriage flights; young females; queens; young queens; the queen's first action*

   – Paragraph 2: *defend; defence; prey; vulnerable; incapacitated*

   – Paragraph 3: *farming aphids; farmed; defend; predatory; killing.*

4. Connectives are also used extensively. Types of connective:

   – Additional: *and*

   – Cause and effect: *so that, because*

   – Time: *even then*

   – Contrast: *however, nevertheless, less well-known*

   – Conditional: *if*

   – Prepositional: *in return.*

5. Sentence structure is varied with examples of well-structured simple, complex and compound sentences:

   – *The diet of ants is mainly small animals, including other ants. If all goes well, the queen's first action is to rub her wings off against a stone.*

   – *Only a small fraction of the young queens survive the flight to land and crawl down a crevice in the soil.*

There is a long sentence which includes a list of short clauses separated by semi-colons and using the conjunctions and/or:

   – *Springtails are named after the way they flick themselves into the air; hairy caterpillars and hard, shiny beetles are difficult to grasp; some woodlice roll into balls; and many insects kick their legs or exude sticky or repellent substances.*

6. Inverted commas are used to enclose words and phrases which are used in a slightly different way to normal usage:

   – *flying ants, marriage flights (paragraph 1)*

   – *farming, farmed (paragraph 3).*

Resource sheet 1.10

Handout for pupils

'Organised labour' by Robert Burton

The life of an ant colony starts in late summer with the sudden swarming of "flying ants", the young females or queens and males on their "marriage flights". Swarming is triggered by warm, sultry weather so that the flying ants emerge from all the nests in a neighbourhood at one time, to the great benefit of gulls, starlings and many other birds. Only a small fraction of the young queens survive the flight to land and crawl down a crevice in the soil. Even then, survival depends on the chance of settling outside the territories of existing colonies. If all goes well, the queen's first action is to rub her wings off against a stone. Her fertilised eggs take several months to mature, during which time she subsists by digesting her redundant wing muscles. Eggs first hatch in spring and in a few weeks a batch of workers starts building the nest and collecting food.

The diet of ants is mainly small animals, including other ants. Prey includes bugs, mites, spiders, springtails and wireworms, fly larvae, woodlice, aphids and caterpillars. Predation by ants is so severe that many of these animals have evolved ways to defend themselves. Springtails are named after the way they flick themselves into the air; hairy caterpillars and hard, shiny beetles are difficult to grasp; some woodlice roll into balls; and many insects kick their legs or exude sticky or repellent substances. Nevertheless, no system of defence is perfect and ants find plenty of prey that is old, disabled, vulnerable through moulting or perhaps incapacitated by low temperature. Less well-known is the ants' collection of seeds to stock a larder in the nest. This habit is not so well developed in our garden ants as in the desert-dwelling species.

Garden ants are considered beneficial because they kill insect pests such as wireworms, caterpillars and bugs, but their habit of "farming" aphids does not help gardeners. You can often see black ants among clusters of aphids on bean plants. The aphids provide the ant with honeydew. In return, the ants defend the aphids against predatory ladybirds and hoverflies by driving them away and killing their eggs and larvae. The ants even build shelters to protect their aphids from the elements. However, if ants are kept away from a colony of aphids by greasing the host plant's stem, the aphids do not flourish so well as those that are "farmed".

From *The Garden* – Journal of the Royal Horticultural Society, vol. 126, part 6, June 2001

Years 8–9 transition unit

Year 8 lesson 1

Starter

Display the sentences, 'Stop eating meat!' and 'Eat less meat!' on **OHT 2.1**. Give pupils one minute in pairs to consider the question, *What sort of person might say each of these two sentences?*

Take some whole-class feedback and use questioning to prompt thinking. Individuals write *Yes/No/Pass* on whiteboards or cards to indicate whether they agree or disagree with each.

For each sentence, give the pupils a further minute to write a sentence to justify their choice. Pupils hold up sentences and the teacher chooses one or two to read out.

Shared and independent work

- Display **OHT 2.2** and, using **resource sheet 2.1** as notes for the teacher, model text-marking and annotation, drawing out the key features and noting questions the reader might ask.

- List features on a flipchart (use teacher notes on **resource sheet 2.2**). Explain to pupils that they will be drawing from these in their own writing. Outline the key objective of the unit at this point.

- Distribute individual paragraphs cut from **resource sheet 2.3** to pairs/threes (one paragraph per pair/three) for them to stick in the centre of a large sheet (A1 or A2 size). You will probably need to have two groups working on each paragraph. Give one or two groups their paragraph on an OHT. Groups annotate their paragraph following the process that you have modelled.

- The identified group(s) use(s) an OHT to feed back and the teacher adds their featuresto the list.

- Ask the class to contribute any different features they have found.

Plenary

Refer to the generated features list as the source of the success criteria for their own writing.

Use the 3-5-7 thinking skills strategy (outlined below) to refine these to the most important features that all must try to include in their own writing.

3-5-7

1. Ask individuals to choose the three most important features, in their opinion.

2. In pairs, share, compare and produce a list of five.

3. Pairs group together as fours and produce seven.

In this instance, in order to produce a class seven, one volunteer from each group marks (with a tick, dot or some kind of mark) their seven chosen features.

The seven with the most number of marks become the class success criteria.

Note: Each of the three stages of 3-5-7 should only take up to two minutes.

The decision-making and the process of speaking and listening are key to promoting thinking here.

Year 8 lesson 2

Starter

Refer pupils quickly to paragraph 1 of the article itself on **OHT 2.2**.

Model two sentences at the base of the paragraph:

1. *The writer wants the reader to…*

2. *On reading this, my view is…*

An example might be:

1. *The writer wants the reader to question received wisdom about environmentalism.*

2. *On reading this, my view is that it would be easier to change the kind of car you drive than to change the kind of food you eat.*

Ask pupils to complete these sentences beneath their own paragraph.

Pupils display their large sheets and the class tour and read them.

Shared and independent work

- Distribute **resource sheet 2.3**. Cut into paragraph strips for pairs of pupils and ask them to sequence the text in the most logical order.

- Use a shared session to come to common agreement, using OHT paragraph strips of **resource sheet 2.3** to sequence the text.

- Draw out from pupils their reasons for making their predictions, emphasising cohesion and links (see teacher notes on **resource sheet 2.2**).

- Hand out individual copies of the full text (**resource sheet 2.3**) and read it aloud to the class to ensure that they understand the overall sense and meaning.

- Refer pupils back to the objectives for the lesson. Working in pairs, pupils should highlight the key features of the text.

Plenary

In pairs, pupils should check the features they have highlighted on **resource sheet 2.3** against the seven key features list.

Pupils discuss how far the seven key features list represents the whole text and whether the list needs adjusting.

Year 8 lesson 3

Starter

Give out a copy of **resource sheet 2.1** with annotations to each pupil.

Using **resource sheet 2.4**, teacher models writing a similar paragraph stressing the importance of a different environmentally friendly action. Pupils to track similar features to those on resource sheet 2.1 at word, sentence and text level. (For ideas on actions they could choose, e.g. installing low energy light bulbs, saving paper, using public transport, pupils could visit www.everyactioncounts.org.uk.)

Shared and independent work

- Tell the pupils that they have the rest of the lesson to write their own article.

- Remind them to use the seven key features and any others they feel are appropriate to their argument.

- To scaffold the writing, distribute **resource sheet 2.5** as a menu to choose from.

- Pupils write their articles independently.

- Teacher works for 20 minutes with a guided group of pupils on composing the first paragraph of their writing. Then pupils carry on individually.

Plenary

The teacher should choose two pupils, one from the guided group and one other, to read out the work they have done so far.

Pupils should make the decisions about their language choices explicit.

The class should evaluate the effect.

Summer holiday task

Pupils should complete and re-draft their article, using ICT where possible, and either e-mail it to the Year 9 teacher or bring a copy to Year 9 in their exercise books.

Extension activity

Either

Pupils should try out the article on at least two readers and amend according to their responses.

Or

Read two or three other persuasive articles, note the features of persuasion used and try them out in their re-drafted article.

Note: The key features list devised by the class should be transferred to Year 9, along with group annotated sheets and the final articles or the work done so far on the article.

Year 9 lesson 1

Note: These lessons build on the Year 8 counterpart, which will have produced large pupil-annotated sheets of **resource sheet 2.3** from Year 8 lessons, final articles on vegetarianism and a key features list. Ideally, these should be displayed in class so that pupils see them on entering their first English lesson.

Starter

Refer to wall displays and Year 8 work. Tell pupils how much you enjoyed looking at these and that the key features list was central to their learning and will be built upon in this week's unit. Give pupils the following provocative statement: *Social networking websites invade users' privacy and should be banned.* Tell pupils they have to counter this view by using the following sentence structure to begin to focus on connectives and subordinate clauses:

Yes, x is true, but y and more importantly z.

For example, *Yes, social networking websites do invade users' privacy, but then so do other forms of advertising and more importantly sites such as Facebook help people to stay in touch with each other.*

Set pupils to work in pairs, to produce a counter-argument, and then the whole class can share their counter-arguments.

Shared and independent work

- Draw pupils' attention to the key features of argument on display which they developed in Year 8. Tell them that they will be drawing on these but they will be taking their writing a step further by not only making a counter-argument but also analysing weaknesses in the view expressed.

- Distribute copies of the Andrew Brown text (**resource sheet 2.6**).

- Read the text aloud to the class from your copy on **OHT 2.4**.

- Distribute **resource sheet 2.7**. Ask pupils, working in pairs, to think about what they know about the topic of social networking websites. Jot down their ideas and information in the table on **resource sheet 2.7**, categorising the ideas and information into Plus/Minus/Of interest columns. This helps pupils to develop their thinking and to arrive at alternative viewpoints. This can then be used as an ongoing frame for noting ideas. You may wish to provide an initial example in each column, such as:

Plus	Minus	Of interest
Social networking sites help people stay in touch with each other	It can be hard to keep your personal data private when you use them	There are over 130 million active Facebook users

There may not always be much in the 'Of interest' column but where there is, this often promotes good discussion.

- Now ask pupils to annotate the text on **resource sheet 2.6** individually, identifying persuasive language features and techniques. Remind them to draw on their prior knowledge using the key features list.

Plenary

As it is their first lesson, invite volunteers to come out to add their annotations for **one** paragraph onto **OHT 2.4**.

Probe understanding by using questions such as:

What made you choose that word/phrase/feature?

What effect does it have?

If you feel that key areas are missed, add to the OHT yourself and draw out key points.

Homework

Challenge pupils to prepare three questions to ask the writer of **OHT 2.4**, to address the weaknesses in his argument.

Year 9 lesson 2

Starter

Working as response partners, pupils should role-play asking their own questions and answering their partner's questions.

Shared and independent work

- Choose selected pairs to role-play questions and answers to the whole class.

- Challenge the rest of the class to address any weaknesses in the arguments and offer alternatives.

- Record all the arguments on a grid (**OHT 2.5**).

- Model how to plan and structure a counter-argument using some of the arguments from the grid.

Plenary

Ask pupils to plan their own counter-argument to the Andrew Brown text using ideas from the grid and the key feature argument checklist. This plan will be used next lesson.

Year 9 lesson 3

Starter

There is no starter, to allow more time for writing.

Shared and independent work

- Display the grid completed last lesson (**OHT 2.5**) or give out photocopies of it.

- Ask pupils to begin to write their counter-arguments, taking note of their plans, the key features checklist and arguments from the grid.

- Guided writing: work with one group on how to synthesise all the information and write the first paragraph.

Mini-plenary

At a suitable point in the lesson, choose some pupils to read out extracts from their work that they are pleased with and to say why they have chosen that extract. Encourage the rest of the class to consider these extracts as they complete their writing.

Plenary

Response partners read each other's work and, in light of the key features checklist, identify two positive aspects and set one target for improvement.

Stop eating meat!

Eat less meat!

OHT 2.2

Of all the seasonal homilies about "green" Christmases and "sustainable" new year pledges – an oxymoron if ever I've heard one – only one stuck in my mind: each of us could make a bigger contribution to reducing emissions of greenhouse gases by becoming a vegan than by converting to an eco-friendly car.

OHT 2.3

Hard to swallow

New research indicates that gas-guzzling cars are a much less important factor in climate change than the huge amounts of food devoured by carnivorous 'burger man'. Jonathon Porritt on the geopolitics of food

Of all the seasonal homilies about "green" Christmases and "sustainable" new year pledges – an oxymoron if ever I've heard one – only one stuck in my mind: each of us could make a bigger contribution to reducing emissions of greenhouse gases by becoming a vegan than by converting to an eco-friendly car.

Researchers at the University of Chicago have calculated the relative carbon intensity of a standard vegan diet in comparison to a US-style carnivorous diet, all the way through from production to processing to distribution to cooking and consumption. An average burger man (that is, not the outsize variety) emits the equivalent of 1.5 tonnes more CO_2 every year than the standard vegan. By comparison, were you to trade in your conventional gas-guzzler for a state of the art Prius hybrid, your CO_2 savings would amount to little more than one tonne per year.

This may come as a bit of a shock to climate change campaigners. "Stop eating meat" is unlikely to be the favourite slogan of the new Stop Climate Chaos coalition. Even "eat less meat" might not go down too well, even though Compassion in World Farming has produced an utterly compelling explanation - in their report, Global Benefits of Eating Less Meat – of why this really is the way forward.

The basic rule of thumb is that it takes 2kg of feed to produce every kilogram of chicken, 4kg for pork, and at least 7kg for beef. The more meat we eat, the more grain, soya and other feedstuffs we need. So when we hear that the total global meat demand is expected to grow from 209m tonnes in 1997 to around 327m tonnes in 2020, what we have to hold in our mind is all the extra hectares of land required, all the extra water consumed, the extra energy burned, and the extra chemicals applied to grow the requisite amount of feed to produce 327m tonnes of meat.

Only a tiny proportion of those recently alerted to the threat of climate change would make any connection whatsoever between this and the food they eat. These are two entirely different zones of environmental reality – and getting one's head around climate change is proving to be enough of a challenge anyway.

OHT 2.4

Facebook is like Hotel California, but you might want to leave

The moment I decided I had to leave Facebook was when I discovered that its latest advertising gimmick sent information about members' purchases on other sites to Facebook even when they were not logged on there. It was bad enough that this information be sent at all to the company. I don't see it is any of Facebook's business what I do elsewhere on the web. But that the company should be sent the information when I am not even logged in is intolerable.

I know it is possible to opt out on a case-by-case basis, but that should not be necessary. At a minimum, Facebook should supply a global opt-out, and a properly run company that was honest with its customers would offer an individual and clearly explained opt-in for every single site that runs its advertising software.

Would you like to tell all your friends, and even your Facebook friends, what you have just bought from Blockbuster or Travelocity whenever you buy it – whether or not you are logged in to Facebook? That would be the honest question, which Facebook refuses to ask. It is not entirely rhetorical: the answer is sometimes and for some people "yes".

There is a gaming site, Kongregate.com, whose chief executive told Macworld that his users seemed happy with the programme. But gaming is a sociable activity, entirely different from shopping for shoes, books or travel. Anyone who really wants to tell the world about their new shoes can do so easily enough on Facebook itself, without the information being automatically posted on their feed.

Nor is it just your friends whom you tell. Facebook has not said how long the information will be stored on its servers – and it is all sent there by participating sites, whether or not you have opted out. The cleaning, if it is done at all, is done on Facebook's servers. There is no reason to suppose that some of this data won't eventually leak out into the public domain, as happened with the Google search queries that AOL released last summer.

Facebook's data is far more personal than Google's because it is all tied to specific, real people. One might say that Google is more intimate, since a map of Google searches shows pretty much everything you have been interested in, but it is possible to use Google more or less anonymously, though not, perhaps, if you use Gmail or the calendar.

Social scientists are already using Facebook as a laboratory to conduct research that is far more detailed and accurate than anything that could be carried out using old-fashioned data acquisition, where people answer questions consciously rather than simply being traced in their everyday online life. As Professor Samuel Gosling, a psychologist at the University of Texas, Austin, told the New York Times, "There is a rule that you are allowed to observe public behaviour, but it's not clear if online behaviour is public or not." It seems to me perfectly clear. It's all public – at least to the companies which own the servers.

So that is why I decided to leave Facebook. I don't like where it's going, and I don't see why I should always be on my guard against whatever new tricks it thinks of to deliver my data to advertisers.

It was then that I made the interesting discovery that you can't actually leave Facebook once you have joined. Like the Hotel California, it is a place that you check out of but you can never leave. Sure, you can "deactivate" your account, but you can't scrub it out. Friends will continue to see your profile and may continue to send messages to it, which will be lost forever. The logon and password are preserved, presumably forever, and so are the cookies that identify you to Facebook – and which can be used to tie your Facebook identity into advertising sites.

All that "deactivation" means is that you've handed over another piece of data to the company: you can't even get as far as clicking the final button without answering a question as to why you want to leave. I said it was in protest against its advertising practices. I assume, since very few other people will have done so, it will learn from this that nobody really cares. But if there is anyone in the world who has not yet signed up to Facebook, my advice is to stay well clear. It is not a company that means its users well.

OHT 2.5

Argument in text	Evidence from text	Counter-argument	Evidence for counter-argument

Resource sheet 2.1

Teacher notes and handouts for pupils

"Homilies" used ironically

Speech marks convey sarcastic tone

Of all the seasonal homilies about "green" Christmases and "sustainable" new year pledges – an oxymoron if ever I've heard one – only one stuck in my mind: each of us could make a bigger contribution to reducing emissions of greenhouse gases by becoming a vegan than by converting to an eco-friendly car.

Dashes used around a humorous aside

Personal tone draws readers in

Use of "each of us" makes reader feel involved

Whole sentence builds up to the practical suggestion at the centre of his argument

Resource sheet 2.2

Teacher notes

Hard to swallow

1. **Key features from the model paragraph**

   - Writer's starting point is topical and accessible for his readers, many of whom will have just made New Year resolutions and be trying to keep to them.

   - The use of the word *homilies* is ironic , thus implying that much of what is said and written on the subject of environmentalism can adopt a moralising tone.

   - Speech marks around *green* and *sustainable* suggest that these words are often used lightly – perhaps in an attempt to sound trendy – rather than seriously and sincerely.

   - *An oxymoron if ever I heard one* gently mocks the kind of language he is citing and invites his readers to be in on the joke.

   - Personal tone (use of *I* and *my*) invites reader to identify with sentiments of writer.

   - Use of *each of us* makes reader imagine that they too could individually contribute to a shared goal.

   - The whole sentence builds up to the practical suggestion at the centre of the writer's argument. The use of the colon draws even more attention to this idea.

2. **Extra features which pupils might identify**

   - The writer uses statistics and recognised organisations to support the argument (second, third and fourth paragraphs), e.g. the second paragraph sets out the evidence for the writer's striking claim at the end of the first paragraph.

   - The continued use of *we* creates an inclusive tone of shared responsibility for tackling climate change (fourth paragraph).

   - Rather than adopting a hectoring style, the writer advances his argument more persuasively by sympathising with those who find the ideas challenging (third and fifth paragraphs) and by giving the impression that ultimately the facts speak for themselves (second and fourth paragraphs).

Resource sheet 2.3

Hard to swallow

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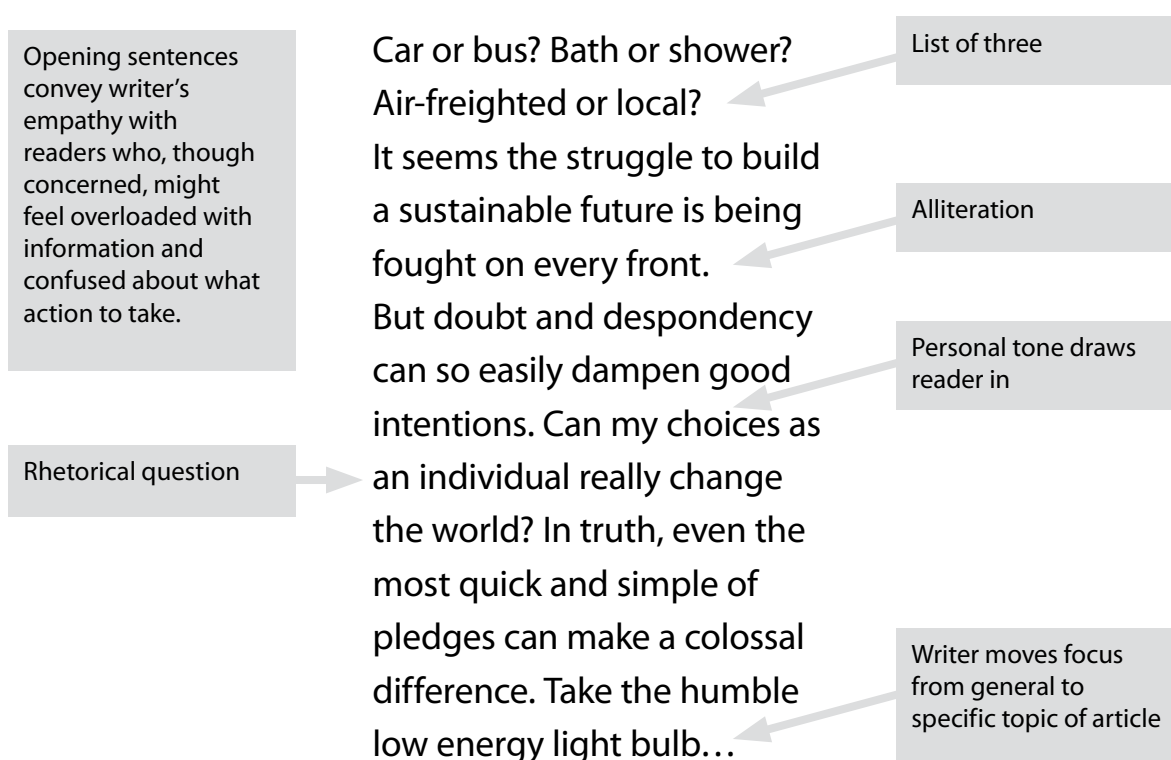
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'Hard to Swallow' by Jonathon Porritt © Porritt, J. First published in *The Guardian* 4 January 2006. Used with kind permission.

Resource sheet 2.4

Teacher model and notes

Opening sentences convey writer's empathy with readers who, though concerned, might feel overloaded with information and confused about what action to take.

Rhetorical question

Car or bus? Bath or shower? Air-freighted or local?
It seems the struggle to build a sustainable future is being fought on every front.
But doubt and despondency can so easily dampen good intentions. Can my choices as an individual really change the world? In truth, even the most quick and simple of pledges can make a colossal difference. Take the humble low energy light bulb…

List of three

Alliteration

Personal tone draws reader in

Writer moves focus from general to specific topic of article

Resource sheet 2.5

Discourse markers: persuasion

Introduction/beginning

- It is my intention to argue that…
- There is strong evidence to suggest that…
- Statistics clearly show that…
- Interesting to note is the fact that…
- I will present a number of ideas to support my position…
- It is my opinion that…
- I believe that…
- It is perfectly clear to me that…

Middle of the text

- In addition, you might consider…
- Another reason/A further point…
- An equally important point is…
- This clearly shows that…
- On the other hand…
- Incredibly, some people suggest…
- Officially…
- To be precise…

End/conclusion

- I must draw your attention to the final point that…
- Taking all this together…
- You will agree with me that…
- So, in conclusion, I claim that…
- To sum up…
- I think I have shown that…
- I hope I have proved that…
- As a result…

Resource sheet 2.6

Facebook is like Hotel California, but you might want to leave

The moment I decided I had to leave Facebook was when I discovered that its latest advertising gimmick sent information about members' purchases on other sites to Facebook even when they were not logged on there. It was bad enough that this information be sent at all to the company. I don't see it is any of Facebook's business what I do elsewhere on the web. But that the company should be sent the information when I am not even logged in is intolerable.

I know it is possible to opt out on a case-by-case basis, but that should not be necessary. At a minimum, Facebook should supply a global opt-out, and a properly run company that was honest with its customers would offer an individual and clearly explained opt-in for every single site that runs its advertising software.

Would you like to tell all your friends, and even your Facebook friends, what you have just bought from Blockbuster or Travelocity whenever you buy it – whether or not you are logged in to Facebook? That would be the honest question, which Facebook refuses to ask. It is not entirely rhetorical: the answer is sometimes and for some people "yes".

There is a gaming site, Kongregate.com, whose chief executive told Macworld that his users seemed happy with the programme. But gaming is a sociable activity, entirely different from shopping for shoes, books or travel. Anyone who really wants to tell the world about their new shoes can do so easily enough on Facebook itself, without the information being automatically posted on their feed.

Nor is it just your friends whom you tell. Facebook has not said how long the information will be stored on its servers – and it is all sent there by participating sites, whether or not you have opted out. The cleaning, if it is done at all, is done on Facebook's servers. There is no reason to suppose that some of this data won't eventually leak out into the public domain, as happened with the Google search queries that AOL released last summer.

Facebook's data is far more personal than Google's because it is all tied to specific, real people. One might say that Google is more intimate, since a map of Google searches shows pretty much everything you have been interested in, but it is possible to use Google more or less anonymously, though not, perhaps, if you use Gmail or the calendar.

Social scientists are already using Facebook as a laboratory to conduct research that is far more detailed and accurate than anything that could be carried out using old-fashioned data acquisition, where people answer questions consciously rather than simply being traced in their everyday online life. As Professor Samuel Gosling, a psychologist at the University of Texas, Austin, told the New York Times, "There is a rule that you are allowed to observe public behaviour, but it's not clear if online behaviour is public or not." It seems to me perfectly clear. It's all public – at least to the companies which own the servers.

So that is why I decided to leave Facebook. I don't like where it's going, and I don't see why I should always be on my guard against whatever new tricks it thinks of to deliver my data to advertisers.

It was then that I made the interesting discovery that you can't actually leave Facebook once you have joined. Like the Hotel California, it is a place that you check out of but you can never leave. Sure, you can "deactivate" your account, but you can't scrub it out. Friends will continue to see your profile and may continue to send messages to it, which will be lost forever. The logon and password are preserved, presumably forever, and so are the cookies that identify you to Facebook – and which can be used to tie your Facebook identity into advertising sites.

All that "deactivation" means is that you've handed over another piece of data to the company: you can't even get as far as clicking the final button without answering a question as to why you want to leave. I said it was in protest against its advertising practices. I assume, since very few other people will have done so, it will learn from this that nobody really cares. But if there is anyone in the world who has not yet signed up to Facebook, my advice is to stay well clear. It is not a company that means its users well.

Resource sheet 2.7

Handout for pupils

Plus	Minus	Of interest

Years 9–10 transition unit

Year 9 lesson 1

Starter

In pairs, pupils look at the headline on **OHT 3.1** (cover up the quotation which follows, to reveal it later).

Ask pupils to discuss what clues this headline gives about the text. Then show pupils the quotation and ask them the following questions:

1.   What do you know/guess about what type of text it is? Draw out the way in which the headline and quotation show the writer's point of view.

2.   What does this title, 'Give me a break', suggest about the authorial viewpoint?

Shared and independent work

● Explain to pupils that in this lesson they will be analysing a review of a text, investigating others' views about the text and then writing an introduction to their own review. The final outcome of the week's lessons will be a complete critical review.

● Distribute **resource sheet 3.1,** the Harry Potter review cut into strips, and ask pupils to sequence the text in pairs.

● Sequence the text, using OHT strips, drawing attention to key language features and the structure of the text. Notes for teachers to help with this task are available on **resource sheet 3.2**.

● Ask pupils to take note of the features and record them in their notebooks for later use.

Plenary

Display **OHT 3.1** again.

Divide class into As and Bs.

Pupils designated A write a new headline for the text giving a view opposite to that of the writer. Pupils designated B write a new quotation for the text giving the opposite view.

As and Bs then pair up and discuss their writing, then join with another pair and decide on a final title and quotation. Take feedback from one or two groups.

Year 9 lesson 2

Starter

Distribute **resource sheet 3.1**, and ask pupils to use highlighters to pick out positive and negative comments and points. Take brief feedback, pointing out how these contribute to the writer's tone and convey the writer's standpoint.

Shared, independent and guided work

● Using the notes on the key features list, model writing an introductory section, giving your own standpoint about the Harry Potter phenomenon. After the modelling, ask the pupils to add to their notes on key features from the previous lesson.

- Pupils now write their own introductory paragraph(s) on Harry Potter, deciding how they will convey their personal viewpoint (use of tone, etc.). Remind them to use their notes on key features.

- Guided work: work with one group on composing an introductory paragraph.

Plenary

Focus on getting a 'balanced analysis' and gathering a 'range of evidence'.

Ask pupils, in pairs, to discuss and compose the three questions that they will ask a sample of people, ascertaining their views on Harry Potter (sample to contain five/six people of varying ages and experience).

Take brief feedback from some pupils and shape suitable questions.

Homework

Ask pupils to conduct a small survey of views on Harry Potter. They should record replies as evidence to be used for their critical review.

Point out that they could also consult websites and newspaper articles for other opinions.

Year 9 lesson 3

Starter

Invite two or three pupils to present the findings from their research to the class. The rest of the class should take notes and ask questions for clarification.

Shared, independent and guided work

- Ask the pupils to consult all the evidence available, for example:
  - notes on the language features of a critical review;
  - notes on tone (from the positive and negative starter);
  - evidence of a range of views from the survey and oral presentations;

  and to plan their balanced analysis of Harry Potter.

- Pupils now write their analyses while you work with a guided group on writing a balanced analysis.

Mini-plenary

At a suitable point in the lesson, call the class together and ask some pupils from the guided group to feed back some key advice discussed during the guided work. Encourage the rest of the class to consider this as they continue writing their analyses.

Plenary

Choose two pupils to read out extracts from their analyses. Encourage the rest of the class to evaluate them and say what they consider to be effective and why.

Summer task

Ask pupils to re-draft their analyses, using ICT where possible, and either email the finished product to their Year 10 teacher or bring it to the first lesson in Year 10.

Year 10 lesson 1

Starter

Ask pupils to work in pairs as response partners.

They should read one another's reviews of Harry Potter written at the end of Year 9 and given out by the teacher. They should write down two positive aspects of the analysis and set one target for improvement to discuss with their partner.

Pupils then get back their work and discuss their evaluations with one another.

Shared and independent work

- Display **OHT 3.2**, a critical review of poetry written by a pupil studying for GCSE English, and read the text to the class.

- Focusing on the first paragraph only, highlight the topic sentence and discuss the structure of the paragraph and the features that give coherence to the paragraph (see **resource sheet 3.3**).

- Working in pairs and using **resource sheet 3.4** ask pupils to:

  - identify the topic sentence and the structure of the remaining paragraph;

  - highlight any connectives and links used to give coherence to the paragraphs and the whole text, explaining how the links work;

  - identify the parts of the text where the author's personal viewpoint is expressed and say why this is effective.

- Take feedback on each paragraph, highlighting the features identified on **OHT 3.2** while pupils make notes on the key features of this critical review on poetry for use later.

Plenary

Ask pupils to choose one sentence or phrase from the GCSE pupil's critical review that they found effective and record why they found it effective.

Take feedback from three or four pupils, looking for examples of different sentences or phrases and inviting comments on effectiveness.

Year 10 lesson 2

Starter

Display the title 'A dark knight in shining armour' on **OHT 3.3.**

Ask pupils to analyse and comment on how language is used in this title to grab the reader's attention, and take feedback.

Key points for discussion:

- the contrast between *dark* and *shining*, and what this implies;

- the meaning of the phrase *a knight in shining armour*;

- the topical reference to *dark knight*, i.e. Batman.

Ask pupils to speculate about the kind of text they are about to read and about the viewpoint and tone of the writer. Then reveal the strap-line under the title (on **OHT 3.4**) and ask these questions again.

Take feedback from one or two pairs.

Shared and independent work

Give out **resource sheet 3.5** and read it aloud to pupils, telling them that they are going to be asked to comment on the writer's viewpoint and that they should listen carefully to the tone.

Ask pupils to sum up the view of the writer in one sentence and find three quotations to support their answer. Pupils record these in their notebooks.

Take feedback from one or two pupils.

Display **OHT 3.4** in its entirety and model identifying and annotating the key features of these two paragraphs including the words that show the writer's viewpoint (see **resource sheet 3.6**).

Divide the pupils into groups of four. Allocate one of the remaining four paragraphs on **resource sheet 3.5** to each group. Ask pupils to explore the features of their paragraph and identify the key words and phrases that allow the writer to build the paragraph and achieve coherence. They should also summarise the main authorial viewpoint expressed in their extract. Two groups should be given an OHT to record findings, which are to be presented in the plenary.

Guided reading: support one group with their exploration and annotations.

Plenary

Ask a spokesperson from the two groups that were given an OHT to feed back the group's finding on paragraphs 3 and 4 to the whole class. Quickly summarise the features of paragraphs 5 and 6 (see **resource sheet 3.6**). The rest of the class should record any features mentioned under the heading 'Features of a film review of *Iron Man*'.

Homework

Pupils should write a critical review of either a GCSE text or a film.

Year 10 lesson 3

Starter

Ask pupils to work individually and look at the notes they have made in the previous lessons on the key features of either a GCSE text or a film review and set themselves two targets they want to achieve in their own review and record these in writing.

Ask two or three pupils to share these targets with the rest of the class.

Comment on the appropriateness and relevance of the targets.

Independent and guided work

- Ask pupils to begin to plan their review, choosing their own preferred method of planning. They should consider:

- the list of key features compiled in the previous lessons;
- how they achieve coherence across the text with the use of connectives and other cohesive devices;
- how they make their own viewpoint clear to the reader.

- Pupils begin writing their review.

- Work with a guided group on writing the first two paragraphs.

Plenary

Ask response partners to read the work done so far in relation to the two targets set previously by the writers. They should identify the progress made against the targets, record these in writing for you to use when marking, and discuss these with their partners.

Homework

Pupils finish writing their reviews for homework. When you mark the reviews, you should consult the comments made by the response partners and make further comments on the progress made towards the individual targets set by the writer.

Harry Potter –

Give me a break

'When people quite seriously start to talk about these books as classics, to think of them in terms of the Whitbread Prize, it's time to worry'

Review written by a pupil studying GCSE English

Choose two poems you have read recently which deal in some way with the experience of moving between different cultures and explain in each case how this is reflected in the imagery of the poems.

Two poems, which deal with the experience of moving between cultures, are "Search for my tongue" by Sujata Bhatt and "Presents" by Monica Alvi. Both poets use strong images to reflect their feelings. "Search" and "Presents" both use images to express beauty and pain but do it differently as "Presents" uses a variety of images whereas "Search" uses one image.

"Presents" is about the inner conflict, which Alvi faced when growing up, and how she feels about both her cultures. The poem is a celebration of her cultures. However, the poem is written through a teenager's eyes so there is a sense of uncertainty as Alvi feels she is different from her friends. At the very beginning of "Presents" Alvi throws us into an image of beauty:

"a salwar kameez, peacock blue,

and another glistening like an orange split open".

This is a celebration of her culture. Alvi has been receiving presents from family members in Pakistan for many years but it has become a problem since she has turned into a teenager.:

"glass bangles

snapped, drew blood".

The problem is highlighted here through an image of hurt, pain and conflict. Alvi's mother's jewellery is mentioned in the poem. This is an image of beauty

"Indian gold, dangling filigree".

However, this beautiful image is quickly washed away as:

"it was stolen from our car".

Her mother's jewellery represents a part of Alvi's culture, which has been stolen from her, and she wants it back.

Another image of pain is when Alvi describes the journey she made from Pakistan to England when she was a baby:

"I ended up in a cot."

The journey is a metaphor as the cot represents a prison. Alvi uses this as the journey between the two cultures has made her feel trapped.

Like "Presents" the poem "Search" uses unpleasant images to describe the change between Bhatt's cultures. "Search" is about language and how she felt she had lost her first language when she moved to a different country. Bhatt gives us a taste of how she feels when she writes a whole stanza in Gujerati so we can feel the block of another language. Bhatt uses an image of two tongues in her mouth, which is quite disturbing. She shows us how the lack of use makes the mother tongue

"rot and die in your mouth".

The tongue itself is an extended metaphor as it is compared to a plant. Like Bhatt's mother tongue a plant rots and then dies if no one cares for it.

Despite these disturbing and negative images the last stanza in "Search" is a realisation:

"I think I've lost the mother tongue,

it blossoms out of my mouth."

Bhatt realises that her mother tongue hasn't made her an outsider, as she knows that once you learn a different language, and even if you live somewhere, which requires you to speak another language, your mother tongue will grow back strong and beautiful, just like a plant.

A dark knight

in shining armour

OHT 3.4

A dark knight in shining armour

***Iron Man* will delight Marvel Comics fans and cinema-goers alike.**

Unless you are an aficionado of Marvel Comics, the idea of a film about an Iron Man might bring to mind Andrew Davidson's wonderful illustrations of Ted Hughes' avenging metal giant. However this iron superhero is a comic strip creation hailing from the USA (and I'm not talking Popeye the sailor-man and his muscle-flexing exhortation to eat more iron-rich spinach).

The eponymous hero of Jon Favreau's blockbuster made his comic book debut in *Tales of Suspense* in 1963, and this is a largely faithful big-screen rendition (unsurprising given that Marvel Comics themselves funded the movie.) Tony Stark – son and heir of a weapons manufacturer – is a ruthless businessman, a flamboyant ladies' man and a prodigiously talented engineer and inventor. In a flashback scene, he hits the Las Vegas gaming tables rather than turn up to receive an "Apogee Award" leaving us in no doubt about Stark's swaggering success and heartless brilliance; just thirty-six hours later, a Stark Industries trip to Afghanistan sees him sustain a deadly heart injury from one of his own missiles.

Resource sheet 3.1

Handout for pupils

Harry Potter – Give me a break

'When people quite seriously start to talk about these books as classics, to think of them in terms of the Whitbread Prize, it's time to worry'

The on-line bookshop Amazon.com publishes an on-going bestseller list of the books most in demand by its readers at any given moment. It makes fascinating reading, listing as it does hundreds of thousands of books in order of their popularity. At present, number one on the list, narrowly beating Delia Smith and Frank McCourt, is one of JK Rowling's Harry Potter books. It is the fourth volume in the series.

Nothing surprising in that; as everyone knows, Harry Potter is enormously popular, and the books have proved a great success with all sorts of readers. There's only one thing about this that might cause the eyebrows to raise a little. The fourth volume of Harry Potter hasn't been published yet, and won't be until July. Amazon's bestseller, in short, is a book that doesn't exist.

The Harry Potter story has been told a thousand times by now, and the colossal success of the series shows no sign of abating. Indeed, if anything, enthusiasm seems to be growing as word-of-mouth spreads beyond the traditional book-reading classes. The first volume was published, launched with little in the way of fanfare – and then it took off, making its way from hand to hand in the classroom. Children who had previously shown no interest in reading could suddenly be found in the corners of the playground with a copy of *Harry Potter and the Sorcerer's Stone*.

Miraculously, children seemed willing to stretch themselves by deciphering unfamiliar words, just to be able to read about Harry Potter and his marvellous adventures. The second volume, *Harry Potter and the Chamber of Secrets*, was an even bigger success, and by the time of the third volume, Bloomsbury found it necessary to delay the publication time until the afternoon, so great was the risk that children would bunk off school to buy a copy of *Harry Potter and the Prisoner of Azkaban*. For days afterwards, the high streets were filled with children reading as they walked, quite unable to put the thing down.

An amazing phenomenon. JK Rowling has encouraged children to read a book, to acquire the habit of reading, and has done it with books that stretch them with unfamiliar vocabulary. They read them, and then they read them again, over and over and over. But, even more extraordinarily, the phenomenon didn't stop there. Parents started reading the books themselves; Bloomsbury rather brilliantly noticed the number of fathers who were – slightly shamefacedly – reading the Harry Potter books on the Tube to work, and brought out adult editions in groovy black-and-white.

Everyone, it seems, loves Harry Potter. The third volume has been nominated for the Whitbread Children's Book Award, to be announced tonight. But plenty of voices have been raised to suggest that the Children's Book Award is not enough for these marvellous books; that nothing less than the overall Whitbread Prize will do. William Hill, which is running a book on the main prize, makes our bespectacled hero 2-1 joint favourite – tied with Seamus Heaney, no less.

At which point, it is time to say "Enough". No, really, enough of Harry Potter. It is all getting seriously out of hand, and, hugely beneficial as the books have been in encouraging young readers, it is time to say that there is a limit to what can be said about them. We shouldn't confuse the success of the pedagogic tool with literary merit. The books virtually read themselves, and that is admirable. If we ask, however, if they are really remarkable books, it is hard to think that they are. And if, as the Whitbread judges ought to, we go on to ask if the books hold the promise of becoming classics, of having real literary merit, then the answer is pretty definitely no.

They are written in a way which is designed to be seductively readable; they never give way to reflection or those momentary flashbacks of recall that prove so confusing to young readers, but exist in a sort of "And then, and then, and then" which children find irresistible. But the world of these books is thin and unsatisfactory, their imagery is derivative, their characterisation automatic, and their structure deeply flawed. If I had read them when I was seven years old, I would have loved them, just as I loved *In The Fourth Form At Mallory Towers*. But I am not seven years old, and can see a little better than I could then whether a book's appeal stands some chance of lasting in a reader's affections. The Harry Potter books do their job, and it does them no favours at all to talk about them in terms of literary classics.

Children like them, in part, because they know all about the Billy Bunter conventions of the boarding-school story, and like to see the conventions gone through one more time. The world of prefects and detention, of masters in gowns, of school lacrosse matches, somehow filters down to children, and they are reassured by the closed, certain world. They know, too, exactly what they want to see when it comes to magic and the supernatural, and the books run through the conventions of spells, broomsticks, witches and wizards without a second thought. Nothing at all unfamiliar here. Children like, too, the romance structure, which carefully follows the analysis laid down by narratological theorists of the folk-tale; like all heroes of romance, Harry Potter is an orphan – his origins uncertain – who is in possession of great gifts.

Nothing unfamiliar at all, and if the general idea is taken from the most universal and unremarkable stock of children's book ideas, a lot of the detail is borrowed from specific classics. The recurrent idea of the jellybeans in which every imaginable flavour may be found is pure *Charlie and the Chocolate Factory*. Much of the detail of the school is taken from a marvellous classic, Ursula K LeGuin's *A Wizard of Earthsea*.

And a great deal of what Rowling adds to the mixture is not noticeably successful. It's a bad mistake to make Harry's non-magical uncle and aunt actually evil, and get their enjoyment out of starving Harry in the garret. I can see why she did it; it worked very well indeed for Roald Dahl in *James and the Giant Peach*. But with a real monster, Lord Voldemort, on the loose, it raises unhelpful questions about whether they are in league with the magical forces of evil, which will at some point have to be answered one way or another, and either answer is going to make their earlier behaviour seem less credible.

Of course, to children these books are a very good thing, and no one can doubt that a lot of Harry Potter's enthusiastic young readers are going to go on to read much better books; books, moreover, that they might never have reached without that initial encouragement.

What we ought to worry about is the infantilisation of adult culture, the loss of a sense of what a classic really is. Grown men and women go to the cinema to see Disney cartoons, and no one thinks it surprising. But when people quite seriously start to talk about these books as classics, to think of them in terms of the Whitbread Prize, it's time to worry.

To look at David Cairns's unforgettably honest and harrowing biography of *Berlioz*; to read Seamus Heaney's *Beowulf* volume and then, perfectly seriously, propose that *Harry Potter and the Prisoner of Azkaban* deserves a prize because Jack and Chloe just couldn't put it down? Please, do us a favour – grow up.

Resource sheet 3.2

Teacher notes for annotating the Harry Potter text

- First paragraph – factual introductory paragraph.

- Sentences 3 and 4 – introduction to the text itself.

- Paragraph 2, first sentence – rhetorical device: *as everyone knows*.

- Last sentence – *Amazon's bestseller, in short, is a book that doesn't exist*. Sentence itself is short – rhetorical device as a shock tactic.

- Throughout the article the argument is carefully constructed using the following semantic links: *first volume* paragraph 3, *second volume* paragraph 4, *third volume* paragraph 6.

- Paragraph 4 – *bunk off* – use of colloquial, child-like language.

- Paragraph 5 – *An amazing phenomenon* – short sentence for effect.

- *groovy* – use of colloquial language for effect.

- Paragraph 6 – *It seems* – use of parentheses to denote author's cynicism.

- Repetition of semantic link *enough* for emphasis across two paragraphs (6 and 7) but with a subtle difference in meaning.

- Last sentence paragraph 6 – crescendo of author's argument.

- Paragraph 7 – rhetorical questions to build up the argument further that the texts are not worthy of literary merit.

- Paragraph 8 – overt criticism of the texts and the way they are written.

- *But I am not seven years old* – turning point in the argument: putting the text firmly in children's fiction.

- Paragraph 9 – use of a list of typical conventions of boarding school fiction to emphasise the formulaic nature of the books.

- Last sentence paragraph 9 – repetition of *children* to emphasise his viewpoint forcefully – placed at the beginning of the sentence.

- Paragraph 10 – *Nothing unfamiliar at all* – repetition of phrase in previous paragraph for emphasis and to create cohesion.

- Paragraphs 11 and 12 – colloquial language to emphasise trivial nature of the books.

- Paragraph 14, first sentence – final, powerful rhetorical question to introduce final, powerful point.

- Paragraph 14, last sentence – final colloquial statement: *Please do us a favour – grow up* completing the argument begun in the title: '*Harry Potter – Give me a break*'.

Resource sheet 3.3

Teacher notes on OHT 3.2 – a GCSE pupil's review

First paragraph

- First sentence is topic sentence. It addresses the question posed in the title,
  - making subject of review clear, identifying the two writers and the two poems to be compared.

- PEE structure (point, evidence, explanation) followed in the paragraph. First sentence makes a point. Second sentence gives evidence and third sentence gives more detailed examples of the point.

- Third sentence – complex sentence using comparative connectives as and *whereas* to introduce subordinate clauses which state the difference in the use of imagery in the poems.

Second paragraph

- PEE structure followed again.

- First sentence is the topic sentence as the rest of the paragraph will focus on Alvi's poem.

- Cohesion is achieved by the word *cultures*, which makes the semantic link with the first paragraph. *However* connective to introduce other evidence.

- *Throws* – verb suggests the shock and surprise felt by the reviewer at the beauty of the image – personal response of the reviewer.

Third paragraph

- PEE structure again evident.

- First sentence is topic sentence.

- Semantic link with previous paragraph with the phrase *image of beauty*, also jewellery links with the bangles in the previous paragraph.

- *However* – connective to introduce contrast in second sentence.

- *Washed away* – metaphor of a wave sweeping away the memory of the beauty – personal response of reviewer.

Fourth paragraph

- First sentence is topic sentence.

- *Another image* – semantic link with image in previous paragraph.

- Second and third sentences give more evidence for point made in first sentence (PEE).

Fifth paragraph

- PEE structure again evident.

- First sentence (topic sentence) introduces second poem that the paragraph focuses on.

- Like 'Presents' makes the link with the previous paragraph, which was about that poem.

Final paragraph

- PEE structure.

- First sentence is the topic sentence as paragraph is about Bhatt's realisation.

- *Despite* – connective to introduce contrast.

- Final sentence of paragraph is a long complex sentence which explains Bhatt's realisation and which the reviewer uses as a conclusion to the review.

- Connectives *as* and *even if* used to introduce subordinate clauses which explain the realisation.

- The review ends on a positive note despite imagery of hurt and pain mentioned previously. The reviewer appears to share Bhatt's point of view.

Resource sheet 3.4

Review written by a pupil studying GCSE English

Choose two poems you have read recently which deal in some way with the experience of moving between different cultures and explain in each case how this is reflected in the imagery of the poems.

Two poems, which deal with the experience of moving between cultures, are "Search for my tongue" by Sujata Bhatt and "Presents" by Monica Alvi. Both poets use strong images to reflect their feelings. "Search" and "Presents" both use images to express beauty and pain but do it differently as "Presents" uses a variety of images whereas "Search" uses one image.

"Presents" is about the inner conflict, which Alvi faced when growing up, and how she feels about both her cultures. The poem is a celebration of her cultures. However, the poem is written through a teenager's eyes so there is a sense of uncertainty as Alvi feels she is different from her friends. At the very beginning of "Presents" Alvi throws us into an image of beauty:

"a salwar kameez, peacock blue,

and another glistening like an orange split open".

This is a celebration of her culture. Alvi has been receiving presents from family members in Pakistan for many years but it has become a problem since she has turned into a teenager.:

"glass bangles

snapped, drew blood".

The problem is highlighted here through an image of hurt, pain and conflict. Alvi's mother's jewellery is mentioned in the poem. This is an image of beauty

"Indian gold, dangling filigree".

However, this beautiful image is quickly washed away as:

"it was stolen from our car".

Her mother's jewellery represents a part of Alvi's culture, which has been stolen from her, and she wants it back.

Another image of pain is when Alvi describes the journey she made from Pakistan to England when she was a baby:

"I ended up in a cot."

The journey is a metaphor as the cot represents a prison. Alvi uses this as the journey between the two cultures has made her feel trapped.

Like "Presents" the poem "Search" uses unpleasant images to describe the change between Bhatt's cultures. "Search" is about language and how she felt she had lost her first language when she moved to a different country. Bhatt gives us a taste of how she feels when she writes a whole stanza in Gujerati so we can feel the block of another language. Bhatt uses an image of two tongues in her mouth, which is quite disturbing. She shows us how the lack of use makes the mother tongue

"rot and die in your mouth".

The tongue itself is an extended metaphor as it is compared to a plant. Like Bhatt's mother tongue a plant rots and then dies if no one cares for it.

Despite these disturbing and negative images the last stanza in "Search" is a realisation:

"I think I've lost the mother tongue,

it blossoms out of my mouth."

Bhatt realises that her mother tongue hasn't made her an outsider, as she knows that once you learn a different language, and even if you live somewhere, which requires you to speak another language, your mother tongue will grow back strong and beautiful, just like a plant.

Resource sheet 3.5

A dark knight in shining armour

Iron Man will delight Marvel Comics fans and cinema-goers alike.

Unless you are an aficionado of Marvel Comics, the idea of a film about an Iron Man might bring to mind Andrew Davidson's wonderful illustrations of Ted Hughes' avenging metal giant. However this iron superhero is a comic strip creation hailing from the USA (and I'm not talking Popeye the sailor-man and his muscle-flexing exhortation to eat more iron-rich spinach).

The eponymous hero of Jon Favreau's blockbuster made his comic book debut in Tales of Suspense in 1963, and this is a largely faithful big-screen rendition (unsurprising given that Marvel Comics themselves funded the movie.) Tony Stark – son and heir of a weapons manufacturer – is a ruthless businessman, a flamboyant ladies' man and a prodigiously talented engineer and inventor. In a flashback scene, he hits the Las Vegas gaming tables rather than turn up to receive an "Apogee Award" leaving us in no doubt about Stark's swaggering success and heartless brilliance; just thirty-six hours later, a Stark Industries trip to Afghanistan sees him sustain a deadly heart injury from one of his own missiles.

On pain of death, Stark (Robert Downey Jr.) is dragooned into building his warlord captors a missile but turns his skills to making a super-powered suit of armour and escapes. Back at home in California he perfects his invention, but there is unease among Stark's business associates, particularly Obadiah Stane (Jeff Bridges), for Stark has returned a changed man, no longer insensitive to the destruction that earned him the soubriquet "Merchant of Death". Refashioning and fully mastering the body armour and all its clever gadgets takes time as the obligatory superhero-in-training scenes attest. However, Stark's devotion to his new cause "to protect the people" is a more instant transformation. This cyborg is all heart.

All of which might have made for a rather heavy, clunking offering but thankfully Favreau's film is as swift, sleek and aerodynamic as its protagonist. Downey proves to be an inspired choice of leading man, as credible playing unlikely superhero as he is playing seductive antihero. Stark does not lose his mischievous sense of humour upon donning his iron helmet and the audience is treated to witty one-liners even as our hero speeds supersonically to his next brush with danger. "I'm driving with the top down," an in-flight and under-attack Stark tells his best mate Lt. Col. James 'Rhodey' Rhodes by way of explaining the background noise to their mobile phone conversation.

This is Iron Man's story and, appropriately enough, Downey dominates proceedings but this is not a solo flight of a movie; indeed, Downey is only one of four Academy Award nominees (one of whom went on to win a statuette) to grace the cast of Iron Man. As well as trusted friend and advisor 'Rhodey' (Terrence Howard), Stark can also count on the unfailing support of personal assistant Virginia 'Pepper' Potts (Gwyneth Paltrow) and even his computer has a friendly voice (belonging to Paul Bettany) and affable anthropomorphic tendencies. A bald and bearded Jeff Bridges is terrific as family friend and business partner Stane who transforms into a menacing arch-enemy – a Goliath to Stark's David in the climactic fight scenes in the final half-hour.

If there is a flaw in this richly enjoyable movie, it is that real edge-of-your-seat suspense is in surprisingly short supply. In this first celluloid outing for Iron Man (and legions of new as well as old fans will no doubt be clamouring for a second and third feature), the drama stems from Stark's metamorphosis and the most thrilling conflict is that which has taken place between the old and new versions of himself. Consequently, the showdown with Stane, albeit visually exciting, seems a mere coda to the main storyline and hurries to its set-piece finale. The stage is set for an even better sequel.

Resource sheet 3.6

Teacher notes on *Iron Man* film review

- Title – *A dark knight in shining armour*– reminiscent of latest Batman film ('The Dark Knight') but with a difference ('in shining armour') thus conveying to readers the idea of a movie superhero who isn't Batman.

- The strap-line under the title – sets positive tone for review with verb *delight* and introduces idea that the film has to appeal to two distinct audiences – fans of the original comic book and the wider cinema-going public.

First paragraph

- Reference to *aficionado of Marvel Comics* echoes *Marvel Comics fans* mentioned in strap-line.

- Introduces the topic – the film *Iron Man* – and disambiguates book and film from another book and film of same name.

- In parentheses, the writer also draws a humorous comparison with another popular comic book character Popeye – an 'iron man' in the sense that he ate spinach which is rich in iron. The use of parenthesis helps the writer achieve a conversational tone like making an aside in conversation.

- Use of *you* and *I* also establishes a comfortable, chatty tone.

Second paragraph

- Brief background information about Iron Man (the comic strip character) for readers who are unfamiliar with the original comic strip.

- Swiftly moves on to introduce Iron Man (the character in the film), since this is a review of the film and not the comic strip version.

- The reviewer divulges key plot details, giving readers a flavour of how the film begins.

- List of three key points about Tony Stark - *a ruthless businessman, a flamboyant ladies' man and a prodigiously talented engineer and inventor.*

- Sentences are packed with vivid adjectives, e.g. *ruthless, flashy, talented, swaggering, heartless.* Adverb *prodigiously* used to intensify adjective.

- The reviewer describes Stark as *heartless* and shortly afterwards refers to his *heart injury*. The reader might speculate that there is a link between the two.

- Long final sentence separated by semi-colon to emphasize Tony Stark's rapid change of fortune: *In a flashback scene…; just thirty-six hours later…*

- Use of present tense – typical of a film review.

Third paragraph

- First sentence continues to provide details of the storyline to make readers interested to find out what happens next.

- Speech marks used around direct quotations from film.

- Convention of repeating the name of the actor in parentheses after the name of the character – common to film reviews.

- In the third sentence, the writer demonstrates her familiarity with the superhero action adventure genre with the knowing and faintly scathing phrase *the obligatory superhero-in-training scenes.*

- The fifth and final sentence – *This cyborg is all heart* - is short and punchy. The reference to *heart* forms a semantic link to the words *heartless* and *heart injury* used in the previous paragraph.

Fourth paragraph

- First sentence links back to the end of the previous paragraph using phrase *All of which…*

- Reviewer draws witty comparison between the film as a whole and the iron man himself by using adjectives that could be used to describe both an action adventure film and a superhero made of iron – *heavy, clunking, swift, sleek, aerodynamic.*

- Having implied that the film is good, the reviewer highlights the lead actor's performance as a key reason for its success, and gives an example supported by a direct quotation.

- Aerial imagery is used throughout this paragraph – *aerodynamic, supersonically, in-flight.*

- An extended noun phrase like *an in-flight and under-attack Stark* shows how writers can achieve conciseness by adding detail to a noun and by combining words with hyphens.

Fifth paragraph

- First sentence – topic sentence indicates that this paragraph will focus on the performances of other cast members.

- The words *flying solo* provide a semantic link with the aerial imagery of the previous paragraph.

- Examples of alliteration, e.g. *affable anthropomorphic, bald and bearded.*

- Reference to Bible story of David and Goliath carries various connotations about good versus evil, man versus boy, wits versus strength.

Final paragraph

- First sentence is a topic sentence signalling that this paragraph will take a more critical stance on film.

- *New as well as old fans* – semantic link with various references earlier in the review to fans of the original comic strip.

- References to *Stark's metamorphosis* and *conflict…between versions of himself* are concise phrases linking back to more detailed points made throughout this review about the complexity of the Stark/Iron Man character.

- The reviewer keeps the diction varied and interesting by using synonyms, e.g. *coda, showdown, finale.*

- Final sentence of review looks ahead to the second film which has yet to be made. By saying that she thinks a sequel is highly likely, she is summing up her review on a positive note.

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