



PERFECT FOR: Ages 9–12; Comedy Writing; Scriptwriting; Drama, Speaking and Listening objectives

KEY FOR CROSS-CURRICULAR OBJECTIVES:

English: Poetry; Reading Comprehension; Creative Writing;

Writing to Summarise, Instruct and Inform

Drama, Speaking and Listening

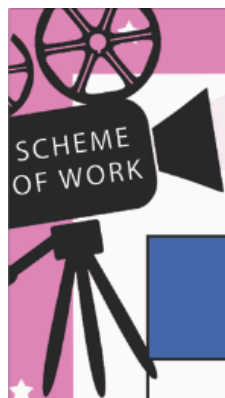
PSHE & Citizenship

Design Technology & Art



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WEEK 1: CHAPTERS 1-5 ELEKTRA JAMES: HIGH ON DRAMA



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SUGGESTED OBJECTIVES	COMPREHENSION QUESTIONS	EXTRA ACTIVITIES
<p>Reading: Comprehension - Analyse and explore different layers of meaning within the text to make inferences about the protagonist.</p> <p>Drama, Speaking and Listening - Perform a monologue in role as a chosen vegetable.</p> <p>Design Technology & Art - Research costume design and record ideas in a collage.</p> <p>Creative Writing - Create a monologue using personification. - Shape and craft language to achieve sensory description and imagery in prose.</p>	<ol style="list-style-type: none"> 1. What can you <u>infer</u> about Elektra's character and personality from opening pages? (page 1–2) 2. How do the authors, Perdita and Honor Cargill, <u>portray</u> Elektra's nervousness on pages 1–2? 3. What is Elektra's dream? (page 4) 4. Why do you think 'Money' is crossed out on the pros and cons list in Chapter 1? (page 10) 5. Who is Archie Mortimer? How do we find out that Elektra has feelings for him in Chapter 2? (page 16) 6. How is Elektra's school life in <u>conflict</u> with her dream? (page 14–23) 7. What different 'tests' does Elektra describe in Chapter 3? Which tests are most important, in your opinion? (page 25–26) 8. What do you learn about the character of Stella from her 'Words of Wisdom' on pages 36–37? 9. What are the effects of all the different <u>text types</u> in the book, e.g. quotations, letters, lists, text messages? (page 24–38) 10. How do the authors show Elektra's feelings <i>while</i> she is texting Archie Mortimer in Chapter 5? How does this create <u>comedy</u>? (page 54–55) 	<p>In the opening pages of the book, Elektra is preparing to deliver a <u>monologue</u> in-role as a carrot. Ask students to pick a vegetable to <u>personify</u> (imagining how it would look, speak and act – and what it would say), before writing a monologue in role and delivering it to the class.</p> <p>In the book, Elektra is discovered by her agent when she is dressed as a spider. Carry out some research into costume design. Ask students to create a collage to keep track of their favourite ideas.</p> <p>Using their research, students should choose or create a costume and write about it – what is the person wearing it like? What does it feel like to put it on? What is made of? Does the person wearing it feel attractive? More exposed? Is the wearer alone, or is someone there, criticising or admiring?</p>





WEEK 2: CHAPTERS 6–11 COMEDY WORKSHOPS



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SUGGESTED OBJECTIVES	COMPREHENSION QUESTIONS	EXTRA ACTIVITIES
<p>Reading: Comprehension</p> <ul style="list-style-type: none"> - Identify the writer’s use of comedic features and their effects. - Be able to prepare comedy pieces to read aloud and to perform, showing understanding through intonation, tone, volume and action. - Demonstrate an ability to recognise different forms of comedy writing. <p>Drama, Speaking and Listening</p> <ul style="list-style-type: none"> - Present research and ideas on different types of comedy. - Create a small drama piece to convey one or more types of comedy. 	<ol style="list-style-type: none"> 1. What has Moss done to make Elektra ‘freak out’ in Chapter 6? Can you <u>empathise</u> with either or both characters here? (page 62) 2. What ‘spectrum’ does Moss accuse Elektra of being ‘a long way along’? What does she mean? (page 63) 3. How do the authors create <u>comedy</u> in the build-up to Elektra’s first audition? Why is it funny? (page 68–70) 4. What different emotions are expected from the characters Straker and Winona in the script on pages 86–87? Make a bullet point list. 5. How does the chapter entitled ‘Waiting’ convey the sense of Elektra literally waiting? (page 93) 6. What is the <u>tone</u> of Mrs Chan’s letter on page 113? 7. Why do you think the authors present Stella’s character predominantly through her letters? 8. What is the relationship between Elektra and Moss? Why is it important in the book? 9. What can you <u>infer</u> about Ed’s character from his interaction with Elektra and Moss in Chapter 11 (page 116) 10. What does Elektra find ‘humiliating’? (page 122) 	<p>Consider the different possible situations for creating comedy, e.g. embarrassment, surprise, conflict, risk, absurdity, or failure. Can students find examples of these things in the story to read aloud?</p> <p>Comedy Workshop Part I: What are the different types of comedy? Students should get into groups and choose one of the following types of comedy to <u>research</u> and <u>define</u>: Wit; Satire; Sarcasm/Irony; Slapstick; Parody; Jokes/Gags; Puns; and Taboo.</p> <p>Comedy Workshop Part II: In the same groups, create a dramatic piece to represent the different types of comedy. Students can focus on one type or integrate more than one type into their pieces. The rest of the class should guess which types of comedy have been used.</p>





WEEK 3: CHAPTERS 12–15 SCRIPTS AND SHOOTS



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SUGGESTED OBJECTIVES	COMPREHENSION QUESTIONS	EXTRA ACTIVITIES
<p>Reading: Comprehension</p> <ul style="list-style-type: none"> - Understand and identify the features of a script. - Prepare written pieces to read aloud and to perform, showing understanding through intonation, tone, volume and action. <p>Creative Writing</p> <ul style="list-style-type: none"> - Create a script using the correct layout and stylistic features. - Recognise and use the conventions of TV advertising. - Write to persuade an audience. <p>Drama, Speaking and Listening</p> <ul style="list-style-type: none"> - Create a TV advertisement. 	<ol style="list-style-type: none"> 1. A lot of the book is about Elektra <i>not</i> getting the parts that she goes for. Do you agree with this statement? 2. How does Elektra’s text exchange with Moss allow us to see a different side of her feelings at the shoot in Chapter 12? (131–133) 3. Why is Elektra’s Thursday session at ACT ‘a <i>guaranteed</i> improvement on the rest of the day’? (page 140–141) 4. Why does Elektra find the scene with Archie awkward in Chapter 13? (page 146–149) 5. What does Daisy reveal to Elektra in Chapter 14? Why is Elektra surprised? (page 153–156) 6. What does Elektra realise about herself during her conversation with Daisy? Why does it make her feel uncomfortable? (page 156) 7. How do the two letters at the end of Chapter 14 show <u>contrast</u>? (page 161–162) 8. Why is Elektra excited by Archie’s text? (page 166) 9. What improvements does Martin suggest after Elektra performs the ‘Utterly Nutterly’ script? (page 169–170) 10. How does Elektra feel at the shoot? (page 166–172) 	<p>In pairs, choose one of Elektra’s scripts from the book. Read the script aloud, making sure to vary intonation, tone, and volume in order to show emotion and action in the scene.</p> <p>Using the ‘Utterly Nutterly’ script on pages 168–169 as inspiration, ask students to imagine that they are writing the script for a television advertisement of their favourite chocolate bar or sweets. They should include instructions to the voiceover artists as well as details of any sound effects.</p> <p>Ask students to choose a script to perform. Working together, they should workshop the script – with one person in the group taking the role of Director – and perform or record the final ‘shoot’ of the advertisement for the class to watch.</p>



WEEK 4: CHAPTERS 16–21 DEALING WITH REJECTION

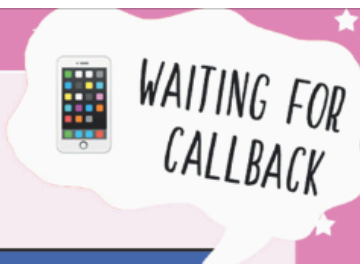


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SUGGESTED OBJECTIVES	COMPREHENSION QUESTIONS	EXTRA ACTIVITIES
<p>Reading: Comprehension</p> <ul style="list-style-type: none"> - Identify the different challenges faced by the protagonist; analyse their importance and impact in the story. <p>PSHE & Citizenship</p> <ul style="list-style-type: none"> - Understand that identity is affected by a range of factors, including social media. - Explore how social media contributes to a positive or negative sense of self. - Identify the characteristics of mental and emotional health and strategies for managing it. - Recognise personal strengths and how this affects self-confidence and self-esteem. 	<ol style="list-style-type: none"> 1. What is the <u>plot summary</u> of <i>Open Outcry</i>? Which famous actor is Elektra excited to have a scene with? (page 179) 2. How do the authors create a feeling of unease at the <i>Open Outcry</i> shoot? (page 183–191) 3. Why do you think Elektra’s mum decides to tap on her bedroom door? What sort of relationship does Elektra have with her mum? (page 196) 4. Why are the things crossed out as important as the things not crossed out in Elektra’s list, ‘(STILL) Out of the Question’? (page 205) 5. What is Elektra’s attitude towards acting despite her disappointments? (page 206) 6. How does Flissy provoke Elektra? (page 210–211) 7. What <u>motivates</u> Elektra to get angry with Flissy? What upsets her the most? (page 211–212) 8. What is the reaction to the girls’ fight on social media? How does this make Elektra feel? (page 214–215) 9. How do Elektra’s ‘Top Audition Rules’ show her personality? (page 228) 10. Which is Elektra’s funniest rule? Why? (page 228) 	<p>This is arguably the most difficult period for Elektra in the story. Ask students to highlight any <u>challenges</u> that she faces in these chapters and rank them in order, from most to least difficult. Have the students experienced similar challenges? How did they overcome them?</p> <p>Create a <u>social media map</u>, with headers for each of the following types of social media: Instagram; Whatsapp; Twitter; Snapchat; Facebook. What are the pros and cons of each type of social media? How can each type have a positive or negative impact on mental health?</p> <p>Create a mock-Instagram story or caption that celebrates your <u>personal strengths</u>. Consider how it makes you feel to create this content and why it is important to be aware of your own talents and skills.</p>



WEEK 5: CHAPTERS 22–27 EXPLORING RELATIONSHIPS



SUGGESTED OBJECTIVES	COMPREHENSION QUESTIONS	EXTRA ACTIVITIES
<p>Reading: Comprehension</p> <ul style="list-style-type: none"> - Analyse how organisation, structure, layout and presentation creates meaning. <p>Creative Writing</p> <ul style="list-style-type: none"> - Use form and layout in writing to create impact and engage the reader. - Develop character and voice in creative writing. - Draw on the conventions of written forms to plan writing and develop ideas to fit a specific task. <p>PSHE & Citizenship</p> <ul style="list-style-type: none"> - Explore the features of positive and stable relationships (including trust, mutual respect, honesty, equality). 	<ol style="list-style-type: none"> 1. How does Elektra betray Moss in her text conversation with Maia in Chapter 22? (page 230) 2. What <u>motivates</u> Elektra’s mum to be so interested in how Elektra is learning her lines? (page 231–236) 3. What is important about the concept of ‘being conflicted’ in Chapter 22? How is each different character ‘<u>conflicted</u>’? (page 236) 4. How does Elektra explain her text messages to Moss (and to herself)? (page 240–245) 5. Can you identify where the highest point of <u>tension</u> between the two friends in Chapter 23? (page 239–245) 6. What are the reasons for Daisy’s transformation? (page 246–251) 7. Which ‘possible reasons’ does Daisy mention for causing stress? Have you experienced any of them? (page 249) 8. What has Elektra added to her ‘Waiting’ chapter? (page 255) 9. In what different ways does Elektra feel rejection? (page 263–265) 10. How does Elektra’s <u>relationship</u> with Archie <u>develop</u> in Chapter 27? (page 281–285) 	<p>Read the text exchange between Elektra and Archie on pages 281–285 in groups of three, with one person as Archie’s text messages, one as Elektra’s, and one as Elektra’s accompanying monologue. What is the impact of the <u>layout</u> that the authors have chosen? What does it help to convey?</p> <p>On pages 281–285, each text message is accompanied by a narration or monologue from Elektra. Imagine Archie’s emotions during the exchange. Re-write the passage in-role as Archie, from his <u>point of view</u>.</p> <p>Ask students to create their own ‘Waiting’ chapter in the same style as Elektra’s on page 255. What are the most important things in their lives? What are they worried about? Can they inject some Elektra-style humour into their writing?</p>





SUGGESTED OBJECTIVES	COMPREHENSION QUESTIONS	EXTRA ACTIVITIES
<p>Creative Writing</p> <ul style="list-style-type: none"> - Create a script using the correct layout and stylistic features, including stage directions. - Use form and layout in writing to create impact and engage the reader. - Develop character and voice in creative writing. <p>Writing to Summarise</p> <ul style="list-style-type: none"> - Write and edit one sentence to summarise a concept, theme or idea. <p>Drama, Speaking and Listening</p> <ul style="list-style-type: none"> - Create a small drama piece using a conventional script and incorporating stage directions. 	<ol style="list-style-type: none"> 1. Why is Elektra nervous at the beginning of Chapter 28? Is this a common thread in the book? (page 286) 2. What can you <u>infer</u> about each of the characters from reading their 'introductions' at the 'Straker' callback? (page 291–293) 3. Which is the funniest 'one-line introduction'? Why? (page 293–294) 4. What is the purpose of the text in brackets on the script? (page 297–301) 5. How does Elektra's mum <u>amend</u> her list of rules for the future? (page 316–318) 6. What is the effect of Moss's absence on Elektra? What is the effect on the story itself? (page 255–329) 7. How do the authors <u>intensify</u> the connection between Elektra and Archie in Chapter 31? (page 326–329) 8. When Moss and Elektra reunite in Chapter 31, what can you <u>infer</u> about their feelings from the descriptions of their <u>body language</u>? (page 330) 9. Which relationships in the story come to some kind of <u>resolution</u> by the end of the book? (page 320–340) 10. What has Elektra learned about herself and the people around her by the end of the story? 	<p>One-liners: students should imagine that they are at a callback and have been asked to introduce themselves. What would they say? Like in Chapter 28, they should reduce it to simply one thing. After writing their one-sentence introductions, they should give them out randomly around the classroom; can they guess the right classmate from the sentence? Which sentence is the funniest? Why?</p> <p>Ask students to pick their favourite scene from the book and write a script for it using the conventions of a real script (see pages 297–301 as an example). When they have written their scripts, they should choose one to perform in groups.</p> <p>Write a list of ten questions to ask the authors, Perdita & Honor Cargill, about their own relationship, the process of writing the book, and the story itself.</p>