

MYP *by Concept*

2

Language & Literature

Zara Kaiserimam

Series editor: Paul Morris

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How to use this book

Welcome to Hodder Education's *MYP by Concept Series*! Each chapter is designed to lead you through an *inquiry* into the concepts of Language and Literature, and how they interact in real-life global contexts.

The *Statement of Inquiry* provides the framework for this inquiry, and the *Inquiry questions* then lead us through the exploration as they are developed through each chapter.

KEY WORDS

Key words are included to give you access to vocabulary for the topic. **Glossary terms** are highlighted and, where applicable, **search terms** are given to encourage independent learning and research skills.

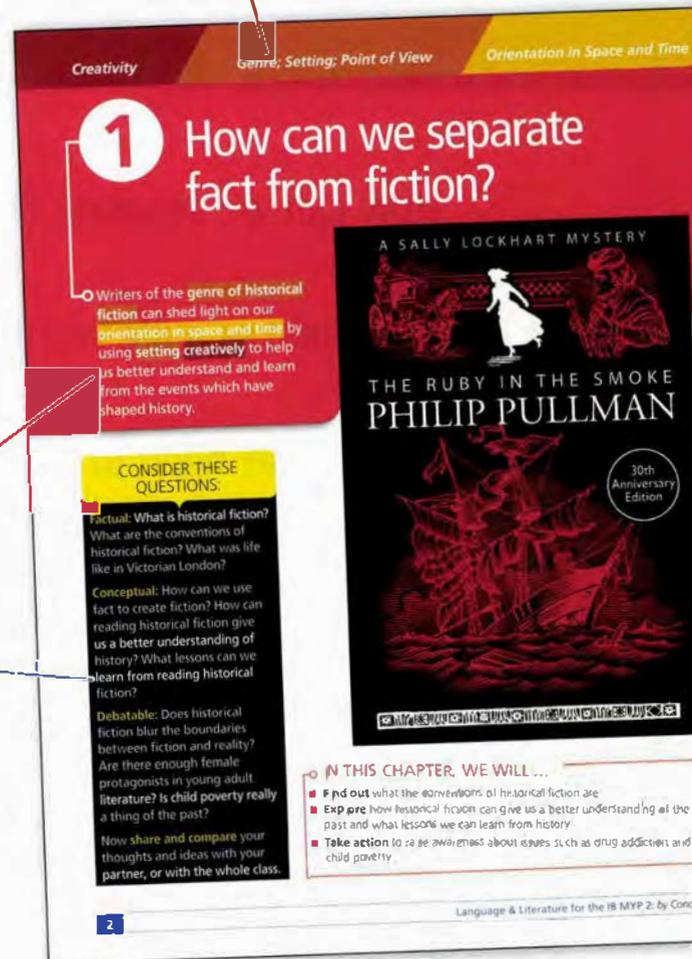
As you explore, activities suggest ways to learn through *action*.

ATL

Activities are designed to develop your *Approaches to Learning* (ATL) skills.

i Definitions are included for important terms and information boxes are included to give background information, more detail and explanation.

Each chapter is framed with a *Key concept* and a *Related concept* and is set in a *Global context*.



◆ Assessment opportunities in this chapter:

Some activities are *formative* as they allow you to practise certain of the MYP Language and Literature *Assessment Objectives*. Other activities can be used by you or your teachers to assess your achievement against all parts of an *Assessment Objective*.

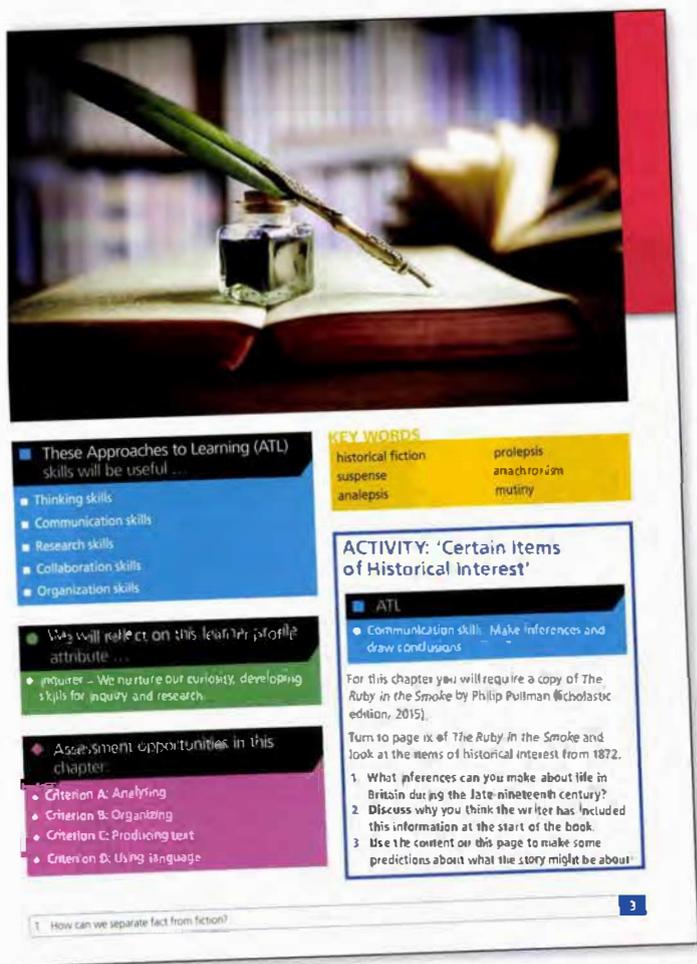
Key Approaches to Learning skills for MYP Language and Literature are highlighted whenever we encounter them.

Hint

In some of the Activities, we provide Hints to help you work on the assignment. This also introduces you to the new Hint feature in the e-assessment.

EXTENSION

Extension activities allow you to explore a topic further.



Finally, at the end of the chapter you are asked to reflect on what you have learned with our *Reflection table*, maybe to think of new questions brought to light by your learning.

Use this table to reflect on your own learning in this chapter.					
Questions we asked	Answers we found	Any further questions now?			
Factual:					
Conceptual:					
Debatable:					
Approaches to learning you used in this chapter:	Description – what new skills did you learn?	How well did you master the skills?			
		Novice	Learner	Practitioner	Expert
Collaboration skills					
Communication skills					
Creative-thinking skills					
Information literacy skills					
Media literacy skills					
Reflection skills					
Learner profile attribute(s)	Reflect on the importance of being knowledgeable for your learning in this chapter.				
Knowledgeable					

We have incorporated Visible Thinking – ideas, framework, protocol and thinking routines – from Project Zero at the Harvard Graduate School of Education into many of our activities.

Links to:
 Like any other subject, Language and Literature is just one part of our bigger picture of the world. Links to other subjects are discussed.

We will reflect on this learner profile attribute ...
 Each chapter has an *IB learner profile* attribute as its theme, and you are encouraged to reflect on these too.

Take action
 While the book provides many opportunities for action and plenty of content to enrich the conceptual relationships, you must be an active part of this process. Guidance is given to help you with your own research, including how to carry out research, how to form your own research questions, and how to link and develop your study of Language and Literature to the global issues in our twenty-first-century world.

You are prompted to consider your conceptual understanding in a variety of activities throughout each chapter.

1

How can we separate fact from fiction?

Writers of the genre of historical fiction can shed light on our orientation in space and time by using setting creatively to help us better understand and learn from the events which have shaped history.

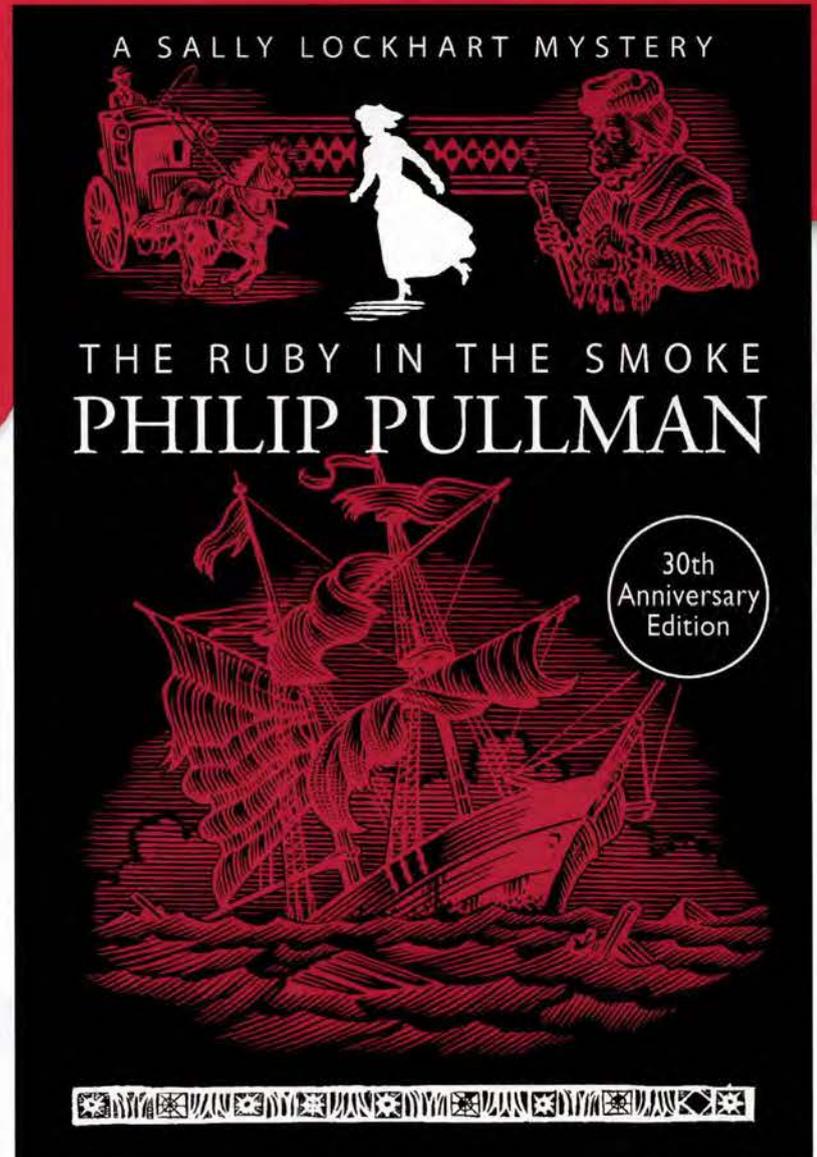
CONSIDER THESE QUESTIONS:

Factual: What is historical fiction? What are the conventions of historical fiction? What was life like in Victorian London?

Conceptual: How can we use fact to create fiction? How can reading historical fiction give us a better understanding of history? What lessons can we learn from reading historical fiction?

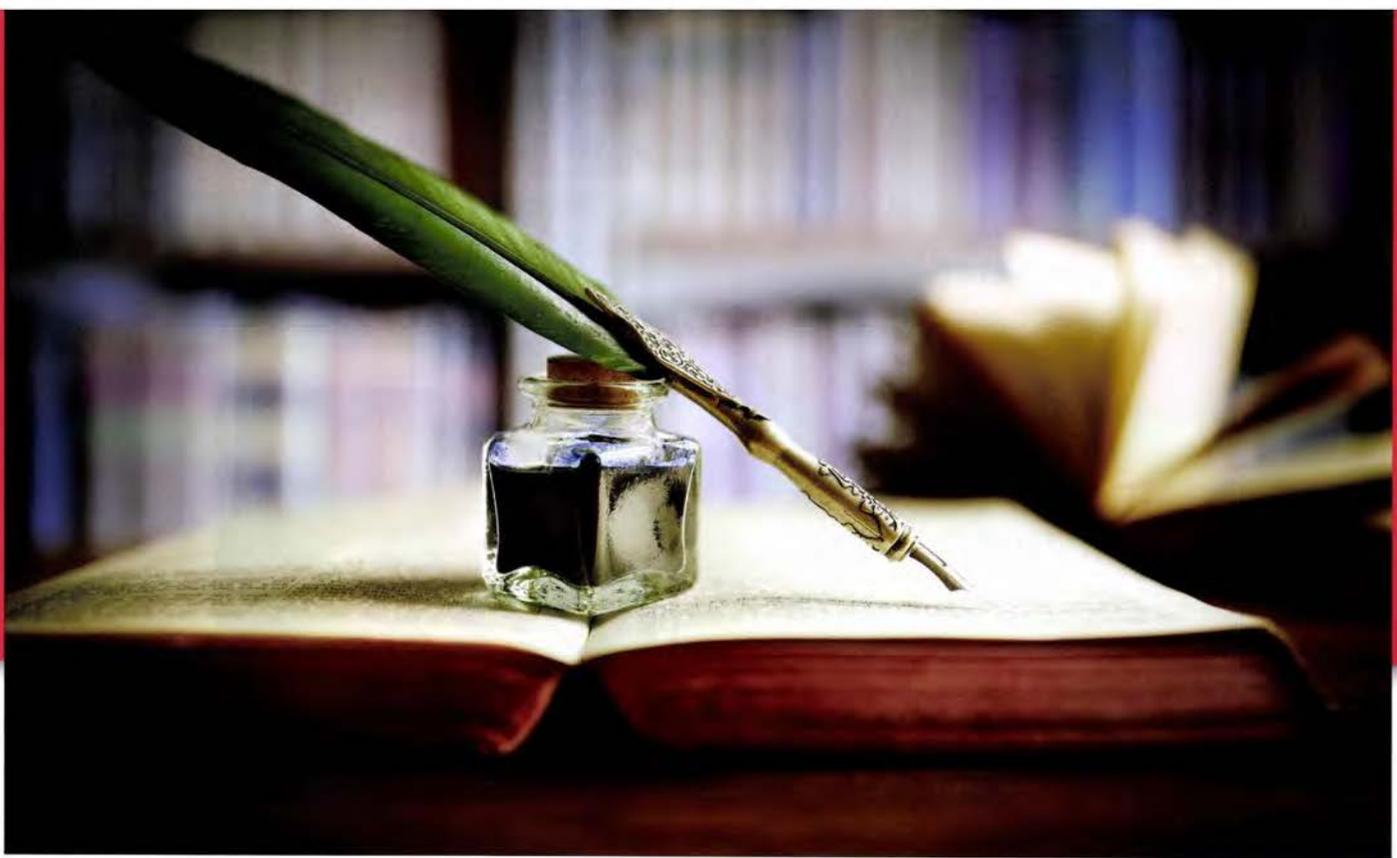
Debatable: Does historical fiction blur the boundaries between fiction and reality? Are there enough female protagonists in young adult literature? Is child poverty really a thing of the past?

Now **share and compare** your thoughts and ideas with your partner, or with the whole class.



IN THIS CHAPTER, WE WILL ...

- **Find out** what the conventions of historical fiction are.
- **Explore** how historical fiction can give us a better understanding of the past and what lessons we can learn from history.
- **Take action** to raise awareness about issues such as drug addiction and child poverty.



■ These Approaches to Learning (ATL) skills will be useful ...

- Thinking skills
- Communication skills
- Research skills
- Collaboration skills
- Organization skills

● We will reflect on this learner profile attribute ...

- Inquirer – We nurture our curiosity, developing skills for inquiry and research.

◆ Assessment opportunities in this chapter:

- ◆ Criterion A: Analysing
- ◆ Criterion B: Organizing
- ◆ Criterion C: Producing text
- ◆ Criterion D: Using language

KEY WORDS

- | | |
|--------------------|-------------|
| historical fiction | prolepsis |
| suspense | anachronism |
| analepsis | mutiny |

ACTIVITY: 'Certain Items of Historical Interest'

■ ATL

- Communication skills: Make inferences and draw conclusions

For this chapter you will require a copy of *The Ruby in the Smoke* by Philip Pullman (Scholastic edition, 2015).

Turn to page ix of *The Ruby in the Smoke* and look at the items of historical interest from 1872.

- 1 What inferences can you make about life in Britain during the late-nineteenth century?
- 2 Discuss why you think the writer has included this information at the start of the book.
- 3 Use the content on this page to make some predictions about what the story might be about.

What is historical fiction?

WHAT IS THE PURPOSE OF HISTORICAL FICTION?

Historical fiction is a **genre** of literature in which the plot of a novel, short story, poem or play is set in the historical past. Historical fiction has existed in its various forms for centuries, but it gained popularity and evolved into the genre as we know it today in the nineteenth century through the work of writers such as Sir Walter Scott, Honoré de Balzac and James Fenimore Cooper.

Today, the genre is as popular as ever (just search for **historical fiction** online and you'll see!) and our reasons for reading historical fiction are as varied as the reasons writers have for creating it. Not only does historical fiction educate us about the past, it allows us to reflect on our own position in history and can help us think about how we live now. It can be an escape as it allows us, both as readers and writers, to imagine other worlds in other times and even gives us an opportunity to temporarily assume other identities. Historical fiction can be used as a safe vehicle through which we can critique our own societies. Walter Scott did precisely that; the situations he presented would have been familiar enough to his audiences, but also different enough to keep himself out of trouble with those he was criticizing!

In this chapter we will further explore the genre of historical fiction by looking closely at an example: *The Ruby in the Smoke*, the first novel in the *Sally Lockhart Quartet* by Philip Pullman. The other books in the series are *The Shadow in the North*, *The Tiger in the Well* and *The Tin Princess*.

ACTIVITY: Five minutes with Philip Pullman

■ ATL

- Critical-thinking skills: Evaluate evidence or arguments



Philip Pullman is a prizewinning British author best known for the *His Dark Materials* fantasy trilogy, the first novel of which was adapted as a film under the title *The Golden Compass*.

Follow the link and watch the short video. Complete the tasks which follow:

www.bbc.co.uk/news/entertainment-arts-15020676

- 1 **Pullman describes himself as an 'omnivorous' reader. Interpret what he means.**
- 2 **Evaluate the points he makes about the importance of storytelling.**
- 3 **Discuss what Pullman identifies as the differences between storytellers and writers. How far do you agree with this? Justify your ideas.**
- 4 **What influence have Pullman's past experiences had on his writing?**
- 5 **Do you agree with his view that 'every kind of work has a moral voice'? Explain why or why not.**

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

What are the conventions of historical fiction?

HOW CAN WE USE FACT TO CREATE FICTION?

How does the process of writing historical fiction differ from that of other genres? Do historical fiction novels contain the same elements of writing as other stories? What conventions are unique to fiction of this kind? Can historical novels contain aspects of other genres? Let's find out!

First things first – what makes a historical novel, historical? Well, according to the Historical Novel Society, in order for a novel 'to be deemed historical [it] must have been written at least fifty years after the events described, or to have been written by someone who was not alive at the time of those events (who therefore approaches them only by research)'.

What this means for a budding writer of historical fiction is that research is everything. Establishing a believable historical setting which allows your reader to immerse themselves in the period you have chosen is an incredibly important part of the writing process and in order to achieve this, a writer must ensure that the details they include are accurate – from what the local environment looks like to the very clothes your characters wear or the food they eat.

How do we know that this character belongs to a bygone era? Use an online dictionary to find out what these objects are.

Her profuse hair, of a colour betwixt brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets, to form which art had probably aided nature. These locks were braided with gems, and, being worn at full length, intimated the noble birth and free-born condition of the maiden. A golden chain, to which was attached a small reliquary of the same metal, hung round her neck. She wore bracelets on her arms, which were bare. Her dress was an under-gown and kirtle of pale sea-green silk, over which hung a long loose robe, which reached to the ground, having very wide sleeves, which came down, however, very little below the elbow. This robe was crimson, and manufactured out of the very finest wool. A veil of silk, interwoven with gold, was attached to the upper part of it, which could be, at the wearer's pleasure, either drawn over the face and bosom after the Spanish fashion, or disposed as a sort of drapery round the shoulders.

Ivanhoe by Sir Walter Scott

Do we learn anything about her social status from these details?

ACTIVITY: What are the conventions of historical fiction?

■ ATL

- Communication skills: Read critically and for comprehension
- Critical-thinking skills: Draw reasonable conclusions and generalizations

In pairs or groups of three, discuss the following:

- 1 What are the essential components of a story?
- 2 What differentiates a good story from a bad one?
- 3 How do works of historical fiction differ from other types of stories? What additional features might they contain?

Now, on your own, read the extracts on pages 5 and 6 and use questions to help you identify the conventions of historical fiction.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

Consider the clothes she wears and her immediate environment. When and where do you think this extract is set?

Battle plans on paper were rare. In fact Bissen had never even seen one. He took the map from Bhan and peered at it more closely. Their position for the start of the battle was clearly marked. They would begin to the right of the British First Army, under the direction of James Willocks, commander of the Indian Corps.

He looked at the position of the German trenches. They seemed so close, the first line sitting right in front of the village.

'Are we to take the village?' he asked Bhan Singh.

His friend nodded.

'And there will be a surprise for our enemies', he whispered.

'What surprise?' asked an excited Jiwan.

Bhan shook his head. 'I cannot say,' he replied as three large rats slid across Bissen's boots and into the water at the base of the trench.

Bissen kicked out and caught rodent flesh. A shriek pierced the air.

'Damn rats!' he said. 'It's a wonder they don't try to eat us as we sleep.'

'Sleep?' asked Bhan Singh. 'I wish I could remember what that means ... How I long for the village of my birth. Instead here I am fighting a white man's war.'

City of Ghosts by Bali Rai

Identify details in the extract which suggest it is set in the historical past. Use these details to make inferences about when and where the extract is set.

What can we learn about the past from the text?

At last her shot being expended, the child stood still and gazed at Hester, with that laughing image of a fiend peeping out – or, whether it peeped out or no, her mother so imagined it – from the unsearchable abyss of her black eyes.

'Child, what art thou?' cried the mother.

'Oh, I am your little Pearl!' answered the child.

But while she said it, Pearl laughed, and began to dance up and down with the humoursome gesticulation of a little imp, whose next freak might be to fly up the chimney.

'Art thou my child, in very truth?' asked Hester.

The Scarlet Letter, Nathaniel Hawthorne

The novel was published in 1850 but is set in seventeenth-century New England. How does the dialogue reveal that the novel is set in the past? Which words in particular suggest this?

In your opinion how important is it to make the **dialogue** in an historical novel sound authentic? How easy would you find it to read a novel which relies heavily on archaic language? Is it completely necessary? **Discuss** with a partner.

ACTIVITY: Historical fiction – top tips

■ ATL

- Communication skills: Write for different purposes



- Author Tanya Landman holding a copy of her book, *The Goldsmith's Daughter*, a novel set in the Aztec empire during the Spanish invasion.

Tanya Landman is the author of several historical fiction novels for young adults. Read the text over the page and discuss her top tips for writing historical fiction. Complete the following tasks:

Part 1

- 1 In your opinion, what is the most valuable piece of advice? Justify your response.
- 2 Identify what effect a good work of historical fiction should have on the reader.
- 3 What important point does Landman make about research?

Part 2

Now, on your own, synthesize what you have read and what you have learned in this chapter so far about historical fiction and create a guide to writing historical fiction.

You can record/present your ideas any way you like as long as it is an effective tool which can be used by yourself or others.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing, Criterion C: Producing text and Criterion D: Using language.

Tanya Landman's top tips for writing historical fiction

The Carnegie-shortlisted author of Apache and Buffalo Soldier, a new book about a young African-American slave after the American Civil War, shares her top tips on making the past come alive in fiction writing.

My fascination with history started when I was about seven years old and discovered *Stig of the Dump*. Strictly speaking it's not a 'historical novel', but as anyone who's ever read it (and if you haven't read it go away and do so now!) will remember there are the magical chapters when – on Midsummer night – the modern world melts away and Barney finds himself in the Stone Age.

It's a book for younger readers than my historical novels but its author, Clive King, teaches a valuable lesson in how to make the past become the present: you can see the people, taste their food, hear their music, feel the ground shake as a standing stone is moved up the hill.

Writing historical fiction is all about giving a reader Barney's experience of walking into another time and seeing it live and breathe.

- 1 When writing historical fiction, the emphasis should be on the 'fiction'**
You're not writing a text book – the story is the most important element. And like any story, you take a character, you give them a problem and either they overcome it (happy ending!) or it overcomes them (a tragic one).
- 2 Doing the research is a large part of the fun**
Pick a period you find absolutely gripping, because the more you find out about it the better. Immerse yourself in detail: what people ate, what they wore, where they worked, how they spent their days. You can't do too much research, so be prepared to become a total geek.
- 3 Wear your research lightly**
All that information you've crammed into your head should be like an iceberg – most of which will remain unseen. You might know some gloriously obscure facts, but does your reader have to? Avoid cramming information in just because you want to demonstrate how much you know. A story can be so weighed down with detail that it drowns.
- 4 History is always written by the victors, so don't believe everything you read**
Historians argue all the time about how to interpret particular events. Throughout time and history people have said one thing and done another. Kings, queens and politicians have always lied and their motives have been misinterpreted. Try and see the other side of the story. Ask 'what if' all the time. What if this person was lying? What if it didn't happen quite the way they said? What if that person was innocent of the crime he was accused of? The 'what if' is meat and drink to a writer of historical fiction.
- 5 Tell your story from the inside out**
You know what happened historically but your characters do not, any more than you know what will happen to you tomorrow or next week or next year. People only ever see some of what occurs, and their view will be partial and prejudiced according to their background and beliefs. So don't try to cover every aspect of a historical event and don't try to explain it objectively. Be biased!

ACTIVITY: Introducing Sally

■ ATL

- Communication skills: Read critically and for comprehension



- Actress Billie Piper as protagonist Sally Lockhart in the television adaptation of *The Shadow in the North*, the second novel in the quartet.

Read Chapter 1 of *The Shadow in the North*, 'The Seven Blessings', and complete the following tasks:

- 1 Identify what **narrative** voice is used to tell the story.
- 2 What is the effect of using this type of narrative voice?
- 3 How is the character of Sally Lockhart introduced?
- 4 What do we learn about her as the chapter unfolds?
- 5 What aspects of her character or appearance reveal to us that she belongs to the time period in which the novel is set?
- 6 Analyse the ways in which the writer creates suspense in the novel.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

i Did you know ...

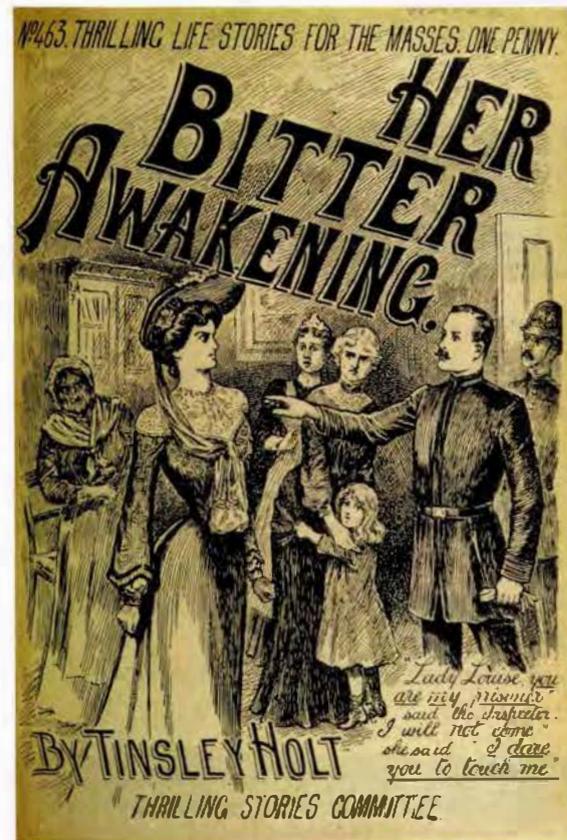
... that 'penny blood' or 'penny dreadful' was the name for cheap booklets sold in the nineteenth century which contained tales of adventure, the supernatural or crime and detection?

The format became popular in the 1830s, possibly due to increasing literacy and improved printing technology. The stories were released in serial form, which meant that they were told in instalments or episodes, issued weekly. Each 'number', as they were called, was 8–16 pages long.

In *The Ruby in the Smoke*, Jim Taylor reads a penny dreadful called *Union Jack*, a publication which didn't actually exist until 1894, which makes it an **anachronism**, something that is mistakenly placed in a time period where it doesn't belong.

You can find out more about penny dreadfuls by visiting the link:

www.bl.uk/romantics-and-victorians/articles/penny-dreadfuls



- Penny dreadfuls were very popular during the Victorian period



Flashing back, flashing forward

The Ruby in the Smoke has an **omniscient** narrator. This type of narrator has access to past, present and future events which is why the novel is full of flashbacks and foreshadowing.

When a narrator flashes back to an event in the past, this is known as **analepsis**. This can be seen in the novel when the narrator recalls events from Sally's past, such as the conversation she has with her father before he leaves on his final voyage.

When a narrator flashes forward to an event which hasn't occurred yet, this is known as **prolepsis**. For example, '*Her name was Sally Lockhart; and within fifteen minutes, she was going to kill a man.*'

Prolepsis is similar to **foreshadowing**, a device which hints at events which are going to take place as the plot unfolds.

ACTIVITY: Meanwhile in the novel: Chapter 2

■ ATL

- Communication skills: Read critically and for comprehension

Read Chapter 2 of *The Shadow in the North* and complete the following tasks:

- 1 **Create** a brief summary of the events of the chapter.
- 2 **Interpret** what Sally's behaviour at the inquest reveals about Victorian expectations about women.
- 3 **Analyse** the metaphor of the spider's web on page 15.
- 4 **Which** new characters are we introduced to in this chapter?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

ACTIVITY: Time travellers

■ ATL

- Information literacy skills: Access information to be informed and inform others
- Creative-thinking skills: Practise visible thinking strategies

In pairs, **discuss** the following questions:

- 1 **If you could go back in time, which period in history would you choose to visit and in which part of the world?**
- 2 **Explain why. What appeals to you about this period?**

Over the course of this chapter you will have the opportunity to write part of a historical fiction story set in a period of your choice.

To prepare, carry out some research about a historical period of your choice and create a moodboard to keep a record of your ideas. A moodboard is a collage made up of images, texts and just about anything you can stick down on a page, used to collate ideas or inspiration about a topic of your choice. They're fun to make and will look great displayed in your classroom.

To get started all you need is a piece of A3 paper or card and some glue.

Happy sticking!

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing.

How can reading historical fiction give us a better understanding of history?

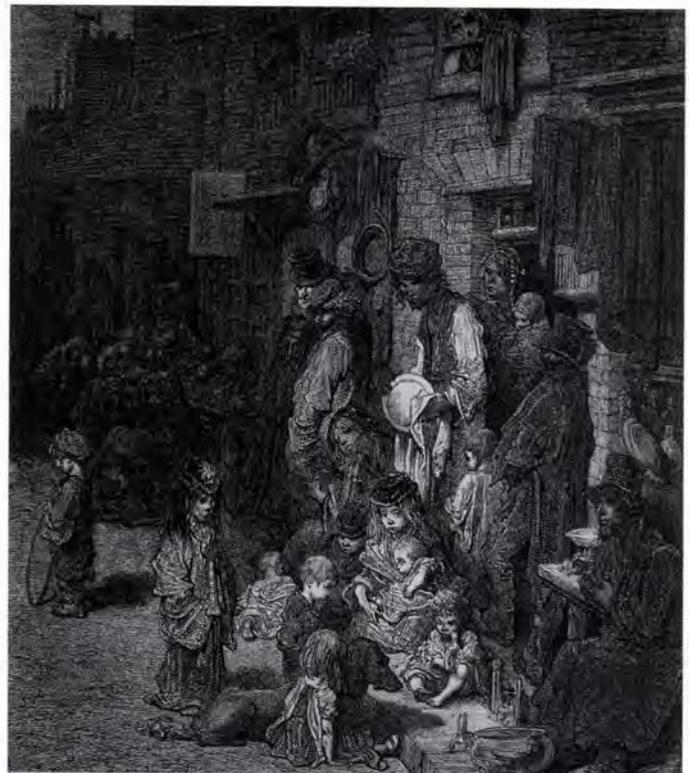
WHAT WAS LIFE LIKE IN VICTORIAN LONDON?



- A late-nineteenth century photograph captures some street urchins; children from poor families who lived in the slums and spent the majority of their time on the streets.

Books have always provided us with a gateway to the past; today we have access to books spanning hundreds of years and we can use the details they contain to piece together an image of the past. Through books we can access the ideas, attitudes and anxieties of society at the time when these texts were produced.

For instance, from the novels of Jane Austen we can learn about what it was like to be a woman living in England in the nineteenth century, while from the essays of James Baldwin we can develop an understanding of the racial tensions which plagued American society in the early and mid-twentieth century and from the poems of the First World War we can try and empathise with the soldiers who experienced the horrors of warfare.



- An engraving by French artist Gustave Doré from *London, a Pilgrimage* (1869). The book, an account of the deprivation and squalor of Victorian London, was the result of a four-year collaboration between Doré and British journalist Blanchard Jerrold.

In fifty or perhaps even a hundred years from now, what do you think future generations will learn about us from reading literature produced today? What does literature from today's world reveal about our lives?

Although the works of literature mentioned above are 'historical' because they were written in the past, they are *not* the same as some of the examples of historical fiction we are exploring in this chapter.

Historical fiction allows readers (as well as writers) an opportunity to immerse themselves in history and learn about the past in an engaging and more accessible way, and in *The Ruby in the Smoke* Pullman takes us on a journey around Victorian London, the seat of Britain's vast Empire at the time.

Activity: The East End

■ ATL

- Communication skills: Make inferences and draw conclusions; Organize and depict information logically

A great part of *The Ruby in the Smoke* is set in the East End of London during the nineteenth century. The action in the novel is set 16 years before the notorious Jack the Ripper murders.

Before the murders, the affluent inhabitants of the city residing in the West End were oblivious to the plight of the poor who lived and worked in appalling conditions in East London.

As horrible as they were, the Ripper murders played a role in raising awareness about the deprivation in the East End. What role do you think newspaper coverage of the crimes played in this?

Look at the text below and opposite and complete the following tasks:

- 1 Identify the genre, audience and **purpose** of the text.
- 2 What are the **connotations** of the word 'teeming'?
- 3 What was life like during the nineteenth century? **Organize** your response in a paragraph and use evidence from the text to support your answer.
- 4 **Analyse** the quotation 'the hunting grounds of Jack the Ripper'.
- 5 **Evaluate** how the writer has made the information:
 - a informative and easier to understand for the readers
 - b more interesting to read for the audience.

Organize your answer for Question 5 using paragraphs and make reference to language, stylistic choices and **presentational devices**.

Headline and layout – Is this text really a newspaper? What is the effect of presenting the text in this way? Use the internet to find out more about newspapers in the nineteenth century.

L O N D O N N E W S

No. 1 15 May to 2 November 2008 One Halfpenny

JACK THE RIPPER AND THE EAST END

Between April 1888 and February 1891, eleven women were brutally murdered in London's East End.

The 'Whitechapel murders' were believed to be the work of a serial killer. The blood-red signature on a letter to the press named him as Jack the Ripper. The story of the Whitechapel murders

— acts of unspeakable violence committed in the teeming city — has been endlessly recycled. Familiar today throughout the world, it has assumed the status of urban legend.



THE ELEVEN MURDERED WOMEN

- Emma Smith (1843 – 3 April 1888)
- Martha Tabram (1849 – 7 August 1888)
- Mary Ann Nichols (1845 – 31 August 1888)
- Annie Chapman (1841 – 8 September 1888)
- Elizabeth Stride (1843 – 30 September 1888)
- Catherine Eddowes (1842 – 30 September 1888)
- Mary Jane Kelly (c.1863 – 9 November 1888)
- Rose Mylett (1862 – 20 December 1888)
- Alice McKenzie (c.1849 – 17 July 1889)
- Torso of an unknown woman (found 10 September 1889)
- Frances Coles (1865 – 13 February 1891)

Pictures and photographs – What do these images depict? Why has the writer included them and how do they relate to the content of the text?

Timeline – How might this make the information more accessible for readers?

i Did you know...

... that the Indian writer and reformer Behramji Malabari was horrified by the 'millions, ill-fed and housed in miserable hovels' he encountered on his trip to London in the 1890s? Malabari recorded his account of English life in his travelogue, *The Indian Eye on English Life, or Rambles of a pilgrim reformer*.

The views he expressed about what he saw in the East End echoed those held by the British about life in India at the time. Malabari's illuminating account reveals that despite the Empire's wealth and power, a large proportion of British society lived in debilitating poverty.



MUSEUM IN DOCKLANDS

15 MAY - 2 NOVEMBER 2008



East End natives and children, c. 1900



East End blind street musicians, c. 1900



Outside an East End music hall, c. 11



Look out for this symbol throughout the exhibition. It will lead you to some of the key information available at the time of the murders. Analyse the evidence first-hand and leave your conclusions on the board at the end of the exhibition.

THE EAST END IN 1888

Over a million inhabitants crowded the streets and alleys of the East End. It was seen as a world apart – a place of poverty, squalor and degradation – which outsiders entered at their peril. Just a few streets away from the wealth of the City of London, the poor of Whitechapel and Spitalfields struggled to survive. A mist of dark, overcrowded courts and passages became the hunting grounds of Jack

the Ripper.

The East End provided plentiful cheap labour. Immigrants crowded into the area hoping to find casual work or unskilled labouring jobs. Some were forced to enter the workhouse. Many found work in the docks, where competition for jobs was fierce and conditions were harsh. Others toiled in 'sweated' tailoring and boot-making workshops or worked at home making brushes or skinning rabbits.

HOUSING

The women murdered by Jack the Ripper were typical of the thousands who slept in the East End's common lodging houses. For four pence, these often filthy places provided a bed for the night in a dormitory, and access to a common kitchen. As more and more people crowded into the East End, properties were constantly sub-let. Whole families or groups of strangers – often a dozen people – crammed together in a single

small room to cook, eat and sleep, sharing beds or sleeping on the floor.

DRINK

The women murdered by Jack the Ripper were addicted to alcohol. In a world of extreme deprivation where there was little hope, drink offered a form of comfort and escape. Whitechapel and Spitalfields were crowded with pubs and 'gin palaces', one mile-long section of Whitechapel Road boasted over 45 of them.

Subheadings – Why has the writer chosen to organize the text using subheadings?

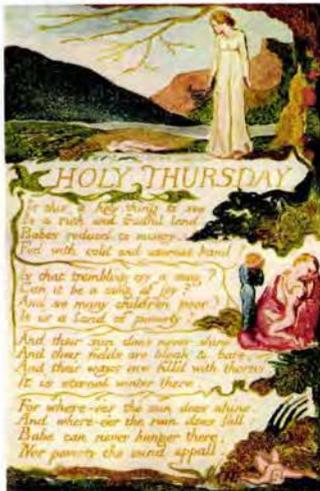
◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion A: Analysing, Criterion B: Organizing and Criterion D: Using language.

ACTIVITY: 'a rich and fruitful land' – The great divide

■ ATL

- Communication skills: Read critically and for comprehension
- Critical-thinking skills: Recognize unstated assumptions and bias



- In his collection of poems, *Songs of Innocence and of Experience*, William Blake questions and criticizes the practices of his society.

William Blake was an English Romantic poet and painter. During the late-eighteenth century, when Blake was writing, industrialization and imperial enterprise meant that Britain was one of the most powerful countries in the world. Despite this, there was a great disparity between the rich and the poor.

In his poetry, Blake challenged the way Britain perceived itself as a super-power and highlighted the injustices of a system that served only the needs of the rich and powerful.



- Blake produced the illustrations for his own books

Read the poem below and complete the questions which follow:

- 1 What can you infer about how Britain perceived itself during the late-eighteenth century?
- 2 Does Blake share this view of Britain? **Justify** your answer using evidence from the text.
- 3 **Identify** which sentence moods appear in the poem. Choose an example which conveys Blake's ideas and attitudes and **analyse** the effect.
- 4 **Identify and analyse** examples of language Blake uses to evoke sympathy for the children of London in the poem.
- 5 **Interpret** the message of the last two stanzas and **explain** the effect of the use of nature imagery.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

Holy Thursday: Songs of Experience

*Is this a holy thing to see,
In a rich and fruitful land,
Babes reduc'd to misery,
Fed with cold and usurous hand?*

*Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!*

*And their sun does never shine.
And their fields are bleak & bare.
And their ways are fill'd with thorns.
It is eternal winter there.*

*For where'er the sun does shine,
And where'er the rain does fall:
Babe can never hunger there,
Nor poverty the mind appall.*

William Blake



How to tackle a close reading task

A **close reading** of a passage can help you develop a precise interpretation of a text and help you gain a deeper understanding of a writer's craft. Being able to look closely at a text is an essential skill for all Language and Literature students.

Follow the guidelines below to help you tackle close reading tasks with ease.

Active reading

- 1 Read the text carefully to ensure you have a general understanding of it.
- 2 Read actively! Make sure you have a pencil in your hand to jot down what you feel are the key points of the text. Consider the message, themes and **context**.
- 3 Read the text again and this time annotate it in detail. Highlight key quotations. Focus on language used to convey meaning and any literary devices. Do you notice any patterns? Are certain words or types of words repeated? What is the writer trying to achieve?
- 4 Plan your response.

Planning

You have a limited amount of time and words so you must be selective. Don't attempt to write about everything. Just focus on a few key quotations.

- 1 Select your quotations. Make sure they are long enough and contain significant language and literary features which will allow you to carry out *meaningful* analysis.

- 2 Decide how you are going to tackle the text. Try to do this logically. You can either approach the text 'chronologically' (start at the beginning and work through the rest of the text in order) or 'thematically'.
- 3 Write a brief plan to help keep you focused while you write.

Writing

- 1 At the start *briefly* contextualize the text (what is it about?). You should spend no more than a line or two on this.
- 2 Choose your first quotation and use PEA paragraphs to organize your writing. For help with how to structure a PEA paragraph refer back to *Language and Literature Book 1*, page 69.
- 3 Try to make your paragraphs cohesive. Think carefully about how you will move from one paragraph to the next.



■ Close reading can help you develop a deeper understanding of a text

▼ Links to: Individuals and Societies/ Geography

A wide gap between the rich and the poor still exists in many countries around the world today.

Using the internet, carry out some research about the places in the world where there is the widest gap between the richest and the poorest people who live there.

Find out about:

- 1 The causes of this economic inequality.
- 2 The consequences of this inequality.
- 3 How places where there isn't such a big gap between the rich and the poor manage to achieve greater economic equality. In pairs, discuss what could be learned from them.

ACTIVITY: Setting the scene – part 1

■ ATL

- Communication skills: Read critically and for comprehension

In Chapter 2, read the section which starts 'Beyond the Tower of London...' and ends '... with a rope stretched across the middle.' Then answer the questions below.

- 1 **Identify** any conventions of historical fiction in the passage.
- 2 **Infer** why the writer has included this passage. What purpose does it serve? What message or ideas is the writer trying to convey?
- 3 **Compare and contrast** Pullman's description of the East End with the one provided in the museum guide you looked at earlier in this chapter.
- 4 **Evaluate** how effectively the writer has established setting. **Justify** your response using examples of language and stylistic choices made by Pullman.
- 5 **Select** one key quotation from the text, **analyse** it and write a PEA paragraph about how Pullman has established setting in the novel.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

ACTIVITY: Setting the scene – part 2 – time to craft

■ ATL

- Creative-thinking skills: Create original works and ideas

Look back at your moodboard and at the research you carried out about your chosen historical period.

Use the information you have gathered to write a description which conveys the setting of your story. Aim to write at least 200 words and use a word processor.

Stuck? You can use Pullman's example from the previous task to help you, and you should think carefully about your use of language and supporting details.

Are your descriptive writing skills a little rusty? Follow the link for a quick refresher:
www.youtube.com/watch?v=pcuAW31gsXs

Once you have finished your piece, share your work with the whole class. You could use an online sharing platform, such as Padlet, <https://padlet.com>. Ask your teacher to set up a page where you can all post your writing.

Read and evaluate your peers' writing and make sure you leave both positive and constructive feedback by typing in the comments section of each post.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion C: Producing text and Criterion D: Using language.

ACTIVITY: Meanwhile in the novel: Chapter 3

■ ATL

- Communication skills: Read critically and for comprehension

Read Chapter 3 of *The Ruby in the Smoke* and complete the tasks:

- 1 What do you think the significance of Sally's nightmares might be?
- 2 What elements from other literary genres can you identify in the chapter?
- 3 How is a sense of fear conveyed in Chapter 3?
- 4 The novel is made up of multiple texts; in addition to the main third person omniscient narrative, we have written accounts, letters, newspaper clippings, telegrams and advertisements. In pairs discuss what the effect of this is.

◆ Assessment opportunities

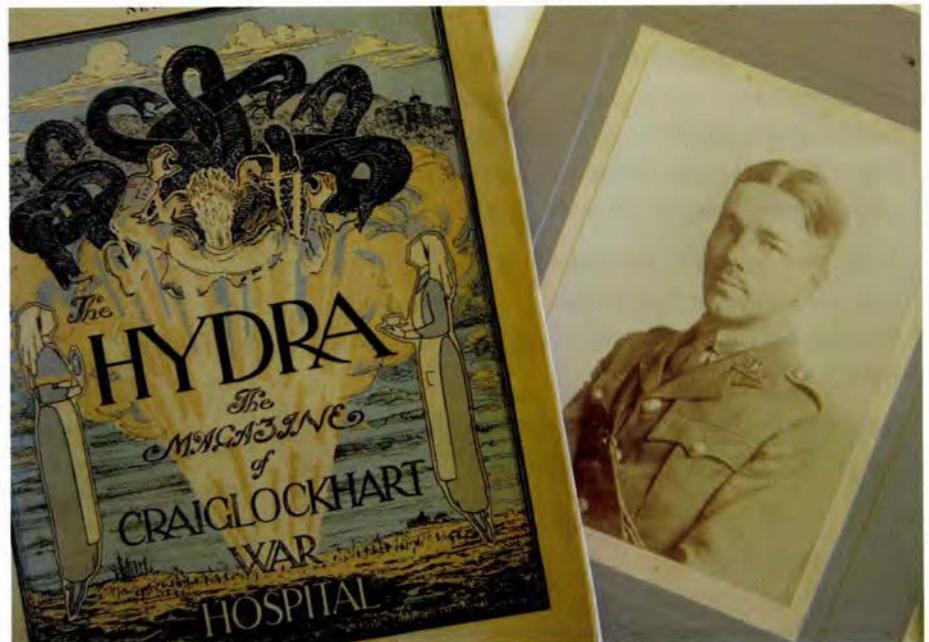
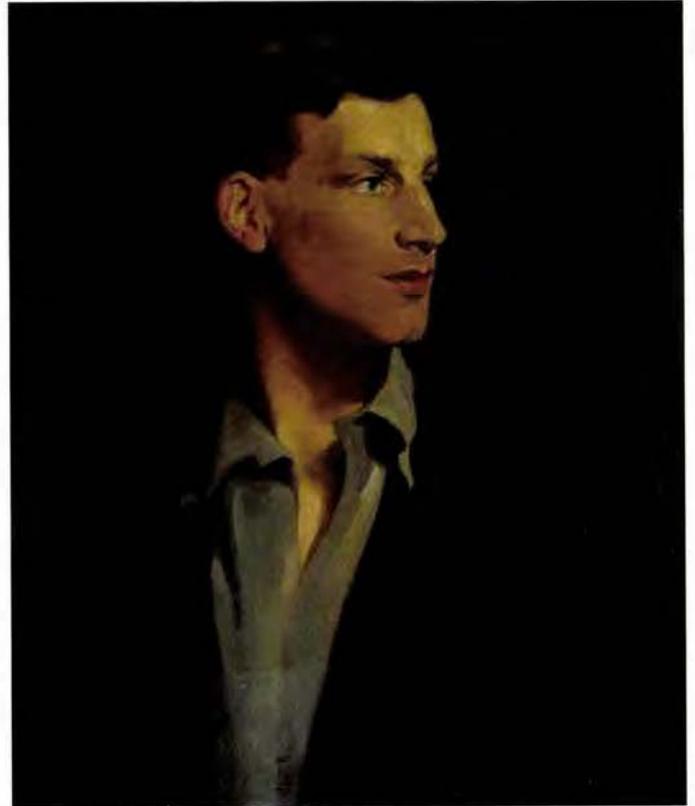
- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

DOES HISTORICAL FICTION BLUR THE BOUNDARIES BETWEEN FICTION AND REALITY?

Stories like *The Ruby in the Smoke* blend together history and fiction. Real events are fused with those imagined by the author and it is not uncommon to find actual historical figures alongside invented characters.

Pat Barker's *Regeneration* is one example where the fictional elements are so seamlessly interwoven with the real, that it can be difficult to decipher where the story ends and where history begins. In Barker's novel, the stories of imagined characters such as Billy Prior and David Burns are used to shed light on the experiences of many soldiers during the First World War, while the details about real historical figures (Siegfried Sassoon and Wilfred Owen) give the text a sense of authenticity.

As readers of historical fiction we must be able to exercise our critical-thinking skills and learn how to separate fiction from reality when exploring works of the genre.



- Soldier poets of the First World War, Wilfred Owen and Siegfried Sassoon, are resurrected in *Regeneration* by historical fiction writer Pat Barker.

The Indian Mutiny

Look at the painting below by Edward Armitage. In pairs, discuss your initial impressions of the painting. Use the questions below to guide your discussion and make sure you can justify your responses with reference to the image.

- What message do you think the writer is trying to convey?
- What feelings might it evoke in viewers of the painting?
- What do you think the tiger in the picture represents? Who is the woman in the painting?



■ *Retribution*, 1858

Use a search engine to find out the answers to the questions and discuss how you feel about the painting now.

Armitage's painting was completed in 1858, a year after the Indian Mutiny, an event which is alluded to in *The Ruby in the Smoke*. The mutiny provides a historical backdrop to the events that haunt Sally throughout the novel.

In pairs **discuss** the language used by Major Marchbanks in his narrative in Chapter 4 and make some inferences about the Mutiny.

'the terrible storm which was to break over us in the Mutiny'

'horrors and savagery'

'deeds of heroism shining like beacons amid scenes of hideous carnage'

You can find out more about the Indian Mutiny of 1857 by visiting:

www.bbc.co.uk/history/british/victorians/indian_rebellion_01.shtml

ACTIVITY: Fact check – separating fact from the fiction

■ ATL

- Information literacy skills: Access information to be informed and inform others

Can you separate the facts from the fiction? Copy and complete the table below and use the first column to list any 'historical' details that are mentioned in *The Ruby in the Smoke* Chapter 4, 'The Mutiny'; these could be events, places, objects or people, so look out for proper nouns. You can add as many rows as you need.

Once you have completed the table, use a search engine to find out which details in your list are 'fact' and which are 'fiction'. Make some notes about what you learn in the relevant column.

Next, compile a list of key quotations relating to each item.

'Historical' details	Fact or fiction?	What did you find out?	Key quotations from the novel

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing.

So far in this chapter we have learned about the conventions of the genre of historical fiction through exploring various literary examples. In addition, we have developed a better understanding of some of the historical contexts referred to in Pullman's novel, *The Ruby in the Smoke*.

Are there enough female protagonists in young adult literature?

WHAT CAN WE LEARN ABOUT THE ROLE OF WOMEN IN SOCIETY DURING THE NINETEENTH CENTURY?

When we look back at history, we find that some voices are less prominent than others; the voices of people from minority groups and women are often drowned out by the voices of men or those in power. Historical fiction allows us as writers to address this issue and enables us to offer readers a retelling of history from an alternative point of view.

Pullman's decision to use a female protagonist gives us a different **perspective** on life in Victorian London and through Sally's experiences, behaviour and interactions with others, we get a good sense of what life would have been like for women in society at that time.

Although Sally, Rosa and even the wicked Mrs Holland are all strong, independent-minded women, in 1872, the year in which the novel is set, opportunities for women in terms of work and education would have been limited. However, things were beginning to change; it was in 1870 that the Married Women's Property Act was introduced, and this allowed women rights over their own property or earnings; before this, everything belonged to their husbands.

How much do you know about the history of women's rights in your own country? Have things changed for women in society since the nineteenth century? Discuss these questions with a partner.

ACTIVITY: Women in Victorian England

■ ATL

- Communication skills: Make inferences and draw conclusions

'And what I do know is so ... I don't know how to put it. It's just not the sort of things that girls know.'

Sally, Chapter 11

In pairs, **discuss** Sally's quotation and see if you can create a list of 'the sort of things that girls know'.

Do you think Victorian ideas about what girls knew, or should know, differ from ideas about what girls know in our world today?

Read the nineteenth-century texts opposite and complete these tasks.

- 1 Are these texts written by men or women? Explain why you think this.**
- 2 Interpret the message the writer intends to convey about women in each text. Which writer's ideas or attitudes about women do you prefer? Explain why.**
- 3 Identify and analyse the language used by the writers to express their ideas and attitudes.**
- 4 Compare and contrast the texts. What do they reveal about changing attitudes towards women in society?**
- 5 How do the characters of Sally and Rosa challenge existing Victorian stereotypes about women?**
- 6 Paying particular attention to what you learn in Chapters 7 and 8, but making reference to the rest of the novel, create a detailed IB learner profile for Sally. What learner profile characteristics does she possess? Which does she lack? For each characteristic write a brief explanation and provide a quotation from the text to justify your ideas.**

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing, Criterion B: Organizing and Criterion D: Using language.



No. 1.
THE PARLIAMENTARY FEMALE.

Father of the Family: "COME, BEAR: WE SO BELIEVE DO OUT TOGETHER NOW—CANST YOU TAKE US ALL TO THE PLAY TO-NIGHT?"
 Mother of the House and M.P.: "HOW YOU TALK, CHARLES! DOFT YOU SEE THAT I AM TOO BUSY; I HAVE A COMMITTEE TO-MORROW MORNING, AND I HAVE MY SPEECH ON THE GREAT 'CROCKET QUESTION' TO PREPARE FOR THE EVENING."

- Towards the end of the Victorian era, women's roles were changing; however educated, working women were a cause of great anxiety as it was believed that they threatened the institution of marriage and traditional family values.

WOMAN'S RIGHTS

∞ ∞

THE right to be a comforter,
 When other comforts fail;
 The right to cheer the drooping heart
 When troubles most assail.

The right to train the infant mind,
 To think of Heaven and God;
 The right to guide the tiny feet
 The path our Saviour trod.

The right to solace the distressed,
 To wipe the mourner's tear;
 The right to shelter the oppressed,
 And gently chide each fear.

The right to be a bright sunbeam,
 In high or lowly home;
 The right to smile with loving gleam,
 And point to joys to come.

The right to fan the fevered brow,
 To ease the troubled mind,
 And gently tell in accents low,
 "All those who seek shall find."

Such are the noblest woman's rights,
 The rights which God hath given,
 The right to comfort man on earth
 And smooth his path to heaven.

M.C.M.R



Teach young women from their childhood upwards that marriage is their single career, and it is inevitable that they should look upon every hour which is not spent in promoting this sublime end and aim as so much subtracted from life. Penetrated with unwholesome excitement in one part of their existence, they are penetrated with killing ennui in the next. If mothers would only add to their account of marriage as the end of a woman's existence – which may be right or it may not – a definition of marriage as an association with a reasonable and reflective being, they would speedily effect a revolution in the present miserable system. As it is, the universe to her is only a collection of rich bachelors in search of wives, and of odious rivals who are contending with her for one or more of these two wary prizes. She thinks of nothing except her private affairs. She is indifferent to politics, to literature – in a word, to anything that requires thought. She reads novels of a kind, because novels are all about Love, and love had once something to do with marriage, her own peculiar and absorbing business. Beyond this her mind does not stir.

Saturday Review, 1887

ACTIVITY: Writing character

■ ATL

- Organization skills: Set goals that are challenging and realistic
- Creative-thinking skills: Create original works and ideas

Part 1

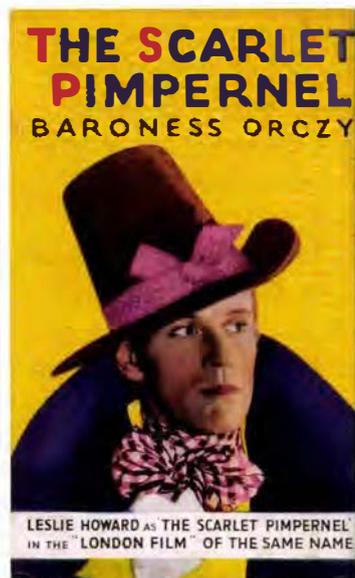
The *Invisible College* is a series of lessons in creative writing which draws on archived recordings of famous writers talking about the craft.

Follow the link below and listen to the podcast, *Lesson Four: Creating Characters*.

www.bbc.co.uk/programmes/p053dyqj

Copy the table below. As you listen, fill in your table and use what you learn to set yourself some targets for your own writing.

Writer	Words of wisdom	Target
Muriel Spark		
Baroness Orczy		
Graham Greene		
Arthur Machen		



- *The Scarlet Pimpernel* is the eponymous hero of Baroness Orczy's historical fiction series set during the French Revolution.

Part 2

You've already set the scene for your historical fiction novel so now it's time to bring a character to life.

Take another look at your moodboard and at the research you carried out about your chosen historical period. Do you know enough about what people were like at the time? If not, you might need to do some more research before you start writing.

Use the following questions to help you develop a character. For each one, jot down a couple of ideas.

- Is your character male or female?
- Where does your character live?
- Where is your character from?
- How old is your character?
- What is your character called?
- What does your character look like?
- What kind of childhood/background did your character have?
- Who else is in your character's life?
- What kind of personality does your character have? What IB learner profile characteristics do they possess? Which do they need to develop?
- What is your character's purpose or motivation in the story?
- Does your character have any secrets?

Use the answers to your questions to write a description of your character. In novels, a character develops and changes as the story progresses so you don't have to give away everything about the character in your first description.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion C: Producing text and Criterion D: Using language.

▼ Links to: Visual Arts – Photography

In *The Shadow in the North*, Frederick Garland is a photographer who takes great pride in his art. However, Sally soon convinces him to produce and sell stereographic pictures which were very popular with the public at the time.

You can learn more about stereographs by visiting:

www.vam.ac.uk/blog/factory-presents/stereographs

You could have a go at making your own stereographs in your Art or Photography lessons.

ACTIVITY: Where have all the brave girls gone?

■ ATL

- Collaboration skills: Listen actively to other perspectives and ideas
- Critical-thinking skills: Gather and organize relevant information to formulate an argument



- Are girls in young adult fiction really defined by their love lives rather than their adventures?

Based on your own experiences of reading young adult literature, do you think that there is a shortage of strong female protagonists?

Take a poll in your class to see how many of you agree or disagree with the following statement:

'In young adult literature, girls are defined by their love lives rather than their adventures.'

What did you find? Were you surprised by the results? Can you list any young adult fiction where the statement applies? Or perhaps you know some examples that you could use to undermine the statement?

Use the statement as a topic for a class debate.

Visit the links below and read the two texts to help you develop your ideas, arguments and counter arguments.

www.theguardian.com/books/booksblog/2013/aug/24/where-have-all-brave-girls-gone-kate-mosse

www.theguardian.com/childrens-books-site/2014/apr/29/where-are-all-the-heroines-teen-fiction

◆ Assessment opportunities

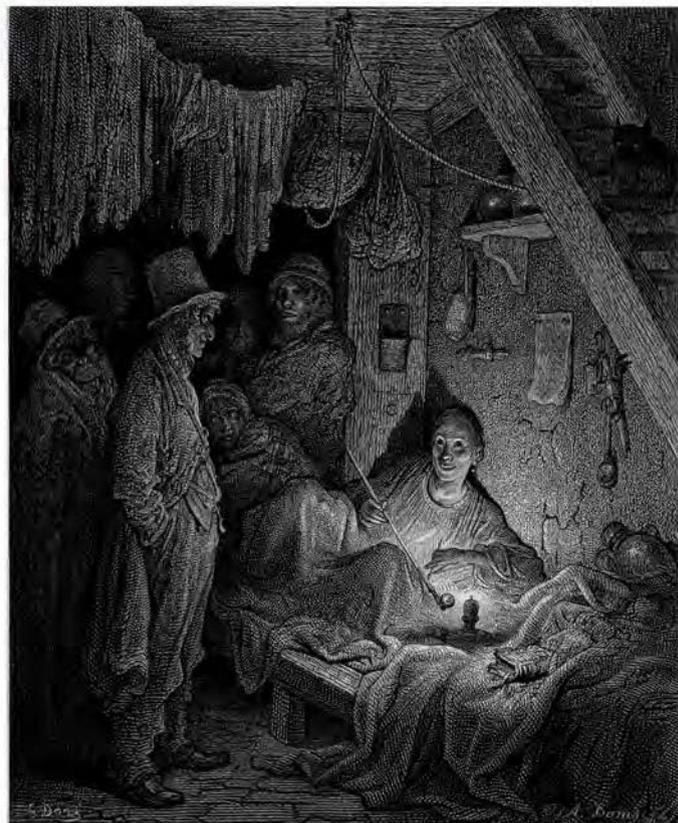
- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing.

WHAT LESSONS CAN WE LEARN FROM READING HISTORICAL FICTION?

In the opening lines of the 1953 novel *The Go Between*, L.P. Hartley's aged narrator states that 'the past is a foreign country: they do things differently there.' Historical fiction allows us to travel back in time and view historical events from a modern vantage point. Through this lens we can interrogate the past and unravel the bias which can sometimes be found in texts which have been used to document history.

In *The Ruby in the Smoke*, Pullman presents readers with a critique of some of the more negative aspects of Empire through presenting the impact of the opium trade on Bedwell. Pullman also induces empathy for the thousands of city dwellers stricken with poverty, many of them children, by giving us a glimpse into the world of the 'mudlarks'.

In the pages of historical fiction novels, we often encounter characters like Sally who possess views which seem not to belong to their time. This can seem anachronistic, but it is important that we see stories of this genre as more than just history lessons. Historical fiction can be a vehicle through which we can reflect on the past, and learn lessons which can change our perspective about issues in our world today.



HOMELESS !

ACTIVITY: The evils of empire

■ ATL

- Communication skills: Read critically and for comprehension
- Critical-thinking skills: Draw reasonable conclusions and generalizations



Read Chapters 9 and 10 of *The Ruby in the Smoke* and complete the following tasks.

- 1 In pairs, **discuss** what you know about opium. Use the internet to find out about **how opium is used today**.
- 2 On pages 80 and 81, how does Reverend Bedwell describe opium? **Analyse** the language he uses and comment on the effect. Can you **identify** any stylistic choices?
- 3 What can you infer about the availability of opium in England at the time the novel is set? How do you feel about this?
- 4 Based on what you have read so far, what have you learned about the negative effects of opium? How does the use of opium affect Matthew Bedwell? You may want to look back at Chapter 6.
- 5 In Chapter 10, what do you learn about the role of the British Empire in the increasing use of opium in China? How does Pullman feel about this?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

ACTIVITY: Meanwhile in the novel: Chapters 13–16

■ ATL

- Communication skills: Read critically and for comprehension

Read Chapters 13–16 of the novel.

- 1 **Summarize** what you learn from Matthew Bedwell's narrative.

- 2 What was Sally's father's dying message? **Interpret** what it means.
- 3 What does Sally purchase in Chapter 14? What is the **symbolism** of this object?
- 4 In these chapters, how does Pullman establish an authentic setting?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.

ACTIVITY: Multiculturalism in the city

■ ATL

- Information literacy skills: Access information to be informed and inform others



The Ruby in the Smoke is interspersed with references to the growing multicultural community in London's East End in the nineteenth century. The docklands were a first stop for many migrants, including sailors from China, Somalia and Goa, who settled in the East End because of the cheap rents.

Today, London is the one of the most diverse cities in the world; with over 200 languages spoken there daily, it is the most multicultural city in Europe and

continues to grow. This cultural diversity has had a largely positive impact on the city.

- How diverse is the city where you are from? Which different communities have made it their home? What positive impact have they had? How long have these communities been a part of your city?
- Carry out a research project to trace the presence of different communities in the city or country you are from and create a presentation for your class.

Alternatively, you could focus on the communities mentioned in the novel.

Here are some links which might be useful:

www.oldbaileyonline.org/static/Chinese.jsp

www.museumoflondon.org.uk/schools/learning-resources



- J. Salter, *The Asiatic in England: sketches of sixteen years' work among Orientals*

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing.

EXTENSION

Kedgeree!

In Chapter 17, Sally makes 'kedgeree' for her friends. Use the internet to find out about [what kedgeree is and where it originated from](#).

Do you know of any foods which are popular in your home country that have exotic origins? Discuss in pairs.

ACTIVITY: Is child poverty really a thing of the past?



Throughout the novel we encounter a number of instances of child poverty. In Victorian England it was not uncommon for poor children to work for their living instead of attending school. The conditions that these children worked in were often dangerous and the wages low.

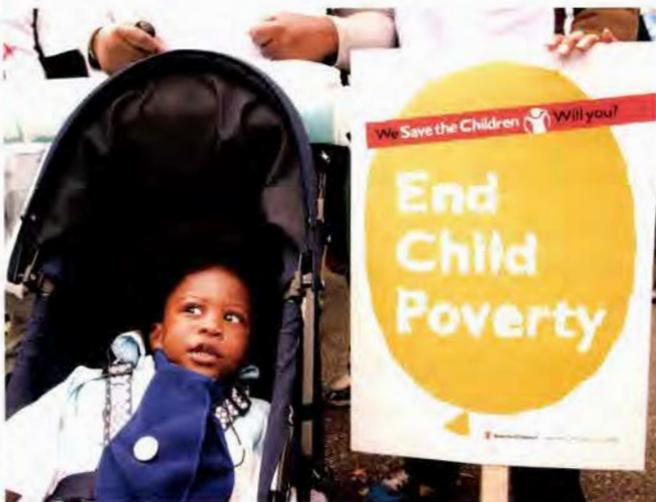
In Chapter 17, Jim and Adelaide run into Paddy, the leader of a gang of 'mudlarks' – children who scavenged along the river banks during low tide for objects that they may have been able to sell. Read the description from 'The room they entered...' to '...A foul thick smell filled the air.'

Now, in pairs, discuss the following:

- 1 Is life better and safer for children in Britain today than it was in the nineteenth century? Explain why. What about in other parts of the world?
- 2 How many children do you think live in poverty in Britain today? What about worldwide? Use the internet to find out.
- 3 How does this number make you feel? Are you shocked? Surprised? Angry? Sad?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Organizing.



ACTIVITY: Meanwhile in the novel: Chapters 18, 19 and 20

■ ATL

- Communication skills: Make inferences and draw conclusions

Read Chapters 18, 19 and 20 and complete the tasks.

- 1 How is the ruby described on page 185? Comment on the use of language and stylistic choices.
- 2 How does Pullman create a sense of suspense and tension in these chapters?

- 3 What do you learn from Mrs Holland's narrative? Does Pullman evoke sympathy for her in Chapter 18?
- 4 What do you learn about Sally's gun in Chapter 19? What does she wish for in relation to her weapon? Can you link this to any earlier examples of foreshadowing in the novel?
- 5 How does the novel end?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Analysing.