

Whose Face Do You See?

Key

Pre Reading

1. The answers to these questions lie in the students' imaginations! The answer for the first part could be any of the given possibilities, or something else the students think of. They should give reasons for their answers, of course.
2. For the picture, less confident students could simply describe what they see while more confident students might speculate on what the picture might stand for or what metaphor is represented.
3.
 - a. The students are being asked to speculate, using the information provided plus their imaginations.
 - b. A serious/tragic accident, a severe illness, loss of consciousness, amnesia, coma, a mental disorder, - or even a transmogrification to an inanimate object or alien being! ... (*"I don't know what I am. Not a person. (...) a lot of people look at me. People come in and out of the room where I lay. I can't move (...)."*)
 - c. Lying down - possibly at home, in a hospital, a clinic a museum, art gallery, scientists lab!
4.
 - a. To provoke a response; to make (her) recognize them; to establish some kind of communication; to make her come back to the 'real' world; ...
 - b. Sight – *"She's always holding things up in front of me"* – and hearing – *"She gets very talkative"*.
5. Get students to work in small groups. Using only the information they have so far they are being asked to see if they can build a story up by answering the questions (which act as a structural guide, so make sure they don't change the order of the questions). Don't ask students to write the story down. They can make notes, but they should be invited to tell their story, aloud, to the rest of the class.

Context

Biography of Melvin Burgess.

1. 1.c 2.e 3.g 4.a 5.h 6.b 7.d 8.f

Useful sites for the teacher to work with:

- <http://web.onetel.net.uk/%7Emelvinburgess/Interviews.htm>

- <http://web.onetel.net.uk/%7Emelvinburgess/readers.htm>

- http://www.penguin.co.uk/nf/Author/AuthorPage/0,,0_1000038764,00.html?sym=QUE

Details from the Text

1.
 - a. They must decide whether or not to withdraw life support, to disconnect the tubes that keep her alive.
 - b.

Doctor	Mother	Father
objectivity realism like persuasiveness insistence self-conviction comprehension mercy	apprehension revolt pain doubt fatigue reassurance desperation guilt	solace apprehension doubt hope

c.

Doctor	persuasion	"The real question is not if she's in any pain, but whether or not she's ever going to wake up."
	realism like	"It's been eight months now. Physically she's perfectly healthy, but we have no evidence of her personality at all."
	objectivity	
	self-conviction	"Brain activity is very low."
		"In my opinion, Marianne is already dead, Mrs Sams."
Mother	apprehension	"I can't get it out of my mind. What if she's lying there in agony, day after day, week after week, month after month? And she can't say a word."
	revolt	
	insistence	"In your opinion, she should die."
	desperation	"But there is some [hope]." "Marianne, wake up, Marianne, wake up! You have to wake up, darling, please, it's getting very late. Marianne!"
Father	Apprehension doubt	"What are the chances that she might come round after so long?"
	hope	"While there's life, there's hope."
	solace	"She can't hear you, Julie."

2. Narrators and Narratives

- A** Both are 1st person narrators. Italics is Marianne and other is mother.
- B** They participate in the events they narrate, so they reside within the storyworld. However, in the narrative in italics, the narrator both participates in the events and watches them from a distance. The "I" narrator begins by adopting the position of someone who observes what's going on from a distance – the distance intrinsic to her being in a coma – as if she were a stranger, but as she remembers "bits" of her story, she gets more involved and participant, without abandoning that distance.
- C** Readers may strongly criticize the parents' decision or understand it, among other possible reactions. The fact that the readers are given access to what Marianne feels and thinks about the decision makes them more sympathetic towards Marianne's parents.

The need for two separate narratives no longer exists. Marianne emerges from the coma. The very last sentence of the short-story, although said by Marianne, is not in italics.

Word Work

1

1. injection
2. Office
3. lawyer
4. bandage
5. evil
6. cardiologist
7. plaster
8. suture
9. meat
10. foot

3.B

verb	noun	adjective	conjunction
watch keep teasing block lay fell crushing	hope rest	warm poor	while

4

Stare; hear; call; feel; touch

- a) senses (sight and touch)
- b) sensorial; mother and family