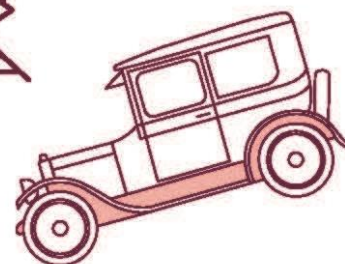
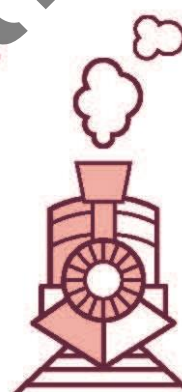
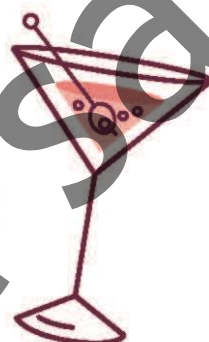


KS3

Mastering comprehension



TEACHING
PACK

- 8 unseen fiction extracts from the 19th-21st century
- Comprehension questions and model answers
- Lesson plans and activities for upper KS3 students

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Introduction

This teaching pack includes eight literary fiction texts from the 19th to the 21st century. The activities are designed for upper KS3 (years 8–9) or higher attaining KS3 students and should provide a helpful transition to the GCSE/IGCSE assessment focus on unseen literary fiction.

You'll find extracts from celebrated novels and short stories selected to appeal to younger students, as well as a range of genres and narrative styles, including first- and third-person omniscient narration.

The teaching pack is student-facing, for classroom use and designed to provide an outline of activities for a series of eight one-hour lessons:

Each lesson includes:

- A choice of **two pre-reading starter activities** (focusing on context, prediction, vocabulary development, inference skills, oracy skills etc.).
- A set of **three lesson activities** to build students' reading and comprehension skills, including:
 - comprehension and inference questions
 - skimming, scanning, selecting, summarising and synthesising information
 - analysing language, literary devices and structure
 - evaluating the text critically
 - writing analytically.
- An **extension writing task** to anticipate some of the fiction and non-fiction writing tasks students will complete in the GCSE English Language exams, which could be completed for homework
- A **plenary** or formative assessment activity.

Each activity includes answers, where appropriate, and there are differentiated support suggestions and sentence starters. There is also a summative assessment task, which includes exam-style questions, with suggested answers for self or peer marking, or to support teachers.

The lessons can be used in sequence or as one-off lessons, for cover activities or for independent homework tasks.

Building students' comprehension skills

There is an increasing body of evidence-based research to suggest that there are a range of practical strategies teachers can use to improve students' reading comprehension skills. The following approaches have been included in the teaching pack activities:

- **'Mental models'** – encourage students to visualise the text to see connections and discern the text's message and purpose.
- **Predicting** – encourage students to make predictions before reading, and then review and make new predictions during and after the reading process.

Overview: one-hour lesson plans

Lesson objectives	Key skills	Lesson notes and timings
<p>Lesson 1: <i>The Happy-Go-Lucky Morgans</i> by Edward Thomas</p> <p>Students will be more confident with reading comprehension and inference skills.</p> <p>Students will learn how to select and synthesise information from the text.</p> <p>Students will be able to analyse the writer's use of language and literary devices.</p>	<ul style="list-style-type: none"> • Vocabulary development • Prediction skills • Reading comprehension • Understanding explicit and implicit meanings • Analytical skills • Diary writing skills 	<p>Pre-reading activities (5–10 minutes)</p> <p>Reading comprehension activities (25–30 minutes)</p> <ol style="list-style-type: none"> 1. Skimming and scanning (5 minutes) 2. Quick comprehension check (5 minutes) <p>These could be individual or pair tasks.</p> <ol style="list-style-type: none"> 3. Comprehension questions (15–20 minutes) <p>Students can be grouped depending on class size to complete the questions and tasks.</p> <p>Writing activity (10–15 minutes)</p> <p>The scaffolded diary writing task could be completed for homework.</p> <p>Plenary (5 minutes)</p>
<p>Lesson 2: <i>The Trial</i> by Franz Kafka</p> <p>Students will be able to infer meaning and understand the importance of context.</p> <p>Students will be able to select and synthesise information from the text.</p> <p>Students will feel more confident analysing language and structure, and evaluating a text critically.</p>	<ul style="list-style-type: none"> • Inference skills • Reading comprehension • Understanding explicit and implicit meanings • Analytical writing skills • Letter writing skills 	<p>Pre-reading activities (5–10 minutes)</p> <p>Reading comprehension activities (35 minutes)</p> <p>Students can be grouped depending on class size to complete the questions and tasks.</p> <ol style="list-style-type: none"> 1. Comprehension questions (10 minutes) 2. Analysis and paragraph writing (10 minutes) 3. Visualising what you've read tableaux (15 minutes) <p>Writing activity (10 minutes)</p> <p>This letter writing task could be completed for homework.</p> <p>Plenary (5 minutes)</p>

Lesson 4

The Great Gatsby

by F. Scott Fitzgerald



Pre-reading starters

1. Predicting: style and atmosphere

Look at the following images to help you to predict some things about the text you will be reading. For each picture, choose a word that suggests the style or atmosphere, rather than describing what it is.



© istoilethetv, dancing on air, 2008, [flic.kr/p/5mznHu](https://www.flic.kr/p/5mznHu), © Rlyeh Imaging, Jazz Age (3 of 23), 2017, [flic.kr/p/XcFruj](https://www.flic.kr/p/XcFruj)
 © Kate Millet, Classy Barbie 2, 2011, [flic.kr/p/aBPzGD](https://www.flic.kr/p/aBPzGD), © Kate Millet, bartender, 2011, [flic.kr/p/aBSi2s](https://www.flic.kr/p/aBSi2s)

Discuss your descriptive words in groups.

2. Vocabulary cloze

In the extract you will be reading today, you will encounter the following words:

lurch prodigality glistening
erroneous ravage bewitch
vicinity innuendo

Working in pairs, see if you can match the words with their definitions:

1. means the area surrounding a particular place.
2. A remark that is indirectly unpleasant or sexual is called an
3. means spending large amounts of money, time or energy in a way that isn't wise.
4. is a verb which means to cause great damage to someone or something.
5. means wrong or false.
6. means to put a magic spell on someone or attract or fascinate someone so that you have power over them.
7. If something is, it is shining with reflected light.
8. If you make sudden, uncontrolled movements, you

Now skim read the extract on the following page to identify any words you don't confidently understand. Make a list of them:

The Great Gatsby by F. Scott Fitzgerald is a 1925 novel about the mysterious millionaire Jay Gatsby and his obsessive love for Daisy Buchanan who is married to another man. Told through the first-person narration of another character, Nick Carraway, Fitzgerald describes wealthy American society during the Jazz Age. Here in this extract, the writer gives us a slice of Gatsby's extravagant lifestyle as he seeks to impress society and earn Daisy's love.

- P1 'There was music from my neighbour's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motorboats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On weekends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before. 5 10
- P2 Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb. 15
- P3 At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough coloured lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre¹, spiced baked hams crowded against salads of harlequin² designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another. 20
- P4 By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colours, and hair bobbed in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names. 25 30
- P5 The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the centre of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and colour under the constantly changing light. 35 40

P6 Suddenly one of these gypsies, in trembling opal, seizes a cocktail out of the air, dumps it down for courage and, moving her hands like Frisco, dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her, and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy³ from the *Follies*. The party has begun. 45

P7 I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited—they went there. They got into automobiles which bore them out to Long Island, and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby, and after that they conducted themselves according to the rules of behaviour associated with an amusement park. Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission. 50

P8 I had been actually invited. A chauffeur in a uniform of robin's-egg blue crossed my lawn early that Saturday morning with a surprisingly formal note from his employer: the honour would be entirely Gatsby's, it said, if I would attend his "little party" that night. He had seen me several times, and had intended to call on me long before, but a peculiar combination of circumstances had prevented it—signed Jay Gatsby, in a majestic hand. 55

P9 Dressed up in white flannels I went over to his lawn a little after seven, and wandered around rather ill at ease among swirls and eddies of people I didn't know—though here and there was a face I had noticed on the commuting train. I was immediately struck by the number of young Englishmen dotted about; all well dressed, all looking a little hungry, and all talking in low, earnest voices to solid and prosperous Americans. I was sure that they were selling something: bonds or insurance or automobiles. They were at least agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key. 60 65

P10 As soon as I arrived I made an attempt to find my host, but the two or three people of whom I asked his whereabouts stared at me in such an amazed way, and denied so vehemently any knowledge of his movements, that I slunk off in the direction of the cocktail table—the only place in the garden where a single man could linger without looking purposeless and alone.' 70

Glossary

¹ *hors-d'oeuvre* — a small savoury dish, usually served as an appetiser

² *harlequin* — brightly coloured clothes with a diamond pattern

³ *understudy* — a person who learns another's role in order to be able to act at short notice in their absence

Reading comprehension activities

1. Summarising

This extract contains 10 paragraphs (P1, P2 etc.). Working in group, each group will take two paragraphs. Summarise what happens in each paragraph in 5–10 words, a sentence and/or an image if you prefer.

Share your findings with the class.

Paragraph 1

Paragraph 2

Paragraph 3

Paragraph 4

Paragraph 5

Paragraph 6

Paragraph 7

Paragraph 8

Paragraph 9

Paragraph 10

2. Text detectives

Looking at your two paragraphs again, write a quick question about each of them for students in other groups to answer in note form.

Support:

Here are some example questions to help you. You will also need to make a note of the answers to your questions!

Understanding

- What is happening in this part of the text?
- What is the writer's viewpoint?
- Why has the writer used that technique?
- What does this word mean?

Analysing

- How does the writer create the atmosphere?
- Can you find evidence to support your ideas?
- How does the writer introduce the character/s?
- Can you see any patterns in the language choices?

When you have written your questions, challenge another group to answer them.

3. Comprehension questions and analysis

Answer the following questions.

- a. How does the writer show the extravagance in Gatsby's parties in the extract? Pick out any three examples from the extract and comment on how the writer achieves the effects.

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- b. There are two similes in the first paragraph. Choose one and comment on its effect.

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- c. Reread lines 28–32: 'The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.'

What is the effect of the writer's use of the present tense?

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- d. Reread lines 33–40 (paragraph 5):

'The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the centre of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and colour under the constantly changing light.'

Pick out any three techniques that the writer uses to describe the atmosphere and the guests' behaviour and movement at Gatsby's party.

Support:

Here are some ideas to help you get started:

- the writer's use of verbs
- the writer's use of light and colour
- the length of sentences.

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e. Reread lines 46–53 (paragraph 7):

I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited—they went there. They got into automobiles which bore them out to Long Island, and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby, and after that they conducted themselves according to the rules of behaviour associated with an amusement park. Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission.

What does the narrator convey about the party and the guests in this paragraph?

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Writing activity

Imagine you are a reporter who attended Gatsby's party. Write a newspaper report about the party. In your report include:

- The details of the party
- The wealth and splendour of the host
- How the guests were enjoying the party.

Aim to write between 250 and 350 words, and consider your purpose and audience.

Plenary

Write it, draw it

Vocabulary you can remember from today's lesson:	Draw a picture connected to your learning today: