

**GCSE (9–1)**

*Delivery Guide*

J352

# ***ENGLISH LITERATURE***

Theme: Comparing texts

March 2015



We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website ([www.ocr.org.uk](http://www.ocr.org.uk)) and this may differ from printed versions.

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# Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email [resourcesfeedback@ocr.org.uk](mailto:resourcesfeedback@ocr.org.uk).

## KEY



Click to view associated resources within this document.



Click to view external resources



Spoken Language activity

# Curriculum Content

The assessment objectives for GCSE English Literature are common to all Awarding Bodies and defined by the Department for Education.

## Assessment objectives

**AO1** Read, understand and respond to texts.

Students should be able to:

- Maintain a critical style and develop an informed personal response.
- Use textual references, including quotations, to support and illustrate interpretations.

**AO2** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

**AO3** Show understanding of the relationships between texts and the contexts in which they were written.

**AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

*In each specification as a whole, 20-25% of the marks should require candidates to show the abilities described in AO1, AO2 and AO3 through tasks which require them to make comparisons across texts.*

The OCR GCSE English Literature specification therefore features a comparison task in both exams, in Section A. Learners have the opportunity to make fresh connections between their studied text (modern prose or drama extract in Paper 1 and poetry in Paper 2) and a same-genre unseen text, followed by a linked question which encourages further exploration of their studied text.

The emphasis is on broadening and enhancing learners' engagement with and understanding of their reading, bringing in critical and comparative skills.

Learners develop their comparative skills and response to unseen texts in their study of Modern Prose or Drama (Paper 1) AND study of the OCR Poetry Anthology Towards a World Unknown (Paper 2).

From the OCR Specification:

## Exploring Modern Texts

Learners develop critical and comparative understanding of texts.

Learners should explore modern literature more widely, through reading a diverse range of modern prose or drama extracts and texts.

Learners engage with different texts and begin to discover how understanding of one text is illuminated by its relationship with another. This prepares them for making comparisons between their studied text (printed extract) and a thematically linked unseen modern, same-genre extract in the exam.



# Curriculum Content

Learners should be able to:

- Identify and interpret key themes
- Make an informed personal response, justifying a point of view by referring closely to evidence in the text
- Recognise and evaluate the possibility of different valid responses to a text
- Explain and illustrate how vocabulary choices and structural features shape meaning
- Analyse how the writer uses language (including figurative language), form and structure to create effects and impact
- Use relevant subject terminology accurately to support their views.

## Exploring Poetry

Learners develop their critical and comparative understanding of texts.

Learners engage with a range of poems to discover how understanding of one poem is illuminated by its relationship with another. This prepares them for making comparisons between a studied poem from their poetry cluster and a thematically linked unseen poem in the exam.

In addition to the skills listed above:

- In order to enhance their understanding of themes, settings and literary styles, learners make connections and contrasts between poems, comparing features and qualities.

Both tasks are also intended to assess the development of writing skills:

- Learners craft their writing and create impact through careful selection and emphasis of key points, interwoven with textual evidence to back up their understanding and ideas.

## GCSE English Language links

Comparing texts enables learners to use writing skills in argument and the selection of supporting evidence.

Comparison is also a key skill in OCR GCSE English Language. Assessment Objective 3 requires learners to 'Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.'

Each English Language exam includes a task requiring comparative analysis: comparing non-fiction texts in Paper 1 and literary fiction/non-fiction texts in Paper 2.

Comparison is therefore a crossover skill which can be taught as part of an integrated English course, so this delivery guide will also apply literary critical skills to language work.



# Thinking Conceptually

## **Approaches to teaching comparison of texts: 'go compare'**

Literary critic William Empson wrote that 'comparison and analysis are the chief tools of the critic'. Teachers and their students at GCSE level have been familiar with close analysis and contextual study, but the increased emphasis on comparative study at this level is new. It will prepare students well for further study.

The OCR approach to comparing texts for GCSE English Literature aims to engage and challenge students, by providing an opportunity to make fresh connections and contrasts between studied texts and thematically linked unseen texts. Students will thus be working with some familiar material and extending their understanding of genre, theme and the writers' dynamic use of language and its effect on readers.

Comparison, then, becomes an integral part of our approach to literary criticism. Instead of being a separate skill, learnt only for the purposes of examination, it is part of the way in which students engage with set texts. This encourages a critical and analytical approach to the texts themselves, exploring how they work, and develops confidence in identifying themes and interpretative arguments.

Drama texts can be explored in terms of their dynamic effect on audiences. Prose texts can be evaluated for their approach to narrative, characterisation and viewpoint. Poems can

be interpreted through analysis of language, structure and meaning. Focussing on comparison through looking at short extracts, will also help students to prepare for exam questions on their set texts, including the Shakespeare play and the 19th century novel.

## **Common misconceptions or difficulties**

Students often feel they need a template or model for comparison. This guide will suggest a variety of approaches: no single approach is better than another, and students are encouraged to explore different techniques for comparing texts before selecting the method which works best for them, and for the texts they are reading.

Comparison can be:

- Thematic
- Genre based
- Linguistic
- Based on Reader Response
- Contextual
- Or a combination of any or all of these.

To 'compare' always implies 'compare and contrast'. Students sometimes think that comparison involves only identifying similarities. The differences, or contrasts, between texts are just as important, and often more interesting.



# Thinking Conceptually

The form of a comparative response can follow different models:

Close reading of text A  
Close reading of text B  
Comparison of A to B.

Thematic comparison  
Stylistic comparison  
Analysis of differences.

Similarities: explore form and context  
Differences: choices of language and metaphors  
Conclusion: evaluative judgement.

Close reading of text A  
Comparison of A to B  
Evaluative conclusion.

Any of these models can work well. However, each does require a brief introductory overview which addresses the question and both texts, and each needs a personal evaluation as a conclusion. It is important to use a model which will work well in the time allocated to the task – in an exam, say, 30-45 minutes – and to ensure that the response:

- Has a clear argument
- Addresses both texts in some detail
- Balances close reading and evaluative judgement.

## Conceptual links

We have already identified that comparison can be taught as an integrated element of a GCSE English course, preparing students for AO3 English Language alongside GCSE English Literature.

To encourage comparison, both set and unseen texts can be chosen by theme, building on the connections embedded in the Literature specification, especially the Poetry Anthology.

## Love and Relationships

Never Let Me Go or DNA  
Much Ado About Nothing or Romeo and Juliet  
Great Expectations

## Conflict

Animal Farm or An Inspector Calls  
Macbeth  
The War of the Worlds or The Strange Case of Dr Jekyll and Mr Hyde

## Youth and Age

Anita and Me or My Mother Said I Never Should  
Jane Eyre  
The Merchant of Venice



## ACTIVITIES

A centre could compile its own anthology of short unseen texts across the genres, including non-fiction texts, to encourage a comparative approach to the theme. A selection of suitable unseen material is available from the OCR website, for each of English Language and English Literature.

Alternatively, texts can be explored by genre:

- Modern Prose or Drama
- Poetry over time
- Reading unseen fiction
- Reading unseen non-fiction.

Centres could use unseen extracts drawn from each genre and thematically related to the studied texts in order to encourage reflection on, and analysis of, how each genre communicates that theme.

This delivery guide will look closely at generic comparisons, but this approach could be expanded to deliver an integrated course by combining texts as above.



# Thinking Contextually

## Introducing Comparison

We are used to price comparisons when shopping around on the internet. Comparing texts or works of art is also about value, but in this case we are evaluating taste rather than price.

How do we know what we like and dislike? How can we explain what we like? We can simply react by instinct, and say it is 'just a matter of taste'. But that wouldn't be a way of persuading others to agree with us, or see our point of view.

By comparing something we haven't come across before to something familiar, we can work out what makes it like other things we do understand and appreciate. Is it similar? Or is it the differences that make it interesting and individual?

Activities	Resources
<p><b>A few of my favourite things</b></p> <p>Learners could be encouraged to list their favourite:</p> <ul style="list-style-type: none"><li>• Food</li><li>• Place to visit</li><li>• Song</li><li>• Picture</li><li>• Famous Person.</li></ul> <p>As a Spoken Language activity, they could explain, with the help of a visual image, what they like. <span>SL</span></p> <p>Encourage students, in pairs, to compare and contrast their likes and dislikes. They can compare each other's 'touchstones', and use them to make judgements on what they like and dislike. Can they justify their preferences to someone who would potentially criticise it?</p>	
<p><b>Room 101</b></p> <p>Each student should be encouraged to list five things they especially dislike under each heading. Working in pairs, each can interview the other about their dislikes, and decide which ones go into Room 101, full of horrors, and which ones do not. <span>SL</span></p> <p>The BBC website has clips which can stimulate this Spoken Language activity. Comics such as Sue Perkins and Ross Noble present their pet hates:</p> <p>Room 101 (BBC):</p> <p><a href="http://www.bbc.co.uk/programmes/b01pqlvy/clips">http://www.bbc.co.uk/programmes/b01pqlvy/clips</a></p>	



# Thinking Contextually

Activities	Resources
<p><b>Using a touchstone</b></p> <p>This activity looks at the poetic techniques of repetition, rhyme, rhythm and strategy in Miley Cyrus's Like a wrecking ball. See Learner Resource 1.</p>	
<p><b>In Paris with You</b></p> <p><a href="http://www.poetryarchive.org/poem/paris-you">http://www.poetryarchive.org/poem/paris-you</a></p> <p>Use Learner Resource 2 to consider James Fenton's poem and then ask students to write an essay comparing how the lyrics and the poem portray the pain and power of love.</p>	
<p><b>Comparing Drama Texts: Conflict - An Inspector Calls / Little Voice / The History Boys</b></p> <p>Using Learner Resource 3, ask students to compare an extract from J. B. Priestley's An Inspector Calls with an extract from Jim Cartwright's The Rise and Fall of Little Voice.</p> <p>Students can now apply their comparative skills to a third (unseen) text, which also shows conflict between generations. Learner Resource 4 asks them to compare an extract from Alan Bennett's The History Boys with the extract from An Inspector Calls.</p>	



# Thinking Contextually

Activities	Resources
<p><b>Comparing Prose Texts: Youth and Age - Anita and Me / High Fidelity / Metroland</b></p> <p>Conflict and tension are essential in drama, but what is distinctive in drama is the way in which the audience is dynamically involved in making meaning. Prose narratives can have equally dramatic effects on their readers – they also involve strong characters, tense situations, and powerful emotions. However, what is distinctive in prose is the narrative voice or <b>viewpoint</b>.</p> <p>When reading the modern prose extracts from Anita and Me and High Fidelity in Learner Resource 5, ask students to think carefully about who is telling the story, and how that changes the way we react to the narrative.</p> <p>Learners can now apply their skills to a third (unseen) text: Learner Resource 6 requires a comparison of an extract from Julian Barnes' Metroland and Anita and Me.</p>	
<p><b>Comparing Poetry: Love and Relationships - A Broken Appointment / The Breather / Valentine</b></p> <p>When we read verse, we also need to consider voice and audience. In verse, someone speaks to us. Unless they are a named character, we normally call this person 'the poet' or sometimes a <b>persona</b> (a word for the masks used in Greek tragedy). 'The poet' is not necessarily the <i>real</i> Thomas Hardy or Billy Collins: it is a personality or mask she or he assumes for the purpose of the poem. Often the poem has an intended listener or <i>auditor</i>. This is especially true in poetry about love or relationships. How is the listener meant to react to the poet's mood and words?</p> <p>It is often a good idea to begin exploring poetry by asking 'Who is speaking and who are they speaking to?'</p> <p>Use Learner Resource 7 to help students compare The Breather and A Broken Appointment.</p> <p>After completing this, students can now apply their comparative skills to a third unseen text, a poem called Valentine by Owen Sheers, published in his collection Skirrid Hill (2005).</p> <p>The questions in Learner Resource 8 build on the identification and understanding of different kinds of <b>imagery: similes, metaphors and personification</b>.</p>	



# Thinking Contextually

## Activities

### Developing Comparative Skills: Language and Literature Fiction texts - The Prime of Miss Jean Brodie / Unreliable Memoirs

The extracts shown in Learner Resource 9 are longer as they are drawn from the sample GCSE English Language Paper 2 (Exploring effects and impact). Look at the Sample Assessment Materials on the OCR website for a wider range of activities to support these texts.

We shall focus on the skills required for the comparison task. Here is a sample question:

'In these texts school is presented as a challenging place for the pupils.' How far do you agree with this statement? In your answer you should:

- discuss your impressions of the pupils' various experiences at school
- explain what you find unusual about their school environment
- compare the ways the writers present the pupils' experiences of school.

You should support your responses with quotations from **both** texts.

In the English Language exam, students are likely to have maximum 30 minutes available for this task. They will need to be more selective over details than in the Literature tasks we have explored elsewhere, and will need to synthesise their understanding and impression of both extracts as succinctly as possible. There is also a clear steer to focus on developing comparison of the writers' techniques, supported by quotation. Learners can then consolidate their understanding by exploring the effects and impact of a third extract.

In the GCSE English Language exams, unlike in Literature, there is no 'touchstone', but comparative analysis can build on skills learnt earlier in relation to literary texts.

Both extracts in Learner Resource 9 should be read together. The tasks which follow use four bullet points to construct a response.

Comparison and analysis can reveal the **complexity** of texts – there are similarities but also interesting differences. The texts can appeal to more than one set of emotions in the reader at the same time.

Students will need to be flexible: different extracts will have different subject matter, different contexts and different narrative styles. The bullet points may vary a little, depending on the subject matter, but are intended to encourage students to address the Assessment Objectives.

Using Learner Resource 10, learners can now apply their skills to a third (unseen) text, an extract from Roddy Doyle's Paddy Clarke Ha Ha Ha. It describes another challenging classroom environment and an uncomfortable experience for the narrator.

## Resources



# Learner resource 1 Using a touchstone

It helps to use a touchstone which everyone knows, whether it is a favourite thing or in Room 101. Miley Cyrus's track 'Like a wrecking ball' and its accompanying images excited all kinds of controversy, but the power of the songwriters' original lyrics comes from the use of poetic techniques. Visit the link and print out the lyrics.

<http://www.metrolyrics.com/wrecking-ball-lyrics-miley-cyrus.html>

This lyric is memorable because it uses poetic techniques of repetition, rhyme, rhythm and imagery.

1. Use a highlighter pen to colour the lines which are repeated as a **refrain**. What is the effect of repeating those lines?
2. How does **rhyme** also help make those lines memorable? Underline rhyming pairs in red.
3. Highlight the words in the lyrics which are **stressed** or emphasized when you say them out loud. Which lines have four strong stresses? Which lines are shorter and only have three stresses? What is the effect of this?
4. Who is really wrecking whom? Highlight the **pronouns** on your copy of the text: 'we', 'I', 'you' and 'me'. Who is taking the damage and what is the meaning of this?
5. Where else can you find **images** of violence and destruction? What does this suggest about the effect of love on the singer?
6. How are **repetition and rhyme** used in the final verse? What is the effect of going back to a refrain? What do you think has happened to this relationship?

Now look at one of the poems in the OCR Poetry Anthology Towards a World Unknown. These poems will become your touchstones for further explorations in poetry. We are going to make comparisons between one of the poems from the Love and Relationships cluster, In Paris With You, and the song lyrics for Like A Wrecking Ball.



# Learner resource 2 In Paris with You

## In Paris with You by James Fenton

<http://www.poetryarchive.org/poem/paris-you>

Visit the link and print the poem.

1. Highlight the lines which the poet, James Fenton, repeats as a kind of refrain.
2. Underline in red any **rhymes** or words which share the same vowel sound (**assonance**) eg wounded/marooned/bamboozled. What is the effect of linking these words by sound?
3. Again look at patterns of emphasis or **stress**. Which lines or words do you think carry a heavy stress? What emotions do they make you think about?
4. Highlight the **pronouns** 'I' and 'you' throughout the poem. Do you think these lovers are drawing apart or getting closer to each other?
5. Does this poem also use **images** of violence or destruction to describe love? What is the effect of the images of sleaziness or decay?
6. How are **repetition and rhyme** used in the final six lines of this poem? What is the effect of concluding with a **rhyming couplet**? What do you think the poet wants to happen with this relationship?

Notice that we have explored both texts in similar ways, by mapping the ways in which they use similar techniques. However, it's probably fair to say that the **tone and mood** of the texts are very different, even if both describe difficult love affairs. In particular, we have established that each ends up in a different place, and the lovers in the poem are getting closer together, whereas the lovers in the song lyrics have broken painfully apart.

### What qualities do love lyrics have in common? Can we recognise a genre by going back to our touchstones?

Use your notes to write an essay **comparing** the ways in which the lyrics and the poem memorably portray the pain and power of love.

Use your notes in response to the six questions on each text, and follow this plan:

First impressions	Compare the topic of the texts
Analysis of techniques	Six aspects of the first text
Comparison of techniques	Six similarities in the second text
Summary of differences	How does the second text end differently?
Evaluation	Which text best shows the complex emotions of love, its pain and power?



# Learner resource 3 An Inspector Calls and Little Voice

## Extract 1 from: *An Inspector Calls* by J. B. Priestley

*This scene is towards the end of the play. It now seems possible that Inspector Goole was not a real Inspector and that a girl has not died after all.*

- Birling:** (jovially): But the whole thing's different now. Come, come, you can see that, can't you? (Imitating Inspector in his final speech) You all helped to kill her. (Pointing at Sheila and Eric, and laughing) And I wish you could have seen the look on your faces when he said that. (Sheila moves towards door.) Going to bed, young woman?
- Sheila:** (tensely): I want to get out of this. It frightens me the way you talk.
- Birling:** (heartily): Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him hadn't you? Then you'll feel better.
- Sheila:** (passionately): You're pretending everything's just as it was before.
- Eric:** I'm not!
- Sheila:** No, but these others are.
- Birling:** Well, isn't it? We've been had, that's all.
- Sheila:** So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.
- Mrs Birling:** Well, why shouldn't we?
- Sheila:** I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.
- Birling:** (amused): And you're not, eh?
- Sheila:** No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.
- Eric:** I agree with Sheila. It frightens me too.
- Birling:** Well, go to bed then, and don't stand there being hysterical.
- Mrs Birling:** They're over-tired. In the morning they'll be as amused as we are.

## Extract 2 from: *The Rise and Fall of Little Voice* by Jim Cartwright

*Little Voice's (LV's) treasured record collection has been destroyed in a fire at her home. She used to listen to the records with her dad, who has died. In this scene, the broken records prompt an argument between LV and her mother, Mari.*

- Mari:** It was always you and him, you and him all the time, doing quiet things, heads bent together, listening to the records. Driving me mad, my energy could have burnt this house down four times over, and you two tilted into books, listening the radio shows, playing board games in front of the fire.
- Mari** steps forward but she slips on the massive pile of broken records, slithering all over in them and falls. **LV** quickly holds the sharp edge of a half record to her throat. **Mari** suddenly stunned.
- LV:** And now, you will listen! One time, one! (**LV** screams.) There's one. (*Screams again.*) There's another. Can you hear me now my Mother! (*Words rush out.*) My Dad, you mention him and it's wrong what you say, wrong what you say. You drove him as fast as you could to an early grave. With your men and your shouting and your pals and your nights, your nights, your nights, your nights, your nights of neglect.



# Learner resource 3 An Inspector Calls and Little Voice

Things forgotten everywhere. No soap in the dish, no roll in the toilet, no clean blouse for school. Oh my Dad, when he had his records on he sparkled, not dazzling like you, but with fine lights, fine lights! He couldn't speak up to you, cause he must have wanted you so. I couldn't speak up to you, cause I could never get a word in! But it's one after another and I can tell you now.

*Pause.*

That you hurt me.

*Pause.*

That you hurt me.

*Pause.*

With your sharp ways and the things you said and your SELFISHNESS WOMAN!

*Pause.*

I've got to stop now. I'm trembling so strange.

*She drifts slowly away. Mari on her knees, trying to stand. Pleading.*

**Mari:** LV, I beseech you. I beseech you, LV.

*Mari is slipping, trying to stand but slipping in all the records. Soot all over her hands and face, in the lamplight, slipping, sliding, trying to stand.*

Mari: I beseech you! I beseech you!

Think about the building blocks of a **drama** text by looking at how your touchstone text is put together. Some writers say you cannot have drama until you have a problem. You certainly need characters, and ideally they should contrast and conflict.

Fill in the grid below, for the drama text you are studying:

Theme	
Characters	

# Learner resource 3 An Inspector Calls and Little Voice

Key conflicts	
Sources of tension	
Surprises	
Dramatic climax	
Aftermath	



# Learner resource 3 An Inspector Calls and Little Voice

The scenes in the extracts given certainly show **conflict between different generations**, and there is tension which follows some of the climactic events of the play, which is clearly not yet resolved.

We will use a framework which allows direct comparison of the two texts; fill in QUOTATIONS which show some of the techniques which are similar in these two dramatic extracts:

	<i>An Inspector Calls</i>	<i>Little Voice</i>
Things the parents (the Birlings and Mari) say to justify themselves		
Ways in which the younger characters show they are angry		
How the <b>playwright</b> uses <b>stage directions</b> to highlight the tension		
At what moment in the extract can the <b>audience</b> feel tension increase?		



# Learner resource 3 An Inspector Calls and Little Voice

	<i>An Inspector Calls</i>	<i>Little Voice</i>
Where does the writing <b>slow</b> the action down?		
Where is <b>repetition</b> used for emphasis?		
Where do we see that conflict is <b>not resolved</b> at the end of the scene?		

Drama depends on conflict and tension, which audiences also share if, as in these extracts, it is communicated by characters that contrast sharply and use language powerfully. The **staging** reinforces language. The Birlings try to laugh off the warning they have received, just as Mari tries to assert her own resentment of LV and her father. The Birlings try to send their children to bed, but they don't go, and Mari collapses in the mess of soot and broken records.

How do the endings of each extract reinforce the audience's sense of conflict?

Which makes the more powerful impression on you?

Who do you feel more pity and sympathy for?

How do language, characterisation and staging make both scenes powerful?

Notice the importance of **sympathy**: audiences are encouraged to sympathise with characters whose points of view they understand, and to dislike those who conflict with them.

Who are you encouraged to sympathise with in your drama text?

How does this affect your **evaluation** of the text?



# Learner resource 4 The History Boys and An Inspector Calls

In this extract from *The History Boys* by Alan Bennett (2004), Irwin, a young History teacher, has been summoned to the Headmaster's study because of the way he has encouraged a young student, Posner, to reflect on the Holocaust.

**Headmaster:** A letter from the Posner parents. Charming couple, Jewish of course. Father a furrier, retired and, I suspect, elderly. Posner a ... Benjamin is it...? A child of their old age.

**Irwin:** He's clever.

**Headmaster:** Jewish boys often are, a role though nowadays that is more and more being taken over by the Asian boys, intelligence to some degree the fruit of discrimination.

It was apropos the Holocaust.

**Irwin:** It came up in discussion.

**Headmaster:** As it should. A shaping circumstance. A line drawn. Before and after.

However, Posner *père*, who seems a little over-excited, has taken some exception to your remarks that it should be kept in proportion.

**Irwin:** I didn't quite say that.

Headmaster: Mr Posner calls it a 'unique historical event' and says it can't be compared with the Dissolution of the Monasteries.

Well, who in his right mind would think it could?

**Irwin:** We did discuss how the Holocaust should be tackled in the event of them getting a question on it.

**Headmaster:** Prefaced presumably with all the right disclaimers?

No suggestion above all that it didn't happen.

**Irwin:** No, no...only the boys were asking.

**Headmaster (suddenly angry)** I'm not concerned with what the boys were asking. What concerns me is what you were telling them.

**Irwin:** I was telling them that there were ways of discussing it that went beyond mere lamentation. The risk the historian...

**Headmaster:** Mr Irwin. F\*\*\* the historian.

I have two Jewish parents threatening to complain to the school governors. I have explained to them that you are young and inexperienced and that your anxiety that the boys should do well has perhaps outrun your sense of proportion.

You will write them a letter of apology on much the same line.



# Learner resource 4 The History Boys and An Inspector Calls

A **duologue** is a scene involving two characters – although in this case, one character is barely allowed to say anything. Let us again explore **sympathy and conflict**, and compare this scene to our touchstone, the scene from An Inspector Calls:

	<i>The History Boys</i>	<i>An Inspector Calls</i>
Phrases which make the Headmaster and the Birlings unsympathetic		
Phrases which show Irwin and the Birling children trying to explain themselves		
Phrases which show the conflict is <b>not resolved</b>		



# Learner resource 4 The History Boys and An Inspector Calls

	<i>The History Boys</i>	<i>An Inspector Calls</i>
Where do characters use <b>questions</b> in order to intimidate?		
Which phrases show the older characters are not prepared to change their minds?		

How do both scenes dramatically suggest that the older generation don't like taking advice from the younger and are not prepared to change their views?

What reaction does the playwright encourage from the audience?

**Learning point: drama depends not only on conflict between characters, but the way in which audiences feel that tension.**

What do the writers encourage audiences to feel? Where do our sympathies lie?

When exploring unseen drama extracts:

- Explore the conflict between characters
- Show how tension is communicated to the audience
- Suggest where audience sympathy lies
- Evaluate whether or not tension is resolved at the end of the scene.

**Unresolved tension keeps an audience in a state of anticipation: what might happen next?**



# Learner resource 5 Anita and Me and High Fidelity

Conflict and tension are essential in drama, but what is distinctive in drama is the way in which the audience is dynamically involved in making meaning.

Prose narratives can have equally dramatic effects on their readers – they also involve strong characters, tense situations, and powerful emotions. However, what is distinctive in prose is the narrative voice or **viewpoint**.

When reading these modern prose extracts, think carefully about who is telling the story, and how that changes the way we react to the narrative.

## **Extract 1 from: Anita and Me by Meera Syal**

*In this extract, which takes place on Sherrie's farm, Meena finds out that Anita has a boyfriend.*

Eventually Sherrie asked the question that had been whirling around my head, making me dizzy and disorientated. 'Who's He then? Gorra fella have ya, Nita?'

Anita raised a forefinger and tapped it slowly against the side of her nose, the way we always said, 'Mind it, yow!' But her smile told me everything I needed to know.

Now Anita's recent absences made sense. My best friend in all the world really did have a boyfriend and had never told me. My best friend was sharing me with someone else and I knew whatever she had been giving me was only what she had left over from him, the scraps, the tokens, the lies. I had fought for this friendship, worried over it, made sacrifices for it, measured myself against it, lost myself inside it, had little to show for it but this bewildered sense of betrayal. Now I knew that I had never been the one she loved, I was a convenient diversion, a practice run until the real thing came along to claim her.

## **Extract 2 from: High Fidelity by Nick Hornby**

*13-year-old Rob has just begun 'going out' with his first girlfriend, Alison. In this extract, Rob sees Alison with another boy.*

On the fourth night of our relationship I turned up in the park and Alison was sitting on the bench with her arm around Kevin Bannister. Nobody – not Alison, or Kevin, or me said anything at all. I stung, and I blushed, and I suddenly forgot how to walk without being aware of every single part of my body. What to do? Where to go? I didn't want to fight; I didn't want to sit there with the two of them; I didn't want to go home. So, concentrating very hard on the empty No. 6\* packets that marked out the path between the girls and the boys, and not looking up or behind me or to either side, I headed back towards the massed ranks of the single males hanging off the swingboat. Halfway, I made my only error of judgement: I stopped and looked at my watch, although for the life of me I don't know what I was attempting to convey, or who I was trying to kid. What sort of time, after all, could make a thirteen-year-old boy spin away from a girl and towards a playground, palms sweating, heart racing, trying desperately not to cry? Certainly not four o'clock on a late September afternoon.

\*A popular brand of cigarettes.



# Learner resource 5 Anita and Me and High Fidelity

Use this framework to assess the narrative voice and what it shows, taking care to comment on the quotations selected:

	<i>Quotation from Anita and Me</i>	<i>Quotation from High Fidelity</i>	<i>The effect of the quotations on you</i>
Which words establish who is telling the story?			
Which phrases show the true emotions of the narrators?			
Which phrases show that the narrators are worried what other people think about them?			



# Learner resource 5 Anita and Me and High Fidelity

	<i>Quotation from Anita and Me</i>	<i>Quotation from High Fidelity</i>	<i>The effect of the quotations on you</i>
How do the narrators give away their true feelings through the language they use?			
Which phrases communicate a sense of betrayal?			

How successfully do you think each writer conveys the point of view and emotions of the young narrator? If we can **empathise** with a narrator, we share their feelings. Narrators who are less sympathetic may be treated comically or **ironically**.



# Learner resource 5 Anita and Me and High Fidelity

Concluding **evaluation**:

	Ways in which the two texts are similar	Ways in which they differ:
Theme/Subject		
Use of narrative voice		
Use of language		
Emotions of the narrator		
Reactions of the reader		



# Learner resource 6 Metroland and Anita and Me

*In this extract from Metroland by Julian Barnes, Chris is 16 and attends a boys' school. He is intellectually sophisticated (he likes the poetry of Baudelaire and looks down on his family) but knows very little about real life. In this extract, his brother has brought his girlfriend home for dinner.*

'Ginny, this is my father,' (our mother was slaving in the kitchen to produce 'just an ordinary supper') 'and this is my little sis, Mary. This is the dog; this is the telly; this is the fireplace. Oh, and this,' (turning to the chair in which I was sitting) 'is the chair in which you're going to be sitting.'

I got up, sheepish and enraged, having a go at smiling.

'Oh, sorry, kid, didn't see you. This is Chris; Chris Baudelaire – he's adopted. He doesn't stand up when he meets girls, but that's probably just an attack of spleen.'

I stuck out a hand and tried to make up for lost ground.

'What did you say her name was, this chippy of yours?' I asked; but somehow it didn't come out as witty and ironic, just gawky and ill-bred.

'Jeanne Duval\* to you,' he replied, despite warning glances from our father. 'And next time, Chris, you don't put out the hand until it's offered, OK?'

I sat back in my chair again, as an act of aggression. Nigel sat 'her' on the sofa next to him. Then they both got the sherry treatment. I stared at the girl's legs, but couldn't find any fault. Not knowing what to look for didn't help. Her stockings seemed all right too – no holes, seams straight, and despite a low sofa tipping her backwards, there wasn't a touch of stocking top (which I yearned for, and yearned to disapprove of).

I spent the whole evening hating Ginny (what a stupid name for a start); hating what she was doing to my brother (like helping him grow up); hating her for what she was going to do to my relationship with him (like ending the few boyish games we still played together); and hating her, most of all, for being herself. A girl, a different order of being.

*\*Jeanne Duval = the lover of the French poet Baudelaire*

1. 'Witty and ironic' or 'gawky and ill-bred'? Which adjectives would you use to characterise Chris's narrative voice?

2. What is the effect of the writer's use of parentheses (brackets)?

3. How does his brother undermine Chris?



# Learner resource 6 Metroland and Anita and Me

4. Where do you find a difference between what Chris says and what he thinks?

5. How do Chris's thoughts betray how inexperienced he is?

6. What is the effect of the repeated phrases in the second last sentence?

7. What do you believe Chris really thinks about girls?

8. What is your own personal response to Chris in this passage?

9. Do you find the passage funny or sad?

Our personal response to a prose passage is determined by the narrative voice and by the way language is used. Now compare this passage to our touchstone, the passage from Anita and Me, in order to make an evaluation. Support your observations with relevant quotations.



# Learner resource 6 Metroland and Anita and Me

	<i>Anita and Me</i>	<i>Metroland</i>
Awkward and inexperienced narrators		
Embarrassing situations		
Colloquial language and slang		
Feelings of anger and betrayal		
Narrators who are unintentionally funny		

## Concluding evaluation

Both Meena and Chris are telling stories about their younger selves, looking back after some time has passed. How can you tell this?

**Sympathy** means we feel sorry for someone; **empathy** that we share the same emotions that they have. Irony comes when we know things that the characters, or narrators don't – we may be more sophisticated, and less naïve. Irony often makes us laugh at characters.

Do you feel sorry for the narrators? Or do you find them funny? Are we supposed to like Meena and Chris, or laugh at them? Does it make a difference if you are close to the narrator in age or older?

Which writer is better at communicating the embarrassments and emotions of young people? Which quotation best illustrates what you liked about the writer you prefer?



# Learner resource 7 A Broken Appointment and The Breather

## A Broken Appointment by Thomas Hardy

<http://www.poemhunter.com/poem/a-broken-appointment/>

Let us explore the emotions expressed in this touchstone poem from the OCR Poetry Anthology Towards A World Unknown. Find quotations to match the questions:

How do we know the poet is addressing someone who is not there?	
Who is personified as the third person in this relationship, wearing the poet out?	
What has made the poet feel grief?	
What does he want his listener to feel?	
Which phrase shows the relationship he would have liked to have had, instead of the reality?	



# Learner resource 7 A Broken Appointment and The Breather

## The Breather by Billy Collins

<http://www.poetryfoundation.org/poetrymagazine/poem/181717>

This poem is also about a one-sided relationship which means more to the poet than his imagined lover. Indeed, he seems to be speaking only to himself now.

How do we know the poet is addressing someone who is not there?	
Where does time also play a role in this relationship?	
What shows that the poet feels horror?	
What does he want himself to feel?	
Which phrase shows the relationship he would have liked to have had, instead of the reality?	



# Learner resource 7 A Broken Appointment and The Breather

You can see that the questions bring out similarities as well as verbal echoes, but also key differences: one poet is trying to communicate with someone else, while the other one admits this is just a fantasy. **Which poet appears to you to be more honest?**

1. Where does Hardy use personification?

2. How does this underline his feelings about the woman?

3. Where does Collins use a simile?

4. What is the metaphor about phone calls which he extends through the title and throughout the poem?

5. Why does this create an unsettling image of the poet?

6. Compare the ways in which both poets give readers uncomfortable images of the pain of love which is not returned.



# Learner resource 8 Valentine

## Valentine by Owen Sheers

<http://www.owensheers.co.uk/valentine.htm>

Identify some of the **techniques** used by the poet and their effect:

Quotation	Technique	Effect
'water torture of your heels'		
'evacuated as the channels of our hearts'		
'That...that'		
'like a pair of wrecked voyagers'		
'washed up on the shore'		
'to laugh or weep'/the one I'll keep'		
'my valentine'		

Write your own comparison of this poem with **either** A Broken Appointment or In Paris with You (Learner Resource 1). How do the poets convey the awkwardness of one-sided love?

Use this framework:

- Similarities
- Differences
- Evaluation.



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

## Text 1

*This is an abridged extract from Clive James' autobiography, Unreliable Memoirs, published in 1980. Here he describes his experiences of life at school.*

Disaster struck on the first day, when Carnaby was assigned to a different class. In quiet desperation I sought out his company in the playground, but he was always surrounded by lots of new friends. Soon enough I made new friends in my own class but not in the same way as Carnaby did. His natural authority was reinforced by early maturity. Either that year or the year after, his voice broke. He had acne for about two days and grew a foot taller. During this period almost everyone except me did something similar. I obstinately stayed small. Nobody looked up to me any longer.

In that first year the only thing that made me worth knowing was my good marks. The teachers weren't brilliant but they were conscientious. At the half-yearly examinations I averaged in the high nineties, coming third in the class. Things might have gone on like that for a good while longer if it had not been for Mary Luke.

I was coping with physics and chemistry well enough while Mr. Ryan was still teaching them. But Mr. Ryan was due for retirement, an event which was hastened by an accident in the laboratory. He was showing us how careful you had to be when handling potassium in the presence of water. Certainly you had to be more careful than he was. The school's entire supply of potassium was ignited at once. Wreathed by dense smoke and lit by garish flames, the stunned Mr. Ryan looked like an ancient Greek god in receipt of bad news. The smoke enveloped us all. Windows being thrown open, it jetted into what passed for a playground, where it hung around like some sinister leftover from a battle on the Somme. Shocked, scorched and gassed, Mr. Ryan was carried away, never to return.

Back from his third retirement came Mary Luke. A chronic shortage of teachers led to Mary Luke being magically resurrected after each burial. Why he should have been called Mary was lost in antiquity. The school presented him with a pocket watch every time he retired. Perhaps that was a mistake. It might have been the massed ticking that kept him alive. Anyway, Mary Luke, having ruined science for a whole generation of schoolboys, came back from the shadows to ruin science for me.

Mary was keen but incomprehensible. The first thing he said at the beginning of every lesson, whether of physics or chemistry, was 'Make a Bunsen burner'. He was apparently convinced that given the right encouragement we would continue our science studies in makeshift laboratories at home. So we might have done, if we could have understood anything else he said. The mouth moved constantly. 'Combustioff off magnesioff', Mary would announce keenly. 'Magensioff off oxidoff off hydrogoff off givoff off'. Worriedly I slid the cap off the inverted jar and ignited the gaseous contents to prove the hydrogoff had been givoff off. Carefully I drew the apparatus in my book, already aware that these experiments would be the last I would ever understand.

In English I shone – fitfully, but sufficiently to keep my morale from collapsing altogether. Our teacher in the early years was 'Jazz' Aked. He also doubled as our music teacher: hence the nickname. 'Jazz' taught English according to the curriculum. Without resorting to violence, 'Jazz' had a way of getting results. Eventually I learned to parse any sentence I was given. I couldn't do it now, but the knowledge is still there at an unconscious level. It was invaluable training. On top of that, he set good essay subjects. My essays were sometimes read out to the class. I was thereby established all over again as teacher's pet, but at least it was something, in those dreadful days when everyone else seemed to be doubling in size overnight, while simultaneously acquiring an Adam's apple like a half-swallowed rock.



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

## Text 2

*This is an abridged extract from the novel The Prime of Miss Jean Brodie, by Muriel Spark, published in 1961.*

Miss Brodie is a teacher at a girls' school. Miss Mackay is the headmistress. The extract takes place at the beginning of the school year. Miss Brodie has recently returned from a holiday in Italy.

'Good morning, sit down, girls,' said the headmistress who had entered in a hurry, leaving the door wide open.

Miss Brodie passed behind her with her head up, up, and shut the door with the utmost meaning.

'I have only just looked in,' said Miss Mackay, 'and I have to be off. Well, girls, this is the first day of the new session. Are we downhearted? No. You girls must work hard this year at every subject and pass your qualifying examination with flying colours. Next year you will be in the Senior school, remember. I hope you've all had a nice summer holiday, you all look nice and brown. I hope in due course of time to read your essays on how you spent them.'

When she had gone Miss Brodie looked hard at the door for a long time. A girl, called Judith, giggled. Miss Brodie said to Judith, 'That will do.' She turned to the blackboard and rubbed out with her duster the long division sum she always kept on the blackboard in case of intrusions from outside during any arithmetic periods when

Miss Brodie should happen not to be teaching arithmetic. When she had done this she turned back to the class and said, 'Are we downhearted no, are we downhearted no. I shall be able to tell you a great deal this term. As you know, I don't believe in talking down to children, you are capable of grasping more than is generally appreciated by your elders. Qualifying examination or no qualifying examination, you will have the benefit of my experiences in Italy. In Rome I saw the Colosseum where the gladiators died and the slaves were thrown to the lions. A vulgar American remarked to me, "It looks like a mighty fine quarry." They talk nasally. Mary, what does to talk nasally mean?'

Mary did not know. 'Stupid as ever,' said Miss Brodie. 'Eunice?'

'Through your nose,' said Eunice.

'Answer in a complete sentence, please,' said Miss Brodie. 'This year I think you must all start answering in complete sentences, I must try to remember this rule. Your correct answer is "To talk nasally means to talk through one's nose". The American said, "It looks like a mighty fine quarry." Ah, it was there the gladiators fought. "Hail Caesar!" they cried. "These about to die salute thee!'

Miss Brodie stood in her brown dress like a gladiator with raised arm and eyes

flashing like a sword. 'Hail Caesar!' she cried again, turning radiantly to the window light, as if Caesar sat there. 'Who opened the window?' said Miss Brodie dropping her arm.

Nobody answered.

'Whoever has opened the window has opened it too wide,' said Miss Brodie. 'Six inches is perfectly adequate. More is vulgar. One should have an innate sense of these things. We ought to be doing history at the moment according to the time-table. Get out your history books and prop them up in your hands. I shall tell you a little more about Italy. Keep your books propped up in case we have any further intruders.' She looked disapprovingly towards the door and lifted her fine dark Roman head with dignity.

'Next year,' she said, 'you will have the specialists to teach you history and mathematics and languages, a teacher for this and a teacher for that. But in this year

last year with me you will receive the fruits of my prime. They will remain with you all your days. First, however, I must mark the register for today before we forget. There are two new girls. Stand up the two new girls.'

They stood up with wide eyes while Miss Brodie sat down at her desk. 'You will get used to our ways.'



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

Use the grids below to construct a framework which focuses on four different points of comparison.

## 1. First Impressions – Subject and Structure

Think about reader response to subject matter. Narrative texts can be explored through key building blocks. Viewpoint, Characters, Dialogue and Description in both texts emphasise the unusual elements of the schools.

	Text 1 - evidence	Text 2 - evidence
The <b>narrator's</b> point of view		
Main <b>characters</b> – eccentric teachers		
Other Characters – intimidated pupils		
<b>Dialogue</b> – comic		
<b>Description</b> – emphasising the unusual		



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

## 2. Context

The language of each text reveals what is eccentric and surprising in a school context. Find a label to describe the effect of each pair of quotations:

Text 1 - evidence	Text 2 - evidence	Effect
In quiet desperation	Are we downhearted	
Certainly you had to be more careful than he was.	rubbed out with her duster the long division sum she always kept on the blackboard in case of intrusions from outside	
like an ancient Greek god in receipt of bad news	like a gladiator with raised arm and eyes flashing like a sword	
like some sinister leftover from a battle on the Somme	she cried again, turning radiantly to the window light, as if Caesar sat there	
Worriedly I slid the cap off the inverted jar and ignited the gaseous contents	Whoever has opened the window has opened it too wide,' said Miss Brodie. 'Six inches is perfectly adequate. More is vulgar. One should have an innate sense of these things	
those dreadful days when everyone else seemed to be doubling in size overnight	They stood up with wide eyes while Miss Brodie sat down at her desk	

Clearly these classrooms are dangerous places, with little regard for health and safety, and where learning often takes place by accident. They are certainly intimidating places to be.



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

## 3. Language and Style – Narrative Voice

Both texts describe the past. Clive James uses the **first person** to describe his own experiences. Muriel Spark uses the third person, and is an **omniscient narrator**. How do the writers' voices ensure that the young Clive James and Miss Brodie are both memorable and unusual characters?

Text 1 - evidence	Text 2 - evidence	Effect
the only thing that made me worth knowing was my good marks	Miss Brodie passed behind her with her head up, up, and shut the door with the utmost meaning	
I obstinately stayed small	When she had gone Miss Brodie looked hard at the door for a long time. A girl, called Judith, giggled	
The smoke enveloped us all	A vulgar American remarked to me, "It looks like a mighty fine quarry	
came back from the shadows to ruin science for me	Stupid as ever, said Miss Brodie	
I was thereby established all over again as teacher's pet, but at least it was something	She looked disapprovingly towards the door	



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

## 4. Language and Style – Comic Technique

Both writers use comic exaggeration to make the classroom experience as well as the teachers larger than life and funny. Both writers are determined to make you laugh. While James is laughing at his younger self, Spark may be laughing at everyone. Compare the comic effect of each pair of quotations:

Quotation from Text 1	Quotation from Text 2
Either that year or the year after, his voice broke. He had acne for about two days and grew a foot taller	Miss Brodie passed behind her with her head up, up,
<b>Effect:</b> the exaggeration shows that for the narrator, Carnaby seemed to mature by magic. Both texts have characters who seem larger than life.	<b>Effect:</b> the repetition shows how determined Miss Brodie is to defy the headmistress. Clive James shows us his own feeling. Muriel Spark shows the effect of Miss Brodie on others.
Quotation from Text 1	Quotation from Text 2
Shocked, scorched and gassed, Mr. Ryan was carried away, never to return	any arithmetic periods when Miss Brodie should happen not to be teaching arithmetic
<b>Effect:</b>	<b>Effect:</b>
Quotation from Text 1	Quotation from Text 2
Mary Luke being magically resurrected after each burial	Qualifying examination or no qualifying examination, you will have the benefit of my experiences in Italy
<b>Effect:</b>	<b>Effect:</b>
Quotation from Text 1	Quotation from Text 2
Why he should have been called Mary was lost in antiquity	Miss Brodie stood in her brown dress like a gladiator with raised arm and eyes flashing like a sword
<b>Effect:</b>	<b>Effect:</b>



# Learner resource 9 The Prime of Miss Jean Brodie and Unreliable Memoirs

Quotation from Text 1	Quotation from Text 2
It might have been the massed ticking that kept him alive	Get out your history books and prop them up in your hands. I shall tell you a little more about Italy
Quotation from Text 1	Quotation from Text 2
I couldn't do it now, but the knowledge is still there at an unconscious level	in this your last year with me you will receive the fruits of my prime. They will remain with you all your days
<b>Effect:</b>	<b>Effect:</b>
<b>Conclusion:</b> Overall effect of Text 1	<b>Conclusion:</b> Overall effect of Text 1
<b>Similarities:</b>	<b>Similarities:</b>
<b>Differences:</b>	<b>Differences:</b>



# Learner resource 10 Paddy Clarke Ha Ha Ha/ Unreliable Memoirs / The Prime of Miss Jean Brodie

## Text 3

*This is an extract from the novel Paddy Clarke Ha Ha Ha by Roddy Doyle published in 1993. Paddy Clarke's younger brother Francis is usually called Sinbad, and is bullied by Paddy and his gang, including Kevin. Now, however, Paddy's father has walked out on his family, and Paddy feels more defensive towards his brother. 'Henno' (Mr Hennessey) is Paddy's form teacher.*

There were two teachers not in because they were sick so Henno had to mind another class. He left us with a load of sums on the board. He left the door open. There wasn't much messing or noise. I liked long division. I used my ruler to make sure that my lines were absolutely straight. I liked guessing if I'd have the answer before I got to the end of the page. There was a screech and laughing. Kevin had leaned over and drawn a squiggly line all over Fergus Shevlin's copy, only he'd used the wrong end of the pen so there was no mark but Fergus Shevlin got a fright. I didn't see it. I was at the top of the second row that week and Kevin was in the middle of the third row.

You could always tell when Henno came back. Everything in the room went really still for a few seconds. He was in the room; I could tell. I didn't look up. I was near the end of a sum.

He was standing beside me.

He put a copy under my eyes. It was open. It wasn't mine. There were wet streaks in the ink all the way down the pages. They'd made the ink a lighter blue; there were bars of light blue across the page where someone had tried to rub the tears away.

I expected to be hit.

I looked up.

Henno had Sinbad with him. They were Sinbad's tears; I could tell from his face and the way his breath jumped.

-Look at that, Henno said to me.

He meant the copy. I did what I was told.

-Isn't it disgraceful?

I didn't say.

All that was wrong was the tears. They'd ruined the writing, nothing else. Sinbad's writing wasn't bad. It was big and the lines of this letters swerved a bit like rivers because he wrote very slowly. Some of the turns missed the copy line but not by much. It was just the tears.

I waited.

-You're damn lucky you're not in this class, Mister Clarke Junior, Henno said to Sinbad – Ask your brother.

I still didn't know what was wrong, why I was supposed to be looking at the copy, why my brother was standing there. He wasn't crying now; his face was the proper way.

It was a new feeling: something really unfair was happening; something nearly mad. He'd only cried. Henno didn't know him; he'd just picked on him.

He spoke to me.

-You're to put that copy in your bag and you're to show it to your mother the minute you get home. Let her see what a specimen she had on her hands. Is that clear?

I wasn't going to do it but I had to say it.

-Yes, Sir.

I wanted to look at Sinbad, to let him know. I wanted to look around at everyone.

-In your bag now.

I closed the copy gently. The pages were still a bit wet.

-Get out of my sight, Henno told Sinbad.



# Learner resource 10 Paddy Clarke Ha Ha Ha/ Unreliable Memoirs / The Prime of Miss Jean Brodie

Sinbad went. Henno called him back to close the door after him; he asked him was he born in a barn. Then Henno went over and opened the door again, to listen for noise from the other class.

I gave the copy to Sinbad.

-I'm not going to show the copy to Ma, I told him.

He said nothing.

-I won't tell her what happened, I said.

I needed him to know.

**Write a paragraph in response to each of these questions, which follow the earlier framework (4 different points of comparison).**

### 1. First Impressions – Subject and Structure

Does Paddy seem to you to be braver than Clive in Text 1? What does he do to try to help his brother? Compare this to Clive's attitudes to his teachers.

Support your answer with quotations from each text.

### 2. Context

In what ways does the writing show that students are intimidated in this classroom? Compare this to being in Miss Brodie's classroom in Text 2. Is she more or less frightening than 'Henno'?

Support your answer with quotations from each text.

### 3. Language and Style – Narrative Voice

How can you tell that Paddy is telling you what he feels at the time, rather than looking back (like Clive in Text 1)?

Support your answer with quotations from each text.

### 4. Language and Style – Stylistic Technique

How do both Miss Brodie (in Text 2) and Henno use language to impress and dominate their classes?

Support your answer with quotations from each text.

**Write a 30-minute, one to one-and-a-half side essay in answer to ONE of these questions:**

#### Either

1. Compare the experiences of this narrator to Clive in Text 1

Or

2. Compare the terrifying teacher here to Miss Brodie in Text 2

Remember to explore *differences as well as similarities*.

Compare details – but don't lose sight of the bigger picture. Comparisons should be based around an overall argument.



# Further Resources: books and websites

Further resources and websites	Resources
<p><b>For poetry:</b></p> <p>Fry, S. <i>The Ode Less Travelled</i>, Hutchinson, 2005</p> <p>Padel, R. <i>52 Ways of Looking at a Poem</i>, Chatto &amp; Windus, 2002</p> <p>Sheers, O. <i>A Poet's Guide to Britain (Poetry Anthology)</i>, Penguin Classics, 2009</p> <p><b>For drama:</b></p> <p>Harvey, Anne. <i>The Methuen Book of Duologues</i>, Methuen, 1995</p> <p>Waite, C. <i>The Oberon Book of Modern Duologues</i>, Oberon, 2009</p> <p><b>For prose:</b></p> <p>Mullan, J. <i>How Novels Work</i>, Oxford, 2006</p> <p>Lodge, D. <i>The Art of Fiction</i>, Vintage, 2011</p> <p>Wood, J. <i>How Fiction Works</i>, Jonathan Cape, 2008</p> <p><b>Comparing poems:</b></p> <p><a href="http://www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/comparingpoemsrev1.shtml">http://www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/comparingpoemsrev1.shtml</a></p> <p><a href="http://www.teachit.co.uk/ks3poetry">www.teachit.co.uk/ks3poetry</a></p> <p><a href="https://www.tes.co.uk/teaching-resource/comparing-texts-a-literacy-skills-lesson-6089386">https://www.tes.co.uk/teaching-resource/comparing-texts-a-literacy-skills-lesson-6089386</a></p>	





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