

# *The* Conch Bearer

## TEACHER'S BOOKLET

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# Introduction

## Aim

This resource provides materials to support the teaching of framework objectives through the reading of *The Conch Bearer*. Reading can be a shared, social activity and it is important that pupils are given the opportunity to talk and write about their reading. Emphasis is placed on the promotion and development of independent reading, as pupils are asked to reflect on the reading strategies they use and encouraged to try out new ones. Some of the activities encourage pupils to build a bridge between their reading and writing. In particular, pupils are encouraged to develop the skills that readers in Year 8 need if they are to meet the reading and writing demands made of them.

The strength of this particular text is the capacity it provides for pupils to experience cultural diversity through literature. To supplement this resource with visual images, you can find pictures of India on the Internet, in the Geography section of resources on Promethean whiteboard software or in Geography textbooks. You could also use pictures of street children in the UK to help pupils realise that this is a global issue, thus enabling them to view the setting of the novel in a positive light and address Race, Equality and Citizenship in the curriculum.

The use of speaking and listening is integral to this resource, with pupils working in pairs and groups. It is hoped that talk partners will also be used to enable pupils to learn collaboratively by rehearsing and exploring their ideas. This is a favoured strategy for English as an Additional Language learners (EAL). Further opportunities for facilitating speaking and listening are generated when pupils are required to engage in collaborative activities, such as card sorting, evaluating and creating still images.

A number of additional activities suitable for EAL and less able pupils can be found at the end of this resource. The needs of EAL learners can also be addressed through the use of visual cues such as tables and grids. The needs of Gifted and Talented pupils and SEN learners can be met through the use of guided groups and in-class differentiation. The four-part lesson structure used here provides structure and scaffolding that will benefit boys in particular.

Teaching strategies from the Key Stage 3 *Leading in Learning* initiative (DfES, 2005) have been included, such as card sorting, reading of images and relational diagrams. Thinking skills such as classification, hypothesising, evaluating, reflection and justifying are also included. By bringing thinking skills to the centre of the learning, pupils will be able to extend their reading skills beyond basic processing skills. They will be able to do this by developing imaginative skills, such as visualisation, prediction and speculation. They are also offered opportunities through the thinking skills activities to develop literary skills, such as interpreting the text and sensing the writer at work, which will help pupils make bridges to GCSE, where these skills are

paramount. In foregrounding the thinking skills, pupils are encouraged to secure the transfer of these approaches when they explore other texts independently. If the thinking approaches are made explicit, pupils will be able to build up their metacognitive understanding of the way they think, enabling them to develop the ability to select appropriate strategies when encountering new texts.

Assessment for Learning is addressed when pupils are invited to share criteria and evaluate their learning against them.

## The lesson outline

The lesson outline provides a structure for teaching at a glance. It is intended to provide a framework and can be adjusted to suit your circumstances. The structure enables you to cover a longer text while maintaining pace. English framework objectives are taught explicitly and clearly placed within the context of the book and the lesson structure. The materials enable you to explore some key reading objectives, in order to help pupils cover the Assessment Focuses. These objectives are important if pupils are to secure a Level 5 in Year 9. Other objectives addressed in these materials cover aspects of formality, exploring the differences between spoken and written English. The lesson outline also contains instructions about activity types which are often appealing to boys and/or reluctant learners with which teachers may not already be familiar.

There will be issues about coverage, but it is more important that pupils are able to explore their reading through talk and other interactive approaches. It is also important to allow pupils to control their own reading. If they want to read on, let them; re-reading chapters and revisiting prior reading may highlight things that were missed before.

# Overview of objectives

The notion of literacy being embedded in objectives involves much more than the basic acquisition of skills. The objectives selected here focus on enabling pupils to read as readers in order to deepen their understanding and appreciation, and to read as writers so that they can identify typical features and explore how writers gain impact. This is the point at which the bridge between reading and writing is made – when the pupil has the ability to step outside the body of a text and look at it as a writer. The objectives listed below encompass the ability to recognise, understand and manipulate the conventions of language and develop the pupils' ability to use language imaginatively and flexibly in the narrative context. Objectives (and pupils) benefit from being explicitly taught and from being identified and deployed in context.

Other objectives can also be taught (through starter activities), but it is up to the teacher to decide where the priority lies and to adapt the resource materials according to the needs of the pupils.

## Year 8

### Word

W1 Spelling conventions  
W8 Use linguistic terms  
**W10 Prepositions and connectives**  
W11 Figurative vocabulary

### Sentence

**Sn1 Complex sentences**  
Sn2 Variety of sentence structure  
Sn3 Colons and semi-colons  
Sn5 Conditionals and modal verbs

### Reading

**R2 Independent research**  
R4 Versatile reading  
**R5 Trace developments**  
R7 Implied and explicit meanings  
**R10 Development of key ideas**  
R14 Literary conventions  
R16 Cultural context

### Writing

Wr1 Effective planning  
Wr17 Integrate evidence  
Wr18 Critical review

### Speaking and listening

S&L2 Develop recount  
S&L3 Formal presentation  
**S&L10 Hypothesis and speculation**  
S&L14 Dramatic techniques  
S&L15 Work in role  
**S&L16 Collaborative presentation**

# Lesson outline

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
1	<p><i>Reading AF3</i></p> <ul style="list-style-type: none"> <li>• <b>R2 Independent research</b></li> <li>• R7 Implied and explicit meanings</li> <li>• R16 Cultural context</li> <li>• <b>S&amp;L10 Hypothesis and speculation</b></li> </ul>	<p><i>Pre-reading, Chapter 1</i></p> <ul style="list-style-type: none"> <li>• Challenging stereotypes about India</li> <li>• Speculating</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils, in pairs or fours, to complete a card sort activity about India, sorting cards into true/false groups.</li> <li>• Ask pupils which cards were difficult to place. Reveal that all statements are true. Ask which facts surprised pupils most.</li> </ul> <p><b>Teacher planner 1.1</b></p> <ul style="list-style-type: none"> <li>• Use the front cover to introduce <i>The Conch Bearer</i> to pupils.</li> </ul> <p><b>Teacher planner 1.2</b></p>	<p><i>Ways into the text</i></p> <ul style="list-style-type: none"> <li>• Model reading the opening paragraph of the novel and explore its effect on the reader. <b>Teacher planner 1.2</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask pupils how the opening paragraph might support reader expectations.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Ask pupils to read the rest of Chapter 1, then use the Internet to research aspects of India, e.g. Goa, the Taj Mahal.</li> </ul>
2	<p><i>Reading AF4</i></p> <ul style="list-style-type: none"> <li>• R4 Versatile reading</li> <li>• R7 Implied and explicit meanings</li> <li>• <b>R10 Development of key ideas</b></li> </ul>	<p><i>Chapters 2–4</i></p> <ul style="list-style-type: none"> <li>• Identifying relationships between specific words and particular effects</li> <li>• Looking at contrast as a narrative device</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to find examples from Chapter 2, pages 13–18, of the use of description to create tension, e.g. in the choice of verbs, use of alliteration, repetition, questions.</li> <li>• Looking at Chapter 3, ask pupils to identify other effects of descriptive writing, e.g. the associations in readers' minds generated by the references to valleys, lakes, swords, mountain passes, groves, water.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to complete a contrast table comparing Anand's and his mother's first sight of the conch shell. <b>Pupil worksheet 2.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Discuss the most effective word from each of Chapters 2, 3 and 4. Ask pupils to write a sentence about each word, explaining how it is effective.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Ask pupils to choose another wise person from a story they are familiar with, e.g. Gandalf, Dumbledore, Merlin, and write down five similarities and five differences between this person and the old man.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
3	<p><i>Reading AF3 &amp; AF4</i></p> <ul style="list-style-type: none"> <li>• R4 Versatile reading</li> <li>• <b>R5 Trace developments</b></li> <li>• <b>S&amp;L10 Hypothesis and speculation</b></li> </ul>	<p><i>Chapters 5 &amp; 6</i></p> <ul style="list-style-type: none"> <li>• Characterisation</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the character of Nisha, who has the role of 'hero's helper'. Using a spider diagram, ask pupils what they would expect of the 'hero's helper' role, e.g. Robin in <i>Batman</i>.</li> <li>• Ask pupils to complete a description and effect table about Nisha. <b>Pupil worksheet 3.1</b></li> </ul>	<ul style="list-style-type: none"> <li>• Use the technique of 'role on the wall' to compare the different ways in which Surabhanu is presented. Ask pupils to write their responses to the character in bullet points around an outline of a person. <b>Pupil worksheet 3.2</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Pupils draw and label Surabhanu as a cartoon villain.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Write Nisha's diary entry for the day she meets Anand and Abhaydatta, including her reflections at the end of the day.</li> </ul>
4	<p><i>Reading AF3</i></p> <ul style="list-style-type: none"> <li>• <b>R5 Trace developments</b></li> <li>• <b>R10 Development of key ideas</b></li> <li>• S&amp;L2 Develop recount</li> <li>• S&amp;L14 Dramatic techniques</li> <li>• S&amp;L15 Work in role</li> <li>• S&amp;L16 Collaborative presentation</li> </ul>	<p><i>Chapters 7–9</i></p> <ul style="list-style-type: none"> <li>• Characterisation</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to compare the characters of Nisha and Anand. <b>Pupil worksheet 4.1</b></li> <li>• Explore with pupils the ambivalence within the character of Nisha. <b>Pupil worksheet 4.2</b></li> </ul>	<ul style="list-style-type: none"> <li>• Working in small groups, guide pupils to create a still image and sound montage of Anand's dream. <b>Teacher planner 4.3</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask pupils: which character do you like – Nisha or Anand? Use a lift speech to discuss ideas (i.e. each pupil speaks for the length of time it takes for a lift to go from one floor to another).</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapters 8 and 9.</li> <li>• Write ten questions they would like to ask Nisha or Anand at this point. The questions should challenge the character to be reflective.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
5	<p><i>Reading AF3</i></p> <ul style="list-style-type: none"> <li>• <b>R5 Trace developments</b></li> <li>• <b>R10 Development of key ideas</b></li> </ul>	<p><i>Chapter 10</i></p> <ul style="list-style-type: none"> <li>• Characterisation</li> </ul>	<ul style="list-style-type: none"> <li>• Working in groups, ask pupils to make spider diagrams of words used to describe Anand so far.</li> <li>• Introduce the use of a timeline to track character development. Ask pupils to complete a timeline of the events that have happened to Anand. <b>Pupil worksheet 5.1</b></li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to find one quotation from each chapter that sums up Anand. These should be added to the timelines.</li> </ul>	<p><i>Plenary</i></p> <ul style="list-style-type: none"> <li>• On their timelines, ask pupils to write down three things about Anand that have changed in Chapter 10.</li> </ul> <p><i>Homework</i></p> <ul style="list-style-type: none"> <li>• Write down five aspects of Anand's character that make him a 'hero'. Choose the most important of these and give reasons for your choice.</li> </ul>
6	<p><i>Reading AF5</i></p> <ul style="list-style-type: none"> <li>• Sn3 Colons and semi-colons</li> <li>• S&amp;L3 Formal presentation</li> </ul>	<p><i>Chapter 11</i></p> <ul style="list-style-type: none"> <li>• Punctuation</li> </ul>	<ul style="list-style-type: none"> <li>• Recap use of punctuation marks using mini-whiteboards or punctuation fans (strips of paper on which punctuation marks are drawn – pupils hold up the appropriate strip in response to a question).</li> <li>• Model reading from Chapter 11, focusing on punctuation. <b>Teacher planner 6.1</b></li> </ul>	<ul style="list-style-type: none"> <li>• Give pupils selected short extracts from Chapter 11 for shared reading. Ask pupils to highlight and annotate their extracts to show punctuation marks and comment on their effects, e.g. use of dashes, exclamation marks.</li> </ul>	<p><i>Plenary</i></p> <ul style="list-style-type: none"> <li>• Pupils share their findings about punctuation.</li> </ul> <p><i>Homework</i></p> <ul style="list-style-type: none"> <li>• Pupils complete a two-column Angel/Devil chart. Under the Angel, or 'good conscience', heading, pupils write down advice that an 'angel' might give Anand on telling Nisha about the conch. Under the Devil, or 'evil conscience', heading, they write advice that a 'devil' might give.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
7	<p><i>Reading AF4</i></p> <ul style="list-style-type: none"> <li>• <b>R10 Development of key ideas</b></li> <li>• R14 Literary conventions</li> <li>• <b>S&amp;L10 Hypothesis and speculation</b></li> </ul>	<p><b>Chapters 12–14</b></p> <ul style="list-style-type: none"> <li>• Text shape mapping</li> </ul>	<ul style="list-style-type: none"> <li>• Explore with pupils the different 'shapes' of stories, asking pupils to match shapes to genres. Ask pupils to predict what shape <i>The Conch Bearer</i> has, explaining their choice. <b>Teacher planner 7.1</b></li> </ul>	<ul style="list-style-type: none"> <li>• Model mapping the shape of Chapter 12. Map the shape of Chapter 13 as a shared activity, before pupils work in pairs to map Chapter 14. <b>Teacher planner 7.2</b></li> <li>• <b>Pupil worksheet 7.3</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Use peer or self assessment to evaluate pupils' graphs.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• How good are the apes as villains? Pupils create a top trumps card for the leader of the apes. (A top trumps card features a drawing of the character with the character's name and a brief description under it. Four aspects of behaviour against which the character can be judged should be chosen, e.g. strength, power, magic, knowledge, truth. Each aspect should be given a numerical rating from one to ten.)</li> </ul>
8	<p><i>Reading AF5</i></p> <ul style="list-style-type: none"> <li>• W11 Figurative vocabulary</li> <li>• R7 Implied and explicit meanings</li> </ul>	<p><b>Chapters 15 &amp; 16</b></p> <ul style="list-style-type: none"> <li>• Figurative language</li> </ul>	<ul style="list-style-type: none"> <li>• Revise the use of similes, focusing on their effectiveness. Ask pupils to generate five similes and share these with the class.</li> <li>• Select and model annotating two similes from Chapter 15, focusing on their effectiveness.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to complete the simile matching task as a card sort activity. One or two examples could be modelled, if necessary. <b>Teacher planner 8.1</b></li> <li>• Discuss the answers (similes appear matched to the relevant effect on Teacher planner 8.1).</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Pupils vote for their favourite similes from the activity, giving reasons for their choice.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Create a storyboard of a two-minute film trailer, telling the story so far.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
9	<p><b>Reading AF5</b></p> <ul style="list-style-type: none"> <li>• W8 Use linguistic terms</li> <li>• <b>Sn1 Complex sentences</b></li> <li>• Sn2 Variety of sentence structure</li> <li>• Sn5 Conditionals and modal verbs</li> <li>• R7 Implied and explicit meanings</li> </ul>	<p><b>Chapter 17</b></p> <ul style="list-style-type: none"> <li>• Variety of sentence structure</li> </ul>	<ul style="list-style-type: none"> <li>• Explore simple and compound sentences with pupils. Discuss which are more effective and why.</li> </ul>	<ul style="list-style-type: none"> <li>• Model analysing simple, compound and complex sentences. <b>Teacher planner 9.1</b></li> <li>• Ask pupils to identify different types of sentences in Chapter 17. More able pupils should begin to analyse these.</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Timed quiz. Give pupils examples of different types of sentences and ask them to note their effect on the reader.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapter 18.</li> <li>• Write the story of Meera since Anand left home.</li> </ul>
10	<p><b>Reading AF6</b></p> <ul style="list-style-type: none"> <li>• R14 Literary conventions</li> <li>• W17 Integrate evidence</li> </ul>	<p><b>Chapter 19</b></p> <ul style="list-style-type: none"> <li>• Effective endings</li> </ul>	<ul style="list-style-type: none"> <li>• Draw three story shapes (diagonal line, bell curve, mountain range) on the board and ask pupils which one best describes the shape of <i>The Conch Bearer</i> and why. Refer back to Lesson 7, where pupils made predictions about the story shape.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to consider the effectiveness of the final chapter using PEE chains. <b>Teacher planner 10.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Pupils evaluate each other's PEE chains.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Ask pupils to list the five best moments in the story, justifying their choices.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
11	<p><b>Reading AF4, AF5 &amp; AF6</b></p> <ul style="list-style-type: none"> <li>• W1 Spelling conventions</li> <li>• <b>W10 Propositions and connectives</b></li> <li>• W1 Effective planning</li> </ul>	<p><b>Whole text</b></p> <ul style="list-style-type: none"> <li>• Reading into writing</li> <li>• Planning to write</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the order of steps required to produce an extended response about the text. <b>Teacher planner 11.1</b></li> <li>• Ask pupils to consider what a marker is looking for when assessing a piece of writing. <b>Teacher planner 11.1</b></li> </ul>	<ul style="list-style-type: none"> <li>• Model how to create a plan for an extended response, before pupils create their own plans. <b>Teacher planner 11.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Pupils evaluate their own or each other's plans, using NC level descriptors.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Create a spider diagram to show which themes in the novel are linked to particular characters – Anand, Nisha and Abhaydatta.</li> </ul>
12	<p><b>Reading AF4 &amp; AF5</b></p> <p><b>Writing AF2, AF3 &amp; AF6</b></p> <ul style="list-style-type: none"> <li>• W18 Critical review</li> </ul>	<p><b>Whole text</b></p> <ul style="list-style-type: none"> <li>• Reading into writing</li> <li>• Composing an essay</li> </ul>	<ul style="list-style-type: none"> <li>• Recap on what a marker is looking for in an extended piece of writing.</li> <li>• Model writing an opening paragraph of a response, appropriate to the needs of your pupils.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared work. Give pupils a few minutes to discuss with a talk partner what they are going to write about in the second paragraph. Then, using suggestions from the whole class, write a second paragraph on the board.</li> <li>• Paired work. Pupils work together to write the third paragraph.</li> <li>• Pupils then move to independent work to complete the essay.</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Share good examples of work for the class to evaluate.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Surabhanu takes the shape of many villains and forms of evil. Which shape is the most frightening, and why?</li> </ul>

**Teaching objective**

- R16 Recognise how texts refer to and reflect the culture in which they were produced, e.g. *in their evocation of place and values*.

**Focus**

- Pre-reading

Create a set of the statements below for each pair or group. Ask pupils to sort the cards into 'True' and 'False' groups.

**NB** All of these statements are true. The purpose of this activity is to challenge stereotypes of India in a neutral way by presenting pupils with a series of facts, all of which are positive, and many of which will be a surprise to them.

India had a female Prime Minister before the UK had a female Prime Minister.	India, Pakistan and Bangladesh used to be one country called 'India'.	Indian troops fought for the Allies during both World War 1 and World War 2.
Many people in India are Christians, especially in the state of Goa.	In India it rains in the summer.	There are many Muslims living in India.
India has a film industry that is bigger than Hollywood.	India is one of the fastest growing economies in the world.	India has many languages and all children learn Hindi and English.
Most of the computer and Information Technology specialists in the world are in India.	Many dancers, actors, comedians and film makers working in England were born in India.	India has world-class cricket, hockey and squash teams.
Both English and Hindi are called Indo-European languages, so they belong to the same language family.	Indian food is a favourite meal all over the world	India is a favourite place to go on holiday and has some of the best sandy beaches and holiday resorts.
India is the largest democracy in the world.	India has the same legal system as Britain and English is used in Indian law courts.	Most schools in India follow the British education system.

### Teaching objectives

- R7 Identify the ways implied and explicit meanings are conveyed in different texts, e.g. *irony, satire*.
- **S&L10 Use talk to question, hypothesise, speculate, evaluate, solve problems and develop thinking about complex issues and ideas.**

### Focus

- Using the cover to introduce the novel
- Opening paragraphs and effect on the reader

## Covers

Focus pupils on the images on the front and back cover and the spine. Explore what the images depict, the type of illustration used and their size, positioning and colour. What is the effect on the reader? Focus attention on the use of the conch shell on the back cover and spine and draw out the following points:

- The conch occupies a central place on the back cover and spine – it is going to be central.
- The shell has been hand drawn in soft colours – making the reader feel that the conch represents good.
- Conch shells are beautiful and rare. In the UK, it is not common to see conch jewellery and ornaments. Large conch shells can be used as drinking vessels, horns, etc. These associations lead the reader to expect something rare and beautiful.

Draw out the idea that the use of colour, font, position, shape and size of the text all has an effect on the reader, and link this to the idea that words suggest associations to readers – positive, negative or neutral.

## Opening paragraph

Model reading the opening paragraph.

Adverbial phrase – Anand has to do washing; he isn't going to be a 'macho' character.

Verb connoting cold – this challenges our expectations of India and makes us have sympathy with Anand.

Negative adjectives distance us from the setting and create sympathy for Anand.

Repetition for emphasis.

Compound word connoting poverty.

The semi-colon links two ideas – the wind and its strangeness. This creates a sense of eeriness and danger.

This is emphatic – it increases our sympathy.

Anand shivered as he carried a heavy load of dirty dishes from the tea stall to the roadside tap for washing. It was cold today, colder than he ever remembered it being in the city of Kolkata, and all he had on was his threadbare green shirt. It was windy, too; a bitter, biting wind with a strange, burning smell to it, as though something big, like a lorry or a petrol truck, had exploded on a nearby street. But nothing like that had happened. Anand would have heard if it had, because gossip travelled fast here, on the narrow, congested alleys of Bowbajar Market. So maybe, Anand thought with a grin, it was just his boss, Haru, the tea stall's owner, frying onion pakoras once again in stale peanut oil!

**Context**

As a group we have:

- explored the opening paragraph of the novel and its effect on the reader.

Now you are going to explore the use of contrast as a narrative device.

**Objectives**

- R4 Versatile reading
- R7 Implied and explicit meanings
- **R10 Development of key ideas**

- 1 Writers use contrast to create an effect on the reader. Contrast is also a useful way of structuring a text. Complete the contrast grid below by comparing the description of Anand's first sight of the conch shell (pages 34–35) with that of his mother's first sight of it (pages 40–41). An example has been completed for you.

<b>Anand's first sight of the conch</b>	<b>His mother's first sight of the conch</b>
The old man gives permission for Anand to see the conch.	The old man does not want Mother to see the conch.

**Extension**

- 1 How does the writer use contrast to create the characters of Anand and his mother?

**Context**

As a group we have explored:

- the opening paragraph of the novel and its effect on the reader
- the use of contrast as a narrative device.

Now you are going to examine how the writer describes the character of Nisha.

**Objectives**

- R4 Versatile reading
- **R5 Trace developments**
- **S&L10 Hypothesis and speculation**

**The hero's helper**

Writers often draw on the prior expectations of readers to create particular effects. For example, heroes often have a special helper, and we have a mental picture of what they might be like. We know that Batman is accompanied by Robin and that James Bond always has a beautiful girl to help him. The reader therefore expects that a hero's helper will have certain qualities, such as courage, kindness and admiration for the hero. If the helper goes against these expectations, then comedy can be created, for example, in the case of Shrek and Donkey.

- 1 Read pages 49–58 and pick out examples of how the writer describes Anand's helper, Nisha. Complete the grid below, thinking about the effect on the reader of each of the descriptions you have identified. Some examples have been completed for you.

<b>Descriptions of Nisha</b>	<b>Effect on the reader</b>
She is a girl of about ten.	She is very young, so the reader thinks she is not very important.
She is wearing a torn wool wrapper and is sweeping the street.	She is a poor girl – again the reader dismisses her as a minor character.

**Extension**

- 1 Nisha is not the kind of helper that readers might expect a hero to have. What is the overall effect created by the description of Nisha?

**Context**

As a group we have explored:

- the opening paragraph of the novel and its effect on the reader
- the use of contrast as a narrative device
- how the writer describes the character of Nisha.

Now you are going to consider the differing descriptions of the character of Surabhanu.

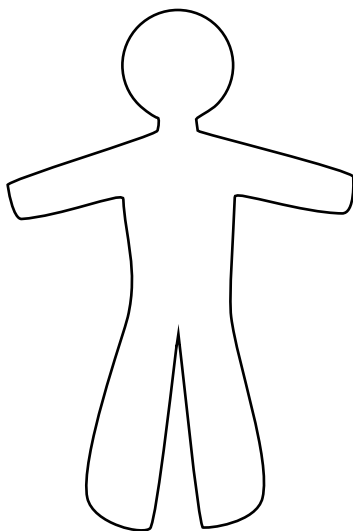
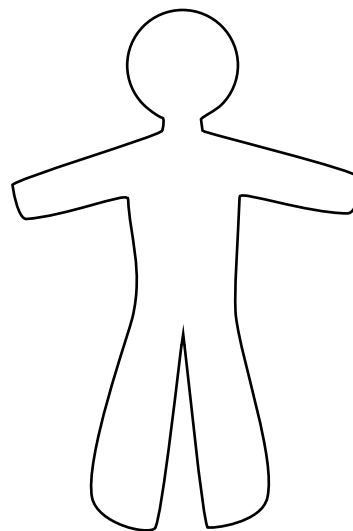
**Objectives**

- R4 Versatile reading
- **R5 Trace developments**
- **S&L10 Hypothesis and speculation**

**Developing characters**

On pages 63–70, the writer makes sure that the reader is as shocked and surprised as Anand is by describing Surabhanu through Anand's eyes. At first Anand and the reader think that Surabhanu is a kind old man. Later, the reader and Anand realise that he is evil.

- 1 Pick out words and phrases from pages 63–70 which show how Surabhanu is presented to the reader as a) a kind old man and b) evil.
- 2 Note down each word or phrase used to describe Surabhanu around one of the outlines below to build up a picture of the two different ways we see this character.

**Surabhanu as we first see him****Surabhanu as he really is****Extension**

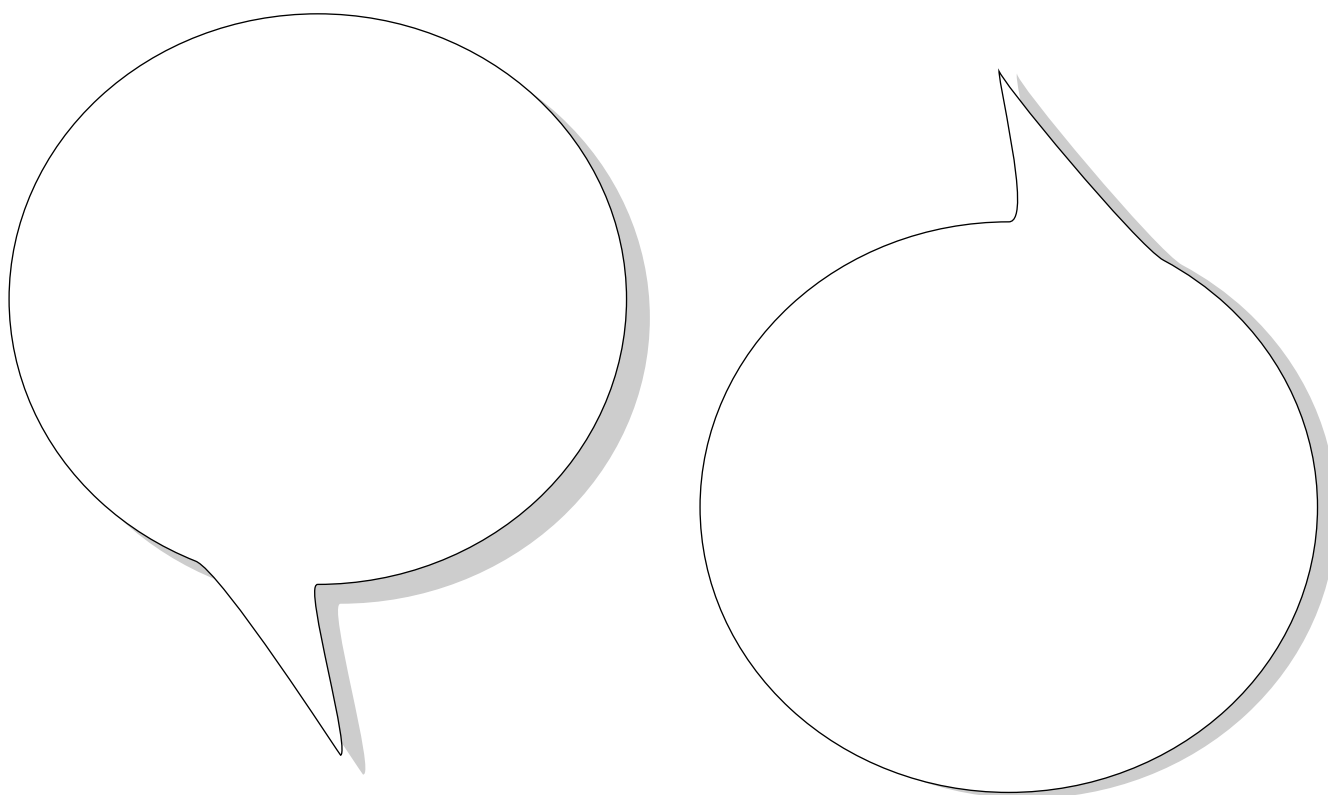
- 1 Write down five adjectives of your own that describe Surabhanu as he really is.

## Gossip convention

In *The Conch Bearer*, the writer uses repetition to link events and characters together in the reader's mind and to structure the story. One event which reappears throughout the story is Anand meeting poor people or animals who need help. Each time this event occurs, Anand is able to move forward on his adventure.

In Chapter 7, pages 73–76, the reader has the opportunity to compare the ways that Anand and Nisha each greet the beggar woman. This shows us some of the ways in which these two characters differ.

- 1 Working in pairs, one of you should take the role of the beggar woman and the other person should take the role of a friend of the beggar woman.
- 2 You are going to use the 'gossip convention' technique to retell the beggar woman's encounter with Anand and Nisha. In role, the beggar woman should tell her friend about the event and her friend should respond appropriately, asking questions and commenting on her account.
- 3 Use the speech bubbles to plan what you will say. Make sure that you focus on the differences between the ways in which Nisha and Anand treated the beggar woman.
- 4 Act out your role play of this conversation. An opening sentence could be, 'Greetings friend, I've just been nearly walked over by two children ...'.



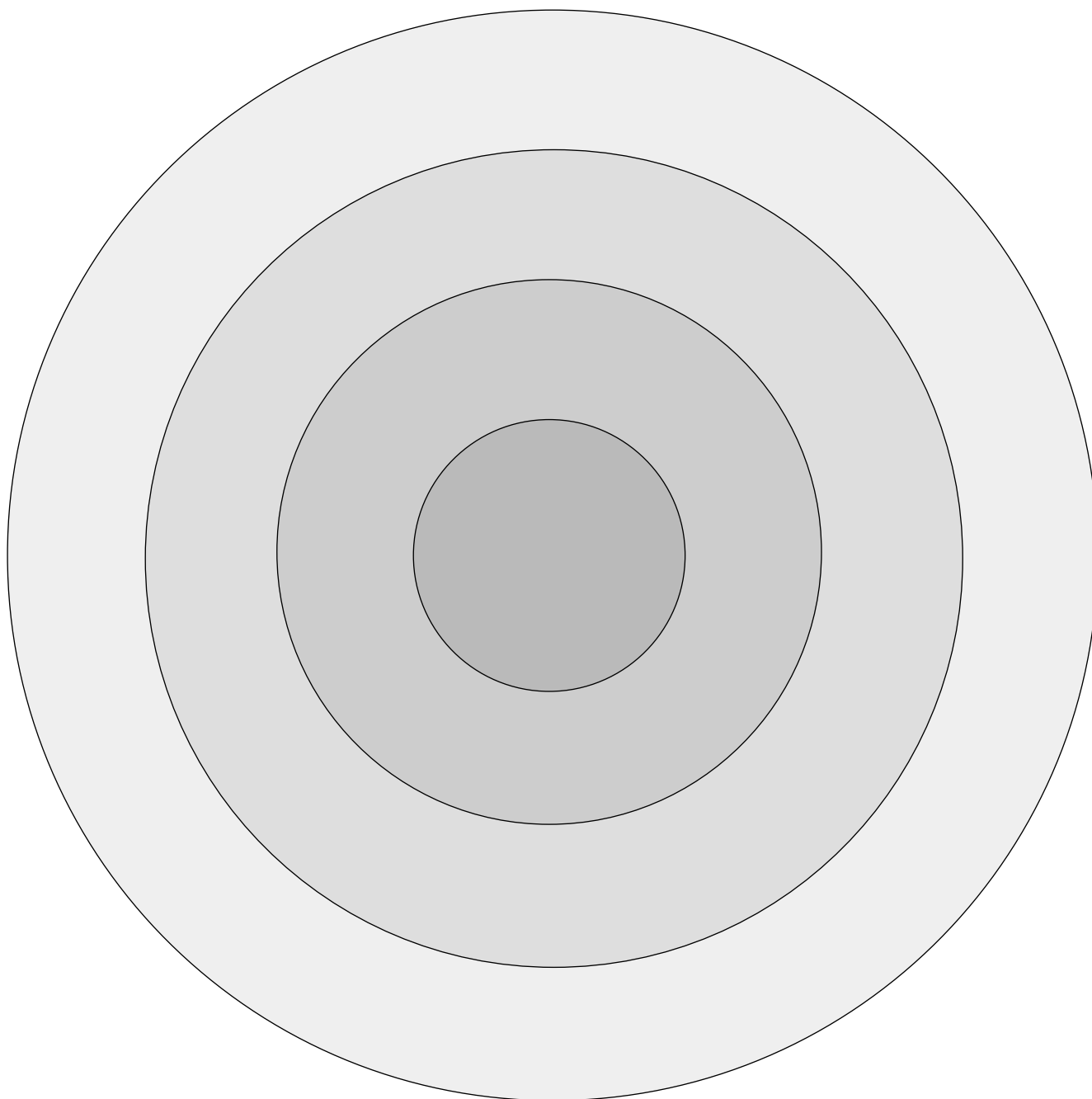
### Extension

- 1 Summarise the differences between Anand and Nisha in three sentences.

## Characterisation target

Characters that are one dimensional (for example, always 'good' or always 'bad') are not very realistic and not very interesting to read about. The writer of *The Conch Bearer* has made Nisha a complex character: sometimes she behaves badly and sometimes she behaves well. This means that the reader is never quite sure what Nisha will do next or whether she is a good or an evil character.

- 1 Complete the following target grid for the character of Nisha. In the centre of the target you should write those aspects of her character which are good and in the outer part you should write those which are bad. Which aspects of her character could you place in the sections in between because they are neither good nor bad?



### Extension

- 1 Name a character from the novel who is always 'good' and one who is always 'bad'.

### Teaching objectives

- **R5 Trace the development of themes, values or ideas in a text.**
- **R10 Analyse the overall structure of a text to identify how key ideas are developed, e.g. *through the organisation of the content and the patterns of language used.***
- S&L2 Tell a story, recount an experience or develop an idea, choosing and changing the mood, tone and pace of delivery for particular effect.
- S&L14 Develop the dramatic techniques that enable them to create and sustain a variety of roles.
- S&L15 Explore and develop ideas, issues and relationships through work in role.
- **S&L16 Collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.**

### Focus

- Effect on the reader

## Anand's dream

The purpose of this activity is to encourage pupils to pick out the language used to create the dream effect in Chapter 8, pages 101–105.

Ask pupils to identify the words in this section which most effectively create the dream-like quality.

In pairs or fours, pupils then create three still images, one for each part of the dream:

- The part of the dream which is beautiful.
- The part of the dream in which Anand hates Abhaydatta.
- The point at which Anand overcomes the evil.

If pupils are working in pairs, Pupil A should play Anand and Pupil B should create the sound montage. If pupils are working in fours, Pupil A should play Anand, Pupil B the beautiful woman, and Pupils C and D should create the sound montage. The part of Abhaydatta is not played by anyone – an empty chair will suffice.

Pupils create the sound montage by repeating the dream-like words they have identified as a background to the still image, which should create a very powerful effect. More able pupils could chant the words or use other sound effects such as:

- looping – when pupils have finished their sound montage, they begin again, creating the effect that there is no beginning and no ending, just a continuous loop.
- fading in/out – the sound starts quietly, then becomes louder; or it starts loudly and becomes quieter. If there are several pupils, one pupil could start and the other(s) join in; or the pupils start and stop creating the sound one by one, until only one voice is left.
- dividing up – pupils split phrases or sentences up between them to create a surreal, dream-like effect. For example, instead of one pupil saying 'Anand feels scared', two pupils might say:
  - A: scared
  - B: Anand feels
  - A: scared.

During the presentation of each group's still image and sound montage, Assessment for Learning techniques can be used by deconstructing the still images and asking other pupils questions, such as:

- How did the words chosen create the right atmosphere for the still images?
- What was the effect of having the attempt to kill Abhaydatta preceded by a beautiful dream?
- Does this dream link to any other similar incidents in the book? (e.g. the description of the silver valley; the technique of describing something beautiful and following it with something 'evil', used in the episode with Surabhanu on the train in Chapter 6 – on page 63 something beautiful is described and on page 67 something evil happens, contrasting with the earlier description)

**Context**

As a group we have:

- explored the opening paragraph of the novel and its effect on the reader
- explored the use of contrast as a narrative device
- considered the descriptions of various characters in the novel
- compared the characters of Nisha and Anand.

Now you are going to review what has happened to Anand.

**Objectives**

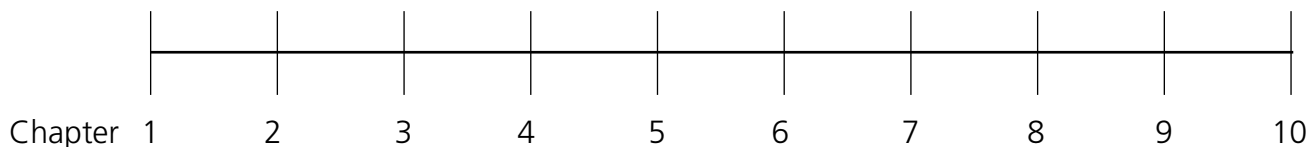
- **R5 Trace developments**
- **R10 Development of key ideas**

**A timeline for Anand**

In real life, events change us as time goes by. For characters in novels to be realistic and engaging, they too must change as events occur and the plot progresses. One way of tracking how a character develops in a story is to plot the events that happen to them and what they do (character action) on a timeline.

- 1 Look back at the story so far and pick out five important things that Anand has done or that have happened to him during the story.
- 2 Plot each of these events on the timeline below. The first example has been completed for you.

Anand  
feeds  
an old  
man

**Extension**

- 1 A character is often given a 'back story' by the author to explain how he or she came to be where and what they are. Create a timeline for Anand's 'back story'.

**Teaching objective**

- Sn3 Make good use of the full range of punctuation, including colons and semi-colons.

**Focus**

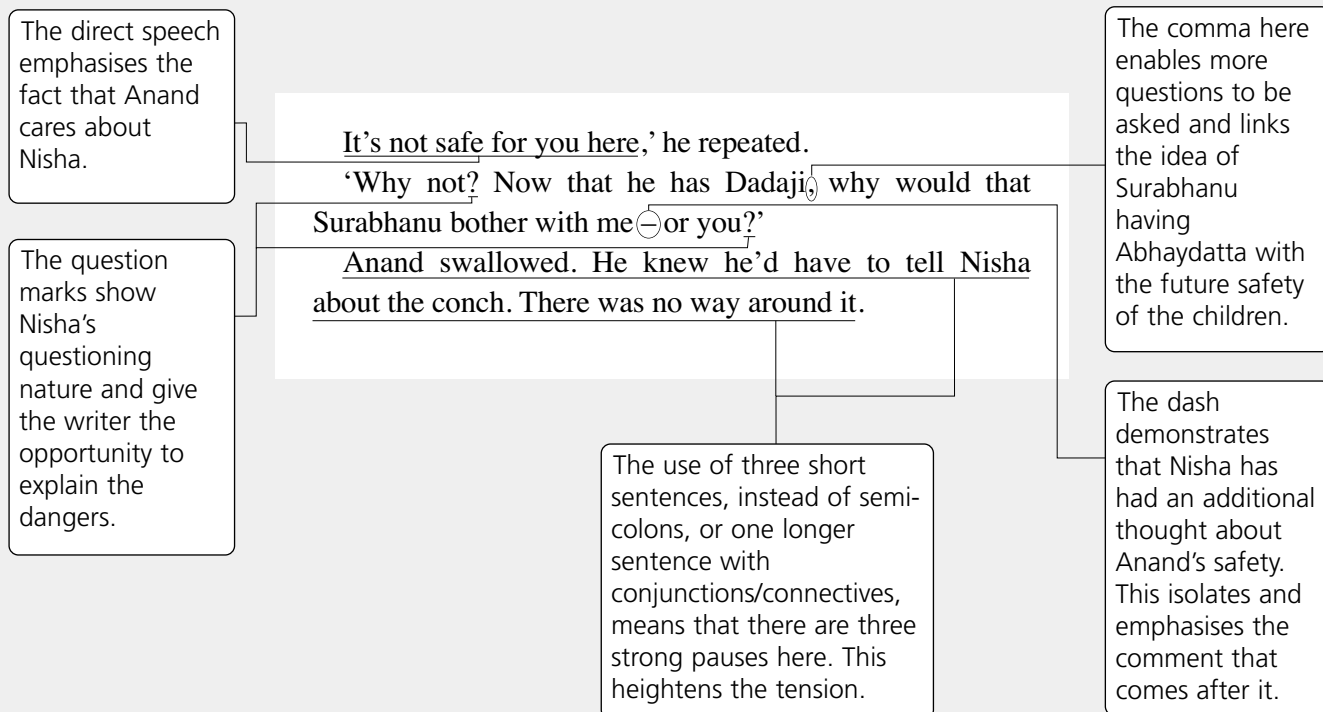
- Punctuation

**Modelling punctuation**

Punctuation is best taught in context while reading a text. An effective way of teaching punctuation is to use the sequence:

Modelling → Shared → Paired.

Whilst modelling for pupils, remember to focus on the effect of punctuation, and not just its function. Model the reasons why the writer has chosen the punctuation marks in the following extract from Chapter 11, page 129.



**Teaching objective**

- R14 Recognise the conventions of some common literary forms, e.g. *sonnet*, and genres, e.g. *Gothic horror*, and explore how a particular text adheres to or deviates from established conventions.

**Focus**

- Exploring text shapes of different genres

**Traditional tales**

Pupils often find it difficult to comment on the shape or structure of texts as a whole. One way to encourage pupils to do this is to work on short texts that have simple content, allowing pupils to concentrate on the shape of the text. Drawing the shape of a text is a helpful means of making an abstract concept concrete and of appealing to visual learners. Two traditional stories from different genres are provided below, which will be used to explore text shapes: *The Emperor's New Clothes* (comedy) and *Anansi* (thriller/adventure).

Read, hand out or display the *Emperor's New Clothes* story. Show pupils what shape this story makes and share the thinking process. The shape of this story is a steadily rising line that drops at the very end. This is because the tailor's plan (and the comedy) 'grows' as more people pretend to see the cloth. The anticipation of the fact that the Emperor is going to feel very stupid increases and the tailor experiences no 'setbacks' to his plan.

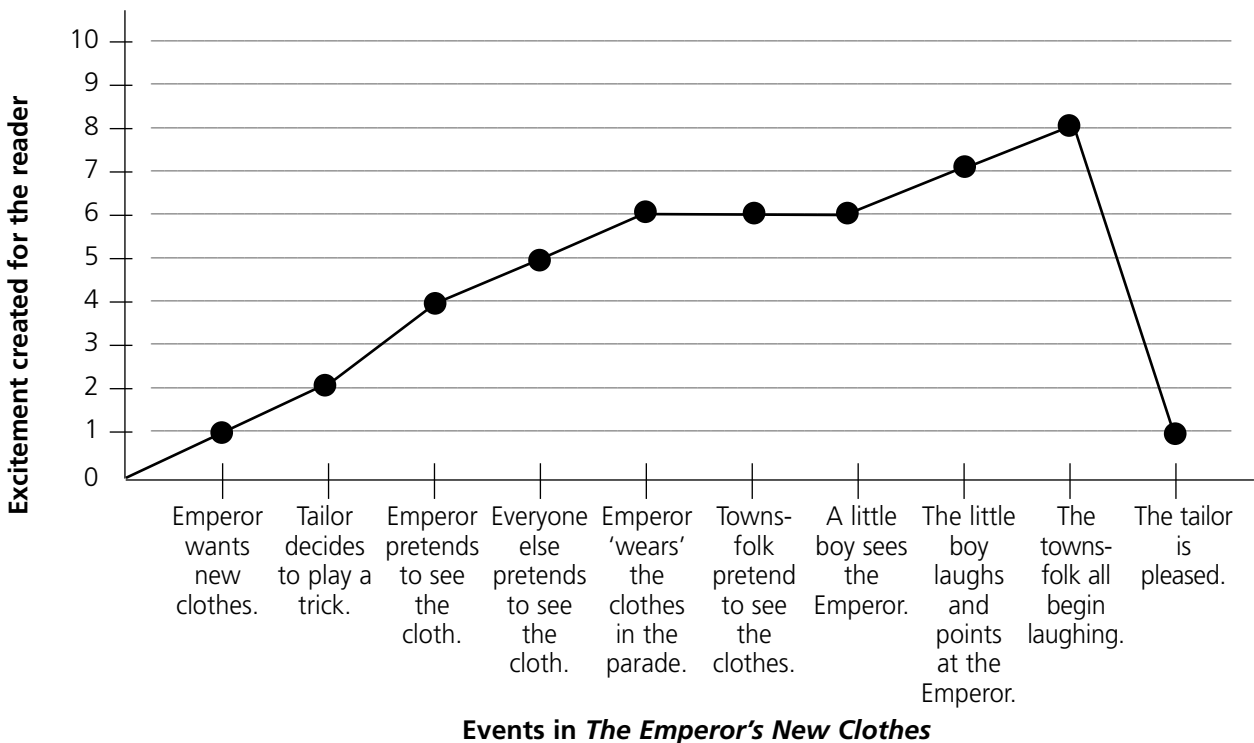
**The Emperor's New Clothes**

An Emperor wanted to have a new suit made for him so that he could show off in a royal parade in front of the whole town. But this Emperor was very unpleasant and treated people very badly. Nobody liked him. After being kicked by the Emperor as he tried to make the new suit, the royal tailor decided to play a trick.

The tailor told the Emperor that he had made the suit from a cloth which seemed to be invisible to stupid people, but to very clever people it was the most beautiful cloth ever made. Not wanting to appear stupid, the Emperor pretended to see the cloth, which was, of course, not real at all. When the Emperor told everyone about the cloth, they pretended to see it so as not to look stupid.

The Emperor wore the new suit made from the imaginary cloth in the parade, but, as it was not real, he was, in fact, in his underwear. The townsfolk did not want to look stupid, so they pretended to see the cloth. A little boy did not know that everyone was pretending to see the suit – he called out 'Look at the Emperor, he's naked!' Everyone laughed at the Emperor, who realised he was naked.

The Emperor was very ashamed. The tailor had a laugh at the expense of the Emperor.



Read, hand out or display the *Anansi* story, but this time ask pupils to suggest a shape themselves. This story would have the shape of a mountain range, i.e. a sharp rise, followed by a fall: as each problem is solved, another one takes its place.

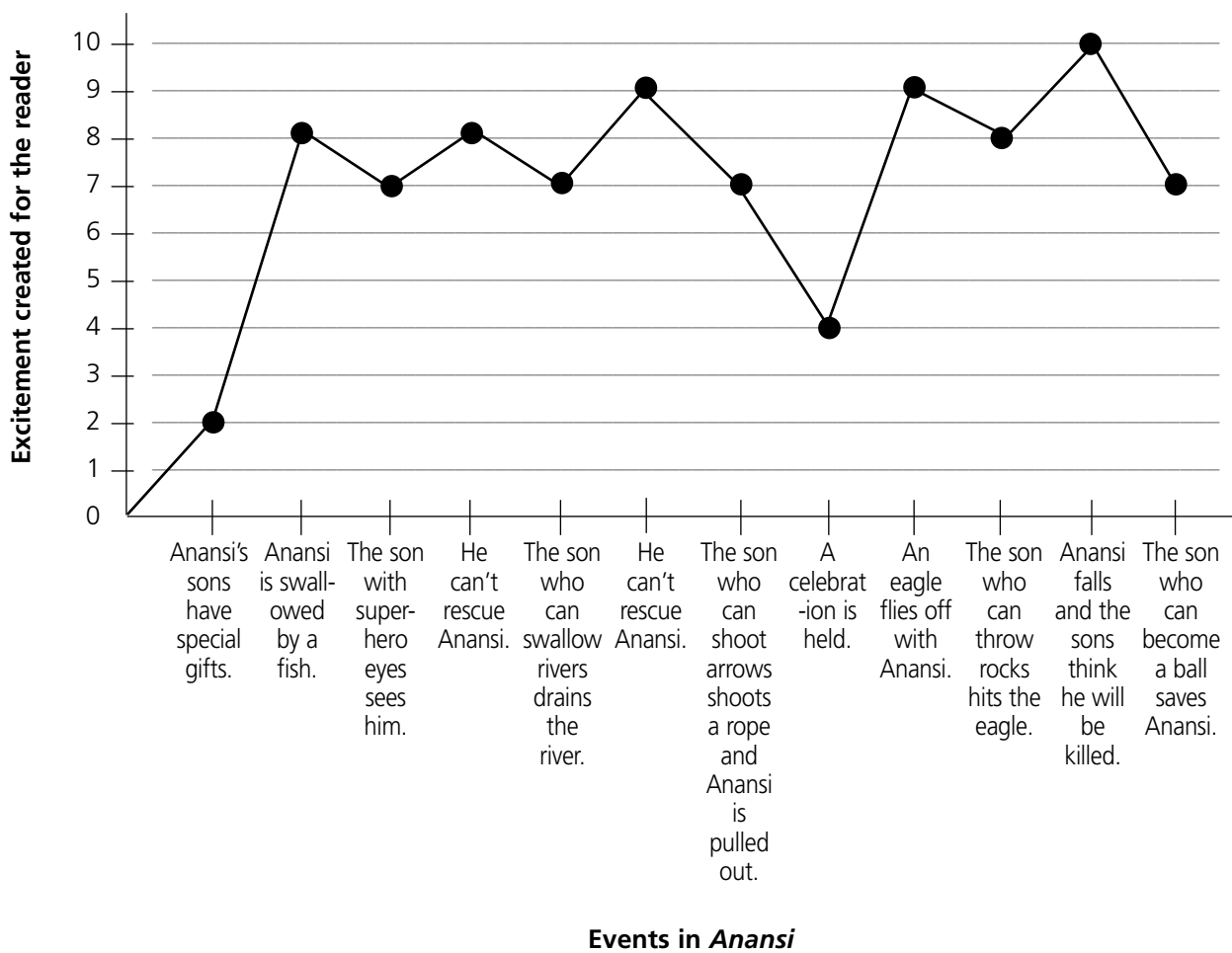
**Anansi**

*This story is a traditional Ashanti legend. The hero is Kwaku Anansi, the 'spider-man', who is a hero in many West African stories.*

Anansi the spider man had five sons, each of whom had a special gift. Son number one had super-hero eyes. Son number two could swallow rivers. Son number three could shoot arrows perfectly. Son number four could throw rocks perfectly. Son number five could turn himself into a giant ball.

One day, Anansi fell into a lake and was swallowed by a fish.

When Anansi did not go home, the son with super-hero eyes looked for him and saw him in the fish's belly. But he couldn't get Anansi out of the fish. The son who could swallow rivers was called. He drank up the entire river, leaving the giant fish behind. But, he couldn't get Anansi out of the fish. The son who could shoot arrows was called. He shot a rope into the fish's mouth, which Anansi held onto and the boys pulled him out of the giant fish. A great celebration was held, but then something awful happened. An eagle flew down and took Anansi away in its beak. The sons did not know what to do. The son who threw rocks perfectly was called. He threw a rock that hit the bird. As the bird fell, so did Anansi. The boys did not know what to do. The son who could turn himself into a giant ball was called. When Anansi landed on the giant ball (which was his son) he was saved.



In pairs or fours, ask pupils to predict what shape *The Conch Bearer* will have. Ask a few pupils to come to the board to draw their predicted shapes and describe the thinking behind them. Invite other pupils to take part in this debate. The thinking and talking is the main point of this exercise, so it isn't important what shapes pupils create.

This activity will be revisited later, in Lesson 10, when pupils have finished reading the book.

**Teaching objectives**

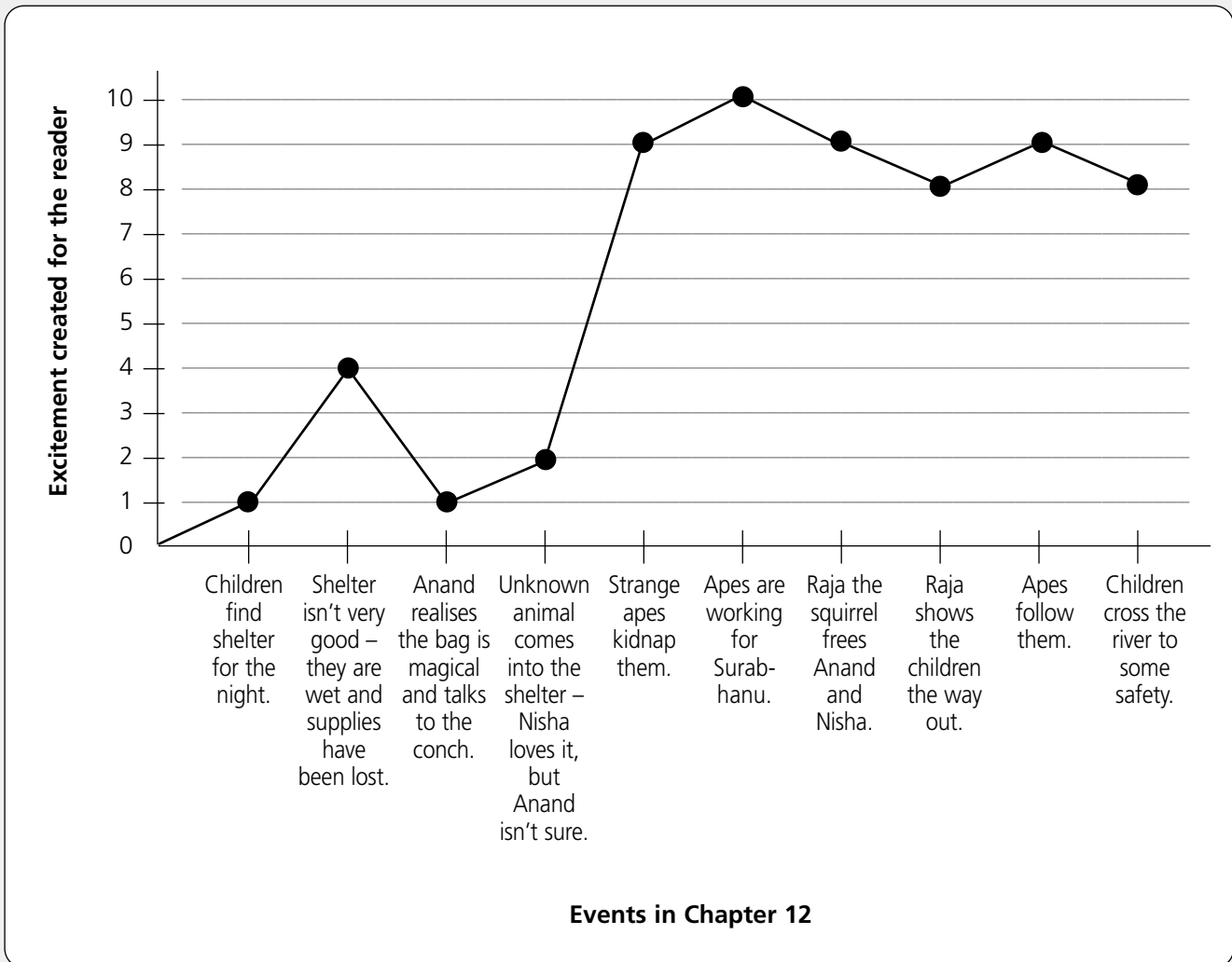
- **R10 Analyse the overall structure of a text to identify how key ideas are developed, e.g. through the organisation of the content and the patterns of language used.**
- **S&L10 Use talk to question, hypothesise, speculate, evaluate, solve problems and develop thinking about complex issues and ideas.**

**Focus**

- Creating a text shape graph of the events in Chapters 12 and 13

It is important that pupils can discuss the shape of the plot development in a novel and explain how this affects the reader.

Model the shape of Chapter 12 for pupils, as shown in the graph below. On the vertical axis 1 = not very exciting, 10 = very exciting.



Draw a similar graph on the board for Chapter 13 and plot the events for this chapter as a shared activity.

**Context**

As a group we have explored:

- the opening paragraph of the novel and its effect on the reader
- the use of contrast as a narrative device
- characterisation in the novel
- key events in the novel.

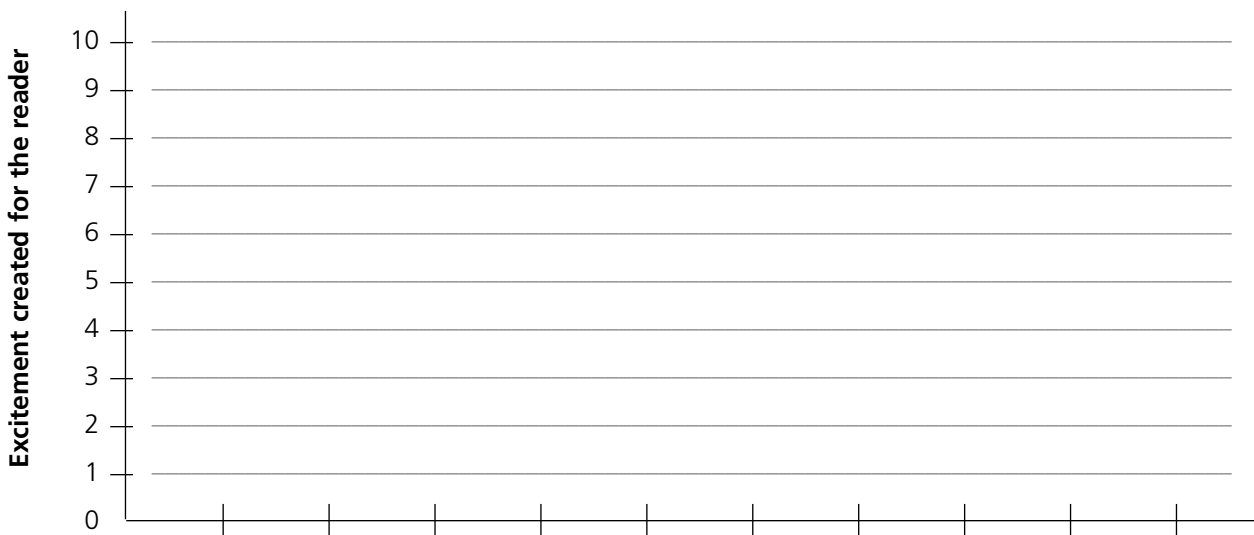
Now you are going to plot a text shape graph for a chapter.

**Objective**

- R10 Development of key ideas

**Chapter 14**

- 1 Select ten events in Chapter 14 to plot on a text shape graph. Write the events along the horizontal axis of the graph below.
- 2 For each event, decide what level of excitement is created for the reader (1 = not very exciting, 10 = very exciting). Plot each of these points on your graph and join the points to show the shape of the chapter.



Events in Chapter 14

### Teaching objectives

- W11 Appreciate the impact of figurative language in texts.
- R7 Identify the ways implied and explicit meanings are conveyed in different texts, e.g. *irony, satire*.

### Focus

- Similes

## Card sort activity

Make a set of the cards below for each pair or group. Ask pupils to match the similes (taken from Chapters 15 and 16) to the comments on their effects. Model the most difficult example first. Pupils should be encouraged to see the process of doing the activity as where the learning takes place,

'he was as uncoordinated as a baby' (page 179)	This simile emphasises Anand's weakness and innocence.
'he ached all over, as though he'd been thrown against the side of the mountain' (page 180)	This simile creates an image of great violence and pain.
'The cool voice of the conch felt to Anand like he was sucking on an ice chip on a blazing summer's day in Kolkata' (page 185)	This simile works by creating a contrast between two extremes.
'... the conch said, its words cool but also hard, like stones in a riverbed that might cut an unwary traveller's feet' (page 186)	This simile uses positive and negative images, but you need to read it carefully because it has a sting in the tail.
'the conch's voice was like the whisper of a hummingbird's wings' (page 186)	This simile works by referring to something which is extreme but gentle.
'As though in response to that thought, the golden arc of the sun appeared above the eastern peak.' (page 191)	This simile is back to front and is in a complex sentence.
'It's like the colours on the conch ... That's how Abhaydatta was, and Nisha' (page 192)	This simile runs across two sentences. This makes it complex and also interesting to read.
'a sentence flashed like electricity in his brain' (page 192)	This simile uses a very energetic verb, which makes the simile much stronger.
'he felt the conch grow heavy in his hand and cold as death' (page 192)	This simile is simple and makes us feel that something bad is about to happen.
'what was that great, rumbling sound behind him, like an earthquake?' (page 193)	The writer has enhanced this simple simile by putting it in a complex sentence.
'a tall and beautiful doorway, shining and many-faceted as though cut from crystal' (page 193)	This simile is enhanced by the use of many adjectives.
'the Silver Valley unfurled itself, as bright as a flag' (page 193)	In this simile, a place is described as if it can move.
'like a wave of freezing water, the answer crashed over him' (page 197)	This simile has been reversed. It has an onomatopoeic verb.

### Extension

Pick out more figurative devices from Chapters 15 and 16. Create a list of similes with comments on their effects, like the one above. Mix these up, then ask a partner to match your similes and comments.

### Teaching objectives

- **Sn1 Combine clauses into complex sentences, using the comma effectively as a boundary signpost and checking for fluency and clarity, e.g. using non-finite clauses.**
- Sn2 Explore the impact of a variety of sentence structures, e.g. *recognising when it is effective to use short direct sentences.*
- Sn5 Recognise and exploit the use of conditionals and modal verbs when speculating, hypothesising or discussing possibilities.
- R7 Identify the ways implied and explicit meanings are conveyed in different texts, e.g. *irony, satire.*

### Focus

- Sentence structure

Review different types of sentence, i.e. simple, compound and complex.

Copy the following sentences onto the board.

Anand had been in the valley for three wonderful days. He was allowed to wander at will along its peaceful paths and explore its halls and groves.

Model analysing the effects of these sentences, e.g. the first sentence is a simple sentence. The second sentence is a compound sentence that tells us more about the valley and Anand. It uses the conjunction 'and'. Explain that these sentences are not actually used in *The Conch Bearer*.

Now write the following sentence on the board.

Three days had passed since Anand had entered the valley, three wonderful days during which he was allowed to wander at will along its peaceful paths and explore its halls and groves.

Explain that this sentence is used in *The Conch Bearer* (page 202). It has the same meaning as the other sentences, but by using one, complex sentence in this way the writer makes the ideas flow. It makes you feel that you are wandering with Anand. This means that the sentence doesn't just give us information, as the first example does, but becomes literary because its meandering structure mimics Anand's wandering. This extract demonstrates how much more effective a complex sentence can be.

Now move into shared reading. Write the following example on the board.

Anand couldn't help voicing a small doubt that pricked him. 'But don't you ever get tired of living here all the time?'

Divide the class in two and allocate one sentence to each half of the class. Give pupils a few minutes to analyse their sentence with a talk partner. Take feedback and make the following points. This example contains two effective sentences. 'Couldn't help' reveals that Anand would rather not speak, but feels that he has to. In the second sentence, the question is in direct speech, which enables the reader to hear Anand's doubts at first hand.

Write the following example on the board:

'But –' Anand couldn't help voicing a small doubt that pricked at him – 'don't you ever get tired of living here all the time?'

This sentence is taken from *The Conch Bearer* (page 203). Give pupils a few minutes to analyse the sentence with a talk partner. Take feedback and make the following points. Two effective sentences have been combined to create one very effective sentence. The sentence works by being broken up. The direct speech is interrupted by the sentence that describes the way Anand feels. This, together with the use of the dashes, helps to create the broken-up effect. This reflects Anand's nagging doubt and the reader not only hears Anand speak, but feels the way that his inner voice is worrying him.

### Teaching objectives

- R14 Recognise the conventions of some common literary forms, e.g. *sonnet*, and genres, e.g. *Gothic horror*, and explore how a particular text adheres to or deviates from established conventions.
- Wr17 Integrate evidence into writing to support analysis or conclusions, e.g. *data*, *quotation*.

### Focus

- Final chapter

Draw on pupils' prior experience to create a class list of what makes a good final chapter of a novel.

In pairs, ask pupils to assess the effectiveness of the final chapter of *The Conch Bearer*. They could use features from the class list as the criteria against which to judge its effectiveness. For less able pupils, allocate only one feature from the list to each pair. Take whole class feedback.

Introduce the PEE (Point, Evidence, Explanation) chain to pupils and model an example:

#### Point

Anand is wearing his 'home' clothes. This makes the reader believe that he must be returning home.

#### Evidence

'Dressed in the same old shirt and trousers that he had worn when he entered the Silver Valley, Anand stood in the centre of the crystal hall, staring at the crowd that filled the great space all around him.' (page 239)

#### Explanation

The final chapter of the novel is successful because the writer creates a sense of tension in the first sentence. We are led to believe we know that he is going to leave, but our expectation is turned upside down because Anand actually chooses to stay.

In pairs, ask pupils to create a PEE chain around one of their own points about the ending of the novel. Reinforce the fact that this will help them to write in a structured way.

Share the PEE chains during the plenary, asking the class to check whether each pair have included all aspects of the chain in their answer.

### Teaching objectives

- W1 Review, consolidate and secure the spelling conventions covered in Year 7.
- **W10 Extend the range of prepositions and connectives used to indicate purpose, e.g. *in order to*, *so that*, or express reservations, e.g. *although*, *unless*, *if*.**
- Wr1 Experiment with different approaches to planning.

### Focus

- Planning to write an essay

This activity helps pupils to internalise the steps required to produce an extended written response about a text.

Write the following steps on the board in random order or create a card sort activity. Ask pairs to put the steps into an acceptable order.

- Read the question.
- Highlight and annotate the question.
- TAP the question (work out the Text type, Audience and Purpose you are being asked to write for).
- Decide what line of argument you will take to answer the question.
- Plan your answer around approximately five PEE chains.
- Decide which order your PEE chains will come in and note this on your plan.
- Plan your opening and closing lines.
- Write your answer.
- Check through your answer, looking to see that you have used a series of PEE chains which are well linked using topic sentences.

Less able pupils might produce one or two PEE chains and not attempt the explanation part of the chain.

Create a spider diagram of what the pupils believe markers are looking for in a piece of writing. Introduce pupils to key criteria from the National Curriculum level descriptors, picking levels which are appropriate for the group.

Choose a question for your students to write about which is suitable for them. Possible questions include:

- How does the writer engage the interest of the reader?
- How effective is the opening of the novel?
- How successful are the closing chapters of the novel?
- How does the writer develop characterisation?

Model how to plan and structure a response, using whatever planning format you prefer, before pupils create their own plans in pairs.

Pupils evaluate either their own plan or the plans of others, using the National Curriculum level descriptors.

# Activities for EAL learners

- 1 Provide a plot summary for each chapter. This can be done at the end of each lesson on an A1 flip sheet and kept as a running record.
- 2 Keep a glossary of key words and encourage pupils to keep their own vocabulary diary.
- 3 Pupils keep a reading diary, explaining what they enjoyed or didn't understand.
- 4 During each lesson, set time aside to monitor understanding by talking to pupils.
- 5 Provide a sheet of sentence starters to help pupils give a structured response to class questions. Place these on the table and encourage pupils to use them.
- 6 Ensure pupils have an opportunity to mentally rehearse their answer before they speak. Get pupils to 'think – pair – share' before asking them for an answer.
- 7 Show pupils sentences with a common structure, which they then use to produce sentences of their own. Sentences can be quite simple, for example, 'Anand is a boy', 'Nisha is a girl'. These sentences can move from simple to complex depending on pupils' proficiency. Pupils continue in this way for each of the characters.
- 8 Dictate a paragraph to pupils. Ask them, in pairs, to reproduce it after the third time of hearing. This is known as dictogloss.
- 9 Provide pupils with two paragraphs that are identical except for a few minor differences. Pupils spot the differences between them. This develops awareness of grammatical structure.
- 10 Provide some cloze passages that focus on one aspect of grammar. Avoid using cloze passages in which random words are omitted.
- 11 Draw a picture of the setting (or download one from the Internet). Ask pupils to use the text to label it.
- 12 Use pictures or objects to support teaching, for example a conch or pictures of the characters. Add notes to the pictures as the story proceeds, for example, 'Anand sees the conch', 'Surabhanu wants the conch', 'Abhaydatta gives Anand the conch'.

# Activities for less able pupils

- 1** Simplify the story – leave out sub plots and minor characters.
- 2** Create cartoon or pictorial forms of the story.
- 3** Use 'think five' – for example, five card sets in a card sort, five sentences to be text marked, five words to be written onto a relational diagram.
- 4** Create (verbally) analogies with everyday situations, e.g. when characters face dilemmas discuss them in terms of the dilemmas we face in our everyday lives.
- 5** Engage understanding by placing pupils in simple role-play situations, e.g. hot-seating.
- 6** Create large versions of timelines and use them as 'running' displays, adding to them each lesson, so that pupils can see the story changing and growing.
- 7** Provide lots of opportunities for pupils to express simple preferences, such as true/false, good/bad, like/dislike, using response fans or individual whiteboards.
- 8** Use guided groups to undertake more analytical work on language.
- 9** Record important parts of the story on audiotape so that pupils can hear as well as read.
- 10** Create a writing frame and sentence starters for extended writing.
- 11** Look at videos about India so that pupils can experience sounds, colours and settings.
- 12** Use Darts activities or active reading strategies, e.g. sequencing, mix/match.