

Pink Bow Tie

Teacher's Notes and Key

This is the second revision of the BritLit kit 'Pink Bow Tie', the original having been produced in 2005.

In this version new material has been introduced and, more importantly, the content has been thoroughly restructured. Teachers are presented with a series of short activities under the headings 'Pre-reading', 'Reading Guide' and 'After Reading', all of which should take a maximum of two lessons to complete. For most teachers this will be sufficient. However, the wealth of material that had been culled from the original kit is now available in the Supplementary file, and teachers who wish to explore further will have ample opportunity to do so.

Much of the new material has been suggested by teachers who have tried the kit in their own classrooms. We are always interested in hearing from teachers who have suggestions to make, be it changing something, adding something or, indeed, deleting something. Contact us!

Index.

Pre-reading

Two activities. We recommend you use this section even if you use nothing else from the kit.

Reading Guide

Use this as an aid to detailed comprehension on the SECOND reading of the story

After Reading

Four activities to use after the story has been read

Supplementary Materials

Here you will find eight extra activities, ranging from games, staging a play to grammar and vocabulary exercises. It also includes a glossary which may be of use in the Reading Guide.

Key

Pre-reading

Activity 1

The object of this exercise is to allow the student to develop their own ideas based on the raw material of the story they are about to read. This allows them to create a narrative and possibly dialogues with that narrative which only have a skeletal relationship with the Paul Jennings story. The purpose of this is for students to gain some kind of ownership of the process for once they have completed the activity it is likely that they will want to compare their version to that of the author. It is important, therefore, that students approach this task in the knowledge that their stories are as valid as any one else's version, including that of the author. As long as they approach the task positively, they cannot be wrong!

Make sure that the students read all the questions before answering any of them. Some of the answers of some questions may lay hidden in later questions. When creating the narrative from their answers, make sure they keep to the same order that the questions were asked, as far as possible (but use your discretion). This will maintain the narrative timeframe as the Paul Jennings story. Some students may prefer to work in pairs or threes to develop this activity. They don't have to write down the complete stories, but they must be prepared to tell their stories to the rest of the class.

Activity 2

The monologues and dialogues presented here are taken from the Paul Jennings version of the story and their content may cause students to reflect on what they created in their story. Don't ask them to change their stories, but merely to reflect on any differences they see. This allows them to start the transition between their creative efforts in story telling or writing to becoming a creative reader.

Reading Guide

1. It is important that the students get to read through the story in its entirety in one sitting. There is a glossary at the end of the supplementary materials if you wish them to have this as an aid.

2.

Read to line 66

1. an old lady
2. mean looking guy
3. kid (same age as narrator)

Read to line 80

1. "Put that cigarette out. You are too young to smoke"
2. He become older – looking about 25
3. Frightened (he gives an almighty scream)

Read to line 104

f; b; e; a; d; c

Read to line 118

1. T
2. F
3. F
4. F

Read to line 140
c; e; a; b; d

Read to the end of the story

1. He shouts because he thinks it is all rubbish and that he is being lied to.
2. He knows he is in trouble and his parents will be very upset.
3. Splodge disappears; Miss Newham gets a boyfriend.

After Reading

Characters (1)

The third picture most closely follows the description (bald head with bow tie)

Characters (2)

Old lady: middle picture

Mean man: either 2nd or 3rd picture (not 1st!)

Kid: 1st picture

The describing part needs to be done in pairs, and carefully monitored.

Ideal school

Here are no fixed answers to this section. Allow students to work individually, or – at most – in pairs. When they have completed their work, get them to show each other what they think in small groups. Do **not** make this a competition in any way.

School rules

1. Students share their own information. Observe and assist with language but do not interfere in content.
2. As above
3. Possible answers (might be arguable)

Only Now	Only Then	Both
(None)	Corporal punishment Detention Extra classes Standing in front of school Standing in corner Hands on head Standing outside classroom	Cleaning recreation area Being told off Writing lines Extra homework Report card Expelled Suspended Sent to Principal Message to parents

4. Open ended discussion, but with these pointers:
 - a) Probably harsh: a telling of would have done?
 - b) Probably harsh: a warning would have sufficed
 - c) Possibly correct response. Depends on other circumstances.
 - d) Far too lenient. Jonathan should have been much more severely disciplined.
 - e) Depends on how humiliation is seen. Probably inappropriate treatment; however it might seem suitable to students as a just punishment.
 - f) Probably OK, but why didn't the teacher deal with it himself?
 - g) Might be agreeable to many; counseling?

5. Open ended discussion.

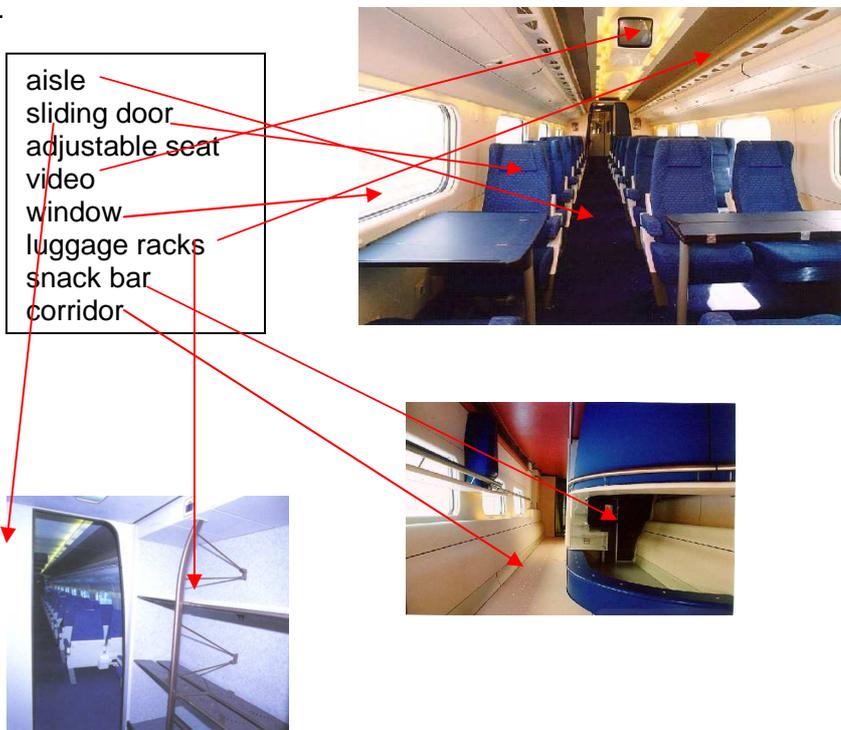
Supplementary Materials Key

Are you old enough?

1. EU rules are the same throughout Europe, except for opening a bank account in your own name.
2. A combination of possibilities, for example:
 1. In country x you can **smoke** when you are **16** but you can't in **Australia**
 2. In Britain you can **open a bank account** when you are **7** but you can't in (country x).
 3. In both **Britain** and **Australia** you can **vote** when you are **18**.
 4. In all three countries you can **leave school** when you are **16**.

A train journey

1. 'puts his head in at door'; 'corridor'; 'compartment'
- 2.



3a.

<p>You go to the ticket office to buy a <u>return</u> ticket (you want to come back to the same station)</p>	<p>Then you go to the find the right <u>platform</u> where the train will leave from.</p>	<p>You listen to the <u>announcements</u> to hear when the train will be arriving.</p>	<p>You stand away from the <u>edge</u> of the platform so that you don't get hurt</p>
<p>You wait for the <u>passengers</u> to get off the train before getting on yourself</p>	<p>You find your seat, put your bag on the <u>rack</u> overhead and sit down</p>	<p>You look out of the window, look at a magazine and the ticket inspector <u>clips</u> your tickets.</p>	<p>The train arrives at your <u>destination</u> so you get up, collect your bag and get off the train.</p>

3b. Invented story. Allow sts imaginations to work, but try to keep to the basic story line in 3a

3c Free writing.

Play

Some (very creative discussion) can go on to decide how the transformations from old to young or young to old are going to take place. Involve as much of the class as possible in the pre-production work and in 'backstage' activities (e.g. filming the event).

Honesty Pays?

This is based on the game 'Taboo'. Simply put, the players take it in turn to be the 'player' who chooses a 'victim'. They do this by reading a one of their given predicament cards, which have been distributed equally amongst the players, and deciding how the 'victim will respond and indicating this by their card which is placed face down. They ask the victim the question and the victim replies by indicating with a 'yes', 'no' or 'depends' card. This is compared with the players card, which is now turned face up. If the same, the player wins, and the victim gets to keep the predicament card. If they are different, then the victim may be asked to justify the answer to the satisfaction of the other players. If the victim chooses 'depend' then he has to justify his or her choice. The next player (to the left of the first player) then chooses their own victim (at random) and so on. The first person to be without any predicament cards is the winner.

Biography

D B C A

Q1 d) wonderful

Q2 NOT air raid; being bullied; seeing a monster; school holidays

Q3

+	-	?
Influential teacher Mum's cooking	Feeling inferior Being frightened	Sea voyage

Q4 Have to work in spare time until they know they can 'make it'

Q5 Open questions. Balance between personal, ambition and influences

Word Work

Questions

(Examples)

1. Why are you staring at me? Are you staring at me?
2. Why is your hair white today? Is your hair white today?
3. What is her new boyfriend like? Has she got a new boyfriend?
4. Why does the Principal want to see you? Does the Principal want to see you?
5. When did the boy catch the train? Did the boy catch the train?

1. aren't you?
2. haven't you?
3. don't you?
4. isn't it?

5. don't you?
6. don't you?
7. doesn't she?

Past and Present

Examples of **consequences**:

Chocolate: feeling sick
Homework: getting into trouble
Running: feeling tired
Late: rushing

Ticket: pay a fine

formulated questions (examples)

Have you eaten all that chocolate?
Haven't you done your homework?
Have you run all the way?
Did you wake up late (ask 'why past tense?')
Have you lost your ticket

Completed dialogues: (examples)

1. I've been helping John to finish the box of chocolates.
2. I've been in a car accident.
3. I've forgotten we were going.
4. I've been waiting for over an hour.
5. I've been running

Questions (examples)

1. Your finger is bleeding.
2. Have you heard the news?
3. Did you know she was coming?
4. Can't you pay for this?
5. Can I get you a drink?

Verbs with prepositions

Change of meaning: look away; go in; get on

More verbs plus preps in text (order of appearance):

sitting outside	shoves (him) off
been at	throwing off
walking along	throws (the Age Rager) over
staring at	runs down
waiting for	jumps off
looking at	pulling out
go in	hand over
sit down	rot away
look at	run to
standing out	get out
scared of	frightened into
looks straight at	freak out
'Put (that cigarette) out	take (me) for
picks up	put (it) on
runs down	picks (it) up
stopping at	suspended from
goes out	walk (sadly) back
gets off	worry about
stare at	go out