

Novel Quests  
**Unique**

Key Stage 3 English with Media Education

Based on the Novel *Unique* by Alison Allen-Gray

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Please read this novel in advance to make sure that the themes suit your learners before presenting it to your class.

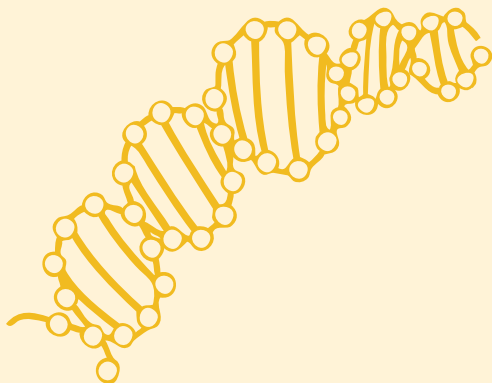
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# Using this Booklet



We have divided this booklet into the following sections:

- **Key Elements;**
- **Pre-Reading;**
- **Chapter by Chapter** (including opportunities for Ongoing Reflection, activities that incorporate Media and Moving Image and exercises based on the novel's bonus material);
- **Post-Reading** (including some Media and Moving Image-based activities);
- **Opportunities for Connected Learning;** and
- **Resources.**

When planning your unit of work, please read through this booklet before deciding which activities to focus on. We suggest that you:

- choose suitable Opportunities for Connected Learning with other departments in your school;
- decide which Post-Reading tasks you are going to set; and then
- use these to help you choose relevant activities from the Chapter by Chapter section.






(For example, if you intend to set an essay on suspense as a Post-Reading activity, you could include the suspense log as one of your Chapter by Chapter activities.)

Some of the activities are structured in step-by-step detail; others outline a general approach and give you freedom to choose your own learning and teaching methodologies.

The following symbols highlight activities that you could use for the development and assessment of the Cross-Curricular Skill of Communication:



These activities are suggestions only. It would not be possible to complete them all; instead, they provide you with a broad overview of ideas that you can adapt according to your pupils' abilities, needs and prior learning.

	<b>Talking and Listening</b>
	<b>Reading</b>
	<b>Writing</b>
	This symbol highlights opportunities for <b>Ongoing Reflection</b> . In planning your unit of work, you may decide to incorporate these into your teaching at various points.
	This symbol highlights the main opportunities for incorporating a <b>Media and Moving Image</b> dimension.

# Key Elements

This unit provides many opportunities to address the Curriculum Objectives for Key Stage 3 English with Media Education and the Key Elements within them. Below are some examples of these opportunities. Many of these ideas are explored further through the activities in this booklet.

## Developing Pupils as Individuals

### Personal Understanding

- Engage with the situations of Dominic, Michael and Carla Gordon and discuss how the pupils would have felt in their shoes.
- Discuss whether they would have made the same decisions if they were in Dominic's position.

### Mutual Understanding

- Explore and respond to Dominic's emotions as revealed in key chapters in the novel.

### Moral Character

- Express personal insights and viewpoints evoked by the novel.
- Discuss how Alison Allen-Gray has presented – and challenged – stereotypical, biased and distorted viewpoints about cloning.

### Spiritual Awareness

- Discuss – and explore religious views on – the uniqueness of each individual.

## Developing Pupils as Contributors to Society

### Citizenship

- Use key episodes from the novel to explore Dominic's needs and rights.

### Ethical Awareness

- Use the novel as a starting point from which to explore the ethical issues surrounding cloning, noting in particular the priest's views in Chapter 24.
- Using Leanne Kelsey as an example of a ruthless, manipulative, self-interested journalist, and with reference to stories such as that of Princess Diana, discuss the ethics of journalism.

### Media Awareness

- Discuss how 'hack journalism' is presented in the novel through the character of Leanne Kelsey.
- Discuss the need for responsible, ethical journalism and how it differs from journalistic sensationalism and cynicism.
- Use websites for research.
- Discuss suitable parts of films about cloning, for example *Jurassic Park* (1993).

# Pre-Reading

## Suggested Learning and Teaching Activities

This activity introduces pupils to the novel and encourages them to think about genre, writers' choices and presentational devices.

### Introducing *Unique*

Working in groups, ask the pupils to brainstorm and jot down ideas about why the author might have chosen the word 'unique' as the title of the novel. Focus on the barcode, and ask about its possible connotations (this might be an introduction to the word for some pupils). Develop this into a discussion of the novel's cover.

Next, ask: *How does the publisher make the novel appealing to the readers before they begin reading it?* This could be a group discussion or an individual written exercise. You could direct the pupils towards the following details:

- reference to the age or gender of the target readership;
- the blurb;
- the layout of the front cover (colour, font, illustrations); and
- anything else they think is important.

#### New vocabulary

Publisher  
Blurb  
Connotation



# Chapter by Chapter

## Suggested Learning and Teaching Activities

In this section, we have suggested activities that would be appropriate at specific points in your pupils' reading. However, this can be flexible; you may wish to change the order to suit your scheme of work.

### Prologue

#### A Literary Introduction

Ask the pupils if they know what the word 'prologue' means and what purpose a prologue can serve at the beginning of a novel. Read the prologue of *Unique* as a class. Have the pupils, in pairs, note down what questions it raises and why Alison Allen-Gray might have included it. Make notes of their suggestions on the board.

Give the pupils an opportunity to draw or paint a visual version of the prologue; the language used is very descriptive, and they might find it interesting to articulate the ominous tone using found images, their own drawings and colours.

#### New vocabulary

Prologue

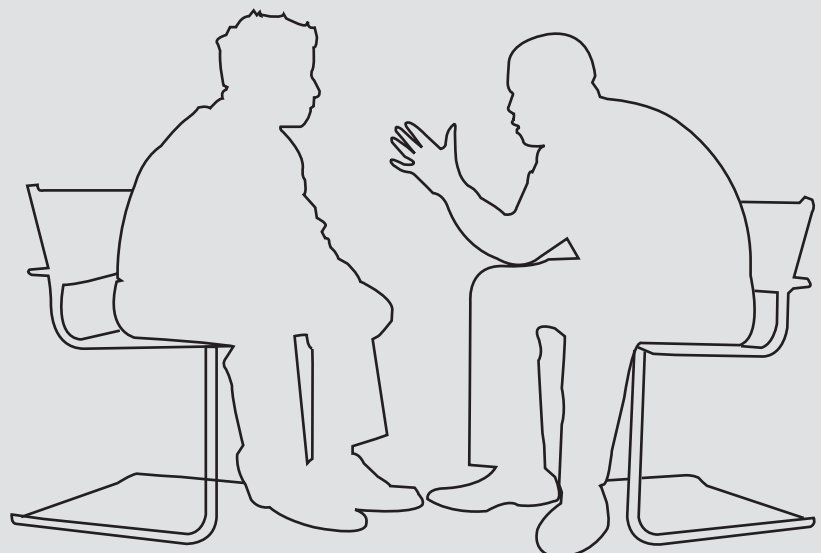
### Chapter 1

#### First Impressions: Dominic and Michael Gordon



You could set this activity or Novel Openings (below) as a reading exercise and use it to practise the redrafting process. After reading this chapter, ask the pupils to make notes on their first impressions of Dominic and his father, Michael Gordon, using Resource 1: Analysing Character. You could also ask them to note the signifiers of wealth associated with Michael Gordon.

Elicit a few suggestions about what the pupils have learned from the chapter, and use some of these to model Point–Evidence–Explanation paragraphs on the board. Use the Thumb Tool technique (see CCEA's *Active Learning and Teaching Methods for Key Stage 3*) to ensure that the pupils understand the structure and how they could use it. Ask them to complete an individual piece of work, using the points and examples from their resource sheet to write a first impressions character study on one of the characters.





### Character Log: Dominic

Ask the pupils to keep a character log of Dominic as they read the novel, adding to it as they find out more about him. They could use Resource 1: Analysing Character for support. The log could include:

- information about his personal qualities;
- his emotions;
- his opinions and attitudes to people and events;
- a drawing or other picture; and
- a note of quotations that support the pupils' opinions about Dominic.

All this information would be useful for a final character essay about Dominic (see Post-Reading activities).

### Novel Openings



Ask the pupils to suggest what they think makes an effective opening for a novel: what things does an author try to do? Answers may include:

- setting the scene;
- engaging the reader; and
- convincing them to continue reading.

Give the pupils time to read through this opening chapter individually and make notes on its impact. Next, put them into pairs to compare their findings. You could use this exercise to remind them about the skills they have already developed in analysing authors' language and techniques. Use some of their ideas to create modelled writing with a Point–Evidence–Explanation structure, showing the best way to structure analytical writing.

Ask the pupils to make a note of the language and imagery in the chapter that are suggestive of violence and danger. Facilitate a class discussion on the effects that these have so early in the novel.

Alternatively, you could ask the pupils to write their own opening paragraph for a novel, using the techniques they have been exploring to make it as effective as possible.

## Chapter 2

### Foreshadowing and Suspense

Ask the pupils to find clues in the final pages of this chapter that suggest there may be trouble ahead. When they have found some examples, encourage them to share these with the class. Note their ideas on the board, then facilitate a class discussion on the concept of 'foreshadowing'. This may be an introduction to the word for them.

Set the following question for the pupils to answer as they look over the chapter again: *How does Alison Allen-Gray build up suspense in this chapter? In your answer you should comment on her use of language, punctuation and sentence structure and explain how she suggests that there may be trouble ahead.*

### New vocabulary

#### Foreshadowing



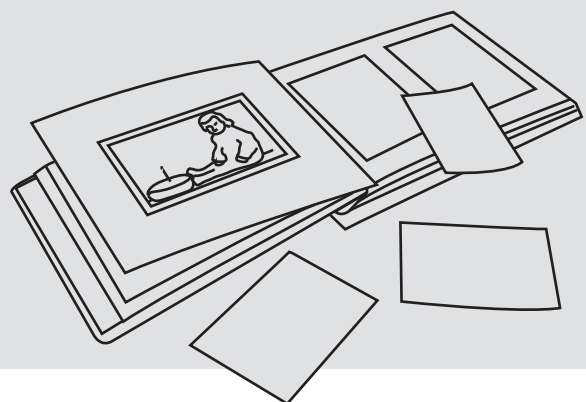
### Suspense Log



Ask the pupils to note further examples of how Allen-Gray creates suspense in the novel as they read. This will enable them to build up a list of the different techniques that she uses. They should include quotations and chapter numbers.

### Pops: Signs of Confusion

Ask the pupils to list all the ways in which Allen-Gray shows us that Pops, Dominic's grandfather, is very confused.





## Chapter 3

### Dominic's Diary

Based on Chapters 3–6, have the pupils write a diary entry showing Dominic's reaction to what the photo album reveals and his feelings about his mother's alcoholism.



### Additional Diary Entries

You could also ask the pupils to write other diary entries for key characters at important points, for example:

- Dominic, when he runs away at the end of Chapter 19 (see also the suggested diary activity for Chapter 22);
- Carla Gordon, Dominic's mother, after she has been to the drying-out clinic (Chapter 39); and/or
- Michael Gordon, outlining his disappointment in Dominic and his reasons for having Nick cloned, based primarily on Chapters 1 and 27.



## Chapter 4

### First Impressions: Carla Gordon



Ask the pupils to use the skills they acquired when writing a first impressions character sketch of Dominic or his father (in Chapter 1) to write a sketch of Carla Gordon, Dominic's mother. Remind them of the four main ways to find out about a character (Resource 1: Analysing Character). Ask them to focus on clues, even at this stage, that she may be an emotionally unstable woman.

## Chapter 5



### Notes for Post-Reading Activities

This would be a good time to ask the pupils to begin keeping specific notes to help with the Post-Reading activities that you have chosen. You can then stop at suitable points in their reading and discuss together what new information they could add to their notes. For example, they could begin to keep a log of the following:

- notes on what Dominic finds out about the other Dominic Gordon, building up a character portrait of the other Dominic (for example from chapters 5, 12, 13, 14 and 16);
- the questions they have as the novel progresses (for example chapters 2, 5, 12, 16, 18 and 19);
- clues about where the mystery is leading (for example chapters 15, 16 and 19); and/or
- how Allen-Gray portrays the relationship between Carla and Michael Gordon (for examples chapters 4, 5, 27, 29, 30, 39 and 41).

### Role Play:

### Dominic and Zita/Indy



Based on Chapters 5–8, ask the pupils to create a role-play situation in pairs. In it, Dominic should express his conflicting feelings about his home life and his search for his 'brother'. One pupil could take on the role of Dominic and the other could be either Zita on the train or Indy on the phone.



### Timeline of Events

Ask the pupils to keep a timeline focusing on events in the novel. They could revisit this regularly (for example every five chapters).

## Chapter 6

### All in the Future

Have the pupils read this chapter and begin noting any clues they can find that the novel is set in the future. Discuss together any advantages and disadvantages of the 'Jiddy' card that they can think of.

Set them the task of reading Chapters 7–11 for homework, making a note of at least five additional references that suggest the novel is set in the Cambridge of the future. Then, in class, ask the pupils to share their information in pairs or small groups, referring to the chapters. Ensuring that everyone in the class has a full list of the futuristic references should help them with the next exercise.

## Chapter 8

### A Futuristic Weekend Break



Ask your pupils to bring in a travel brochure or choose a travel website that advertises a holiday destination. In small groups, allow them to share their brochures/websites and make notes of the various techniques that travel agents use to encourage holiday makers to choose their destination. Ask a spokesperson from each group to feed this information back to the class. Alternatively, they could use presentation software to produce a presentation of their findings.

Set the pupils the task of creating a travel brochure/website for a weekend break in the Cambridge of the future. They should use the techniques, language and futuristic references that they have noted in the previous activity, as well as any extra research they do on the town. Their brochure/website could include features such as culture, history, famous sights, hotels and restaurants.

As an extension activity, the pupils could design a poster advertising their holiday for a travel agent's window.

### A Touch of Colour

This exercise should build on the pupils' understanding of concepts such as symbolism and connotations. Give each group of two or three pupils a colour to think about. Suitable colours include:

- brown;
- grey;
- red;
- blue;
- green;
- pink;
- black;
- white;
- yellow;
- beige; and
- orange.

Ask each group to discuss briefly what their colour represents to them and to sum it up in one sentence. Then ask if their colour was:

- a type of weather, which would it be?
- a type of music or a song, which would it be?
- a type of food, which would it be?
- an emotion/feeling, which would it be?
- a place, where would it be?
- a person, who would it be?

Allow each group to feed back their conclusions, justifying their choices. Ask the pupils individually, in the light of this exploration of colour connotations, to look back over Allen-Gray's use of colour in the novel so far.

### New vocabulary

symbolism



## Chapter 10

### First Impressions: Leanne Kelsey

Read through this chapter with the class, focusing on the introduction to Leanne Kelsey. Ask the pupils, in pairs, to consider:

- how she is described;
- why they think Allen-Gray describes her in this way; and
- if they think the reader is being deliberately manipulated to develop a certain opinion of the character and, if so, how Allen-Gray does this.

### Design an Advice Leaflet



At the end of the chapter, when Dominic tells Zita he would like to study Art, she says 'Whatever suits you best'. Dominic says he had never looked at it that way before. Discuss with the pupils what influences their choice of subjects. Set them the task of designing and writing a guide for other teenagers, giving advice on choosing which subjects to study at GCSE.

Use the Post-it Collection technique (see *Active Learning and Teaching Methods for Key Stage 3*) to encourage the pupils to generate ideas about important things to think about when choosing subjects, for example:

- the subjects they enjoy;
- what their parents or teachers think they should do;
- what they are good at;
- what career they would like to pursue; and/or
- what teachers they like best.

Search on the web for an advice leaflet suited to your pupils' age and ability which you could show to them. Use it to highlight the features of writing to advise. These include:

- an informal tone;
- personal pronouns (you, yourself, we);
- short, simple words and sentences;
- rhetorical questions;
- friendly suggestions; and
- a balanced, non-judgemental tone.

Ask the pupils to select and use some of these ideas to write a leaflet titled 'A Guide to Choosing Your GCSEs'. They should pay close attention to audience and purpose, as well as to the features of writing to advise.

## Chapter 13

### Dramatic Effect



This chapter is a good opportunity to look at the structure of Allen-Gray's writing. Give the pupils time to read it individually in class. Then, in pairs, ask them to find examples from the chapter of how Allen-Gray uses language for dramatic effect. Provide the following list of things to look for, considering why Allen-Gray uses these techniques:

- the use of questions for dramatic effect;
- the use of short sentences to create tension;
- the purpose of long sentences with a variety of clauses; and
- the use of punctuation for effect.

Ask the pupils to write an extra paragraph to include in this chapter, emulating Allen-Gray's techniques to create a similar tone. Alternatively, they could rewrite one of Allen-Gray's paragraphs in a different style to see how this conveys a different overall meaning or tone.

## Chapter 14

### Comparing Nick and Dominic



Ask the pupils to begin or continue making a list of the differences and similarities between Dominic and his brother Nick. They can add to this as they read through the novel.

### Chapter Endings

Using this chapter as a starting point, have the pupils look at how Allen-Gray concludes her chapters to ensure that the reader will want to continue reading. As a homework exercise or in class, ask them to choose two other chapters they have read so far and explain how Allen-Gray creates suspense and mystery at the end of each one.

## Chapter 15

### Character Focus: Leanne Kelsey

Ask the pupils to add to their notes on Leanne Kelsey, focusing on how Allen-Gray builds up a picture of the character. Allow them to look back at Resource 1: Analysing Character to remind themselves of the four things they should consider.

### First Impressions: Imogen Holt

Read this chapter together and facilitate a class discussion about the pupils' first impressions of Professor Holt. Has anything about the character surprised them?



### Character Log: Imogen Holt

After reading Chapters 15–18, the pupils can begin looking at the character of Imogen Holt in more detail. Allow them to explore in pairs the positive and negative language that Allen-Gray uses to describe Imogen and the techniques that she uses to create an impression of the character. Suggest that they begin keeping a log of the information and impressions they get of Imogen Holt and how Allen-Gray develops the character.

## Chapter 16

### Mystery and Suspense: Genre

Ask the pupils to suggest how this chapter builds up even more suspense and what questions they have, as readers, at the end. Discuss their opinions on the genre of the novel; at this stage there are more mystery/thriller elements than science fiction.

### Scientists, Philosophers, Composers, Artists

Facilitate a class discussion on what Professor Holt says about scientists, philosophers, composers and artists by asking the following questions:

- *Can you think of anything that scientists, philosophers, composers and artists might have in common?*
- *Do you think Dominic is surprised that Professor Holt mentions these types of people in the same sentence?*
- *What message do you think Allen-Gray is trying to get across here?*

## Chapter 17

### Who's Got Talent?

After the pupils have read this chapter, continue the discussion from the previous exercise by asking these questions:

- *Why do you think Dominic is surprised that people think he is so talented?*
- *Do you think everyone has their own talents?*
- *Why do you think that Dominic's father does not value his art talent as much as he valued Nick's talent for science?*

### Dreams and Ambitions Collage



Encourage the pupils to share their dreams and ambitions with the class, inspired by Dominic's desire to be an artist. Ask them to create a collage (see *Active Learning and Teaching Methods for Key Stage 3*) representing their dreams, ambitions and what they would like to achieve in life. Suggest that they could use images, words or phrases, symbols, pictures and colours etc. to get their message across. Give the pupils an opportunity to present their collage to the class as a Talking and Listening activity, explaining their choices of words and images and how these reflect their hopes and dreams.

## Chapter 19

### The Tension Builds

Read this chapter with the class and hand out copies of Resource 2: Creating Tension. Ask the pupils to find examples of where and how Allen-Gray builds up tension in this chapter. Allow them to feed their findings back to the class, and record these on the board.

Ask the pupils to plot a tension graph (see Resource 3: Tension Graph) showing where and when Allen-Gray creates tension. They should add quotes from the novel to the X-axis along the bottom (such as 'They would look up any moment and see me...' (page 99)) and plot a line graph that shows at what points tension rises and falls throughout the chapter.

## Chapter 20

### One of a Kind?

Professor Holt tells Dominic in this chapter that he is 'the only one' (page 104). Focus on the title of the novel and how ironic it is that although Dominic is copied entirely from another person's DNA, he is 'unique' in being the only clone in the world. Allow the pupils to continue to look for references to Dominic's unique qualities while thinking about and discussing what it is that makes us all unique. Is it our DNA and fingerprints, or is it our personalities, our talents and our outlook on life?

### New vocabulary

Irony  
Ironic

### Mystery and Suspense: Tracing the Clues

Ask the pupils, in pairs, to revisit Chapters 1–20 and make notes on how Allen-Gray leaves clues for the reader to let them deduce the truth about Dominic. When they have made a list, ask them to get into groups of four to discuss the effects of these clues, for example:

- to stimulate interest;
- to encourage reading on; and/or
- to give the reader the satisfaction of working out the truth from the clues.

While taking feedback from the groups, ask if the pupils think this element of the story places the novel within the mystery genre. This could be a springboard to a class discussion about how literature can fit into more than one genre. Encourage the pupils to keep notes on these ideas, as some Post-Reading activities explore genre in more detail.

## Chapter 21

### Cloning Theme: Initial Thoughts



This chapter provides a good opportunity to begin discussion on cloning and the morality behind it.



### No Easy Answers Board

The pupils could use their discussions around cloning as the basis for creating a No Easy Answers Board (see *Active Learning and Teaching Methods for Key Stage 3*). On it, they could display and discuss questions that arise as they read the rest of the novel, such as:

- Is it ever right to 'play God'?
- Are there ever good enough reasons to clone a human being?
- Is any crime serious enough to justify the death penalty?

## Chapter 22

### Cloning Theme: Diary Entry



Ask the pupils to write a diary entry from Dominic's point of view (based on their reading of Chapters 21 and 22) outlining their feelings on finding out that they have been cloned from an older sibling.

## Chapter 23

### Character Focus: Becky



Give the pupils time to read through this chapter. Then focus on pages 116–117, asking them to make notes in pairs on how Allen-Gray describes Becky's reactions in this extract. Next, ask them to use this information to write an individual analysis of Allen-Gray's techniques. Set the following question: *Comment on how Allen-Gray creates a convincing portrayal of Becky's reactions in this extract. You may want to comment on her physical reactions, the way she speaks and her emotional state.*

### Log Update: Dominic

Focus on the development of Dominic's independence and confidence since our introduction to him in Chapter 1. If the pupils have not been updating a character log for Dominic, ask them to work in small groups and track how Dominic's character has changed up to this point. Take feedback, noting ideas on the board.



## Chapter 24

### Log Update: Dominic

Ask the pupils to look carefully at Allen-Gray's portrayal of Dominic in this chapter to answer this question: How does Allen-Gray show Dominic's relaxed state of mind now that he has escaped to Scotland with Giles and Becky? They could add their answer to their character log on Dominic.

### Fact v Opinion

When your pupils have read this chapter, introduce the topic of media responsibility. Ask them to look at Leanne Kelsey's contributions to her news report.

Give the pupils an opportunity to look at a factual report on a topical story and compare it with an opinion piece on the same story. Have them focus on the difference between fact and opinion and the features of these two very different aspects of journalism. Suggest that they think about a variety of types of stories, for example:

- celebrity personal stories – addictions, divorces and scandals; or
- child killers/criminals – their background, their crimes and their ages.

### Leanne's News Report



Ask the pupils, in pairs, to study Leanne's news report and answer the following questions:

- Which words suggest Leanne is exaggerating?
- Which words show that she is biased?
- Give examples of how Leanne tries to stir strong emotions in the audience.

Elicit the pupils' suggestions, and note their ideas on the board while probing how they came to their conclusions. Introduce the idea of sensationalist journalism, which the pupils can explore further in the activity Newspaper Front Pages (see Chapter 45).



### Reactions to Cloning Log

Suggest that the pupils note the different reactions to cloning that they find in the novel. Explain that this is to help them prepare for a debate or group discussion (see the suggested activities in Chapter 39 and Post-Reading) on whether it is always wrong to clone a human being.

## Chapter 25

### Character Focus: Simeon

Ask the pupils, in pairs, to look at the character of Simeon, Imogen's husband, in this chapter, using the four questions in Resource 1: Analysing Character to make notes on Allen-Gray's portrayal of him. They could include discussion and analysis of the following:

- How does Allen-Gray show the intensity of Simeon's anger in this chapter?
- Why is he so angry with Dominic?





## Chapter 26

### Cloning Theme: Nature v Nurture



Use this chapter to continue to explore the concept of cloning with the pupils. Lead on from the idea in Chapter 20 that a person cannot be 'copied', inviting a group discussion on the nature/nurture debate:

- *What things make us who we are?*
- *Could two cloned babies grow up to be entirely different if they were brought up in totally different homes and environments?*

### Storyboarding



The drama of this chapter provides a good opportunity to look at storyboarding. Familiarise your pupils with film language using the Film Education website (<http://filmeducation.org.uk>). There is also information in Resource 4: Film Language which may be useful. Introduce them to camera angles and shots, and how they help create specific effects.

Ask the pupils to storyboard Chapter 26, producing a sequence of drawings with directions and dialogue to represent the shots they would include in a film version. Highlight that they should take mise-en-scène and camera angles into account, designing a storyboard that captures the dramatic tension of the chapter. They could also choose an appropriate soundtrack.

## Chapter 27

### Symbolism and Dreams

This exercise provides a good opportunity to look at concepts such as symbolism, connotations and imagery. Ask the pupils if they know what symbolism is, and elicit some answers. Facilitate a discussion about how events and objects in dreams can symbolise significant concerns that people have in their everyday lives. In small groups, ask the pupils to read through the dream extract at the beginning of Chapter 27 to see how some of the imagery in Dominic's dream might symbolise the

things that could be foremost in his mind.

As an extension activity, you could read out a list of common dream situations and ask the pupils to discuss in pairs what each one might symbolise about the dreamer's life. Examples are:

- a dream about being chased;
- a dream about sitting an exam or doing a presentation that you haven't prepared for;
- a dream about all your teeth falling out;
- a dream about falling off a cliff or a high wall; and
- a dream about realising you are naked in a public place.

## Chapter 28

### Character Focus: Carla Gordon

Ask the pupils, in pairs, to make notes on the character of Dominic's mother Carla, exploring the following:

- *How does the author show Carla's state of mind in this chapter?*
- *What clues are there that she is very worried and anxious?*

### Cloning Theme: Exploring Motives



Ask the pupils to make notes on the different motives that characters have for cloning, using this chapter as a springboard. This can lead on to a discussion about whether a child should ever be born for a 'reason'. Points that you could raise here include:

- having the option of choosing the gender of a child;
- to provide bone marrow etc. for a sibling; or
- choosing sperm donors who are handsome, Harvard graduates etc.



## Chapter 33

### Cloning Theme: Write an Article



Read this chapter with the class, and discuss the ex-model's desire to clone a baby who looks just like her. Give the pupils an opportunity to research the arguments of the pro-cloning lobby using a search engine or relevant science book. Next, ask them to write a lifestyle article for a newspaper exploring the issue. They could use the title 'All I Ever Wanted Was a Perfect Family'. Suggest that they might like to include an interview with the ex-model in their article.

## Chapter 37

### Dominic's Surroundings

Ask the pupils, in pairs or small groups, to look at Dominic's description of his surroundings in this chapter. They should consider and make notes on how the surroundings give the reader an insight into Dominic's feelings. They might include:

- verbs such as 'choking' and 'hurtling';
- adjectives such as 'lonely' and 'secret'; and
- references to moving away from civilisation such as 'higher' and 'climb'.

### New vocabulary

Setting

## Chapter 38

### State of Mind



Ask the pupils to look at the first three paragraphs of the chapter and, in pairs, find examples of how Allen-Gray uses sentence structure, vocabulary and imagery to show Dominic's state of mind. Note these on the board, ensuring that the pupils understand the purpose of Allen-Gray's use of language and techniques.

Next, ask the pupils to recall a time or imagine a situation when they were:

- in a panic;
- stressed;
- disorganised;
- late; or
- frightened.

Give them time to write an individual, first-person account of this time. They should emulate Allen-Gray's use of techniques to convey their state of mind at the time. Allow the pupils to talk about, plan and edit their work:

- thinking critically about their choice of words and sentences;
- discussing them; and
- responding to constructive criticism and suggestions by making appropriate changes.



## Chapter 39

### Cloning Theme: Role-Play Discussion



This chapter introduces more interesting arguments in the cloning debate. Ask the pupils to make a note of these and discuss their feelings about the selection of points raised. Next, explain that they are going to take part in a group discussion about whether the government should legalise the cloning of humans. Give each pupil the role of someone who might have a strong opinion on the topic; examples of roles are outlined below:

- a scientist who has 'perfected' the cloning process and believes it should be legalised;
- a parent who has lost a young child and would like the opportunity to recreate the child;
- a Christian clergyman who believes that scientists should not 'play God';
- an anti-cloning scientist; and
- the director of a pet cloning firm who believes that human cloning could bring the same happiness to lives that pet cloning has.

Use the Consider All Factors techniques (see the template in *Active Learning and Teaching Methods for Key Stage 3*) to enable the pupils to come up with as many arguments as possible for both sides of the debate before they begin.

Divide the pupils into groups of 4–6, ensuring that there is a selection of different roles in each group, for the discussion.

### Frankenstein

Ask the pupils what they know about Mary Shelley's *Frankenstein* (referred to on page 211). You could allow them to research the novel, read extracts (Chapter 5, when the 'Monster' comes to life, is particularly dramatic) or watch suitable scenes from a film version.

This could lead to a discussion about the similarities between the two novels and their genres: while *Frankenstein* can be viewed as horror, it is also considered to be one of the first science fiction novels. Like *Unique*, it has elements of a few different genres. You could discuss similarities between the themes, too: both novels make important and interesting points about the dangers of unregulated scientific enquiry and experiments.

### The Golem Legend

The Golem legend from early Judaism takes the idea of humans creating life back further. By giving the pupils an opportunity to research this legend, you can highlight how the idea of creating new life through technological advances is a modern version of an old concept. Their research could include:

- extracts from Carlo Gebler's novel *August '44* that explore the origins of the legend;
- an investigation into the reasons for the creation of Golem and the consequences of his creation; and
- references to Tolkien's character Gollum in *Lord of the Rings* and whether his name might have been taken from the legend.



## Chapter 40

### Non-Verbal Communication



Ask the pupils to discuss in pairs the language that Michael Gordon uses in Chapters 1, 30 and 40. They should make notes on what it tells us about him and how he would stand, speak and move. Encourage each pair to perform one of the conversations or scenes in front of the class, showing how they feel he would use body language, gesture, tone of voice, posture and movement. Ask the class to comment on the non-verbal methods used to convey meaning in each performance. Use their ideas to lead on to a discussion about how *they* use these methods when participating in Talking and Listening tasks.

## Chapter 42

### Dominic: Conscience Alley



Ask the pupils to recap on Chapters 40–42 for homework and arrive in class prepared to look at Dominic's feelings and thoughts at this stage of the novel.

Arrange them in a conscience alley (see *Active Learning and Teaching Methods for Key Stage 3*), and explain that they are all going to get inside the mind of Dominic. Ask one pupil to walk down the centre of the alley as Dominic. As this pupil passes them, the others have to express aloud a thought or feeling that they think Dominic might have at some stage within these three chapters. (You could use this exercise to investigate Dominic's state of mind at any point in the novel.)

An alternative exercise could be hot seating 'Dominic' to help the pupils express their feelings about the character's situation (see Post-Reading).

## Chapter 44

### Frankenstein and Nature



Ask the pupils to pay close attention to the descriptions of surroundings in Chapters 43 and 44: why do they think Allen-Gray uses such detailed descriptions? Choose an appropriate extract from Frankenstein (Chapters 7 and 10 both contain paragraphs with similar extended descriptions of mountainous terrain). Ask the pupils, in pairs, to compare the effects that the authors achieve through their descriptions of nature: how do they use the scenery to mirror the state of mind and emotions of the characters (Dominic and Victor Frankenstein)? If appropriate for your pupils, this could be an interesting comparative analysis of language.

### Extreme Tension



Ask the pupils to read through this chapter individually, paying close attention to the deaths of Imogen and Leanne. Then use the Think, Pair and Share technique (see *Active Learning and Teaching Methods for Key Stage 3*) to help them gather their ideas, including justifications and explanations for their opinions, before writing an analysis of the chapter individually:

- First, in pairs, have them note how the author builds up tension as she describes the deaths of Imogen and Leanne from Dominic's perspective.
- Then allow them to move into groups of four, combining their ideas.
- Note one idea on the board as an example. Use this to remind the pupils how to carry out an analysis of language using the Point–Evidence–Explanation structure.
- Set the following question for homework or as an individual reading exercise in class:  
*How does Alison Allen-Gray build up tension in her description of the deaths of Imogen and Leanne from Dominic's perspective? In your answer you should discuss:*
  - *the author's use of language and imagery; and*
  - *the author's use of punctuation and sentence structure.*

## The Death of Imogen



Ask the pupils to write a personal response to the death of Imogen. They could include:

- their feelings when she slips off the cliff;
- thoughts about what she may be trying to tell Dominic to remember;
- the reasons the author had for 'killing her off'; and
- the effect her death has on the reader.

## Obituary for Imogen



Ask the pupils to write an obituary for Professor Imogen Holt by a fellow Cambridge professor. Suggest that they look back over the novel and the notes they have made on the character, her successes in science and her personal qualities. The obituary should also focus on her pioneering work on the re-growth of nerve tissue and new lung cells.

## Chapter 45

### Ideas Funnel: Who's to Blame?



Ask the pupils to assemble in groups of 4–6 and use the Ideas Funnel technique (see *Active Learning and Teaching Methods for Key Stage 3*) to come to a conclusion about who is to blame for everything that happens in the novel. Take feedback from each group, asking them for their final decision and to explain and justify their choice. Note their ideas on the board.

Ask the pupils to use their own ideas and those they have heard in class to write a speech on who they think was to blame. The purpose of the speech is to persuade their peers that their decision is the right one. Success criteria might include:

- effective use of persuasive techniques (for example repetition, rhetorical questions and personal pronouns such as you, us and them);
- clear awareness of audience and purpose; and
- a coherent, balanced viewpoint.

You could add further success criteria specific to Writing or Talking and Listening, as appropriate.

## Newspaper Front Pages



In this chapter, Dominic mentions that he wants to tell his story. Give your pupils an opportunity to create a newspaper front page that features this story.

Ask them to bring in a selection of different types of newspaper front pages. Divide them into small groups, and ensure that each group has a tabloid front page and a broadsheet front page. Ask the pupils to compare the language and presentational devices used on each front cover, noting their findings on Resource 5: Read All About It!, and feed back to the class using presentation software. They should include the techniques used and examples from their newspapers. Have all the pupils make notes individually on the variety of language and presentational devices used.

Before they create their stories, ask the pupils to choose whether to present them in the style of a tabloid or a broadsheet newspaper and use the appropriate language and presentational devices. Alternatively, they could write a sensationalist newspaper story about human cloning using features typical of tabloid journalism, such as:

- a colloquial style;
- exaggeration;
- bias;
- emotive language; and
- other fast-selling, hard-hitting techniques.



# Post-Reading

## Suggested Learning and Teaching Activities

We suggest that you ask your pupils to complete one or more of these activities after they have read the novel. Preparation work could begin while they read.

### Unique Review



Ask the pupils to write a review of the novel 'selling' it to a future class. In the success criteria, you could mention that they should comment on:

- what was engaging about the plot;
- the genre;
- the characters;
- the writing style; and/or
- the ultimate message of the novel.

### Suggested Essay Titles



This is an opportunity to assess the pupils' progression in the reading skills they have been acquiring and developing as they have been studying the novel. Below are some suggestions for essay titles that you can adapt to suit the pupils in your class.

- *How does Alison Allen-Gray present the character of Dominic? (Comment on his emotions, his personal qualities, his relationships with other characters, his hopes for the future and what he learns from his experiences.)*
- *How does Allen-Gray create mystery and suspense in Unique? How does she encourage readers to continue reading?*
- *Discuss how Allen-Gray uses Unique to illustrate the dangers of unregulated scientific developments. (Comment on the impact on Dominic's life, his mother and father and their relationship, the opinions of other characters, and the conclusion of the novel.)*
- *Discuss the nature of Dominic's relationship with his father. (Comment on their attitudes to each other, how they interact with each other and why they act in this way.)*

- *'Despite containing elements of a few different genres, Unique is primarily a Science Fiction novel.' Discuss. (Comment on how the writer uses science to convince readers that Dominic is a clone of Nick, the use of scientific facts, specialist language, explanations given by Professor Holt, and references to the novel being set in the future.)*

You may wish to add to and adapt these essay titles with bullet points outlining specific success criteria.

### Creative Writing



The pupils could write a short story inspired by events and issues in the novel. You could give them a title as a stimulus, for example 'Family Secrets', 'The Discovery', 'Betrayal' or 'Escape'.

Alternatively, they could be inspired by some of the issues and topics of the novel to write a piece of personal writing about:

- a hobby or interest (inspired by Dominic's love of drawing);
- someone who is very special to them or whom they admire;
- a time when they were sad or frightened; or
- a time when they were shocked by or disappointed in someone else.

## Social Engineering Consequences



Cloning is used in the novel to create people the way others want them to be. Ask the pupils to think about examples of large-scale social engineering that is already happening or has already happened in the world, for example:

- the aborting of female fetuses in China and India;
- the 'pro-natalist' policies in Romania;
- the one child policy in China; or
- the Holocaust in Germany.

Allow them to explore one of these examples, carrying out research and discussing the consequences (both intended and unintended) of experimenting like this.

## Cloning Theme: Class Debate



Have the pupils use mind-mapping (see *Active Learning and Teaching Methods for Key Stage 3*) and research to prepare for a class debate or group discussions arising from issues in the novel. (You may need support from the Science department for some of these.) Possible topics include:

- *Genetic science should be encouraged, not condemned.*
- *Human cloning is man playing God and must be banned.*
- *The death penalty should be reintroduced in the UK.*
- *Science subjects and scientists are of more value in the world than arts subjects and artists.*
- *There is never a justification for cloning humans.*
- *We are already on a dangerous path with experiments such as stem cell technology – there is never a just reason for playing God.*

## Hot Seating



Ask the pupils to prepare to be hot-seated as one of the characters from the novel, for example:

- Dominic before he runs away (Chapter 6), after he hears he is Imogen's baby (Chapter 20) or when he knows the truth;
- Imogen Holt after telling Dominic the truth or speaking to Giles (Chapter 21);
- Margi after finding out everything (Chapter 33); or
- Becky after she receives the email from Trackerdog (Chapter 37).

Explain that they will be asked to talk about their thoughts and how they feel about certain events and issues. They will also be expected to ask relevant questions to the other characters. Allow the pupils to decide which character they are going to be, or assign roles to ensure that there is a range of different characters.

Support the pupils in constructing questions to ask during the hot seating process to ensure that they give the characters the opportunity to fully consider, describe, explain and justify their feelings and actions in the novel. For further information on hot seating, see *Active Learning and Teaching Methods for Key Stage 3*.

This exercise could lead to a piece of creative writing: the pupils take on the role of one of the characters and recount their experience at a certain point in the novel.

## What Makes a Genre?



Divide the class into groups, giving each group a different genre to think about (examples could be Horror, Science Fiction, Romance, Thriller and Fantasy). Ask the pupils to conduct a study into the 'ingredients' of the genre they have been allocated. Encourage them to use their experience of books, film and music to inform their understanding.

Each group should then feed back to the rest of the class so that everyone has a clear understanding of genre and generic conventions (the 'ingredients'). They could produce a tableau (see *Active Learning and Teaching Methods for Key Stage 3*) of a typical scene from a film/novel of their genre, allowing the rest of the class to guess what genre it is.



## Reflection on Themes



In groups, have the pupils use the Ideas Funnel technique (see *Active Learning and Teaching Methods for Key Stage 3*) to generate ideas about what the main themes of the novel are. They should eventually come to some agreement about one main theme. After they have presented and justified their choices to the rest of the class, draw a theme chart on the board including the main themes that the groups have come up with. This may include some from this list:

- growing up;
- parental pressure;
- family secrets;
- ambition;
- the dangers of unregulated scientific enquiry and 'playing God'; and
- gifts and talents.

Next, ask the pupils to collect key quotations for each theme and then share their quotations and analysis with the rest of the class. They could keep individual logs, or you could give each group responsibility for one theme.

## Jurassic Park



Explore the idea of unregulated scientific enquiry further with your pupils by watching Steven Spielberg's *Jurassic Park*. As they watch, ask them to make notes on any aspects of the film, characters or scenes that they think make a comment on the consequences of people 'playing God'. They can include characters' motives, their feelings about the dinosaurs, the problems with the park, and how the film concludes. Note their ideas and chosen examples from the film on the board.

Use one of the pupils' ideas to model an analytical paragraph using the Point–Evidence–Explanation structure. (This will show that they can use this structure when analysing film.) Set the following question: *In Jurassic Park, how does Steven Spielberg comment on the dangers of scientists 'playing God'? Do you think that John Hammond should have created this park?*

In your answer you should refer to:

- *John Hammond's motives in recreating the dinosaurs;*
- *the greed displayed by other characters;*
- *the problems that the characters encounter in the park;*
- *the impact on the dinosaurs; and*
- *anything else you think is relevant.*

(You can adapt and add to these bullet points as appropriate, depending on your pupils' prior learning.)

## Exploring the Themes in Film



Alternatively, you could give the pupils an opportunity to study how other films portray cloning and the dangers of unregulated scientific enquiry, discussing similar questions and themes to those relating to *Jurassic Park* above. Keeping in mind that some scenes may not be suitable for all pupils or for under 15s, and using your own discretion when deciding what to watch, you might choose to show scenes from:

- *Multiplicity (1996);*
- *Godsend (2004);*
- *The 6th Day (2000);*
- *Moon (2009); and/or*
- *The Boys From Brazil (1978).*

For example, students could watch clips from *Multiplicity* and participate in a light-hearted exercise in which they think about positive consequences of having clones. You could also use suitable scenes from *The 6th Day*, which is about a cloned character on the run, to stimulate discussion on the rights and wrongs of the cloning debate. This modern morality fable comes down strongly on the anti-cloning side, and the title refers to the story of creation, when God created man on the sixth day.

## Design a Novel Cover



Ask the pupils to create a cover (back and front) for a new Science Fiction novel. They should use the knowledge and skills they have gained as they have read and studied *Unique* to decide on an appropriate plot. The cover that they design should reflect this plot and include appropriate details such as title, illustrations/images, colours, tagline and blurb.

## Design a DVD Cover



Alternatively, divide the pupils into small groups and give each group a small selection of DVD covers to look at. Ideally, these should include a variety of different genres. Ask each group to make a note of the target audience, genre and appealing features of each DVD cover, explaining their reasoning. Each group should negotiate roles and responsibilities, which might include chairperson, scribe, spokesperson and time-manager. Elicit feedback, and make a note on the board of the ideas generated.

Tell the pupils that they are going to use the knowledge and skills they have developed to complete the following task: *Using some of the ideas from your initial study of DVD covers, design your own DVD cover for a film version of Unique. Remember to think carefully about your target audience when you are creating your DVD cover.*

You could provide the following success criteria: I will make sure my DVD cover:

- gives the viewer an idea of the film's genre;
- makes the viewer want to watch the film;
- has an exciting blurb and a catchy tagline; and
- uses accurate spelling, punctuation and grammar.

## Unique Film Trailer



Using open questions, ask the pupils to come up with the main purposes of film trailers: to showcase a film and encourage cinema goers to see it. Distribute blank post-its to every pupil, and show a selection of film trailers. (You can access these and more information on the Film Education website at [www.filmeducation.org.uk](http://www.filmeducation.org.uk), on other websites, or watch trailers from the beginning of DVDs.)

Ask the pupils to identify the aspects of the trailers that make the films stand out and encourage viewers to watch them. They should write one thing from each trailer on a post-it while they watch, then stick their post-its on a whiteboard or notice board.

Go through the post-its, reading out the pupils' ideas, and, with class negotiation, dividing them into categories. The following categories may be helpful:

- voiceover;
- actors;
- soundtrack;
- cliffhanger;
- dialogue;
- genre;
- moving images; and
- reference to previous films by the same director or with the same actors.

Hold a class discussion on the effectiveness of the devices that the pupils have come up with. Encourage them to illustrate their views by giving examples from the trailers.

Ask the pupils to choose 8–10 relevant quotations or incidents from throughout the novel that they think would be effective if they were creating a trailer for their own film version of *Unique*. They can then use these to structure a trailer by using either storyboarding or, if available, relevant editing software. Negotiate success criteria; these might relate to:

- consideration of audience and purpose;
- voiceover script;
- dialogue;
- the images they will have in each frame;
- sound effects; and/or
- any soundtrack that they use.

You could ask the pupils to write a commentary of their work to explain their use of language, imagery, structure, sound, sequencing and editing.



# Opportunities for Connected Learning

## Suggested Learning and Teaching Activities

There are opportunities for connected learning with a variety of other subjects while pupils study *Unique*.

### Research into Cloning (Science)



In Science (or with help from the Science department), the pupils could explore the science of cloning and gene technology. For example, they could:

- research the story of Dolly the sheep and find out the scientific facts behind cloning;
- explore in more scientific detail the potential benefits of cloning any type of human tissue;
- look into the associated potential problems, for example by researching scientific experiments that involve the cloning of animals; and/or
- write a persuasive article (using rhetorical devices) for a science magazine about the need for scientists to think about the ethics of their work, mentioning topics such as:
  - animal testing;
  - cloning of animals/humans;
  - genetically modified food; and/or
  - pharmaceutical companies.

### Ethics: the Death Penalty and Cloning (Religious Education, Citizenship)



In RE or Citizenship, the pupils could look at the ethics around either the death penalty as a form of punishment or the cloning of humans. Many of the discussion topics mentioned elsewhere in this unit may fit into both these subjects.

The pupils could also look at what makes them unique – could an exact replica of them ever be created? This could include a discussion of personality, the question of whether humans have souls, and what makes them different from other people.

### The Environment of the Future (Geography)



In Geography, the pupils could combine the study of the novel with work on global warming and the future of the Earth. There is subtle reference to the fact that *Unique* is set in a Cambridge of the future; for example, Chapter 8 mentions ‘electrocars’ and the prevalence of pedal bikes and electrobikes. The pupils could create an imaginary timeline, based on the facts and theories they have looked at in Geography, explaining how the world arrives at the situation that we see in the novel. They could also explore the question: *Why may we have no choice but to use electricity and bikes in the future as opposed to fossil fuel-powered transport?*

# Resources

## Resource 1

# Analysing Character

Fill in some examples, under the following headings (if appropriate)

**What does the author/narrator tell us?**

**What do the other characters tell us?**

**What does the character say?**

**How does the character behave?**

## Resource 2

# Creating Tension

**Sentence structure**

**Imagery (e.g. 'icy sweat')**

**Rhetorical questions**

**Punctuation**

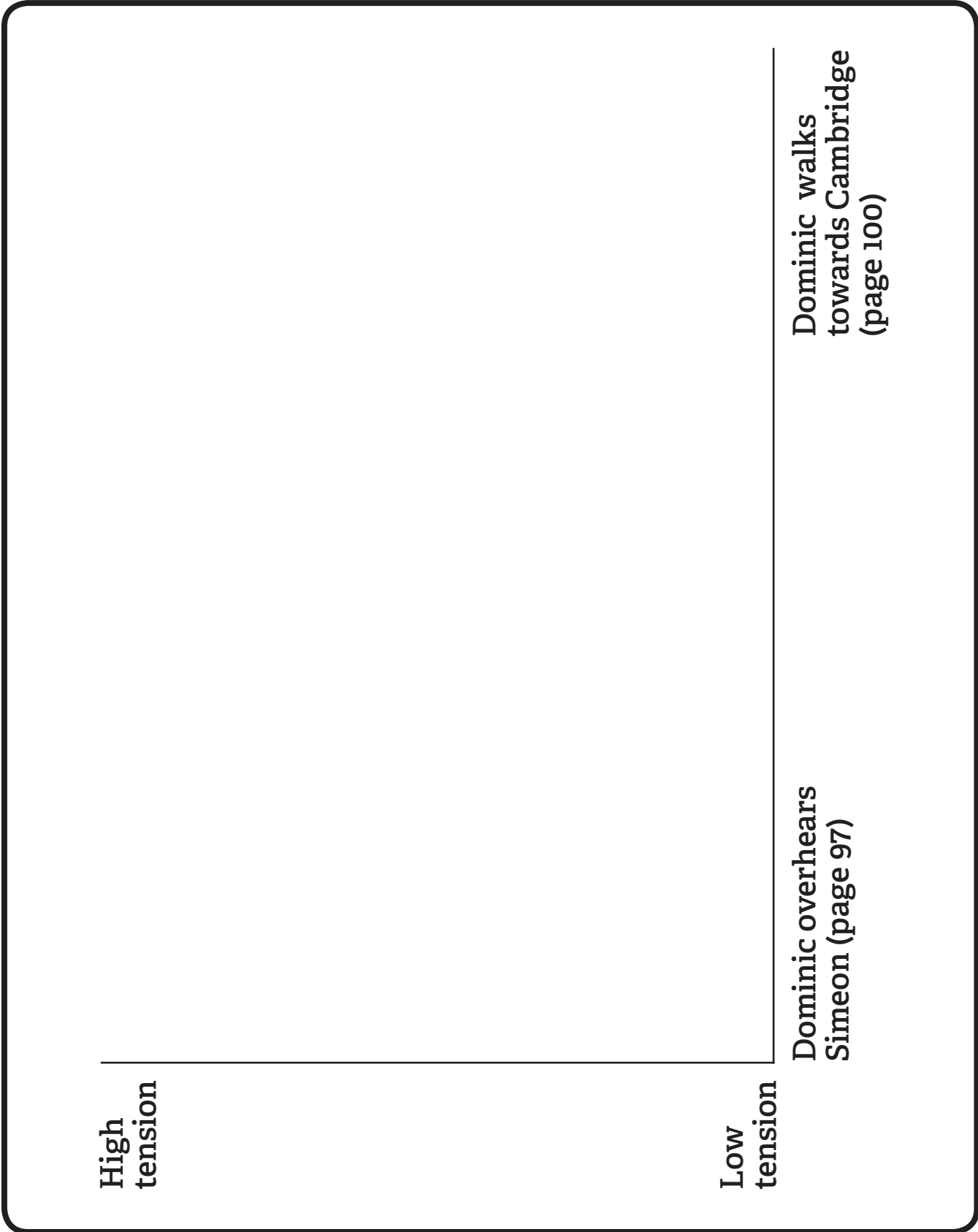
**Direct speech**

**Use of italics**

**Anything else you think is relevant**

## Resource 3

# Tension Graph



## Resource 4

# Film Language

### Mise-en-Scène

Analysing mise-en-scène involves making observations about what is in each frame of a film and why the director has chosen to present it like this.

Mise-en-scène can include aspects of film such as:

- costume;
- props;
- facial expression;
- gestures and body language;
- colour;
- setting;
- characters; and
- lighting.

A combination of some or all of these things can create particular atmospheres or evoke certain emotions in the audience.

### Camera and Editing

Directors can use different shot types and the editing process to create effects. For example, in an action film, shots, frames and zooms might change quickly and often to create excitement and suspense. Shot types that directors might carefully choose to create a deliberate impact on an audience include:

- high angle shot – this shot looks down on a person or thing;
- low angle shot – this shot looks up at a person or thing;
- point-of-view shot – this shows us what is happening from a character's point of view and can therefore help the audience to empathise or sympathise with them;
- long shot – this is sometimes called an 'establishing shot', as it can establish setting or location; the camera views the scene from far away;
- mid shot – this shows an actor from the waist up; and
- close-up – this is generally a shot of the head and shoulders or face; it can be used to direct our attention to a character's feelings and facial expression or to a specific object.

## Resource 5

# Read All About It! (1 of 2)

	<b>Tabloid</b>	<b>Broadsheet</b>
<b>Captions</b>		
<b>Images</b>		
<b>Colour</b>		
<b>Headlines</b>		
<b>Subheadings</b>		
<b>Language</b>		
<b>Punctuation</b>		
<b>Layout</b>		
<b>Lead Article</b>		
<b>Cost</b>		
<b>Number of Stories</b>		

## Resource 5

# Read All About It! (2 of 2)

How does each newspaper grab the attention of the readers?

Who do you think each newspaper would appeal to?  
Why?



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*Rewarding Learning*