

Siberia

Teacher's Booklet

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Had Dinosaur Feet" published in *New Scientist* 1 December 2005.

The original edition of *Siberia* is published in the UK by Orion
Children's Books

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ISBN-10: 1-4058-2270-8
ISBN-13: 978-1-4058-2270-1

First published 2006

Introduction

Synopsis

Siberia is a powerful and unusual novel for able Year 8 and Year 9 readers. The story is set in a damaged future world where wild animals are almost extinct and the teaching of science is a crime. At the age of four, Sloe is banished with her scientist mother to a remote prison settlement. Her father has been caught with a set of 'seed kits', containing the DNA of the lost animal species called Lindquists. With a smuggled duplicate set of the kits, Sloe's mother teaches 'magic': how to bring the tiny creatures to life. Sloe, at the age of 13, makes a journey alone across the frozen sea to the free city in the far north, pursued by a mysterious man who is either trying to help her or kill her.

Siberia is not a place but a state of mind, and the novel's vision of human nature can be bleak – greed and rivalry thrive in an environment where everything is rationed. It is also a story of Sloe's determination and bravery. Stubbornly independent, unsentimental about relationships and capable of betrayal, she nevertheless forms a strong bond with the Lindquists which, eventually, ensures their survival.

Teaching *Siberia* at Key Stage 3

The novel has imaginative appeal and is a mix of science fiction, fantasy adventure, fairy tale and social dystopia. It has big themes: the effects of climate change, treatment of the environment, the misuse of power and the transition from childhood to adulthood. There are strong female roles. Challenges include the ambiguous setting of the novel and the 'evolution' of the Lindquists. However, the spirit of magic and fairytale is central to the novel's imaginative world and pupils aren't required to explain the science!

Siberia could work well for a range of readers at Key Stage 3: on one level, it is an exciting, fast-paced, well-written adventure story. However, it is recommended for older, more independent readers who would enjoy exploring the scientific and historical bases to its ideas and the resonances to other works of literature. The novel could form part of a Year 9–10 wider reading transition unit and act as a stepping stone into adult fiction.

Structure of this resource

This resource provides suggestions for activities which can be easily slotted into a scheme of work around the novel. It consists of two parts: the **overview of teaching and learning** and the **resources**.

The **overview of teaching and learning** aims to secure progression in learning, rather than just progression through the pages. It has been divided into nine natural sections. The overview for each section indicates:

- the chapters to be read
- the features of the text to be explored
- the learning aims for the section (including Assessment focuses)
- brief descriptions of the approaches to teaching.

The **resources** comprise:

- Pupil worksheets (which can be photocopied)
- Teacher support sheets/OHTs etc
- Assessment criteria, grids etc.

Overview of teaching and learning

Section	Features to explore during reading	Learning targets	Activities
<p>Pre-reading</p> <p>Resources Resource Sheet 1 Resource Sheet 2 Resource Sheet 3 Resource Sheet 4</p>	<ul style="list-style-type: none"> • Relevant geographical, historical, scientific, political and cultural background information to the novel, making links to what pupils already know. • Links to other relevant literary works and traditions. • Conventions of narrative structures and characters in fairy tales. • Explanation of open-ended nature of the assessment question: what do you find most interesting, challenging or unusual about <i>Siberia</i>? Outline scope for pupils' ongoing independent research. 	<p>Learning focuses</p> <p>To be able to:</p> <ul style="list-style-type: none"> • relate texts to their social, cultural and historical contexts and to literary traditions • know how to research independently • understand some ways of structuring narratives and changing structure for effect. <p>Assessment focuses and Framework objectives</p> <p>Reading AF7: 9R1, 9R4</p>	<p>Activity 1: Research</p> <ul style="list-style-type: none"> • Using Resource Sheets 1 and 2, gather ideas from pupils about Siberia. Read and discuss relevant images and extracts. • Model how to use a KWL or QUADS grid for pupils' independent research of background ideas and links to other texts. <p>Activity 2: Comparison with fairy tales</p> <ul style="list-style-type: none"> • Discuss Propp's theories in relation to well-known fairy tales, using Resource Sheet 3. Apply variations of tales to the model, e.g. modern versions of <i>Little Red Riding Hood</i> in which she becomes the hero rather than the victim by killing the wolf herself. Ask students to look for any resemblances to this tale when they read the first section of the novel – <i>Arriving</i>. <p>Extension</p> <ul style="list-style-type: none"> • Establish ongoing use of Resource Sheets 3 and 4 to track the main events and characters in the story.

Section	Features to explore during reading	Learning targets	Activities
<p>Arriving and Chapter 1 <i>Wilderness Settlement: a new life for Rosita and Mama</i></p> <p>Resources Resource Sheet 5 Resource Sheet 6</p>	<ul style="list-style-type: none"> • How settings are described to aid visualisation, including use of colours (especially red, white, black) and their connotations. • The writer's use of different narrative viewpoints and their effects on the reader. • Ideas about power, e.g. comparing the rules and hierarchies used for controlling the Settlement inmates, and contrasting them with Mama's magic powers of creating new life. • Hypothesising and predicting from the clues provided: <ul style="list-style-type: none"> – Why are Rosita and Mama sent to the Settlement? – How is this society different from our own? – How do we think the story will develop? – What genre do you think the novel is? 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • read texts closely to understand and select relevant ideas and information • use inference and deduction to appreciate layers of meaning and to predict how the narrative will develop. <p>Assessment focuses and Framework objectives Reading AF2: 9R1 Reading AF3: 9R18</p>	<p>Activity 1: Drama tableaux</p> <ul style="list-style-type: none"> • Read key descriptions of settings aloud as pupils sketch the details that they hear, in order to create 'photographs' which represent Rosita's early memories. Alternatively, pupils could present Rosita's first memories of the Settlement as a series of drama tableaux, perhaps with a suitable soundtrack played to provide atmosphere and enhance pupils' concentration. <p>Activity 2: Annotating text extracts</p> <ul style="list-style-type: none"> • Using Resource Sheet 5, pupils should discuss and annotate the text extracts provided to establish how narrative viewpoint is created. It is suggested that the extracts are blown up onto OHT to enable pupils to present notes as annotations around the boxed text, using arrows to point to appropriate place in the text. <p>Activity 3: Character analysis</p> <ul style="list-style-type: none"> • This activity will analyse the hierarchies of people within the Wilderness Settlement. Pupils will need to consider evidence for judgements about 'pecking order' – who has power over whom and why. Give each pupil the name of a character in the novel and ask them to physically arrange themselves in line from the most to the least powerful, with reasons spoken aloud. <p>Activity: Drama role play</p> <ul style="list-style-type: none"> • Divide pupils into pairs for this drama role play activity ('guided tour'). The activity will encourage review, selection and summarising of information and will demonstrate understanding of what has been read.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 2–3 (to page 53) <i>School: pride before a fall</i></p> <p>Resources Resource Sheet 7 Resource Sheet 8 Resource Sheet 9</p>	<ul style="list-style-type: none"> The theme of the outsider: why Sloe finds it hard to make friends at school; Storm’s role in helping her survive. Characterisation of Sloe: consideration of how and why her pride leads to her fall. Theme of social dystopia: life inside the Settlement and in the wider community. Who is responsible for the changes in society? Sloe’s growing understanding of her role as the Lindquists’ guardian. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> use textual evidence to make deductions and interpret events understand how the structure of the text is used to develop themes and character understand some literary conventions relating to presentation of heroes. <p>Assessment focuses and Framework objectives Reading AF3: 9R18 Reading AF4: 9R8, 9R10, 9S7</p>	<p>Activity 1: Heroes and heroines</p> <ul style="list-style-type: none"> Explore ideas about traditional and contemporary heroes and heroines with the class, drawing on pupils’ knowledge of texts including film, e.g. Shakespeare’s characters, <i>Lord of the Rings</i>, <i>Harry Potter</i> etc. Using Resource Sheet 7, establish the idea of the flawed hero in classical literature and compare this with the way Sloe is presented. <p>Activity 2: Discussing text extracts</p> <ul style="list-style-type: none"> Using Resource Sheet 8 with either the whole class or in small groups, discuss the text extracts to establish Sloe’s developing understanding of the Lindquists. <p>Extension</p> <ul style="list-style-type: none"> Pupils who have completed the activities above can use Resource Sheet 9 and work in pairs to write instructions for growing the seed kits in contrasting styles. They should then compare their results.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 3–4 (from page 53) <i>New Dawn</i> <i>Rehabilitation</i> <i>College:</i> <i>Sloe betrays</i> <i>Mama</i></p> <p>Resources Resource Sheet 10 Resource Sheet 11</p>	<ul style="list-style-type: none"> • Descriptions of life at New Dawn. • Hierarchies of power: how do the staff exercise control over students? How do the students exercise power and control over each other? • The counter-culture created by Sloe and her friends in order to survive, including the language used. • The theme of trust and betrayal: Rose's betrayal of Sloe; Sloe's betrayal of Mama and of Rain; Rain's refusal to betray, and consequent death; Sloe's ambivalence about Yagin. • Concept of the flawed hero/heroine: can we admire Sloe at all in this section of the novel? On first meeting, is Yagin a villain or a hero? 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • read texts closely to understand and select ideas and information • use evidence from the text to make deductions and interpret events • appreciate the effects of writers' choices at word and sentence level • use drama to explore ideas in texts. <p>Assessment focuses and Framework objectives Reading AF2: 9R1 Reading AF3: 9R18 Speaking and Listening: 9S&L12</p>	<p>Activity 1: Text analysis</p> <ul style="list-style-type: none"> • Pupils should carefully read the text extract on Resource Sheet 10 and then work in groups to find evidence of whether New Dawn is most like a prison, a hospital or a school. (This extract could be usefully compared with descriptions of Lowood School in <i>Jane Eyre</i>.) Pupils should consider why the regime at New Dawn is so harsh. How and why are students being 'rehabilitated'? <p>Activity 2: Exploring power relationships using drama</p> <ul style="list-style-type: none"> • Work with pupils on improvising some scenes from the novel: Madam Principal talking in the staffroom about her interview with Sloe; Rose in the playground talking about the science lesson. • Tableau of key moments with characters 'thought tapped', e.g. Rain put in The Box; Sloe finding out she's a Permanent Boarder. • Sending Rose and Sloe down 'conscience alley': pupils in role voice questions and comments on these characters' actions. • Listing binary oppositions noticed in the novel and making abstract ideas concrete through drama, poetry or art/collage: trust v. betrayal; freedom v. imprisonment; innocence v. experience; bully v. victim; winter v. spring; hope v. despair.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapter 5 <i>Escape from the Settlement: Sloe is homeless again</i></p> <p>Resources Resource Sheet 12 Resource Sheet 13 Resource Sheet 14 (Assessment) Resource Sheet 15</p>	<ul style="list-style-type: none"> How Sloe has changed since she went to New Dawn: why her name suits her well. Sloe's role as guardian of the Lindquists; the nature of her mother's gift; the nature of Sloe's quest and its likely challenges. What kind of magic treasure is this? The negative portrayal of the Settlement Community: why are they so hostile to Sloe? What kind of society is presented? 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> understand some ways in which writers manipulate reader's response through presentation of ideas and characters make predictions which show understanding of conventions of narrative structure. <p>Assessment focuses and Framework objectives Reading AF6: 9R6</p>	<p>Activity 1: Character analysis</p> <ul style="list-style-type: none"> Split the class into 'defenders' and 'accusers' and ask each group to analyse Sloe's character through debate. Each group should draw up grids showing her positive and negative characteristics. They should construct Point–Evidence–Explanation paragraphs to provide a balanced analysis. They should present their findings to each other. <p>Activity 2: Comparing descriptions</p> <ul style="list-style-type: none"> Close-reading of section from page 91 ('I opened the case') to page 96 ('What does it all mean?') Compare this description of growing the Lindquists with previous descriptions; list similarities and differences. Highlight clues suggesting Sloe's role as guardian has a spiritual quality. Speculate why this is important at this stage in the novel. <p>Activity 3: Individual writing work</p> <ul style="list-style-type: none"> Pupils work individually to write an answer to the question Sloe asks at the end of the chapter: what kind of magic treasure is this? <p>Activity 4: Effective questioning</p> <ul style="list-style-type: none"> As a class, construct questions that explore how the writer portrays future society, using Bloom's taxonomy (see Resource Sheet 12). <p>Activity 5: More character analysis</p> <ul style="list-style-type: none"> Using Resource Sheet 13, pupils think about Sloe's long journey and write about how they think she will cope. They describe her 'survival kit'. Around the drawing provided they use a mixture of their own words and short quotations from the text to show: <ul style="list-style-type: none"> how Sloe is physically prepared what makes her feel hopeful and brave the important decisions that she makes how others help her. <p>Assessment Exercise</p> <ul style="list-style-type: none"> Hand out Resource Sheets 14 and 15. Pupils share ideas in groups initially, then write a short individual response to the question 'What do you find most interesting, challenging or unusual about <i>Siberia</i>?' It should assess pupils' understanding of the writer's purposes and viewpoints, and the overall effect of the text on the reader (Reading AF6: 9R6).

Section	Features to explore during reading	Learning targets	Activities
<p>Chapter 6 <i>Escape from the fur farm:</i> <i>Sloe is pursued</i></p> <p>Resources Resource Sheet 16</p>	<ul style="list-style-type: none"> Sloe's increasingly close and complex relationship with the Lindquists: emphasis on her nurturing, 'parenting' role. Folk tale conventions of 'animal helpers' and magic transformations of objects; literary conventions where animals have character and feelings. The nature of the world beyond Wilderness Settlement and New Dawn: exploration of key ideas such as genetic engineering; factory farming; the nature of Fitness Police patrols; the environmental effects of climate change. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> understand some of the ways in which the main character changes and develops during the course of the novel relate texts to their social, cultural and historical contexts and to literary traditions research independently. <p>Assessment focuses and Framework objectives Reading AF2: 7R6, 7R7, 7R8 Reading AF5: 7R14, 7R18 Writing AF1: 7Wr19 Speaking and Listening: 7S&L15, 7S&L16</p>	<p>Activity 1: Research</p> <ul style="list-style-type: none"> Encourage pupils to research and report back on topics relevant to this section, e.g. the different Orders of animals, genetic engineering, cloning, animals in literature, links made to wider reading (e.g. the role of the daemons in Philip Pullman's <i>His Dark Materials</i>; character of animals in <i>Animal Farm</i> and <i>Watership Down</i>). <p>Activity 2: Discussion</p> <ul style="list-style-type: none"> Use small-group discussion or whole-class debate to explore parallels between our society and that of the novel. Could the fur farm in the novel ever be built here? <p>Activity 3: Fairy tale conventions</p> <ul style="list-style-type: none"> Use Resource Sheet 16 as a prompt for students to think about traditional fairy tales and the concept of animals helping humans. <p>Extension</p> <ul style="list-style-type: none"> Pupils who have completed the activities above should consider what they think Ann Halam means when she says at the end of the novel: 'The Siberia I'm talking about in this story is not a place. Siberia is a state of mind.' This could be done as a piece of art work or creative writing that explores Siberia as a metaphor.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 7–8 <i>Escape from the travellers: Sloe's pursuer closes in</i></p> <p>Resources Resource Sheet 17 Resource Sheet 18</p>	<ul style="list-style-type: none"> Sloe's character and her growing stature as hero. How she copes with physical, mental and emotional challenges, balanced with her vulnerability and naivety, e.g. in not realising the nature of Little Father's trade. The creatures' characters in this section: what do they individually add to the novel? Narrative pace and structure: exploration of the nature of the hooks used to maintain readers' interest in the plot, e.g. introduction of new characters; use of dramatic irony; 'cliff-hangers' at the end of chapters. Characterisation of the Travellers: does the writer stereotype them (gypsy as villain) and should we be worried about this? 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> form judgements about characters, using evidence in the text understand how writers vary narrative pace and maintain the reader's involvement in the plot. <p>Assessment focuses and Framework objectives Reading AF4: 9R8 Reading AF6: 9R6</p>	<p>Activity 1: Analysing character</p> <ul style="list-style-type: none"> Pupils construct and complete the pie chart using Resource Sheet 17 as a way of exploring some of the sides to Sloe's character. <p>Activity 2: Discussion</p> <ul style="list-style-type: none"> Class discussion of the role played by the Lindquists, drawing on pupils' independent research (from Resource Sheet 16). Explore their use as a narrative device, showing how they are used to support and parallel Sloe's actions and emotions. Comparing with descriptions of daemons in Philip Pullman's <i>His Dark Materials</i> would be helpful. <p>Activity 3: Analysing plot</p> <ul style="list-style-type: none"> Chart the 'highs and lows' of the action since Sloe left the Settlement, to establish how variation in narrative pace is achieved, using the temperature chart on Resource Sheet 18.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 9–10 <i>Journey to the Observatory: Sloe's pursuer is revealed</i></p> <p>Resources Resource Sheet 19</p>	<ul style="list-style-type: none"> Narrative structure: effect of placing explanations of the Lindquists and details about Sloe's parents at this late stage of the novel. Variations in pace between Chapters 9 and 10; narrative hooks used in Chapter 10 to build to climax of arrival at Observatory. Characterisation of Sloe: how her physical and mental strength emerge strongly as she nears completion of her quest. Ambiguous characterisation of Yagin: is he the hero, false hero or villain of the fairy tale? 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> understand how writers adapt conventions of narrative structure for effect understand how writers create pace and tension through use of vocabulary, sentence length and structure weigh evidence in order to make judgements about characters. <p>Assessment focuses and Framework objectives Reading AF4: 9R8 Reading AF5: 9W6, 9W7 Reading AF6: 9R6</p>	<p>Activity 1: More plot analysis</p> <ul style="list-style-type: none"> Recap on the plot temperature chart from Resource Sheet 18 and use it again to focus on the highs and lows of plot in this section. <p>Activity 2: Plot chronology</p> <ul style="list-style-type: none"> Pupils plot the events in the novel in actual chronological order with a view to helping them understand who Yagin is. <p>Activity 3: Weighing evidence</p> <ul style="list-style-type: none"> Evidence should be gathered and weighed to decide the nature of Yagin's character and role, re-using Resource Sheet 17 and the character pie chart. <p>Activity 4: Studying drama and tension</p> <ul style="list-style-type: none"> Ask pupils to carefully read the section where Yagin catches up with Sloe and kills Toesy (page 208 'The sled cut a great sweep...' to the top of page 210 'his rifle cracked once more'). Organise them into home groups to read the text and discuss their initial responses to the question: how does the writer create drama and tension in this extract? Then divide them into expert groups to explore the use of: <ul style="list-style-type: none"> powerful verbs visual appeal, including use of colour varied lengths and types of sentences direct speech figurative language, simile and metaphor. Return the pupils to their home groups to exchange information and draw up a detailed answer to the question.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapter 11 and Returning... <i>Rescue Island: the quest is fulfilled</i></p> <p>Resources Resource Sheet 20 Resource Sheet 21 Resource Sheet 22 Resource Sheet 23 (Assessment) Resource Sheet 24</p>	<ul style="list-style-type: none"> The group's expectations of the ending and a comparison with their actual response. The techniques used by the writer to maintain pace and tension in Chapter 11. How Sloe has changed since the start of the story. How does the writer show Sloe's courage, strength and determination? How does the writer show Sloe's weakness and vulnerability? The novel's structure, especially how the beginning and end are linked. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> appreciate the effects of writer's choices at word and sentence level understand how the structure of the text is used to develop themes and character. <p>Assessment focuses and Framework objectives Reading AF4: 9R8 Reading AF5: 9W6, 9W7</p>	<p>Activity 1: Studying dramatic tension</p> <ul style="list-style-type: none"> Use a temperature chart (like that on Resource Sheet 18), or graph, to show how dramatic tension is created in Chapter 11. <p>Activity 2: Vocabulary choices and sentence structures</p> <ul style="list-style-type: none"> Close-read one section, e.g. page 241 'Nivvy...charged at Yagin' to page 242 'The gulf swallowed him', analysing effects of vocabulary choices and sentence structures. Colour-code types of verbs, types/lengths of sentences, use of adjectives and direct speech. <p>Activity 3: A fairy tale ending?</p> <ul style="list-style-type: none"> Look back to Resource Sheet 4, mapping the stages in Sloe's journey. Is this a traditional fairy tale ending? <p>Activity 4: Discussion</p> <ul style="list-style-type: none"> Discuss responses to 'Returning...'. Why is this section included? <p>Activity 5: Parallels in novel opening and ending</p> <ul style="list-style-type: none"> Explore links between opening and ending (Resource Sheet 20). <p>Assessment Exercise This again tests pupils' responses to the question: 'What do you find most interesting, challenging or unusual about <i>Siberia</i>?' Pupils should demonstrate their understanding of how the structure of the text is used to develop themes and character (Reading AF4: 9R8), and they should appreciate the writer's purposes and viewpoints and the overall effect of the text on the reader (Reading AF6: 9R6). Repeating the question from the first assessment enables pupils to compare their earlier response to the novel with their response now they have finished it.</p> <p>Pupils can discuss as a whole class or in small groups what the dominant themes in the novel are, using Resource Sheet 21. Ask groups to rank their choices and justify them to another group. Model using the mind maps on Resource Sheet 22 to explore the assessment question. Once pupils have gathered enough information, offer support while they prepare individual presentations in their chosen medium. Presentations can be made individually to the class over a period of time, or in small groups, with a mix of teacher, self and peer assessment.</p>

Pupil Resource Sheet 1

Task

You can make several links to real events in history and science when you read *Siberia*. Some of these are mentioned in the Author's Note. As you read the novel, use the Internet and other resources to research some of the novel's themes. Key words to search on include:

- history and geography of Siberia
- genetic engineering; DNA
- the origin of the species; Orders of animals
- Susan Lindquist
- global warming; climate change; the Gulf Stream
- Siberian gulags; concentration camps

Think also about connections to other classic stories such as:

- fairy tales, e.g. *Little Red Riding Hood*, *Cinderella* and *The Love for Three Oranges*, in which there are journeys, magic transformations and animals that help humans
- myths and legends which involve a quest and which provide tests for heroes and heroines, e.g. the knights of King Arthur's court searching for the Holy Grail, or the Greek myths involving Oedipus and Persephone
- views of the future in novels, e.g. *Brave New World* by Aldous Huxley, *Nineteen Eighty Four* and *Animal Farm*, both by George Orwell
- descriptions of school life, e.g. *Jane Eyre* by Charlotte Brontë and *Hard Times* by Charles Dickens
- struggles between good and evil, e.g. Philip Pullman's trilogy, *His Dark Materials*, or JRR Tolkien's *Lord of the Rings*.

Look at the grids below and use either a KWL grid or a QUADS grid to help you research and record ideas that interest you about the novel. Your teacher will later be handing out an Assessment Sheet with the title: 'What do you find interesting about *Siberia*?' so as you fill in the grids think about ideas that will help you to answer this question.

K – What do I already know about this topic?	W – What do I want to find out about it?	L – What have I learned about it?

Q uestion	A nswer	D etails	S ource

Teacher Resource Sheet 2

Share some or all of the following fiction and non-fiction extracts with pupils to explore background information relevant to the novel. You could support pupils in:

- summarising the main ideas and events described
- speculating about how these ideas might possibly link to *Siberia*
- modelling how to research an idea further, using a suitable planning framework (see **Resource Sheet 1**).

You could return to this resource when pupils have read the whole novel, to see what further links can be made.

A

'A squat grey building of only thirty-four storeys. Over the main entrance the words CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE and, in a shield, the World State's motto: COMMUNITY, IDENTITY, STABILITY.

'And this', said the Director, opening the door, 'is the Fertilizing Room.' On a very slowly moving band a rack full of test tubes was entering a large metal box; another rack full was emerging. Machinery faintly purred.'

From *Brave New World* by Aldous Huxley

B

'Shukhov placed his mittens on his knees, unbuttoned his jacket, untied his icy face cloth from around his neck, folded it a few times, and tucked it in his pocket. Then he took out the piece of bread in the white rag and, holding it under his coat so that not a crumb would be lost, began nibbling and chewing it bit by bit. He'd carried the bread under two layers of clothing, warming it with his body, so it wasn't the least bit frozen... He'd learned to keep his whole mind on the food he was eating. Like now he was taking tiny little nibbles of bread, softening it with his tongue, and drawing in his cheeks as he sucked it. Dry black bread it was, but like that nothing could be tastier. How much had he eaten in the last eight or nine years? Nothing. And how hard had he worked? Don't ask.'

From *One Day in the Life of Ivan Denisovich* by Alexander Solzhenitsyn

C

'Outside, even through the shut window pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.'

From *Nineteen Eighty Four* by George Orwell

D

Failing ocean current raises fears of mini ice age

'The ocean current that gives western Europe its relatively balmy climate is stuttering, raising fears that it might fail entirely and plunge the continent into a mini ice age. The dramatic finding comes from a study of ocean circulation in the North Atlantic, which found a 30% reduction in the warm currents that carry water north from the Gulf Stream.

Nobody is clear on what has gone wrong. Suggestions for blame include the melting of sea ice or increased flow from Siberian rivers into the Arctic. Both would load fresh water into the surface ocean, making it less dense and so preventing it from sinking, which in turn would slow the flow of tropical water from the south. And either could be triggered by man-made climate change.'

From *New Scientist* 30 November 2005

E

'As I still pursued my journey to the northward, the snows thickened and the cold increased in a degree almost too severe to support... I inquired of the inhabitants concerning the fiend, and gained accurate information. A gigantic monster, they said, had arrived the night before, armed with a gun and many pistols, putting to flight the inhabitants of a solitary cottage through fear of his terrific appearance. He had carried off their store of winter food, and placing it in a sledge, to draw which he had seized on a numerous drove of trained dogs, he had harnessed them and pursued his journey across the sea... He had escaped me; and I must commence a destructive and almost endless journey across the mountainous ices of the ocean... After a slight repose, during which the spirits of the dead hovered round and instigated me to toil and revenge, I prepared for my journey. I exchanged my land-sledge for one fashioned for the inequalities of the Frozen Ocean; and purchasing a plentiful stock of provisions, I departed from land.'

From *Frankenstein* by Mary Shelley

F

'The most notorious of the camp regions was Kolyma, in eastern Siberia – in actuality, a system of camps four times the size of France. There the death rate may have been as high as 50 percent per year and the number of deaths was probably in the order of 3,000,000.'

(Ralph Raico, Professor of History, taken from *Marxist Dreams and Soviet Realities*)

G**Oldest bird had dinosaur feet**

'The oldest known bird was closer to a dinosaur than previously thought – a discovery that confuses the evolutionary tree as we currently understand it. An exceptionally well-preserved new fossil reveals a foot and skull that more closely resemble those of a group of two-legged predatory dinosaurs called dromeosaurs, than modern birds.

The nine previously discovered specimens of archaeopteryx have led palaeontologists to conclude that birds probably evolved from small meat-eating dinosaurs, and are closely related to the dromeosaurs, a group that includes the velociraptor. Yet precisely how archaeopteryx is related to the raptors has remained unclear – key pieces of these previous specimens are missing. But the newly revealed fossil appears to fill in many of the gaps.'

From *New Scientist* 1 December 2005

Pupil Resource Sheet 3

Task

In the 1920s in Russia, Vladimir Propp analysed thousands of folk and fairy tales and found that they were similar in many ways. They had the same struggles and characters.

The charts below describe typical events and characters in these types of tales. The features won't all be included in each tale: think of them as a store cupboard of ingredients which can be mixed together in different ways. Examples given are from *Little Red Riding Hood* and *Jack and the Beanstalk*. You will be comparing the structure and characters in fairy tales with those in *Siberia*.

- 1 Think of fairy tales you know and add your own examples to the chart.
- 2 Use the chart below as you read *Siberia*.

STAGE 1: Add examples of events in the novel that you think are similar to those in fairy tales. One of these has been suggested for you in bold. Think about unusual twists in the story. For example, we only find out in Chapter 11 why Sloe and her mother had to leave their home.

STAGE 2: Complete the character chart with your suggestions of who might take each of the typical roles in the novel. Be prepared to change your mind, especially about Yagin: is he a villain, a false hero or a hero?

Typical events at each stage of the narrative	Examples
<p>Preparation</p> <ul style="list-style-type: none"> • A community/kingdom/family is ordered and normal until a member of it leaves home. • A warning is given to the leaders of the community or a rule is imposed on the hero. • The warning is ignored/the rule is broken. • The villain attempts to discover something about the victim of the broken rule or tries to deceive the victim to gain advantage. • The victim unwittingly helps the villain. 	<ul style="list-style-type: none"> • Little Red Riding Hood is sent to Grandma's cottage with a basket of food and told not to stray from the path. She does, and meets the wolf who tricks her into telling where Grandma lives. •

<p>Complication</p> <ul style="list-style-type: none"> • There is a state of disorder in the community/kingdom/family. • The villain harms a member of the community. • One of the members of the community desires something. • The hero is challenged to get what is desired. • The hero plans action against the villain. 	<ul style="list-style-type: none"> • Jack and his mother are very poor. Jack is sent to market to sell their cow. •
<p>Transference</p> <ul style="list-style-type: none"> • The hero leaves home. • The hero is tested or attacked/the hero meets the test and is given a magical gift or helper. • The hero travels to the place where the quest can be fulfilled. 	<ul style="list-style-type: none"> • A giant beanstalk grows from the magic beans Jack is given in exchange for the cow. Jack climbs it. • Members of the Settlement burn down Sloe's hut. She starts her journey to the 'city where the sun always shines', carrying 'magic treasure' – the Lindquist seed kits.
<p>Struggle</p> <ul style="list-style-type: none"> • The hero is pursued. • There is a struggle between the hero and the villain. • The hero is branded or marked. • The villain is overcome. 	<ul style="list-style-type: none"> • Jack is chased by the giant but escapes down the beanstalk. • The woodcutter hears Little Red Riding Hood's screams and kills the wolf. •

<p>Return and Recognition</p> <ul style="list-style-type: none"> • The hero escapes or is rescued. • The hero arrives home but is not recognised/a false hero claims the reward. • A task is set for the real hero and is accomplished. • The false hero or villain is unmasked and punished. • The hero attains the reward. • Order is restored. 	<ul style="list-style-type: none"> • The woodcutter cuts open the wolf and out jumps Grandma, unharmed. He is the hero of the village and everyone lives happily ever after. •
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Characters	Typical features	Who might play a similar role in Siberia? What makes you think this?
The hero	A character who seeks something	
The villain	Actively opposes or blocks the hero's quest	
The donor	Provides an object with magical properties	
The dispatcher	Sends the hero on his/her quest via a message	
The false hero	Disrupts the hero's success by making false claims	
The helper	A person, creature or magic object that aids the hero	
The princess	Acts as the reward for the hero and the object of the villain's plots	
Princess's father	Acts to reward the hero for his/her effort	

Pupil Resource Sheet 4

Task

In fairy tale, myth and legend, the idea of a quest or journey towards a goal is common. The hero or heroine of the tale often has to undergo a series of mental and physical tests along the way, gaining strength and wisdom in the process.

As you read *Siberia*, use this game board to map the different stages of Sloe's quest. Read the prompts in the headed squares and answer in the blank squares with single words/short phrases. Add drawings and symbols that highlight the dangers during each stage of Sloe's journey, and make clear what she gains.

Finish			Return and Recognition What has Sloe achieved by the end of her journey? What does the future hold for her?
	Struggle What dangers does Sloe face as she is pursued? How does she overcome them?		
Transference Why does Sloe begin her quest for 'the city where the sun always shines'? How will the gift of 'magic treasure' help her?			
		Complication What setbacks does Rosita/Sloe experience at both her schools? What does she learn from them?	
Preparation Why are Mama and Rosita sent to the Settlement and what do they find there? What rules does Mama break by growing the Lindquists?			Start

Pupil Resource Sheet 4

In fairy tale, myth and legend, the idea of a quest or journey towards a goal is very common. The hero or heroine of the tale often has to undergo a series of mental and physical tests along the way, gaining strength and wisdom in the process.

As you read the novel, use the chart below to map the different stages of Sloe's quest. Use the prompt questions to help you note down the parallels you can find between the traditional quest and Sloe's journey.

Stages in a traditional quest	Parallel stages in the novel
<p>Preparation The hero sets out on a new life or new challenge</p>	<p>Mama and Rosita arrive at the Settlement</p> <ul style="list-style-type: none"> • Why are Mama and Rosita sent to the Settlement? • What new challenges do they face?
<p>Complication The hero experiences difficulties and setbacks</p>	<p>Rosita/Sloe attends school</p> <ul style="list-style-type: none"> • What setbacks does Rosita/Sloe experience at both her schools? • What does she learn from them?
<p>Transference The hero is set a challenge and receives magical gifts that will help meet it</p>	<p>Mama gives the Lindquists to Sloe</p> <ul style="list-style-type: none"> • Why does Sloe begin her quest for 'the city where the sun always shines'? • How will the gift of 'magic treasure' help her?
<p>Struggle The hero faces many tests on the way to fulfilling the quest</p>	<p>Sloe travels north with the Lindquists</p> <ul style="list-style-type: none"> • What dangers does Sloe face as she is pursued? • How does she overcome them?
<p>Return and Recognition The hero successfully completes the challenge and returns home</p>	<p>Sloe safely delivers the Lindquists</p> <ul style="list-style-type: none"> • What has Sloe achieved by the end of her journey? • What does the future hold for her?

Teacher Resource Sheet 5

Establish with the class how the writer alternates the novel's narrative viewpoint and timeframe at the start of the story to present:

- the child, Rosita, re-creating her early memories
- the young woman, Sloe, looking back on events in her childhood and re-telling them.

Use the following questions and notes for annotation to explore the effects of these changes in narrative viewpoint. Do this in three stages:

STAGE 1: Using Extract 1 on the OHP, model for pupils how to annotate the text in answer to the questions:

- Who is telling this part of the story?
- How does this voice sound?
- How does the reader respond to it?

STAGE 2: Ask pupils in threes or fours to prepare notes for annotating Extract 2 in a similar way. Using their suggestions, annotate the text together. The notes below can act as prompts.

STAGE 3: Ask pupils in threes or fours to prepare and write notes around Extract 3 and present their findings to each other.

Extract 1

'The people standing round are fat bundles of grubby clothes with hollow faces, they don't look like people at all, more like ugly toys. Is this Toyland? Is this where bad toys go? Rosita hides her face. Mama carries her, along a track and into one of the huts, and sets her down.'

Notes:

Who is telling this part of the story?

Third person narrator – but we don't yet know who this narrator is. The present tense makes it seem as if events are happening now and the focus is on Rosita – we see things as she sees them and the questions are actually her thoughts.

How does this voice sound?

Like a young child's – afraid, puzzled and confused. Uses simple language and questions, and compares strange things – people with 'hollow faces' – to things she knows about, e.g. Toyland with 'ugly toys' and 'bad toys'.

How does the reader respond to it?

Reader feels sympathetic – the little girl has been dragged to a strange place that she doesn't understand and her powerlessness is emphasised. She even has to be picked up and carried into the hut.

Extract 2

'I don't remember what I saw when my mother put me down, but I know how our hut must have looked when it was empty. I know that Rosita saw a rather long, thin room (I thought it was big, until I knew it was our whole house), with a concrete floor. At one end there was a dark green enamel stove, with a chimney going up the wall. Beside the stove there were wooden sliding doors shutting off an alcove in the wall, that turned out to hold the bed that Mama and Rosita shared.'

Notes:

Who is telling this part of the story?

First person narrator – the same person telling Extract 1. Now we know that she is looking back at her younger self and has been reliving a memory. She signals this by deliberately switching from first to third person: 'I know that'... 'the bed that Mama and Rosita shared'.

How does this voice sound?

Matter-of-fact, not particularly emotional. Precise details are used in the noun phrases, e.g. 'dark green enamel stove' and 'wooden sliding doors' - suggests that the narrator has a very clear memory of some details.

How does the reader respond to it?

Reader feels they can trust the person telling the story – that she will be honest and direct with us. Now that she's older, she can see events more objectively and clearly.

Extract 3

'The workshop partition was open a crack: I could see a moving shadow. Mama was playing in there, in the middle of the night. The stove was burning low. I went padding over, with the icy cold piercing through my socks and my little pyjamas, and peered through. ... She was crouched down on the floor, *under* the bench. In front of her she had a round white case; it was open. I could see tubes and droppers in a rack, and a row of glass dishes, all very small, like glassware for a doll's house.'

Notes:

Who is telling this part of the story?

How does this voice sound?

How does the reader respond to it?

Pupil Resource Sheet 6

Task

For this role-play activity you will need to work with a partner. Decide who will be Sloe and who will be a visitor to the prison Settlement. Your instructions for the task are on the role play cards below. Read them carefully before you start the guided tour.

Sloe

You are taking the visitor on a guided tour of the prison camp. Tell them about the things that you particularly remember from the time you arrived there with Mama when you were four and were called Rosita, until the time you started school. The visitor will want to know where you lived with Mama, how you spent your days and what your thoughts and feelings were. The visitor will want to ask you lots of questions, but will probably wait until the tour is over before asking them. Answer them as best you can.

If you want to, you can use these prompts to help you.

- The very first thing I remember is...
- This is the hut we lived in. It had...
- Mama's work was hard. She had to...
- I didn't like the Nail Collector. He used to...
- Let me tell you about Nivvy...

The Visitor

You are being taken on a guided tour of the prison camp where Sloe has lived with her mother since she was four. She will tell you about her early life and it will help her if you don't interrupt unless she seems very shy and lost for words. You might want to close your eyes and let Sloe lead you so that you can concentrate harder on the things she is telling you. When she has finished the tour, you'll have lots of questions to ask her.

If you want to, you can use these prompts to help you.

- Do you know why you were sent here with your Mama?
- Have you felt scared at any time?
- What do you most dislike about being here?
- Is there anything you like about being here?
- Are you looking forward to starting school?
- Can you explain more about Nivvy?

Pupil Resource Sheet 7

How many heroes do you know from books and films who have two sides to their character, with a strength balancing out a weakness? How many heroes do you know who aren't actually perfect but are capable of making mistakes that bring them trouble and make us feel sorry for them?

Greek myths – and Shakespeare's tragedies – are full of characters who make a mistake that leads to their downfall. Sometimes the mistake is genuine bad luck but very often it can be traced back to a flaw in their character. The commonest character flaw is *hubris*: arrogant pride and stubbornness. This has led to the common saying we still use: 'Pride comes before a fall.'

Here are some heroes who suffered from hubris. You can research their stories if you like.

Daedalus: In Greek mythology, Daedalus thought he was more powerful than the gods and would be able to fly. He made wings from feathers, held together with wax and set off with his son, Icarus. He flew too close to the Sun, the wax melted and he plunged to Earth.

Prometheus: In Greek mythology, Prometheus stole fire from the gods in order to make humans more powerful. As a punishment, he was tied to a rock and his liver was pecked out by birds.

Oedipus: In Greek mythology, Oedipus thought he had escaped from the gods' curse on him: that he would kill his father and marry his own mother. The curse came true and he blinded himself as a punishment.

Othello: In Shakespeare's tragedy, Othello falsely believes that his wife, Desdemona, is having an affair. He is so angry and jealous that he smothers her with a pillow and then takes his own life.

Macbeth: In Shakespeare's tragedy, Macbeth believes the witches' prophecy that he can be King of Scotland and ignores all the signs that he will lose his power, instead becoming increasingly cruel and ruthless. As a consequence, he is killed by Macduff.

King Lear: In Shakespeare's tragedy, King Lear will not admit that he has misjudged his loyal and loving daughter, who he has banished from the kingdom. Eventually, he goes mad and dies.

Task

Consider the following questions:

- Is Sloe a flawed hero?
- How far is her own pride responsible for her fall?
- How much sympathy do you have for her?

Work in a group of four or five to investigate these questions by looking back over the events leading up to Sloe's accident, from the viewpoint of the following characters:

- Sloe herself
- Mama
- Miss Malik
- Rose
- Storm

Within your group, choose one of these characters and then scan pages 31–38 of the text. Gather evidence (in the form of short quotations and your own statements) that you can use to judge how far Sloe causes her own downfall, and how far she is an innocent victim. Some examples are provided.

Write your evidence on the chart below and use it to agree a group answer.

Sloe
They treated me with complete contempt. I was too proud to go crawling back to the juniors

Mama
Change your name: they're inviting you to belong

Is Sloe a flawed hero? How far does her own pride cause her downfall? How much sympathy do you have for her?

Miss Malik
You little show-off - it's time you were taught a lesson

Rose/Storm/Snow
You have defied us and must be punished

Teacher Resource Sheet 8

- Raise with pupils the idea that Sloe's development from child to young woman is marked by her growing understanding of what the Lindquists are, and her role as their guardian.
- Cut up the extracts below, and the questions, into six separate cards. Make a set for yourself, on an OHT. Split pupils into pairs or threes and ask them to match question cards to extracts and to sequence them in chronological order.
- Using OHT strips and a highlighter pen, gather pupils around the OHP and explore the questions on the first card, highlighting the text clues used to formulate answers, e.g.

What does Rosita think is happening?

Highlight actual references to magic; highlight Rosita's reactions suggesting she's witnessing magic, e.g. *frightened, thrilled, something dreadful or wonderful; eyes popping out of my face; my heart beating fast...*

- Allocate one of the other extracts to each group. Pupils answer questions and annotate the extract to show the clues used.
- Choose two groups to present their annotations to the class, using the OHP.

Extension

- As a class, read the section from the top of page 92 to page 96, stopping at 'What does it all mean?' Together discuss how far Sloe understands and can explain what the Lindquists are.

'She had a strip of white gauzy stuff over her nose and mouth, and her fingers glimmered, as if they were coated in magic. I saw her take the droppers, and drop something liquid into each of the dishes... I was sure my Mama was doing magic. I was frightened, and so thrilled. I was sure something dreadful or wonderful was going to happen. I watched, my eyes popping out of my face, until each of the dishes had a drop of dark goo, and a shaking of pale powder from the little tubes. Then I couldn't bear it any longer. I tiptoed back to the bed-cupboard as fast as I could, and hid my head under the covers, my heart beating fast.' (pages 7–8)

Question Card 1

- What does Rosita think is happening?
- How does she react to what she sees?
- What shows you she is very young?

'Then we went through the drill that I must learn, although I wasn't old enough to do the real magic yet. You had to put a few drops of the dark liquid food (called *new-treat*) into six little dishes, sprinkle in a pinch of seed powder from each tube, wait until they began to grow, then put the dishes carefully into the incubator. The next time you looked, six tiny kits would be there. They were called *Lindquists*, another strange word I must remember. They would live, snuggled up together, and they would die, and curl up in their dishes again, and turn into cocoons (I knew furry animals didn't do that, caterpillars turning into butterflies made cocoons: but this was magic). Then you had to crumble the cocoons into powder, and put the powder into a new seed tube, with the right coloured cap. When they were kits they all looked the same. When they grew up they became different kinds of wild animals.' (pages 29–30)

Question Card 2

- What shows you that Rosita is older?
- What does Rosita now understand about the process of growing the Lindquists that she didn't before?
- Is there anything that still confuses her?

'Mama watched carefully as I prepared the dishes of new-treat all on my own, and added the seed powder. I watched for the signs of life, then I fitted the six tiny dishes into their places in the bottom half of the nutshell, and stretched the barrier my Mama called 'the incubator membrane' over them. When the shell was closed and sealed, we put everything away and I repeated my roll-call, glowing inside because I knew that I'd done everything exactly right. I repeated the strange names of the Orders; I described the different kinds of animals... "I should look at them often, and I should handle them when I have learned to handle them safely. If you're friendly to them that helps them to grow, and it will remind them that I am the guardian, so they'll trust me.'" (pages 50–51)

Question Card 3

- What shows you that Rosita is now more experienced in handling the Lindquists?
- How can you tell that Sloe is now almost ready to be the Lindquists' guardian?

Pupil Resource Sheet 9

Task

With a partner, remind yourselves of the rules for writing instructions, using the checklist of key features below to help you.

You are going to write a brief set of instructions called *How to grow Lindquists*. One of you should write the instructions to sound factual, logical and scientific; the other should write the instructions to sound magical and fantastical.

STAGE 1: Start by listing appropriate words and phrases. Vocabulary lists have been started for you below.

STAGE 2: Swap your finished instructions with your partner and discuss the similarities and differences in your writing.

STAGE 3: In *Siberia*, the writer has chosen to describe the Lindquists using a deliberate mixture of 'scientific fact' and 'magic fantasy'. Decide together why you think she has done this. List as many reasons as you can.

Key features of instructions	
1	The purpose is to describe how something is done in a series of sequenced steps.
2	Use imperative verbs, e.g. sift the flour; break the eggs. In more informal instructions, the reader is addressed as <i>you</i> .
3	Use short, clear sentences to make processes easy to follow.
4	Signal chronological order with connectives, e.g. <i>first, next, finally</i> .
5	Show choices and possibilities through causal connectives, e.g. <i>if, when, unless</i> , and modal verbs, e.g. <i>might, can, should, must</i> .
6	Use adjectives and adverbs only when needed, e.g. <i>quickly</i> stir in the cream. (Note: to enhance the magic, use more adjectives, adverbs, similes and metaphors.)
7	Use specific, technical terms and generalised nouns, e.g. <i>ingredients, spices, whisk the egg whites</i> .

'Scientific' vocabulary	'Magic' vocabulary
incubator membrane the seed kits	nutshell unfolded like a flower living treasure

Pupil Resource Sheet 10

Task

Work in groups of three with a large sheet of paper between you. Each of you should have a pen. Draw three columns on the paper and give each column a title: Prison, Hospital and School.

STAGE 1: As you read the following extract carefully, list in the appropriate column all the evidence to suggest that New Dawn is more like a prison than a school.

STAGE 2: List all the evidence to suggest it is more like a hospital than a school.

STAGE 3: List anything that suggests New Dawn is a school.

- Which list is longest?
- What does this suggest about New Dawn?
- Decide which words from your lists you find most unpleasant or disturbing. Give reasons for your choices.
- Does this text remind you of anything else you've read or seen?

New Dawn had formerly been a hospital. The buildings were low and grey, and surrounded by a very tall fence. The corridors smelled of disinfectant and the wardens, who were in charge of us except for lessons, wore nurses' uniforms. Mama needn't have worried about my underwear. Everything I'd brought with me, including my extra food, was taken away as soon as I arrived. I was scrubbed, de-loused, my hair was cropped and I was given my junior school uniform: a dull red dress and a round cap, grey scratchy drawers to below my knees, grey socks, indoor shoes, outdoor shoes, grey underwear. Then I was taken to my dormitory by a white-coated warden, with a clanking chain of keys, who kept unlocking doors ahead, and locking them behind. I was given a bed, and I was told some of the most important rules, which all started DON'T, or IT IS FORBIDDEN.

(pages 53–54)

Pupil Resource Sheet 11

Task

Writers use nouns (words that name people, places and objects) to create the special 'world' of the novel and to make it real for the reader. When the world of the novel is very different from ordinary life, ways of naming things become important keys that unlock meaning for the reader.

You already know that names in *Siberia* are powerful:

- **Rosita** is accepted at school only when she changes her name to **Sloe**.
- The first **Lindquist** (a real person's name!) is named in three different ways: **Mustela Nivalis Vulgaris** (the Latin name for the species); **King of the Snows** (a descriptive title); and **Nivvy** (Rosita's nickname for him).

Explore some of the names used in Chapters 3 and 4 of the novel by creating a set of name badges.

STAGE 1: Cut out the name badges using coloured card. Draw a large circle on the badge and then two smaller circles within it.

STAGE 2: Choose a **name** from the categories listed below and write it on the inner circle on the badge.

STAGE 3: In the middle circle, write a **definition** – what the name literally refers to or means.

STAGE 4: In the outer circle explain the **connotations** of the word – what the name suggests and how it is used in the novel.

Official names

Wilderness Settlement 267
Settlements Commission
Permanent Boarders
Rehabilitated-Settlement-Child-Number-One

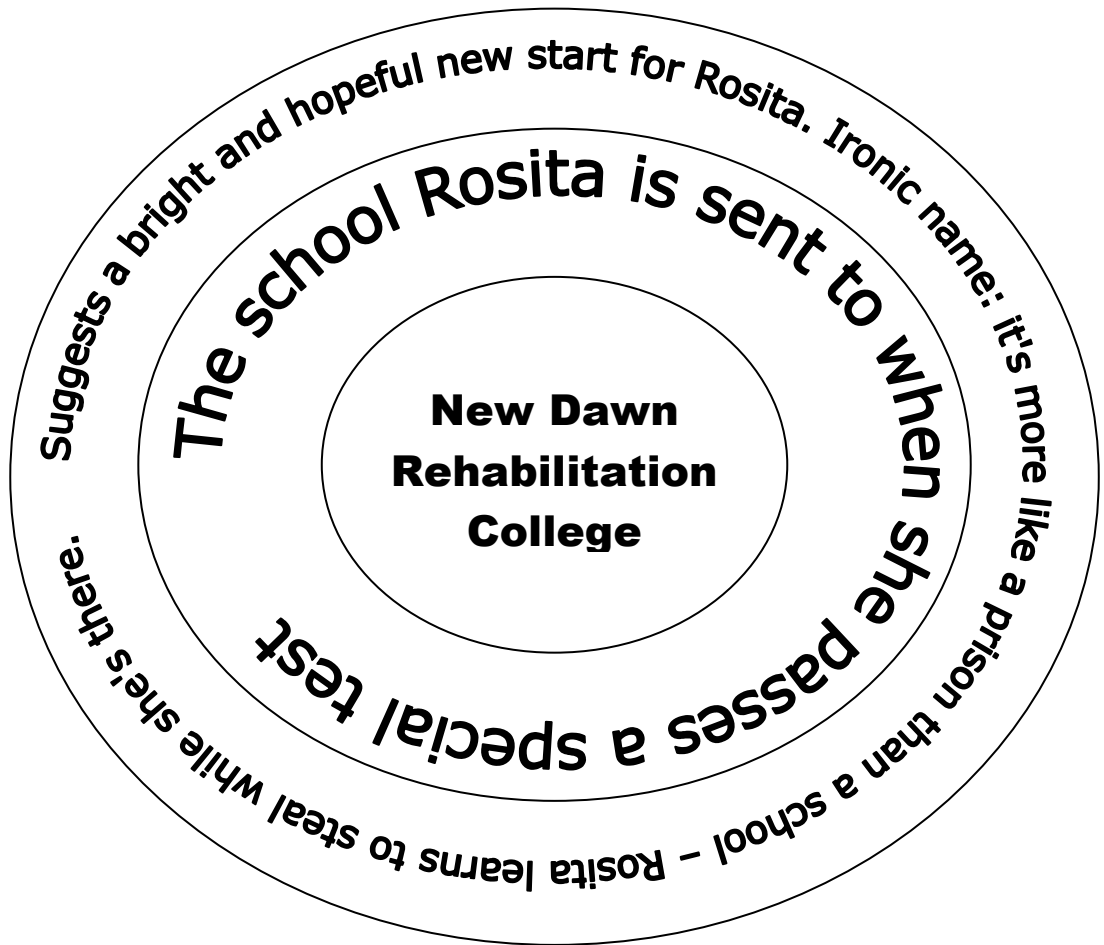
School names

Bugs
Gulls
Cats
Dogs
The Box
Termers
Annual General Meeting

People's names

Sloe
Rain
Rose
Madam Principal

Model your badges on this one for the name **New Dawn Rehabilitation College**.



Teacher Resource Sheet 12

This resource uses Bloom's taxonomy of questions. Use these generic examples with pupils to model effective questioning of texts. You could ask pairs to devise sets of questions, one from each category, to explore key ideas and characters, e.g. the nature of the Settlement society or the role played by Yagin. You could cut out and laminate these cards, punch a hole in one corner, and then join them with a treasury tag to form a 'fan'.

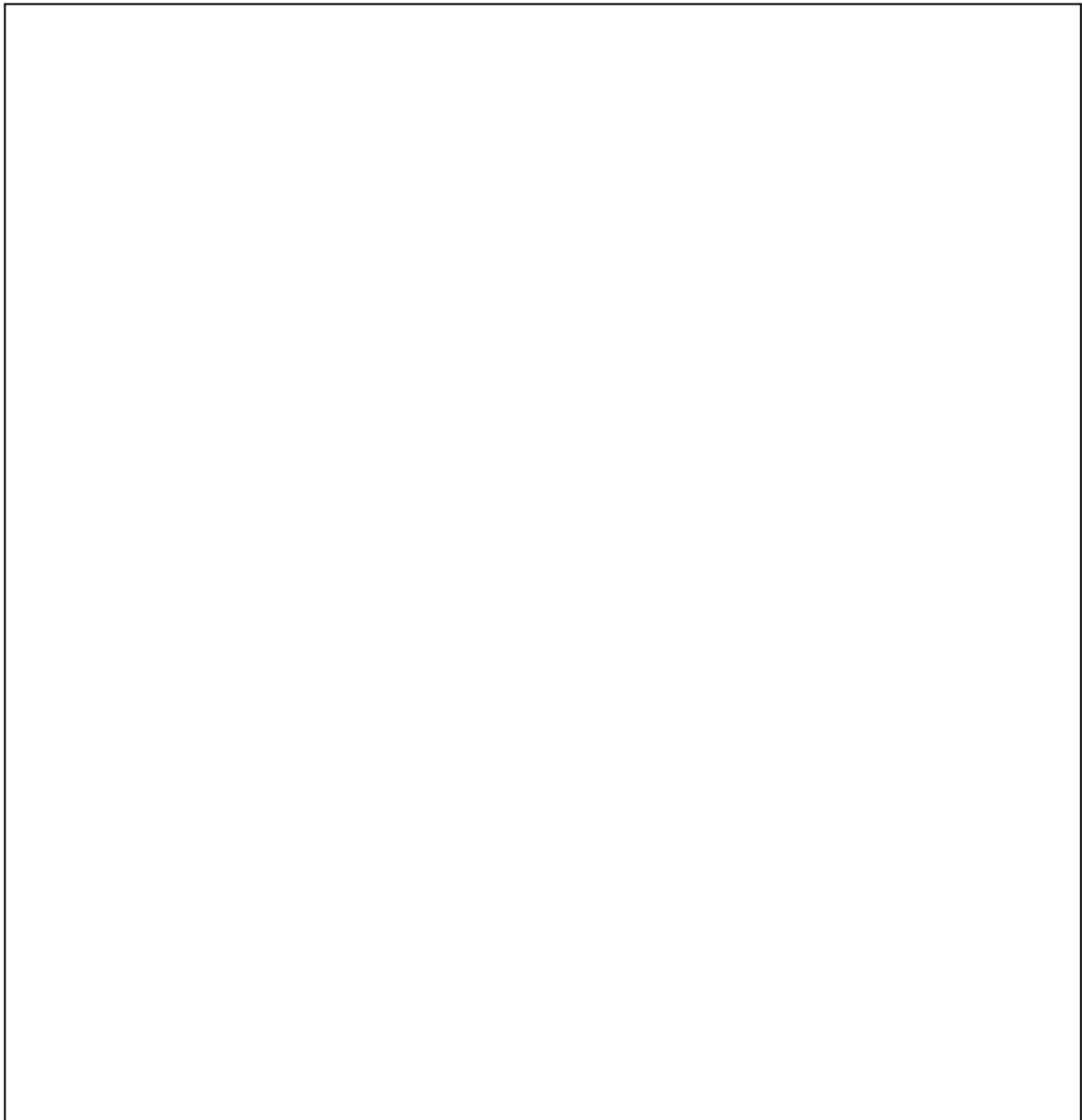
<p style="text-align: center;">Literal questions</p> <p>Recall questions Helping us to remember or check factual details. These questions are useful, but they are not high-challenge.</p> <p>Examples:</p> <ul style="list-style-type: none">• Where does the story take place?• When did this happen?• What did she look like?• Where did they live?• Who are the main characters?• Where in the novel would you find ...?	<p style="text-align: center;">Literal questions</p> <p>Comprehension questions Showing an understanding of the main points of a text. We summarise, give examples or outline key points. These questions enable us to link stories to personal experiences.</p> <p>Examples:</p> <ul style="list-style-type: none">• What do you think is happening here?• What might this mean?• Which part of the story best describes the setting?• Which words or phrases do this best?• Which part of the story is most effective?
<p style="text-align: center;">Higher-order questions</p> <p>Application questions Applying what we have learned to a new situation. We transfer knowledge and make links between texts and stories we have read.</p> <p>Examples:</p> <ul style="list-style-type: none">• Can you think of another story which has a similar theme?• Do you know another story which deals with the same issues?• Which other writer handles time in this way by using flashbacks?• What kinds of stories usually have openings like this one?	<p style="text-align: center;">Higher-order questions</p> <p>Analysis questions Building on what we already know. We analyse mood, setting, characters, style and structure. We express our opinions and preferences about texts.</p> <p>Examples:</p> <ul style="list-style-type: none">• What makes you think that?• How do you feel about ...?• Can you explain why ...?• Why has the writer decided to ...?• Why do you think the writer has chosen these words?• Can you support your view with evidence?
<p style="text-align: center;">Higher-order questions</p> <p>Synthesis questions Taking an idea from one situation and using it somewhere new. We retrieve and collate information from different sources. This can lead us to construct arguments or opinions or make predictions.</p> <p>Examples:</p> <ul style="list-style-type: none">• What is your opinion and what evidence do you have for that?• Given what you know about ... what do you think ...?• How would the views expressed here affect your own views?• What would this character think about ...?	<p style="text-align: center;">Higher-order questions</p> <p>Evaluation questions Making judgements about what we have analysed and explain our reasons. We compare and contrast, we evaluate a text, but we must use reasoning and evidence.</p> <p>Examples:</p> <ul style="list-style-type: none">• What makes this a successful story?• Does it work?• Could it be better?• Is it as good as ...?• Which of the texts is better and why?

Pupil Resource Sheet 13

Task

In Chapter 5, Sloe begins her long journey north with the Lindquists, and reminds herself that 'A journey of a thousand miles begins with a single step' (page 101). How does Sloe prepare herself for the long journey ahead?

- 1 Read pages 101-107 up to 'But I felt that I was carrying that hope with me, like a burning flame.'
- 2 Now describe Sloe's survival kit. Use a mixture of your own words, short quotations from the text, labels and drawings to show:
 - how Sloe is physically prepared
 - what makes her feel hopeful and brave
 - the important decisions that she makes
 - how others help her.



Pupil Resource Sheet 14

Assessment Exercise

At the end of Chapter 5, Sloe's old life in the Settlement is over and she is ready to set out on the long journey north with the Lindquists. Use this turning point to review ideas and themes in the novel so far, and to chart your responses to what you have read. Prepare an answer to the question:

What do you find most interesting, challenging or unusual about *Siberia*?

This task is assessing your understanding of:

- the main ideas and themes in the novel
- the writer's intentions in writing the novel: purposes and viewpoint
- the effect the novel has on you, the reader.

There isn't a 'right answer' to the question above: use it as an opportunity to explore your own ideas about the novel so far.

STAGE 1: Use a Likes, Dislikes, Puzzles and Patterns chart to make notes, then join a group of two or three others to share your ideas.

STAGE 2: Write a short individual response to the question (one side of A4).

You will be asked the same question again at the end of the novel so you can use this assessment to help you to prepare for the final one. When you've finished this assessment task, set yourself a target to work on for your next assessment.

Guidelines for assessing reading task

What do you find most interesting, challenging or unusual about *Siberia*?

	AF6 – identify and comment on writers’ purposes and viewpoints, and the overall effect of the text on the reader.
Level 3	<p>From some parts in the excerpt:</p> <p>Comments identify main purpose e.g. <i>Siberia is about saving wild animals in the future.</i></p> <p>Expresses personal response but with little awareness of the writer’s viewpoint or effect on the reader e.g. <i>There are a lot of different things happening to keep me interested.</i></p>
Level 4	<p>Across the whole excerpt:</p> <p>Main purpose identified</p> <p>Simple comments show some awareness of writer’s viewpoint e.g. <i>The writer might be saying we should look after the environment.</i></p> <p>Simple comment on the overall effect on the reader e.g. <i>It makes you think what might happen if global warming gets worse.</i></p>
Level 5	<p>Across the whole excerpt:</p> <p>Main purpose clearly identified, often through general overview e.g. <i>It’s about whether a better future is possible in the land where Sloe is taking the Lidquists.</i></p> <p>Viewpoints clearly identified with some, often limited, explanation e.g. <i>The writer wants us to see that Sloe is strong and a survivor.</i></p> <p>General awareness of effect on reader with some, often limited, explanation</p>
Level 6	<p>Across the whole excerpt:</p> <p>Evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. <i>The novel is about Sloe’s hope of saving the Lindquists to start a new life for the world: “This was my mother’s gift.”</i></p> <p>Viewpoints clearly identified and explanation of it developed through close reference to the text</p> <p>The effect on the reader is clearly identified, with some explicit explanation as to how that effect has been created</p>
Level 7	<p>Across the whole excerpt:</p> <p>Apt and judicious use of evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. <i>The title “Siberia” is a metaphor for a world where people like Sloe and her mother are oppressed.</i></p> <p>Subtleties of viewpoint explored through developed explanation with close reference to the text</p> <p>A range of effects on the reader is explored, with explicit explanation as to how that effect has been created</p>

Pupil Resource Sheet 15

Task

- 1 Read the information below and then make lists under each of the headings in the table. Write short 'headlines' to sum up what you think about *Siberia* and to help you to answer the question: 'What do you think the novel is about?'

Likes

List anything you like about the book: things which particularly catch your attention; impress you; make you think; make you want to go on reading.

Dislikes

List anything you dislike: things which annoy you; make you cross; put you off; make you skip bits.

Puzzles

List anything which puzzles you: things you find strange or hard to understand; things which you've never found in a book before; things you're not sure about; things which might have more than one meaning.

Patterns

List any patterns or connections you can find: words or phrases which are repeated; types of events which keep happening; similarities or contrasts in characters or settings; any connections between different parts of the story.

Likes	Dislikes	Puzzles	Patterns

- 2 When you have finished your lists, see if you can make any links between the columns. Draw lines between things that are connected or where you have listed the same things in different columns. Use your lists to talk with someone else about your book and to give you ideas for your writing.

Pupil Resource Sheet 16

Task

Traditional folk tales often include magical transformations where an object, person or creature changes from one thing into another.

- 1 Can you give the title of the fairy tale in which:
 - a pumpkin turns into a coach
 - a frog turns into a prince
 - a princess is turned into a rat
 - a hairbrush turns into a forest
 - straw is turned into gold?

Traditional tales often include animals that help humans out of danger.

- 2 Can you give the title of the fairy tale in which:
 - a duckling helps a brother and sister escape across a lake
 - a cat catches rabbits and gives them to his hungry owner
 - a hen lays golden eggs for its owner
 - a bird gives a dress to a young woman so she can go to the ball
 - a horse helps the princess to marry a prince?

In *Siberia*, the different Orders of animals grown from the seed kits help Sloe in different ways:

- Nivvy, King of the Snows, Carnivora is her 'best friend' and 'dear companion' when she is a lonely little girl at the Settlement. The second Nivvy will be Sloe's final helper in her quest, as described in Chapter 11.
 - Nosey, Insectivore, the bug eater, turns into a spiny hedgehog, attacks the dogs at the fur farm and enables Sloe to escape, but dies shortly afterwards. She was 'brave, and clever, and funny' and a 'warrior and a conqueror'.
 - Lagomorpha, hare, is not grown by Sloe but is seen by her in the forest looking like a 'prince of peace'. This will be the only wild animal that Sloe sees and the meeting helps Sloe realise the importance of the Lindquist seed kits that she is carrying.
- 3 Search the Internet using the names of the next two Lindquists that will help Sloe out of danger as she travels north: *Rodentia* and *Artiodactyla*. Note key points about these animals and see if you can predict how they will help Sloe. Then look forward in the novel to see if you were right:

Rodentia: see Chapter 8

Artiodactyla: see Chapter 9

Answers:

- 1 Cinderella; The Frog Prince; Love for Three Oranges; Baba Yaga; Rumpelstiltskin
- 2 Hansel and Gretel; Puss in Boots; Jack and the Beanstalk; Cinderella (Grimm's version); The Goose Girl

Pupil Resource Sheet 17

Task

Sloe is a complex – and sometimes contradictory – character who changes a great deal over the course of the novel.

- 1 Look at the statements below and then answer the questions which follow.
 - Sloe is intelligent and quick-thinking.
 - Sloe has a lot of physical strength.
 - Sloe is very responsible and trustworthy.
 - Sloe is very determined and single-minded.
 - Sloe is capable of betrayal.
 - Sloe can be careless and irresponsible.
 - Sloe overestimates her strength.
 - Sloe can't always work out who she can trust.

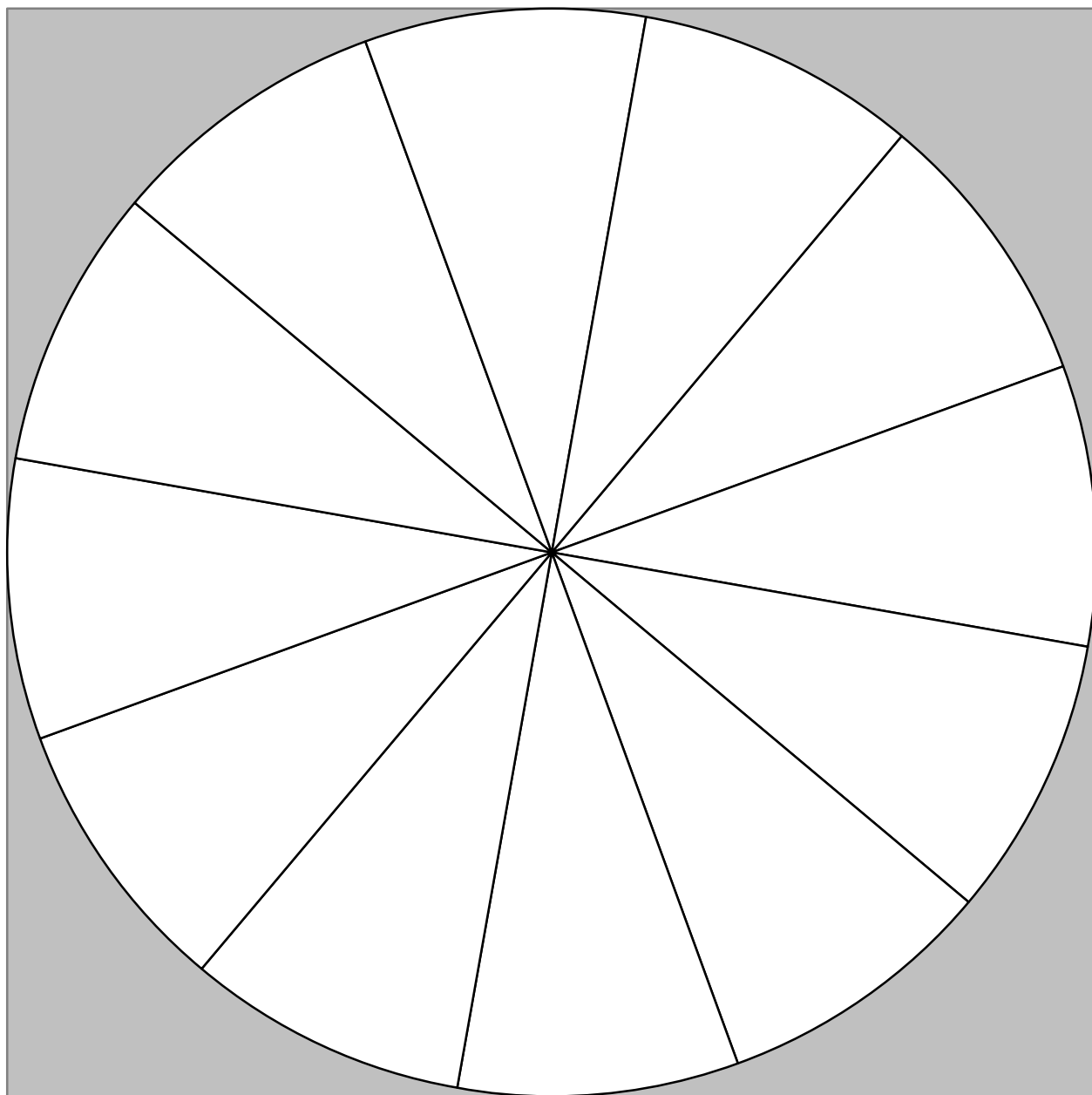
How many of these statements do you agree with?

What evidence from the text would you use to back up each statement?

What statements would you add, at this point in the novel?

- 2 Draw a pie chart with 12 segments, or use the example given below. Complete the pie chart to explore some of the sides to Sloe's character. You can do this in several different ways, e.g.
 - Divide the pie chart vertically in half: the segments on one side show positive aspects of Sloe's character; the segments on the other side shows negative aspects of her character.
 - Divide the pie chart horizontally in half: use the segments in the top half to list different strengths that Sloe has; use the segments in the bottom half to list her weaknesses.
 - Use one segment to list a side to Sloe's character (Point); use the segment next to it to provide evidence from the text (Evidence); then in the next segment you should explain what the evidence shows (Explanation).

Different sides to Sloe's character



Pupil Resource Sheet 18

Task

Use the list below to decide how the writer has kept your interest in the plot of the novel since Rosita left the Settlement at the end of Chapter 5.

The main events since then are listed at the bottom of the page. Decide how 'hot', 'warm' or 'cool' you think each one is, in terms of keeping your interest and involvement in the action and choose an appropriate place on the graph next to the thermometer against which to write the letter representing the event. Record your reasons for this decision by the list of events below.



- A** Sloe is locked inside Mr Ismail's office at the fur farm while he goes to find his superior.
- B** Nosey attacks Sultan (the dog) at the fur farm and Sloe escapes over the fence.
- C** Sloe sees Yagin inside Mr Ismail's office at the fur farm and realises he must be following her.
- D** Sloe is attacked by seagulls on the rubbish tip where she meets Emerald and Satin.
- E** Sloe's hands are tied and she is taken to the slave-auction ground to be sold by Little Father.
- F** Sloe falls asleep in the snow and wakes up in a room with a wood fire. Yagin is there.

Teacher Resource Sheet 19

STAGE 1: Cut out the cards below. Ask pupils in small groups to sort the cards into three categories, as follows, using headings on a large sheet of paper:

- Statements which show Yagin **positively**
- Statements which show Yagin **negatively**
- Statements which are **neutral** or about which you are **unsure**

STAGE 2: Use this sheet as the basis of discussion about Yagin's character and role, listing possible 'labels' for Yagin and noting any ambiguities, e.g.

- Sloe's guardian angel
- Sloe's ruthless pursuer
- Mama's betrayer
- Protector of the Lindquists
- Intelligence Officer for the Fitness Police

STAGE 3: Ask pupils to construct a character pie chart for Yagin that highlights the conflicting evidence and his ambivalent role, e.g.

- by using one side to show the 'public' roles he plays and the other to show his 'private' or hidden motives
- by contrasting Yagin as villain and Yagin as hero
- by listing reasons why Sloe should or shouldn't trust Yagin.

STAGE 4: Discuss what is added to the novel by having Yagin presented in an ambiguous way. You could look forward to pages 238–242 and 246–249 to establish a final view of Yagin.

It was a while before I realised that Yagin and his vodka had probably saved my life. (page 84)	Maybe he's drugging me, I thought. Maybe this is poison. (page 83)	I saw his face. The groove between his eyes, the arched brows, that long nose, the expression of his mouth. I could not be mistaken. It was <i>Yagin</i> . (page 134)
Mama had said, when you have no-one to turn to, look deep into your own heart. So I looked, and I found that though I longed to trust someone, <i>I did not trust Yagin</i> . (page 136)	Yagin ... must have convinced Mr Ismail to forget the mystery fur-bearers, and pretend he'd never seen the runaway girl in strange uniform ... (page 135)	I saw that the man was Yagin, and this time I wasn't even shocked. I just felt doomed. Of course he had found me again. He would always find me-- (page 157)

<p>'So you're a bounty-hunter,' rumbled Little Father, stroking his beard. 'What crime has she committed, the little snow-bunting?' (page 158)</p>	<p>'They won't shoot him,' said Emerald, in a matter of fact tone. 'He wasn't in uniform, but he's the police. You can always tell.' (page 159)</p>	<p>...I was lying on a bed piled with blankets, in a little room with a fire glowing in the open stove. There was a man sitting near it. He must have heard me move, because he turned to look at me. It was Yagin. (page 182)</p>
<p>He came over to the bed with a steaming mug. I sipped the heavenly sweetness of fruit tea with honey in it. He's drugging me, I thought, and fell back into a deep sleep. (page 183)</p>	<p>'My name is Yagin,' he said. 'I am your guardian angel. I am here to help you fulfil your quest... And I came to New Dawn, to watch over you.' (page 185)</p>	<p>'Didn't your mother tell you, never take a kit to second stage unless you are perfectly secure? ... You're supposed to be keeping a secret, not playing games.' (page 186)</p>
<p>He was letting me know that he knew Mama's secrets, to convince me that he was her friend: but something jarred: something made me hold back. (page 186)</p>	<p>'The Fitness Police don't know for sure what you're carrying, but they're on your trail. It's only by keeping close to them that I've been able to protect you.' (page 188)</p>	<p>'I knew your Mama: how gentle she seems, how bold she is in her soul. But I didn't know where she had been taken, and I didn't dare try to find out, in case I drew suspicion onto her.' (pages 190-1)</p>
<p>'...we wait until the storm is over, and then I take you, with the kits, north to the frozen sea, avoiding our pursuers. We make the crossing, and deliver them, as your Mama intended, to the city where the sun always shines.' (page 191)</p>	<p>I knew his whole story could be another cruel trick. (page 191)</p>	<p>'The marine mammals were lost--' Yagin gave me a sharp look, and cleared his throat. 'Hrrmph, indeed.' (page 192)</p>
<p>The Lindquists were <i>valuable</i>, extremely valuable, like gold and jewels... If Yagin had saved my life, if he had been following me to protect me all this time, wasn't it just because I was valuable too? (page 196)</p>	<p>'...I'm an animal myself,' said Yagin, baring his teeth. 'A tertiary consumer. I am designed to eat the weaker kinds, until I am eaten myself, by death, who is always stronger. That's natural predation, little girl.' (page 199)</p>	<p>Yagin knew so much. But if he was somebody I should trust, why didn't he tell me the one thing that would make me believe in him. <i>Who are you?</i> (page 200)</p>

Pupil Resource Sheet 20

Task

The last few pages of *Siberia* are a deliberate echo of the first few pages. Some of the parallels are shown in the table below.

- 1 With a partner, read each pair of extracts in turn and use two different colours to highlight the text with:
 - what is the same, or similar
 - what is different, or has changed.

- 2 Form a group of four and compare what you've highlighted. Together, decide on answers to these questions:
 - How has Sloe changed in the seventeen years that have passed?
 - How has the environment changed?
 - Why do you think the writer has deliberately created echoes and parallels between the beginning and end of the novel?

Arriving	Returning...
The little girl and her mother get off the train at a deserted platform in the middle of nowhere.	The train drew up at a deserted platform in the middle of nowhere, and a young woman got down with her bags.
The men in uniform who have looked after them all the way, never leaving Mama's side for a moment, get down too.	There were no guards with her. No one left and no one came.
There's a small hut, with a notice on the door that is half hidden by a splash of frozen mud.	The hut which might have been a ticket office looked as if it had the same splash of mud on its door as had been there for seventeen years.
There's nothing else to be seen except the snow, the wide sky, and a distant border of darkness in every direction, which the little girl knows is 'forest', though she isn't sure what a 'forest' is.	The blank, grassy plain of the summer wilderness stretched out to the rim of forest on every horizon.
A tractor waits beside it, with an open metal cart hooked up behind... The men help Mama and the little girl into the cart, and put their bags in after them, then turn away without a word.	Eventually the Community Tractor grumbled up. The driver got down and slung the young woman's bags into the cart – except for the knapsack she carried, that she wouldn't let him touch. 'You never sent me that postcard,' said Storm, with a slow smile.
The emptiness of the cold land is like magic, so wide, so wild. It catches at the little girl's heart, and fills her with a longing she can't express.	And the tractor rumbled on, through the flowers and grasses, under the empty, magical vastness of the wilderness sky.

Pupil Resource Sheet 21

Task

Use the table below to help you prepare an answer to the question:

What do you find interesting, challenging or unusual about *Siberia*?

Some typical themes in novels are listed. Are any of them relevant to *Siberia*?

Use the empty boxes at the bottom of the table to add your own ideas.

Typical themes in novels	Relevance 1 = Low 5 = High	Notes / Comments
The struggle between good and evil <ul style="list-style-type: none"> • conflict of ideas, interests or beliefs • a threat to well-being or survival to overcome 		
Childhood and growing up <ul style="list-style-type: none"> • learning to make sense of the world • the ups and downs of adolescence 		
Suffering prejudice <ul style="list-style-type: none"> • being oppressed by others • being marked out as different from others 		
Problems at school <ul style="list-style-type: none"> • misunderstandings and getting into trouble • being bullied or being a bully 		
Friendship <ul style="list-style-type: none"> • making friends and falling out with friends • having adventures with friends • being lonely 		
Family relationships <ul style="list-style-type: none"> • the ups and downs of family life • coming to terms with changes in family life 		
Love <ul style="list-style-type: none"> • falling in and out of love • love that is returned or rejected 		
Being courageous and heroic <ul style="list-style-type: none"> • being tested by challenges or dangers • standing up for yourself/other people/your beliefs 		
Seeking fame <ul style="list-style-type: none"> • hopes and ambitions that are rewarded 		
Seeking revenge <ul style="list-style-type: none"> • wrongs that must be put right 		
Treatment of animals and/or the environment <ul style="list-style-type: none"> • changes that have a damaging effect • a threat to the environment to deal with • relationships between humans and animals 		

Pupil Resource Sheet 22

Mind maps can be very useful when you want to explore and connect ideas.

Follow these guidelines to help you make one that will help you think about the question:

What do you find most interesting, challenging or unusual about *Siberia*?

How are mind maps special?

- In a mind map, the key idea, title or question, is shown in the middle, so it can be seen clearly.
- Important ideas are placed near the centre, with less significant ideas towards the outside, so the importance of each idea is shown.
- Links between ideas can be shown.
- New information can be added easily.
- Each map will look different from other maps, to aid recall.
- The way the mind map is laid out will help the brain make new connections.

Mind map rules

- Start with a coloured image in the centre.
- Use pictures or images throughout your mind map.
- Words should be written along lines, and each line should be connected to other lines.
- Each word can connect to other words to show the links between ideas.
- Colours can be used to enhance memory.

Pupil Resource Sheet 23

Assessment Exercise

Prepare a presentation to others in your class in answer to the question:

What do you find most interesting, challenging or unusual about *Siberia*?

There isn't a 'right answer' to this question: use it to explore your own ideas about the novel and how you have responded to it, including any patterns and structures that you think are important or effective.

You can use the prompts below to help you plan what to include in your presentation.

Main ideas and themes:

- what you think are the most important ideas
- the messages that you think the writer has
- how key ideas are presented and developed

Structure and organisation:

- how the ending and beginning are linked
- any patterns in the plot that you've noticed
- the different stages in Sloe's journey, and their importance

The writer's intentions: purposes and viewpoint:

- how the writer presents the main characters
- the effects of the first person narrative
- how the writer wants readers to respond to the novel

The effect the novel has on you:

- aspects of the novel that had the most impact for you
- what you liked most about it, or found most memorable
- what you disliked about it, or found puzzling or confusing
- whether you would recommend it to readers of your own age

Choose a format for your presentation that will help you to talk about the novel and answer the question confidently. Ideas include:

- a poster display
- a Power Point presentation
- a mind map
- a speech using notes on postcards

Guidelines for assessing reading task

What do you find most interesting, challenging or unusual about *Siberia*?

	AF4 – identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.	AF6 – identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader.
Level 3	<p>From some parts in the novel:</p> <p>A few basic features of organisation at text level identified, but with little or no supporting comment e.g. <i>can say simply what the purpose of the organisation as a whole is, with no evidence or more specific references</i></p>	<p>From some parts in the excerpt:</p> <p>Comments identify main purpose e.g. <i>Siberia is about saving wild animals in the future.</i></p> <p>Expresses personal response but with little awareness of the writer's viewpoint or effect on the reader e.g. <i>There are a lot of different things happening to keep me interested.</i></p>
Level 4	<p>Across the whole novel:</p> <p>Some structural choices identified with simple comment e.g. <i>the end is quite like the beginning but Sloe has changed.</i></p> <p>Some basic features of organisation at text level identified e.g. <i>The chapters are like stages in Sloe's journey.</i></p>	<p>Across the whole excerpt:</p> <p>Main purpose identified</p> <p>Simple comments show some awareness of writer's viewpoint e.g. <i>The writer might be saying we should look after the environment.</i></p> <p>Simple comment on the overall effect on the reader e.g. <i>It makes you think what might happen if global warming gets worse.</i></p>
Level 5	<p>Across the whole novel:</p> <p>Comments on structural choices show some general awareness of the author's craft e.g. <i>The writer shows you that Sloe has grown up. In "Arriving" she was a little girl but in "Returning" she is older.</i></p> <p>Various features of organisation at text level, including form, are clearly identified with some explanation e.g. <i>You can divide the novel up into different sections which show the stages in Sloe's life and the challenges she goes through.</i></p>	<p>Across the whole excerpt:</p> <p>Main purpose clearly identified, often through general overview e.g. <i>It's about whether a better future is possible in the land where Sloe is taking the Lindquists.</i></p> <p>Viewpoints clearly identified with some, often limited, explanation e.g. <i>The writer wants us to see that Sloe is strong and a survivor.</i></p> <p>General awareness of effect on reader with some, often limited, explanation</p>
Level 6	<p>Across the whole novel:</p> <p>Some detailed exploration of how structural choices support the writer's theme or purpose e.g. <i>In the last section "Returning", Sloe is much more in control of her life and has proved she is strong and determined.</i></p> <p>Comment on how a range of features relating to organisation at text level contribute to the effects achieved e.g. <i>The novel is written in the first person which helps us relate to Sloe as the heroine. The different sections show how her understanding about the world grows as she gets older and has to face more challenges.</i></p>	<p>Across the whole excerpt:</p> <p>Evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. <i>The novel is about Sloe's hope of saving the Lindquists to start a new life for the world: "This was my mother's gift."</i></p> <p>Viewpoints clearly identified and explanation of it developed through close reference to the text</p> <p>The effect on the reader is clearly identified, with some explicit explanation as to how that effect has been created</p>
Level 7	<p>Across the whole novel:</p> <p>Detailed exploration of how structural choices support the writer's theme or purpose e.g. <i>There are deliberate echoes between the first and final sections which stress how Sloe has journeyed from innocence to experience.</i></p> <p>Skilful and judicious comment evident on how a range of features relating to organisation at text level contribute to the effects achieved e.g. <i>There are parallels between the stages of Sloe's journey north and the quests and tests of a hero in a traditional fairy tale. This emphasises the magical nature of the story but also the dangers that Sloe has to face before she reaches her goal.</i></p>	<p>Across the whole excerpt:</p> <p>Apt and judicious use of evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. <i>The title "Siberia" is a metaphor for a world where people like Sloe and her mother are oppressed.</i></p> <p>Subtleties of viewpoint explored through developed explanation with close reference to the text</p> <p>A range of effects on the reader is explored, with explicit explanation as to how that effect has been created</p>

Pupil Resource Sheet 24

Recommended reads

If you have enjoyed *Siberia*, you might also like:

- *His Dark Materials* by Philip Pullman: struggles between the forces of good and evil under the Northern Lights.
- *I Was a Rat* by Philip Pullman: a humorous weaving of fairy tale and adventure; includes some clever parodying of the Press.
- *Mortal Engines* by Philip Reeve: a story of trust and betrayal set in a weird future world where towns eat towns!
- *The White Darkness* by Geraldine McCaughrean: a dazzling, pitiless story about Antarctica.
- *Not the End of the World* by Geraldine McCaughrean: an extraordinary novel which imagines the reality of life inside Noah's Ark.
- *Exodus* by Julie Bertagna: an exciting futuristic story about the struggle for survival in skyscraper cities after sea levels rise.
- *Ithaka* by Adele Geras: a fascinating reworking of the story of Odysseus from the viewpoint of his wife, Penelope.

Decide with your friends what else you would add to this list.