

Short stories and creative writing		Literary devices
<i>Summary</i>	This unit studies the origins of short stories and the characteristics of a short story. We begin with discussing the oral tradition of storytelling , and move to fairytales. This will lead to some creative writing using fairytale ingredients. We will then study two British short story writers - Roald Dahl and Andrea Levy. With Dahl, we will study the techniques and writing style of short story and use it to create our own stories with twists and tension. With Levy, we will study the context and perspective of the writer and how that inspires her stories. Students will have opportunities to write using a variety of stimulus to craft creative responses. Origins of short stories: story telling tradition, Greek tales, Aesop and allegorical tales, fairy tales, medieval writers such as Chaucer, 20th C. distortion of narrative perspective	varied sentence structure
<b>Biographical information about studied authors</b>		adjectives
		adverbs
Roald Dahl	Born in South Wales in 1916 to Norwegian parents. Children's author, creative characters and plays with words. Mischievous child and wrote from a young age. Wanted to join a job that would send him around the world. He worked for Shell and the RAF in WW2. His travels and experiences all feed into his stories.	circular narratives
Andrea Levy	Born in London in 1956 to Jamaican parents. Uses her parents' stories to inspire her writing. She writes about the experience of Caribbean immigrants to Britain. Began writing in her 30s when there was little written about the black experience in Britain.	cliffhanger
<b>Summaries of the short stories studied in this unit</b>		metaphors
		similes
<i>Lamb to the Slaughter</i> (Dahl)	Mary Maloney is a devoted wife. She does everything to please her husband. One night, he reveals that he is leaving her for another woman. In her state of shock, she kills him by hitting him over the head. She then visits the shop, cooks his dinner and then calls the police....	flashback, flash forward
<i>The Landlady</i> (Dahl)	Billy Weaver arrives in town on business and looks to rent a room. He is inexplicably drawn to a nearby B&B and is soon inside speaking with the landlady. The price is very cheap. Billy notices two familiar names in the guest book and the landlady says that her two guests are upstairs, despite checking in two years ago. Billy realises that all her pets do not move, and have been stuffed...	foreshadowing
		alliteration
<i>The Hitchhiker</i> (Dahl)	The narrator is driving to London in his new BMW when he picks up a hitchhiker. The hitchhiker is a con man, and trickster, and he and the narrator discuss his work. He encourages the driver to drive very fast, and they are soon stopped by the police. The hitchhiker manages to get them out of trouble in the end....	hyperbole
		personification
<i>That Polite Way English People Have</i> (Levy)	Hortense is travelling to England to work as a nurse, and is leaving behind her home country of Jamaica. This story charts her journey on the boat and her interactions with the other passengers.. She is proud to be on an expensive boat with white people, and is less than pleased when she meets a fellow black woman who she finds rude and uncouth. She thinks she is above this woman and that when she lands in England she does not need her help. In fact, Hortense is naive about what England holds for her and the other woman was attempting to help her.	imagery
		narrative perspective
<i>The Empty Pram</i> (Levy)	The narrator comes across a small boy holding a crying baby and attempts to return it to the mother and the empty pram from whom the child stole it It becomes clear that she is a black woman new to England, and when she attempts to speak to the white women on the street about the baby in her arms, she is treated with racism and prejudice. .	backstory
		irony
<i>Loose Change</i> (Levy)	This story looks at how immigrants are treated when they arrive in the UK. It focuses on an asylum seeker who receives first a kindness from what we assume is a UK resident. Both women sit and speak over tea, and we soon realise how vulnerable the young refugee is. She asks for help but our narrator finds it difficult to open up her home.	exposition
<i>Uriah's War</i> (Levy)	The narrator remembers his time fighting with the BWIR with his friend Walker. Both characters face extreme prejudice and are treated unfairly and violently due to their skin colour.	falling and rising action
		climax
<i>May Malone</i> (Almond)	The narrator describes May Malone and the monster thought to be insider her house. Norman, the narrator, is invited in and finds May Malone has a disabled brother, not a monster. Norman feels a connection to Alex, her brother, and finds his life changed for the better.	conflict
<i>The Paradise Carpet</i> (Gavin)	A very rich man commissions a carpet to be made in a factory. The workers in the factory are mostly young children. The man is extremely particular about the illustrations he wants on his carpet and demands they make it in a very short amount of time. The children work day and night to make the carpet and when the man comes to pick it up, he is not happy with the finished piece.	tension and suspense