

Medium term plan		
Year: KS4	Unit Title: 'Exploring Cultures': <i>Purple Hibiscus</i> A novel by Chimamanda Ngozi Adichie (Nigeria) GCSE English Literature Unit 1 Section B	Duration: 6-8 weeks
<p>Assessment objectives:</p> <p>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</p> <p>AO4 Relate texts to their social and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</p>		
Key Concepts	Competence	Candidates should transfer reading and writing skills during the study of this text and should, therefore, engage with all The National Curriculum 2007 English Programme of Study elements of Competence (1.1 a-e) Quality of Written Communication (QWC) will be considered in all responses to Literature.
	Creativity	1.2 a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature. 1.2 b Experimenting with language, manipulating form, challenging conventions and reinterpreting ideas. 1.2 c Using imagination to create effects to surprise and engage the audience. 1.2 d Using creative approaches to answering questions, solving problems and developing ideas.
	Cultural understanding	1.3 b Exploring how texts from different cultures and traditions influence values, assumptions and sense of identity. 1.3c Understanding how spoken and written language evolve in response to changes in society and how this process relates to identity and cultural diversity. (You can make links to GCSE English Language Spoken Language Study)
	Critical understanding	1.4 a Engaging with the details of ideas and texts. 1.4 b Connecting ideas, themes and issues. 1.4 c Forming independent views and challenging what is heard or read on the grounds of logic, evidence or argument. 1.4 d Analysing and evaluating spoken and written language to appreciate how meaning is shaped.

Links to functional skills:

This unit allows candidates to use the skills standards but the contexts are Literary rather than real life.

Key questions for this unit:

How is language and narrative structure used to design plot and develop character?

Language and symbolism, exploration of the motif 'Purple Hibiscus' through literary devices and character.

What role do our emotions play when we engage with a text? (questions of empathy) and how are these linked to the language that is used in the text?

How does language portray different cultures and traditions, in what kind of ways?

This resource was produced by Dr Emma Dawson who has research interests in the teaching of world literature. She is the author of *Read Around* (CCCP Press 2008) and she is committed to good practice at Key Stages 3 & 4 and the teaching of texts from different cultures and traditions.

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Topic Outline	Teaching approach	Additional notes, including resources
<p>Week 2 Understanding character</p>	<p>Activity 2 (b) Ask the pupils to look at the scene where the family visit Father Benedict after mass (mid page 29 – 30). Here Kambili's mother feels unwell. Kambili, Jaja and their father are all in this scene. Ask the pupils, what can we learn about the relationships between these four people in this scene? And what do we learn about the character of 'Papa' in particular? Ask the pupils to cite the text to support their thoughts on the characters.</p> <p>Activity 2 (c) Now ask the pupils to read about another visit the family take part in, the visit to Kambili and Jaja's grandfather – Papa-Nnukwu Read this passage as a class: mid-page 61 – mid page 67. Only Kambili and Jaja go to visit their grandfather. Ask the pupils why? What are the differences between Kambili and Jaja's father 'Papa' and his own father, 'Papa-Nnukwu'? Are there any similarities? Ask the pupils in small groups to draw up a table to summarise their findings.</p>	

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<p>Week 3 (approx 4 hrs of study)</p> <p>Character exploration</p>	<p>Activity 3 (a)</p> <p>Split the class into four groups. Each group will be given one of the following 'ideas' to work with:</p> <p>ANIMAL FRUIT PLANT BUILDING</p> <p>Each group must consider the four principal characters (Father, Mother, Jaja and Kambili) in relation to the 'idea' that the group has been given. Thus one group will think of the four characters as types of 'animals', another group the four characters as types of 'fruit'. Ask the pupils to explore the characters with regard to the properties of their 'idea'. For example, which animal? what kind of animal?, does it have fur? legs? what does it eat? where does it sleep? for example. In terms of fruit, ask them to think about colour, skin texture, taste, climate in which it grows. In terms of plants, similar to the consideration for fruit, and for buildings: size, colour, use, age, quality, style etc...</p> <p>You may choose to give quite a lot of time for this task if you want the pupils to research it fully or less time if you want them to work with initial ideas.</p> <p>If there is someone in the group who would like to draw ideas for each of the characters, please encourage them to do this also.</p> <p>Finally, bring the group together to share their work with each other and fill in the table (resource 3a) together on the interactive board if possible. Ask the pupils to justify their ideas <i>through</i> the text as much as possible. Once all the information has been gathered, ask the pupils to look across the table of 'characters' – how has the father's character been portrayed as an animal, a fruit, a plant and a building? Ask the pupils to look for similarities in language use, description, colours etc. Do the same for all the characters in the table.</p>	<p>Attached resource 3(a)</p>

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<p>Week 3 cont</p> <p>Building relations with the characters in the narrative, character development</p>	<p>Activity 3 (b) We are now going to look at the mid-section of the novel (page 110 onwards) where Jaja and Kambili spend time with Aunty Ifeoma and her family. This section sees the introduction of many characters so to start with ask the pupils to draw up a 'family tree' linking these characters:</p> <p>Papa-Nnukwu (father of Eugene and Ifeoma) Papa (Eugene) Mama (called <i>Nwunye</i> m by Ifeoma, meaning 'my wife' because she married into Ifeoma's family) Aunty Ifeoma Amaka (girl, 15 years old) Obiora (boy, 14) Chima (boy, 7) Ifediora (Ifeoma's late husband) Jaja Kambili</p> <p>Ask the pupils to show the relationships between all these people through a 'family tree'.</p> <p>Activity 3 (c) Even though Aunty Ifeoma is related to 'Papa' (Kambili's father), their lives are very different. Ask the pupils to read pages 119 and 120 in small groups. Now ask them to go back to the start of the book and read pages 11 (starting at '<i>Ke kwanu?</i>' and finishing at '<i>Yes Madam</i>' on page 12). Both extracts describe 'eating' scenes. Compare the two – how are they different? What does this say about the two families? (Papa's and Aunty Ifeoma's)</p>	

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<p>Week 3 cont</p> <p>Language, plot and character development</p>	<p>Activity 3 (d)</p> <p>Working with the following section: pages 110 to 147, ask the pupils to identify which household practices are the same and/or different in the two households.</p> <p>Some possibilities are:</p> <ul style="list-style-type: none">- prayer time pg 125- bathroom / washing pg 127- lack of fuel pg 132/133- cooking practices pg 134/135- laughter pg 140- gardening pg 145 <p>Discuss how the description of everyday life at Aunty Ifeoma's flat impacts and develops the plot of the story and the characters of Kambili and Jaja.</p> <p>You may want to encourage the pupils to add these thoughts/events on to the timeline.</p>	

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<p>Week 4 (approx 4 hrs of study)</p> <p>Cultural exploration</p> <p>Awareness of cultural and linguistic variation in texts. Awareness of register and contextualised language usage.</p>	<p>Activity 4 (a) Ask the pupils to say where this text might be set (Nigeria). Use the map in the attached resource to discuss this. Set a research task to find out about the main peoples of Nigeria and to find out where the language mentioned (and spoken) in PH is situated (Igbo, pronounced 'ee-bo'). Make sure that they uncover the languages of Igbo, Yoruba, Hausa and 'Nigerian English' which is to explored in the next task.</p> <p>Activity 4 (b) In Nigeira a certain variety of English is spoken: Nigerian English. Look at the attached resource 4(b); extracts from the novel where Nigerian English is used. Discuss the Englishes used here and what the impact this has on the story.</p> <p>Click on the following link and use the attached resource, 4 (c), to follow the Nigerian English. This song is by the artist '9ice' [Nice] and the song is called 'Street Credibility'. http://www.youtube.com/watch?v=0ndTqCFoF_k</p> <p>The song uses words from the Yoruba language as well as Nigerian English, ask the pupils if they can listen out for the Yoruba words. (There is a Wiki for 9ice too).</p> <p>(4b continues over the page)</p>	<p>See attached resource 4 (a)</p> <p>See attached resource 4 (b)</p> <p>See attached resource 4 (c)</p>

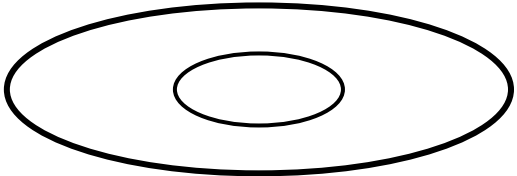
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Topic Outline	Teaching approach	Additional notes, including resources
<p>Week 4 cont</p> <p>Exploration of Nigeria – the visual and its relation to the narrative</p>	<p>Activity 4 (b) cont Nigerian English is one of many ‘Englishes’ spoken around the world. As pupils they will probably have their own ‘English’ – ask the pupils to design a dictionary where they can keep ‘varieties’ of their English that they use day-to-day. Give the variety and the Standard. <i>Innit, wicked, safe, bro, bredren, keep it real, mash up, in the mix etc..</i></p> <p>Activity 4 (c) Using www.flickr.com, go to the ‘geotagged’ section of the site and type in ‘Nigeria’ – pupils can see images which have been uploaded about and from Nigeria. Ask the pupils if any of these images are similar or different to how they imagined the country through the story of <i>Purple Hibiscus</i>? Have any of the pupils ever travelled to Nigeria – are the images on flickr.com similar to what they have seen?</p> <p>Ask the pupils to consider what they would upload as images about where they live (this can actually be done if you have a digital camera and want to upload the images onto flickr)</p>	<p>ICT – www.flickr.com searching ‘geotagged’ images of Nigeria.</p> <p>(Digital camera)</p>

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<p>Week 6 (approx 4 hrs of study)</p> <p>Dramatisation</p>	<p>Activity 6</p> <p>This week will involve producing a dramatised version of <i>Purple Hibiscus</i> in order to explore the controversial statement: <i>Kambili's mother was right to poison their father after what he had put the family through..</i></p> <p>Start by asking the pupils to write a précis of the <i>Purple Hibiscus</i> in order to illicit the main theme, actions and consequences in the narrative (no more than 300 words).</p> <p>This activity can be executed through any of the following ways:</p> <ul style="list-style-type: none"> - dramatisation - a storyboard - Comic Strip (<i>Comic Life</i> software) <p>Ask the pupils to 'prepare' the scenes which capture the précis that they have written – there are many scences to choose from:</p> <ul style="list-style-type: none"> - Jaja not taking communion - Papa smashing the figurines - Papa beating Jaja and Kambili (kicking, use of the belt, scalding in the bath etc) - Mama being beaten - Jaja and the purple hibiscus - Life with Aunty Ifeoma - Mama poisoning Papa - Jaja's life in prison - News of Jaja's release from prison 	

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<p>Week 7 (approx 4 hrs of study)</p> <p>Representation of the narrative as a whole and its plot through different media.</p>	<p>Activity 7 (a)</p> <p>Put some tables together and ask the pupils to sit around the tables. Cover the table with a large white, paper tablecloth (the kind that is used for banqueting) or if you can't find this then several lengths of lining (wall)paper sellotaped together. It should cover the whole table. With a marker pen, ask someone to draw two concentric circles or ovals on the paper (see across). In the circles, using magazine cuttings, coloured paper, wool, string etc, illustrate how the lives of Jaja and Kambili change. You can use the timeline that you have been keeping on the wall to help with this exercise.</p> <p>Inside the small circle -explore the happenings of Palm Sunday when Jaja refuses to do as Papa says he should.</p> <p>Outside of the small circle – explore the happenings of 'Before Palm Sunday', particularly the time at Aunty Ifeoma's and the death of Papa-Nnukwu.</p> <p>Outside of the big circle, explore the happenings of 'After Palm Sunday' when everything 'came tumbling down' (pg 257) and 'The Present'.</p>	

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<p>Week 7 cont</p> <p>Creative writing</p>	<p>Activity 7 (b)</p> <p>This final activity in the scheme of work asks the pupils to think beyond the text. Pupils can work in small groups for this task:</p> <p><i>Jaja has finally left prison after three years. You are now a family again you, Kambili, Jaja and Mother. A new era begins. What are your hopes and plans for the future? How will you start again together?</i></p> <p>Individually ask the pupils to write the opening page of the novel that in his/her mind, follows the story of <i>Purple Hibiscus</i>. What will the novel be entitled?</p>	

Not for teaching

Attached resources for *Purple Hibiscus* scheme of work

Attached resource: 1b.

http://z.about.com/d/healing/1/0/4/S/feg_hibiscus.jpg

Attached resource: 1b.

(page 16)

Until Nssuka. Nssuka started it all; Aunty Ifeoma's little garden next to the verandah of her flat in Nssuka began to lift the silence. Jaja's defiance seemed to me now like Aunty Ifeoma's experimental purple hibiscus: rare, fragrant with the undertones of freedom from the one the crowds waving green leaves chanted at Government Square after the coup. A freedom to be, to do.

Not for teaching

Attached resource: 3a.

	Animal	Fruit	Plant	Building
Father				
Mother				
Jaja				
Kambili				

Not for teaching

Resource 4 (a)

<http://www.iss.co.za/Af/profiles/Nigeria/nigeriaT.gif>

<http://www.nigeriamasterweb.com/5mbebe/NigeriaStatesMap.gif>

(The images made the file too large to email, please find them at the websites noted above)

Resource 4 (b)

The singing was louder but not closer. [...]

"All we are saying, sole administrator must go! All we are saying, he must go! No be so? Na so!"

Shouts and yells accompanied the singing. A solo voice rose, and the crowds cheered. The cool night wind, heavy with the smell of burning, brought clear snatches of the resonating voice speaking pidgin English from a street away.

"Great Lions and Lionesses! We wan people who dey wear clean underwear, no be so? Abi the Head of State dey wear common underwear, sef, talkless of clean one? No!"

(Page 228-9)

"Do you have any papers to show me? You cannot just walk into my house. "

"Look at this yeye woman oh! I said we are from the special security unit!" The tribal marks curved even more on the man's face as he frowned and pushed Aunty Ifeoma aside.

"How you go just come enter like dis? Wetin be dis?" Obiora said, rising, the fear in his eyes not quite shielded by the brazen manliness in his pidgin English.

(Page 231)

Resource 4 (c)

This song is by the artist '9ice' [Nice] and the song is called 'Street Credibility'

http://www.youtube.com/watch?v=0ndTqCFoF_k

*My name and game
Striking so hot
make you go insane
I be the chosen one
I remain oba ara
of Naija land
My brain brain
working all day
Like say I no be man made
The streets keep urging me to do more
Once more I come up with this
brand new one
Bone animosity
I be the great one
Amebo e so ra yin
I'm beyond your beef talk
Ojumo kan, imo kan, ere kan, ara kan, asa kan
Just like Chameleon
Olomo si kata l'oba agbado
Igi mu jina s'ori
I think you should know
So, Abegi ooooo
Oba o le pe meji l'aafin
E ma lo ji soro*

(Chorus)

*We're the most incredible
Out of Naija
Straight from Naija
Street Credibility, We get am
Check my fans, Walahi aya e a ja
No be lie, hear am
No be lie, hear am
No be lie, Eyin mu j'abe lo
No be lie, Kinihun l'oba eran*

*As I come here before you
I go talk am as I see am
I no go use
any sugar cover am
Call me your mallam
but I know you understand am
And I still go dey stress am
Say we no dey use gra gra do am
We always peacefully do it very nicely
We always try to wahala nobody
It's 2face and 9ice
Guaranteed to always always
nice up your party
I know it sounds like bragging
But it's true that I'm talking
Can't deny God's blessing
Right now we're at a zebra crossing
No cars are passing*

Not for teaching