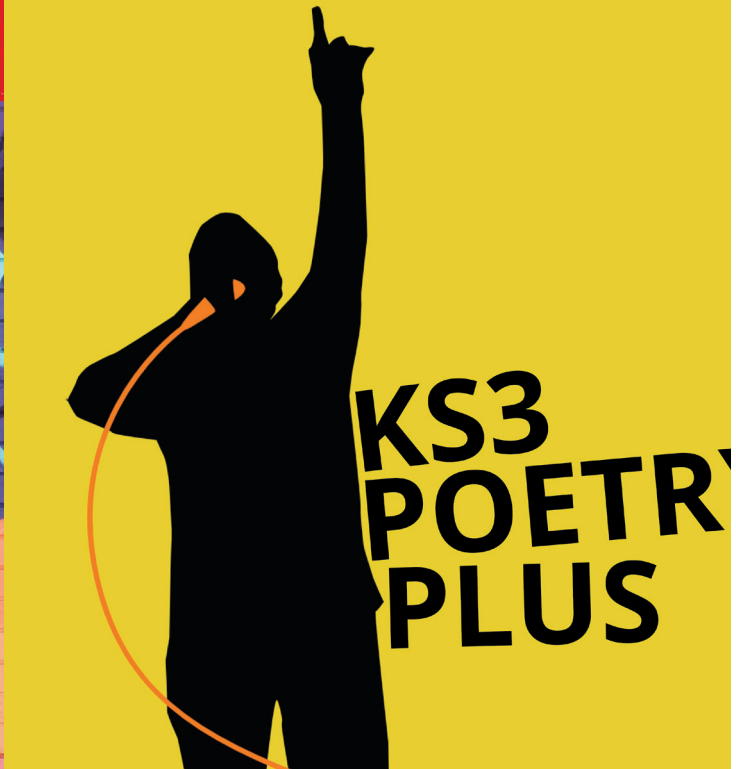
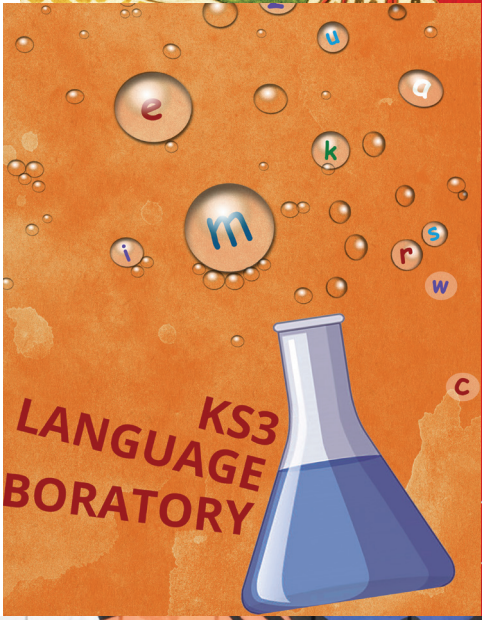
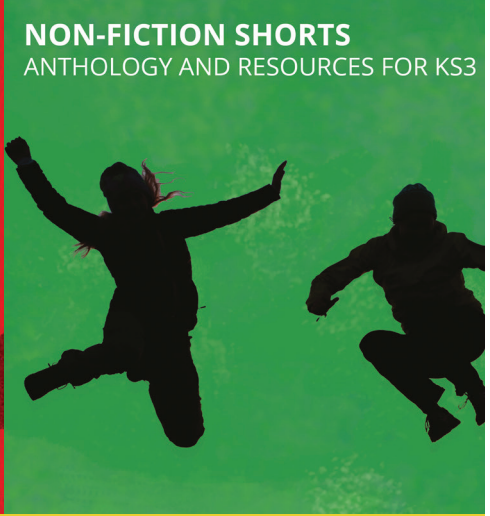


**LITERARY  
SHORTS  
ANTHOLOGY**



The English and Media Centre is an award-winning educational charity, working with secondary teachers and students. We publish resources and magazines, run conferences, courses and teacher training programmes, and offer advice and consultancy on all aspects of English and Media teaching.

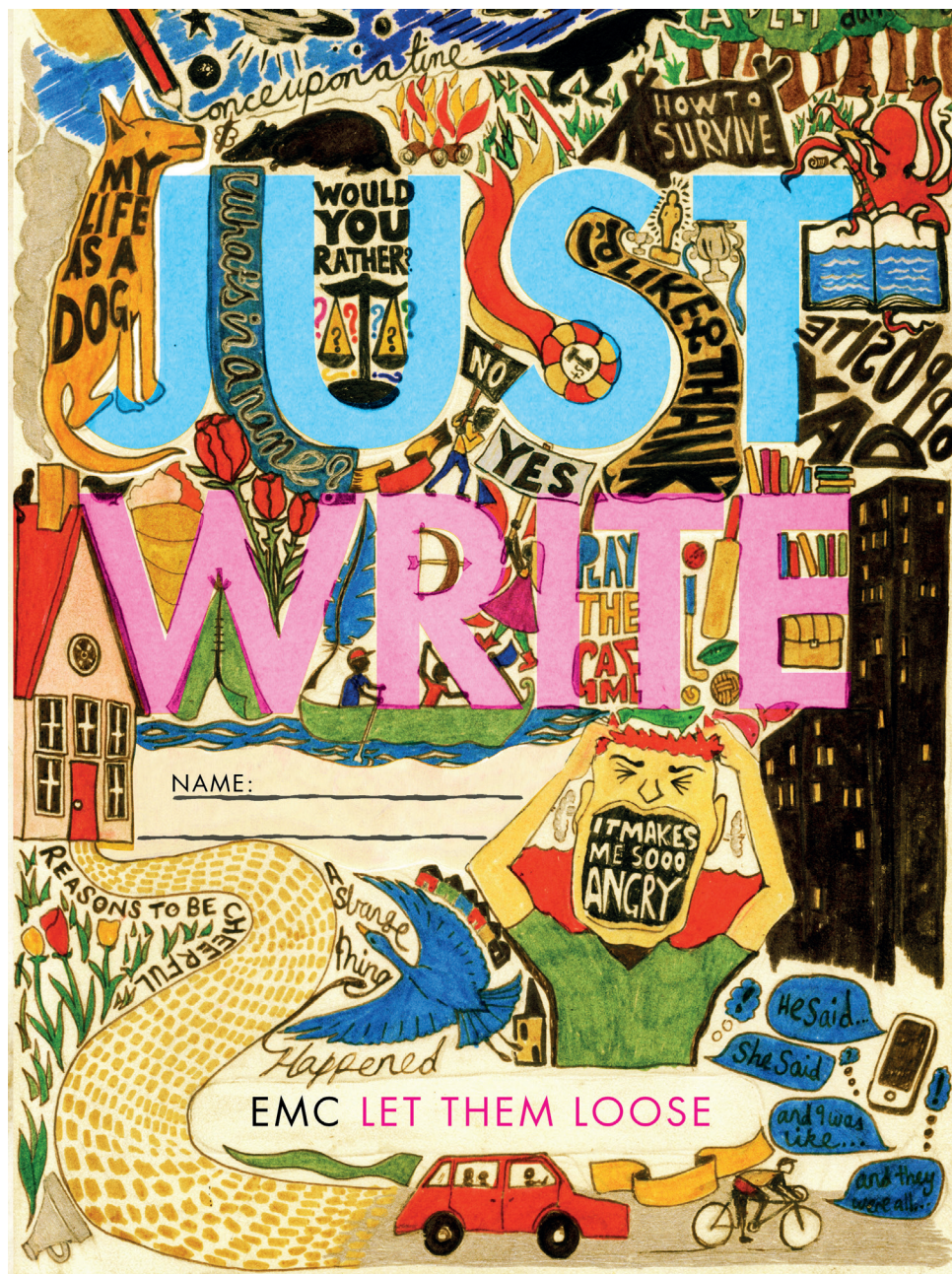
Our resources are all written in a way that addresses students directly. This makes them perfect for young people to use if they have to work at home. We've put together a selection of full units from our KS3 Curriculum Plus package, along with activities from two writing workbooks that are designed to be used with minimal teacher input.

We're making these materials freely available, with permission to share them on school home learning platforms, because we recognise that students are likely to need access to quality texts and resources in the event of schools shutting down for an extended period of time.

We also have a number of other offers for home learning:

- Free GCSE revision resources. Search REVISIONOFFER at [www.englishandmedia.co.uk](http://www.englishandmedia.co.uk)
- Special offer for individual purchases of:
  - Just Write. Search JW£20OFFER
  - GCSE Novels and workbooks. Search GCSETEXT
  - KS3 workbooks and anthologies. Search HOMEOFFER
  - A Level handbooks and readers. Search ALTEXTHOME

[www.englishandmedia.co.uk](http://www.englishandmedia.co.uk)



This resource comes from the English and Media Centre's publication *Just Write*, a workbook with 44 creative writing activities.

If you are interested in exploring this resource further, please visit <https://www.englishandmedia.co.uk/publications/>

# If I ruled the school...

What would you do if you were made headteacher tomorrow?

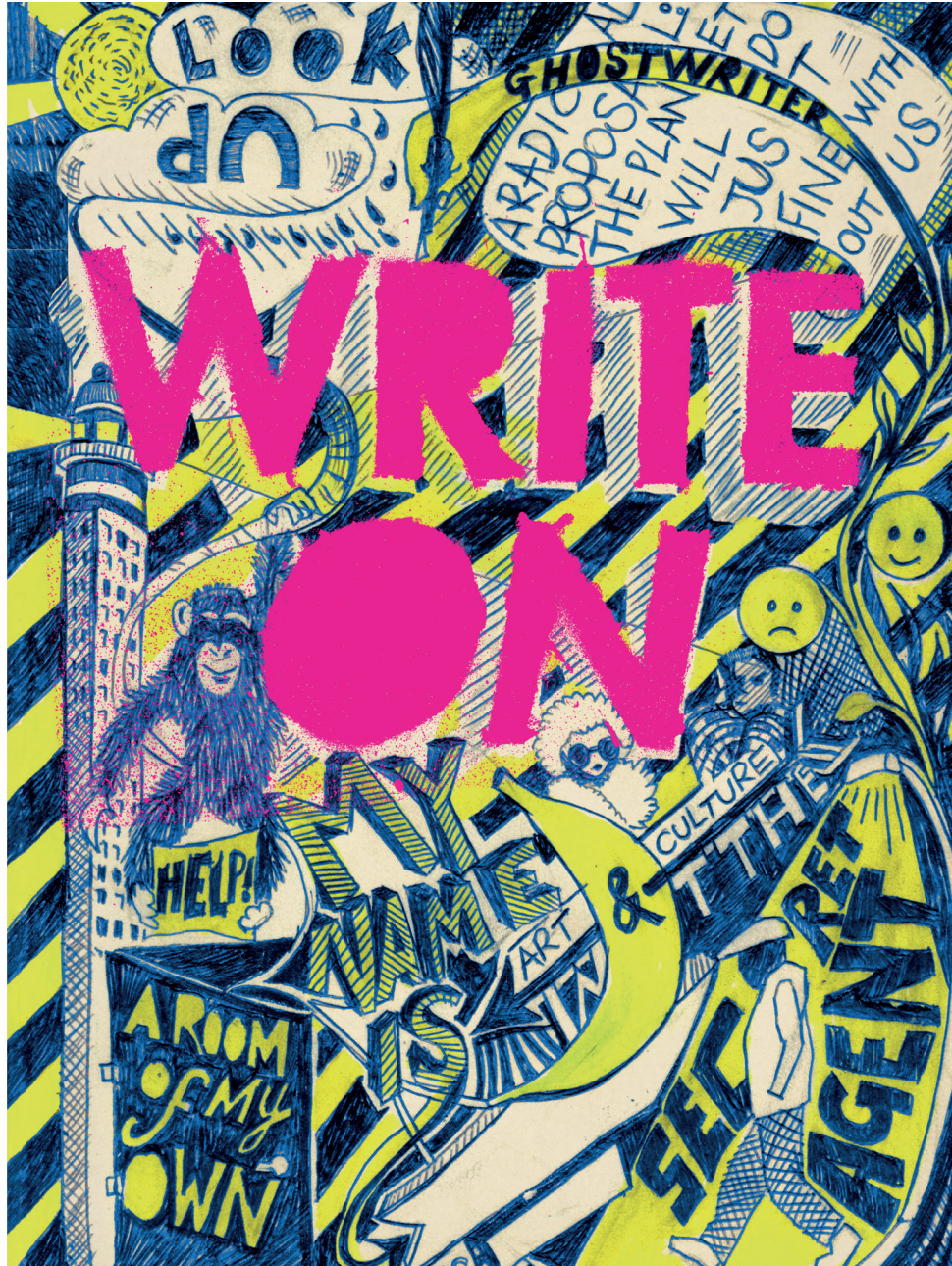


Write your first school newsletter to pupils and parents explaining some of your brilliant plans for the school.

Dear Parents and Pupils,



FOREST SCHOOL AREA

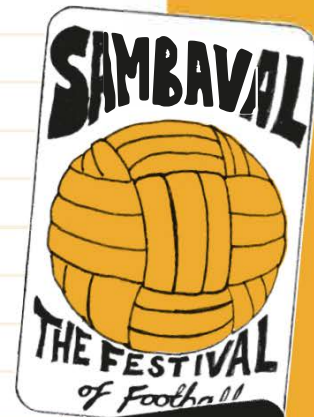
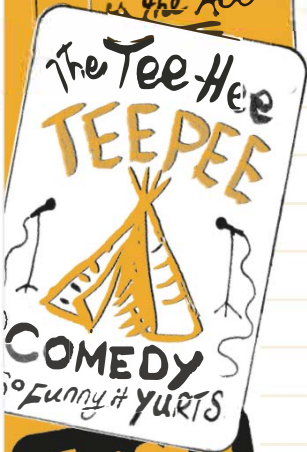


This resource comes from the English and Media Centre's publication *Write On*, a forthcoming workbook of creative writing activities.

# A Festival of Your Own



Imagine you are a festival director. Write a letter to festival promoters explaining why they should fund your idea for an amazing festival (be it for music, film, books, comedy, a combination of all these things, or something else entirely).





This resource comes from the English and Media Centre's publication *Diverse Shorts*, an anthology of stories and extracts from novels, with accompanying activities.

If you are interested in exploring this resource further, please visit <https://www.englishandmedia.co.uk/publications/>







## The Hate U Give, by Angie Thomas

*The Hate U Give* is a novel loosely based on the Black Lives Matter movement in the United States. This is a movement that campaigns against the unjust treatment of black people by the police in the U.S., particularly young black men, who are up to nine times more likely to be shot dead by police than other Americans.

### Connecting to the topic

- In small groups discuss your responses to these three statements:

1. People should respect the police at all times, whatever the situation.
2. All police in the UK should carry guns. (The majority don't.)
3. The law should apply differently to the police than to the rest of the population.

- Choose one of the statements and explain what you think about it to the rest of the class.

### Connecting to the story

- Write two brief accounts of what you have just read from two different perspectives:
  1. From the point of view of another police officer watching on.
  2. From the point of view of a passer-by who saw the whole thing.
- Write down your thoughts about Khalil's behaviour. For example, was he justified in behaving as he did?

### Connecting to the real world

- Write down your thoughts about whether or not you think the incident you have just read could happen in this way in the real world, with reasons.
- Write down your thoughts about whether the police officer involved in this chapter should be treated as a criminal in any investigation. If he is found guilty of an offence, what should his punishment be?
- Share your thoughts round the class.





## THE HATE U GIVE

ANGIE THOMAS

When I was twelve, my parents had two talks with me.

One was the usual birds and bees. Well, I didn't really get the usual version. My mom, Lisa, is a registered nurse, and she told me what went where, and what didn't need to go here, there, or any damn where till I'm grown. Back then, I doubted anything was going anywhere anyway. While all the other girls sprouted breasts between sixth and seventh grade, my chest was as flat as my back.

The other talk was about what to do if a cop stopped me.

Momma fussed and told Daddy I was too young for that. He argued that I wasn't too young to get arrested or shot.

'Starr-Starr, you do whatever they tell you to do,' he said. 'Keep your hands visible. Don't make any sudden moves. Only speak when they speak to you.'

I knew it must've been serious. Daddy has the biggest mouth of anybody I know, and if he said to be quiet, I needed to be quiet.

I hope somebody had the talk with Khalil.

He cusses under his breath, turns Tupac down, and manoeuvres the Impala to the side of the street. We're on Carnation where most of the houses are abandoned and half the streetlights are busted. Nobody around but us and the cop.

Khalil turns the ignition off. 'Wonder what this fool wants.'

The officer parks and puts his brights on. I blink to keep from being blinded.

I remember something else Daddy said. *If you're with somebody, you better hope they don't have nothing on them, or both of y'all going down.*

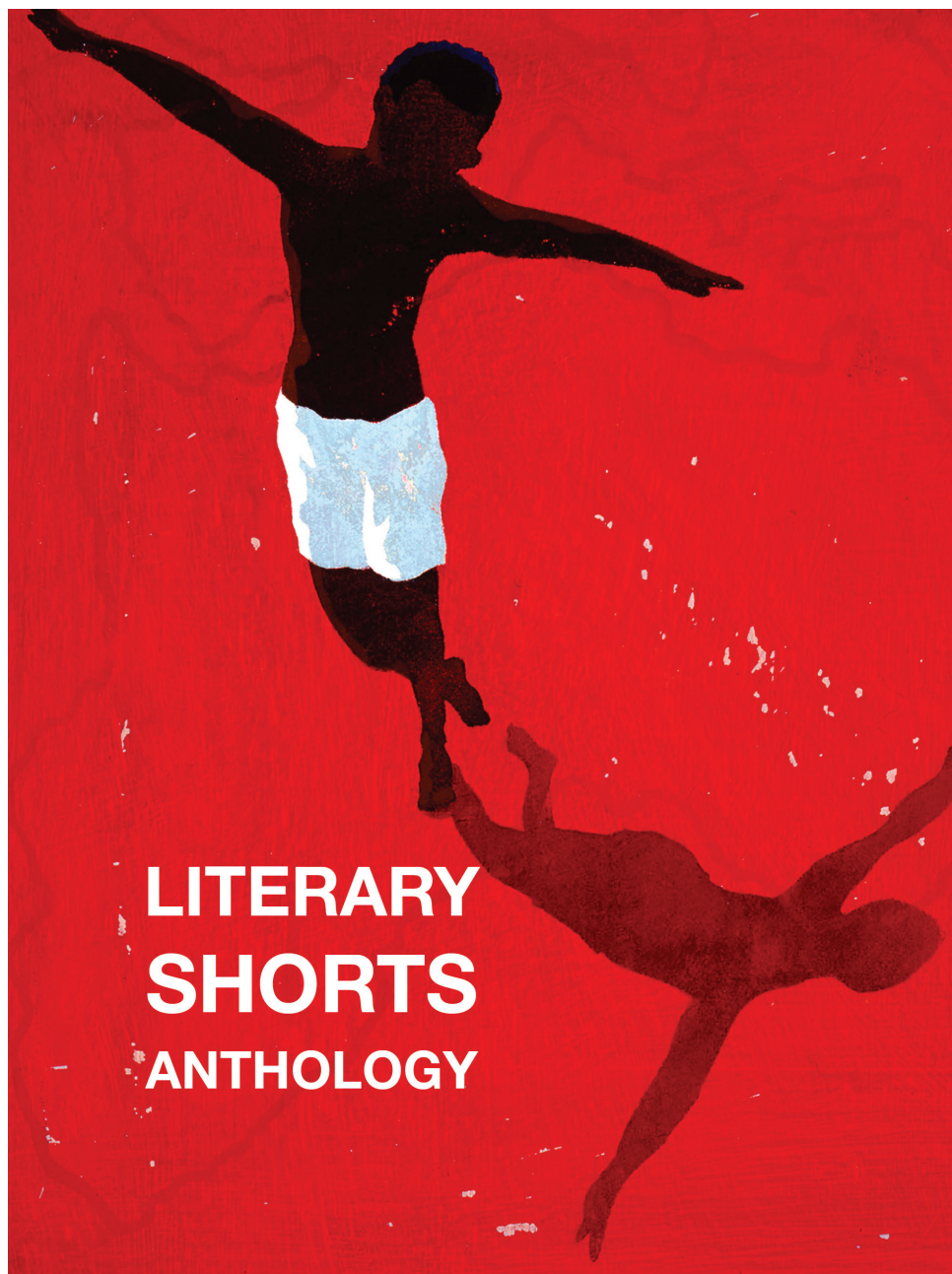
'K, you don't have anything in the car, do you?' I ask.

He watches the cop in his side mirror. 'Nah.'

The officer approaches the driver's door and taps the window. Khalil cranks the handle to roll it down. As if we aren't blinded enough, the officer beams his flashlight in our faces.

'Licence, registration, and proof of insurance.'





**LITERARY  
SHORTS  
ANTHOLOGY**

**This resource comes from the English and Media Centre's publication *Literary Shorts and Literary Shorts Teacher Resource*, brilliant short stories to challenge, entertain and inspire, with activities to explore the writer's craft .**

**If you are interested in exploring this resource further, please visit <https://www.englishandmedia.co.uk/publications/>**

# THE PARADISE CARPET

JAMILA GAVIN



Jamila Gavin (1941-) was born in India, to an English mother and an Indian father. She has written many novels for children, perhaps her best known being *Coram Boy*, a children's historical novel about Toby, saved from an African slave ship, and Aaron, the illegitimate son of the heir to a great estate.

'The Paradise Carpet' was first published in 2002.

‘One knot blue, two knots yellow, three knots red, four knots green... The young boys chanted the pattern of the carpet they were weaving. Bony little fingers deftly drew the card down the thread; warp and weft... warp and weft... top to bottom, right to left... warp and weft and knot.

Behind the loom inside a dark mud hut, crouching like caged animals, sat a line of boys. With backs against a wall, their thin arms rose and fell as they drew the threads from top to bottom, right to left, warp and weft and knot. They could have been musicians plucking at strings, but these were carpet weavers whose harmonies were of the eye not the ear as, bit by bit, the glorious patterns and hues of a rich carpet emerged in the darkness. ‘One knot blue, two knots yellow, three knots red, four knots green ...’ The boys wove their thread, prompted and guided by old Rama, the only man among them, who had the pattern pinned to an upright in front of him.

||

‘Ishwar, you’re dreaming again!’ bellowed a harsh voice. THWACK! The hand of the overseer struck a boy around the head.

The boy, Ishwar, faltered and nearly fell over sideways but Bharat, crouching next to him, braced his body and managed to keep his friend upright.

‘Keep your mind on the job. There’ll be no supper for any of you tonight until you’ve woven another ten inches,’ threatened the man. His great shape filled the doorway and blotted out their only source of light. Then he was gone. There was low groan from the boys. Another ten inches before they would eat! That could take two hours or more, for this was the most complicated carpet they had ever woven – and the whole thing was to be completed within seven months – when an ordinary carpet took at least twelve.

A wealthy man had come along the rough track to the village in his white Mercedes. When he reached the brick house of Anoup, the carpet manufacturer, he got out like a raja, surrounded by shy jostling children and deferential elders, all of whom noted the gold rings embedded in his chubby fingers, and the chunky foreign watch just glinting beneath the cuffs of his smart suit.

‘I want a carpet for my daughter’s dowry,’ he declared. ‘She is to be married next December.’ (Everyone did an instant calculation. That was only seven months away.) ‘And this is the pattern I want you to weave.’ **||**

Anoup took the piece of paper the rich man held out to him. He stared at it long and silently, then gloomily and apologetically shook his head. ‘Impossible,’ he said. ‘I need at least twelve months to do an average carpet – but this... this... and in SEVEN months, you say... No. Impossible.’

The rich man pulled out a fat briefcase from the car. He opened it up. There was a gasp from the onlookers. No one had ever seen so much money. Great wads of it, all stapled and bound straight from the bank. ‘This is what you get now – and the rest when its finished. I’m sure you can do it. Just work a little harder – and a little longer each day, eh?’ He tweaked the ear of the nearest little boy.

‘I... er...’ Anoup hesitated.

‘Take it, take it...’ voices around him urged.



**This resource comes from the English and Media Centre's publication *Poetry Plus*, an eclectic mix of poems designed to intrigue and engage, with work to develop enjoyment and understanding of poetry.**

If you are interested in exploring this resource further, please visit  
<https://www.englishandmedia.co.uk/publications/>

m olestum est tēque nōn  
 rogāmus pauca verba Māternō  
 . in aurem sic ut audiat sōl us.  
 i lle trīstium lacernārum  
 baeticātus atēphaeātus,  
 coccinā s e s s e.  
 am ethysti cat  
 la mper  
 fuscōs cō mōrē s.  
 rogābit un hollem.  
 lavāmus sursum.  
 spectat oculis vorantibus  
 m entulās videt labrīs.

LOST IN  
TRANSLATION

# LOST IN TRANSLATION

In this unit you are going to find out more about how poetry works by looking at what happens when someone tries to translate a poem into another language.

You will consider how poetry works in different languages, have a go at doing some translation yourself, and think about whether all writing is, in a way, an act of translation.

You will also write some bilingual or multilingual poetry along the way and get a chance to use any languages that you know other than English.

## Your Experience of Translation

You will all have done some translating from one language into another. After all, you are all required to study a foreign language in school. So you will have translated between English and French or English and Spanish, for example.

Some of you will have a much broader experience of translation, perhaps because you speak more than one language fluently, or because you have travelled abroad.

- In small groups, discuss the following and then feedback the main points of the discussion to the whole class.
  - ▶ What other languages do you speak and write? You should include any languages you are learning or have learned at school, as well as ones you might speak at home.
  - ▶ What is it like to speak and/or write in another language?
  - ▶ When you speak or write in another language, do you find yourself translating from English into that language, or is the language simply there in your head?
  - ▶ How do other languages sound in your mouth, or look on the page, compared to English?
  - ▶ Do you ever speak or write using more than one language at the same time? Or have you heard anyone else doing this? If so, what is it like?
  - ▶ Do you ever use Google Translate, or other translation programmes? If so, what is your experience of them?



## Translating Poetry – The Challenges

Translating from one language to another is not simply a question of replacing a word from one language with a different word from another. A word or phrase from one language might not have quite the same meaning or connotations in another. And some words or phrases simply do not exist in other languages. The problem is particularly acute in poetry, where the original choice of words and their placement is done with such care.

Some of the challenges faced when translating poetry are listed below.

- As a class, discuss the nature of each challenge, thinking about why it might raise problems for a translator. Can you think of any possible solutions to these challenges?

### The challenges

It's hard to...

- ▶ Translate words and maintain the sound and rhythm of a poem
- ▶ Translate words where there isn't an equivalent in the other language, for example there is no French equivalent for 'cool' when it refers to something impressive; the Yiddish word 'chutzpah', which has connotations of extreme self-confidence or boldness, has no exact equivalent in English
- ▶ Translate and keep the shape of a poem
- ▶ Translate words that rhyme from one language into another
- ▶ Translate to keep the word order of the original poem
- ▶ Translate idioms from one language to another. An **idiom** is an expression that means something quite different from the actual words said, for example 'kicked the bucket' for 'died' or 'raining cats and dogs' for 'raining heavily'.

## Partial Translations

An interesting activity to draw attention to the original language of a poem, and to start thinking about translation, is to translate only a small number of words in a poem. The example below changes five words or phrases from a poem by Emily Brontë. This was done by cutting and pasting the original poem into Google Translate, setting the translation to French, then identifying words and phrases to draw on.

- In a pair, read the two poems out loud and identify the changes. (Don't worry too much about your pronunciation but some help is given, below.)
- Try to come up with one or two things you can say about the original poem that you have noticed by reading both versions side by side.
- Try to come up with one or two things you can say about how the changes alter the effect of the poem.
- Decide which you prefer, and feedback to your class with reasons.

Fall, leaves, fall	Fall, feuilles, fall
<p>Fall, leaves, fall; die, flowers, away;                      Lengthen night and shorten day;                      Every leaf speaks bliss to me                      Fluttering from the autumn tree.                      I shall smile when wreaths of snow                      Blossom where the rose should grow;                      I shall sing when night's decay                      Ushers in a drearier day.</p> <p style="text-align: right;"><i>Emily Brontë</i></p>	<p>Fall, feuilles, fall; die, flowers, away;                      Lengthen night and shorten day;                      Every feuille speaks bliss to me                      Fluttering from the autumn tree.                      Je vais sourire when wreaths of snow                      Blossom where the rose should grow;                      Je vais chanter when night's decay                      Ouvre la porte to drearier day.</p>

### Pronunciations

- Feuilles: fur-yi
- Vais: vay
- Sourire: soo-rear
- Ouvre: oov-re

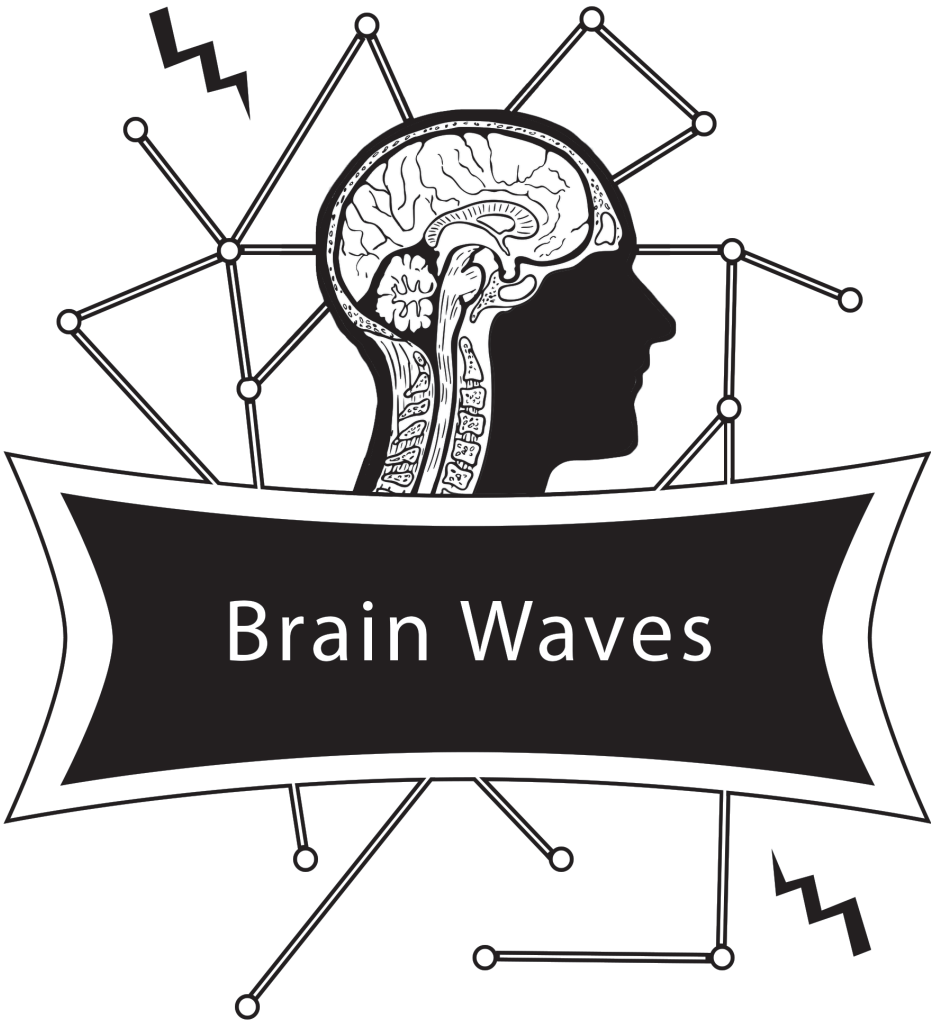
# NON-FICTION SHORTS

## ANTHOLOGY AND RESOURCES FOR KS3



This resource comes from the English and Media Centre's publication *Non-fiction Shorts*, an anthology with resources for KS3.

If you are interested in exploring this resource further, please visit <https://www.englishandmedia.co.uk/publications/>



# The Sleeping Teenage Brain

## Reading the Text



Read the whole text on pages 82-84.

## After Reading

### First response

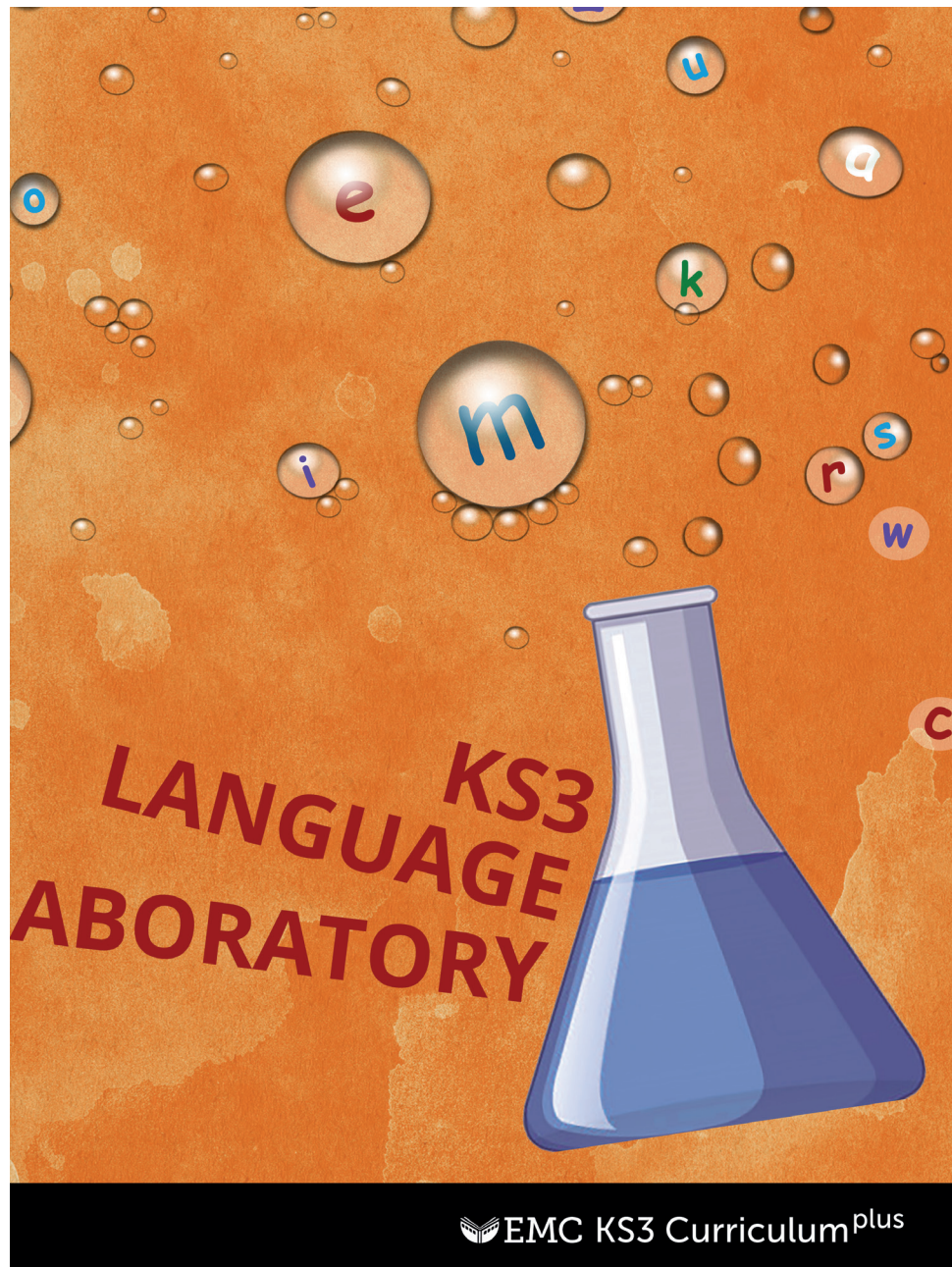
- Turn to a partner and tell them something you have learned from the text that you didn't know before.
- As a class, discuss:
  - Whether the text contained a lot of information that was new to you
  - How easy or hard it was to understand
  - Whether you enjoyed reading it
  - Whether you think Nicola Morgan has a good understanding of how a teenager might think and feel.

## Teenage editors (1): looking more closely

- Get into groups of three and discuss the questions, below, to help you to look more closely at some different aspects of the text. Make notes as these will help you in the next activity: 'Teenage editors'.

- » What do you think the writer's purpose is?
  - For example, to inform, educate, advise or entertain? You may think the writer has more than one purpose.
- » What scientific vocabulary does the writer use?
  - For example, 'plasticity', 'neurons', 'circadian rhythms'. Does this seem to be at the right level for the typical teenage reader?
- » Where is formal language used? Where is informal language used? Do you think Nicola Morgan uses the right level of formality for her teen audience?
- » Why does Nicola Morgan address the reader directly, using the second person ('you')?
- » Why have bullet points been used? Do they help you to read the text?
- » How would you describe the tone of the writing (for example, sympathetic, informative, bossy, patronising, factual)? Do you think this is the right tone for a teenage reader?





This resource comes from the English and Media Centre's publication *KS3 Language Laboratory*, a book to develop knowledge about language and how it works, through exploration, reflection and experiment.

The video clip referred to in this unit is freely available here: <https://www.englishandmedia.co.uk/video-clips/ks3-language-laboratory-writers-choices/>

If you are interested in exploring this resource further, please visit <https://www.englishandmedia.co.uk/publications/>





## WRITERS' CHOICES

### The Art of Vocabulary, Punctuation and Grammar

Writers often talk about how the blank page fills them with both joy and terror. There is joy because a blank page means that there are limitless possibilities to create something new. And there is terror because creating something new is such hard work – and rarely goes to plan!

Whether or not the experience of filling in a blank page is joyful or terrifying, it presents all writers with a series of interesting choices. Do I choose this word or that one? Do I write in this style or that? Shall I write in the first or the third person? The choices taken will have a significant impact on what a piece of writing means and what its readers think about it.

This unit will help you to think about some of the choices writers make, mainly through a close study of one writer, Alex Wheatle.

#### In the course of this unit you will:

- ▶ Evaluate the significance of the language choices made by well-known writers
- ▶ Reflect on the options available to you in your own writing
- ▶ Develop your awareness of what you can and can't do in your writing
- ▶ Consider the significance of small changes to writing.

### One Writer's Choices



You are going to study closely the work of one writer to start this unit off. Alex Wheatle is the author of several crime novels for adults, and the *Crongton* sequence of novels for Young Adults.

### Extract from *Crongton Knights* – A Stage-by-Stage Analysis

You are going to look closely at an extract from *Crongton Knights* in three stages. First, you will think about the extract with some of your classmates; second, you will listen to the writer, Alex Wheatle contribute his own ideas; third, you will hear from your teacher.