

Clap Hands, Here Comes Charlie

Teachers Key and Notes

This is a revised version of the original 2004 kit based on Beryl Bainbridge's story, 'Clap Hands, Here Comes Charlie'.

The revision takes into account the evolving methodology of the BritLit project plus requests from teachers to make the journey through the materials easier. In the original kit, teachers were presented with around 30 hours of classroom material and were invited to select the pieces they wanted to use with their classes. In reality, it seems that many teachers were rather daunted by the prospect of choosing between some 40 pages of activities, worksheets and projects.

This revision offers a considerably shortened version of the kit, and consists of some pre-reading activities (considered the essential activity by the project team), some 'while reading' questions to consider, two follow up activities after the full text has been read and finally a rounding off or consolidation activity. All of this (excluding the reading of the text itself) should take between one and two hours to complete.

The wealth of additional materials from the original kit has not been lost, however. Most of this has been regrouped, revised and refreshed in the 'Supplementary Materials' file, which has its own Teachers Key. Teachers who wish to spend more time working with their students on the materials can dip into this resource and pull out what they require.

'Clap Hands' Activities kit:

1. **Pre-reading** (2 activities; contains **glossary**)
2. **While Reading** (textual intervention at 4 points plus **audio**)
3. **After Reading** (2 activities)
4. **Consolidation** (1 activity)

'Clap Hands' Supplementary Materials

1. **Pre-reading** (2 activities)
2. **After Reading** (3 activities)
3. **Word Work** (3 grammar and lexical activities)
4. **Consolidation** (1 activities)
5. **Teachers key**

We are always pleased to hear from teachers suggesting changes and improvements. Contact brit.lit@pt.britishcouncil.org

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Key

Pre-reading Activities

1. Charles Henderson

1. Alec is rude, aggressive and intolerant: “ ‘Shut up Charlie’. His father hated being called Charlie.” “ ‘Shut up, Charlie’ ordered Alec”; “Alec deliberately drove the car straight at him”. Any similar negative descriptions will suffice.
2. Because she doesn’t want Alec and Charlie to have an argument.
3. Personal speculation, but Charlie is reacting to what he sees as excessive force by Alec. Perhaps Charlie regrets Alec having grown up and Wayne represents the little boy he used to be.
4. He probably did, but did he intend to hurt or just frighten?

2. Building a Story

1. Try to insist that only three words are chosen by each student or else this will become ungainly. The choice of which word is entirely subjective and up to the student. Don’t interfere in this process except by explaining meaning where necessary.
2. Ideally each group should be between 5 and 8 students.
3. Advise the students to read all the questions before they start answering. Answers to some earlier questions may appear or be hinted at in later questions. The order of the questions is also important as it gives a sense of the narrative structure. You can overcome students objections to answering questions about a text they haven’t yet read by assuring them that all the answers are already in their heads – it’s called imagination!
4. While students are advised to make notes while they are in groups, don’t make this a written exercise or it will take away much of the spontaneity. Get the students to write the five words they have selected on the board before they tell the tale. One or more students should be elected to tell the story to the rest of the class.

While Reading Activities

This section consists of a series of questions in pairs: the first reflects on what has read in the preceding section and the second asks students to speculate on what might happen next, or speculate on some background information. This second question of each pair is subjective and entirely up to the students to talk about – there are no right or wrong answers. Guidance is given below to the first question of each pair.

1. This reinforces what has been done in Pre-reading Q1. In addition Mrs H might be seen as being slightly intolerant and dismissive of Charlie.
2. They used to live in a terraced house which was in poor condition but which had a small garden or yard with an outside toilet. Although the physical conditions they now live in, in a high rise modern flat, are superior, Charlie reckons the quality of life was better in the old house.
3. He means that Charlie was imagining this past life and it wasn’t real (‘Never-Never Land’ doesn’t exist) but it also looks forward to the Peter Pan story as Never-Never Land is where the Lost Boys in the story live.
4. Alec hints that the dual personality of Mr Darling/Captain Hook is representative of fathers in general who both wish to protect and kill their offspring. Charlie thinks this is a lot of nonsense, and doesn’t even see the characters as being the same person – just a way of saving money on the production. Moira is more likely to agree with Alec – her husband left her and her child with bills to pay.
5. Speculation, but clearly there is a link between the clapping of hands required to keep Tinkerbell the fairy alive, and Charlie, who is obviously dying of a heart attack during the performance and the fact that he is being ignored. Is there an ironic reference to Charlie’s presence here?

After Reading

Pantomime (1)

1. A description of what pantomime is. Students are expected to decide which headlines given suit each section. There is one headline that is not used.

a) (this is given) b) What's the plot? c) Tradition isn't what it used to be d) Get on the right side e) Who is who? f) Is it natural?! "Don't be left out" isn't used.

2. 1-b 2-c 3-b 4-b

Pantomime (2)

There are no 'correct' answers to this section. Much reliance is put on effective communication and oral and aural communication. Concentrate on getting the message across (especially concerning the translation of their chosen story from the original) rather than accuracy – i.e. fluency takes precedence.

Consolidation

Order of paragraphs etc: D, G, B, K, H, A, J, E, I, C, F (*logical sequence of events*).

Matching quotes: 7(D); 8(G), 4(B), 5(K), 6(H), 3(A), 2(J), 1(E), 11(I), 10(C), 9(F)