

VCE English implementation briefings — participant workbook

Unit 3 — Sample course plan

In many schools it is the practice that English classes contain small numbers of EAL students.

EAL students in combined English/EAL classes may require additional teaching time to work on developing skills which first language learners acquire in earlier years of schooling. Provision of this additional support is a school decision; it could be provided by the English teacher or an EAL specialist as an additional timetabled lesson or lessons each week.

The following sample course plan has been designed to support teachers of combined English and English as an Additional Language (EAL) classes. The sample course plan illustrates a possible sequence of teaching based on the following types of activities:

- common or joint activities, where all students participate in the same learning experiences
- parallel activities, where the teaching focus is similar, but learning experiences have been tailored to the needs of English or EAL students
- distinct or different activities, where English and EAL students will be participating in different learning experiences with a different teaching focus.

While the course plan is divided into Areas of Study, there may be also opportunities to build skills across the whole unit, for example, each week a different student prepares a short analysis of a persuasive text and presents this to the class orally in 2-3 minutes. Following this, students have the opportunity to discuss and ask questions for 5-10 minutes.

The sample course plan does not illustrate how additional teaching time or support is provided to EAL students.

Ideas are provided to illustrate how a lesson might be organised where there are parallel or distinct teaching focuses. Lesson plans for a combined class will need to take into consideration length and frequency of class time.

Ideas for ways to support EAL students are provided. These are intended as examples only. EAL students can also be supported by planning either extra time to undertake tasks, additional scaffolding material and, where possible, for time with a support teacher.

The *Advice for teachers* resource contains additional advice about assessment and designing teaching and learning activities for Units 1-4 for both English and EAL students.

Listening

Across Unit 3, teachers of combined classes will need to ensure that the listening skills of EAL students are developed through targeted learning activities as well through other areas of study. Regular practice of listening skills is important to develop students' proficiency.

The sample course below includes examples of listening activities which are embedded within Area of Study 1: Reading and creating texts and Area of Study 2: Analysing argument.

Targeted teaching of listening, distinct from the activities being undertaken by English students, and which explicitly develop the knowledge and skills of Area of Study 3: Listening to texts, should be a part of most lessons. For example:

- Regularly, for example at the beginning or end of each lesson, spend 10 minutes listening to or viewing short texts with a number of comprehension questions that focus on literal and inferential understanding. Audiovisual texts will allow students to focus on aspects of delivery such as gesture and eye contact.
- Explicitly model, using self-talk, strategies for effective listening, such as:
 - tuning in activities to focus and remove other distractions
 - highlight key words in comprehension questions to support understanding of the purpose for listening
 - using contextual information to support understanding and make predictions
 - use written and visual material, where available, to support understanding
 - listening for key words, ideas and gist
 - paraphrase and summarise to confirm meaning
 - note both the words used and the delivery
 - use opportunities to re-listen to a text to check for meaning
- Discuss the types of questions, such as multiple choice, short answer, and key words that should guide their responses, such as delivery (intonation, stress, rhythm, pitch, timing, volume, gesture and eye contact), word choice, audience and purpose. Read and analyse sample responses.
- Encourage students to practise listening skills at home, work or in other contexts such as sport.

See *Advice to Teachers* p. 29-30 and p. 37-38 for extended examples of how to prepare appropriate listening activities and assessment for EAL students.

Ideas for delivering distinct teaching focus include:

- In small groups, students listen to or view short texts that can be accessed online. Independently or as a group, students record their understandings of the material in a table, under broad headings, for example, speaker's point of view, features of delivery and word choices. Students discuss and share their responses.
- Use the online tool *Google forms* (<https://www.google.com/forms/about/>) to provide students with an audio or visual text and accompanying comprehension questions which can be completed individually with headphones on their laptop or other device. Responses can be automatically submitted to the teacher for review and feedback.
- English students undertake a jig-saw activity based on *The White Tiger* while the teacher works with EAL students to develop listening skills.

- Prepare extracts with focus questions that illustrate particular features of each text e.g. character, plot, themes and structure.
- In groups, students work through the extract and each focus question.
- One member from each group then joins together to form new groups; each student is now an expert and must lead a discussion about their extract and focus questions. All students add new insights and comments.
- This activity can be used with different stimulus, questions or tasks.

Text selection

The sample course plan has been based on the following texts selected from the 2017 VCE English/EAL Text List.

	Unit 3	Unit 4
English students	Mankiewicz, Joseph L (director), <i>All About Eve</i> Adiga, Aravind, <i>The White Tiger</i>	Miller, Arthur, <i>The Crucible</i> Brooks, Geraldine, <i>Year of Wonders: A Novel of the Plague</i>
EAL students	Mankiewicz, Joseph L (director), <i>All About Eve</i> Miller, Arthur, <i>The Crucible</i>	Miller, Arthur, <i>The Crucible</i> Brooks, Geraldine, <i>Year of Wonders: A Novel of the Plague</i>

Sample course plan

Week	Teaching focus	Decisions, assumptions and comments
1-2	<p>Common focus: Context and plot</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> • explicit inclusion of contextual background relevant to historical/geographical/cultural setting, for example, <i>All About Eve</i> and the 1950s world of theatre, the role of women in post-war America. • view selected scene/s to consider key events/turning points and discuss the role of women in the text. Use structured comprehension questions to build students' listening skills and awareness of the task demands of the listening component of course. 	<p>See <i>Advice to Teachers</i> p. 26-28 for extended examples of how to prepare appropriate classroom activities for EAL students.</p> <p>English and EAL study one common text from List 1. For this course plan, <i>All About Eve</i> has been selected.</p>
3-4	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Distinct focus: Listening</p> <p>Common focus: Character</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> • annotate key passages/comment on key scenes that provide insight into character actions, motivations, etc. by highlighting key words and phrases, and identifying connections, changes or patterns. • construct concept maps of character traits with a focus on building evaluative vocabulary (e.g. obsessed versus dedicated). • provide opportunities to engage with relevant, appropriate textual vocabulary and its use in context such as regularly writing in a journal, providing key words to incorporate (e.g. similarly, therefore, as, because, concurrently, in addition, yet, despite, although). <p>Common focus: Themes and ideas</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> • shared reading of sections of the text and discuss how they reveal dominant themes and ideas. • map language from the text that reveals the author's position on a key theme or idea. • develop questions for students to discuss and write about their interpretations of characters, themes and ideas. This could include creative writing. • make notes in a journal about creative writing ideas to develop analytical thinking about the text e.g. by identifying key moments in the text, turning points for particular characters, symbolic/significant settings that reveal salient ideas. Share worked-up ideas by reading to other students. • view/listen to interviews, discussions, documentaries, podcasts etc. about the text. Use structured 	<p>While EAL students are only required to complete either an analytical response or a creative response for the SAC, to satisfactorily meet the outcome, they must demonstrate evidence of both analytical and creative responses to different texts. In this course plan, the teacher has determined that EAL students will complete an analytical task on <i>All About Eve</i> for the SAC.</p> <p>EAL students could demonstrate creative responses to <i>The Crucible</i> by completing a range of tasks including an in-class creative journal, with different stimulus and scaffolds provided by the teacher.</p>

Week	Teaching focus		Decisions, assumptions and comments
	comprehension questions to build students' listening skills.		
5-6	Distinct focus: Listening	<p>Common focus: Structure, features and language of the text</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> • identify ways in which the author creates meaning through structure and language of the text • explore how the author reveals characters and the world of the text by using time, place, experiences, emotion and moods. • draw students' attention to the constructed nature of the text they are studying considering main features of the genre • investigate language choices in the text such as tense use, music or camera angles in films, visual features of graphic texts, use of a more than one narrator in print texts. • write creatively in the voice of a character from the text, e.g. Karen from <i>All about Eve</i>, exploring her feelings about her choices that impacted on Margo. 	
<p>ASSESSMENT</p> <p>English and EAL students could undertake similar analytical responses to <i>All About Eve</i>, however the marks allocated will be different, and some modifications may be made for EAL students.</p>			
<p>English: Outcome 1 SAC, part 1 – 30 marks</p> <p><i>'It is Eve's ruthless pursuit of ambition that leads us to dislike her.' Do you agree?</i></p>		<p>EAL: Outcome 1 SAC – 40 marks</p> <p><i>'It is Eve's ambition that leads us to dislike her.' Do you agree?</i></p>	

7-10	Distinct focus: Listening	<p>Parallel focus: Second text</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> • provide text based activities that reinforce skills developed with <i>All About Eve</i>, e.g. annotating key passages of the text that support character analysis. • provide scaffolding and modelling activities that can be undertaken independently or as a group, for example students construct a list of key quotations that reveal key messages or ideas in a text. • share character timelines for <i>The Crucible</i> in a listening activity. 	<p>Introduction of the second texts for English and EAL students, using similar teaching focus and activities as described for weeks 1 to 5.</p> <p>In this course plan, EAL students study <i>The Crucible</i> as their second text for Unit 3. In Unit 4, all students will study this text paired with <i>Year of Wonders: A Novel of the Plague</i>.</p> <p>English students will commence study of their second List 1 text, in this case, <i>The White Tiger</i>.</p> <p>EAL students complete the Outcome 1 SAC on only one text, and can respond either analytically or creatively. In order to meet Outcome 1, the teacher should ensure that students have had opportunities to demonstrate key knowledge and skills for both analytical and creative interpretations of selected texts. The ideas for delivery a parallel teaching focus will assist in managing the teaching of two texts in the classroom.</p>
<p>Ideas for delivering parallel teaching focus include:</p> <ul style="list-style-type: none"> • common handouts/scaffolds that students complete about relevant text e.g. create a character timeline that plots changes in a character over time. English students would use a character from <i>The White Tiger</i> and EAL from <i>The Crucible</i>. • prepare lists of resources (YouTube videos, journal articles) with accompanying focus questions. Students can view and complete individually while the teacher works with other students/groups of students. • English and EAL students locate passages/scenes that they identify as turning points for a character or for the plot in their text for study. Students justify their choice in English specific discussion groups while teacher guides EAL discussion. • provide a table where the teacher has completed column 1 <i>Values evident in the text</i>. Independently, or as a group students complete a second column with examples from the text that demonstrate /provide evidence for the values. Teacher will discuss the responses with the students. • provide a number of assertions about events and characters in the text. Independently, students record whether or not they agree with the assertions and support their view with evidence from the text. The teacher discusses all the responses with the group. • independently or as a group, students write short responses that link the assertions above using the evidence selected from the text. 			

	Distinct focus: Listening	<p>ASSESSMENT</p> <p>English: Outcome 1 SAC, part 2 – 30 marks</p> <p><i>Write a monologue from the perspective of one of the characters Balram meets in The White Tiger. You must also prepare a written explanation of your creative decisions and how these demonstrate your understanding of the text.</i></p>	
11-14		<p>Common focus: Analysing argument</p> <p>Support for EAL students may include:</p> <ul style="list-style-type: none"> • provide students with any contextual information required to understand the issue. • create a template for students as a group to map the structure of an argument and to make notes about the language used in each paragraph. Discuss both and attend to any vocab required. 	See <i>Advice to Teachers</i> p. 28-29 for extended examples of how to prepare appropriate classroom activities for EAL students.
15-16		<p>Revision and consolidation activities such as:</p> <ul style="list-style-type: none"> • students prepare sample essay questions for the two texts they have studied, then <ul style="list-style-type: none"> – discuss the questions with a partner to identify key words and the implications of each question – swap questions and individually prepare an essay structure/outline in response to the question. Share the outlines in small groups. – change key words in each question, then discuss how the change would impact on the essay structure/outline. – write sample paragraphs with a focus on language, for example building evaluative vocabulary, sentence structure, topic sentences etc. • share creative responses to texts written throughout the unit and discuss in small groups the insights into the text and differences in interpretations. • students select and share a range of texts which present a point of view. In small groups, select a text and identify key features of written and visual language that could be analysed in an essay. 	

17-18	ASSESSMENT		Possible texts include: Minister Cash Equal Pay Day Message 2015: http://www.equalpayday.com.au/Resources/Documents/2015/Minister%20Cash%20150904%20Message%20-%20Equal%20Pay%20Day.pdf What Jennifer Lawrence reveals about women and equal pay: http://edition.cnn.com/2015/10/18/opinions/burns-jennifer-lawrence-women-pay/ 35 countries are better than Australia at paying women fairly: http://www.mamamia.com.au/global-gender-gap/ You might not love sport, but if you're a woman this will make you angry: http://www.mamamia.com.au/soccer-gender-pay-gap/
English: Outcome 2 – 40 marks <i>Analyse and compare the use of argument and persuasive language in the two texts that present a point of view on equal pay for women. Ensure that you address written and visual language in your analysis.</i>	EAL: Outcome 2 Part 1 – 10 marks <i>Demonstrate your understanding of the two texts that present a point of view on equal pay for women by answering the following questions.</i> Part 2 – 30 marks <i>Analyse and compare the use of argument and persuasive language in the texts that present a point of view on equal pay for women. Ensure that you address written and visual language in your analysis.</i>	Possible texts include: Akram Azimi promotes mentoring for the School Volunteer Program: https://www.youtube.com/watch?v=nkeYethuZzU Coffee Culture: https://www.youtube.com/watch?v=DAZC-SwXLx8 Sections from Conversations with Richard Fidler: http://www.abc.net.au/local/sites/conversations/ Sections from 360documentaries: http://www.abc.net.au/radionational/programs/360/	
	EAL: Outcome 3 – 20 marks <i>Demonstrate your comprehension of the following two texts by answering the questions provided. Ensure you read the background information provided for each text before you begin. You will view/hear each text twice.</i>		

Possible thematic connections

Pair	Thematic connections
<p>Davidson, Robyn, <i>Tracks</i> (1) (A) (EAL) Penn, Sean (director), <i>Into the Wild</i> (1)</p>	
<p>Eastwood, Clint (director), <i>Invictus</i> (1) (EAL) Malouf, David, <i>Ransom</i> (1) (A)</p>	
<p>Funder, Anna, <i>Stasiland</i> (1) (A) (EAL) Orwell, George, <i>Nineteen Eighty-Four</i> (1)</p>	
<p>MacCarter, Kent and Lemer, Ali (eds), <i>Joyful Strains: Making Australia Home</i> (1) (A) (EAL) Lahiri, Jhumpa, <i>The Namesake</i> (1)</p>	
<p>Miller, Arthur, <i>The Crucible</i> (1) (EAL) Brooks, Geraldine, <i>Year of Wonders: A Novel of the Plague</i> (1) (A)</p>	
<p>Murray-Smith, Joanna, <i>Bombshells</i> (1) (A) (EAL) Atwood, Margaret, <i>The Penelopiad: The Myth of Penelope and Odysseus</i> (1)</p>	
<p>Wright, Tom, <i>Black Diggers</i> (1) (A) (EAL) D'Aguiar, Fred, <i>The Longest Memory</i> (1)</p>	
<p>Yousafzai, Malala, with Lamb, Christina, <i>I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban</i> (1) (EAL) Cole, Nigel (director), <i>Made in Dagenham</i> (1)</p>	

Word bank of themes, issues and ideas

Justice	Happiness	Spirituality
Equality	Perseverance	Empathy
Gender	Curiosity	Success
Fairness	Loyalty	Death
Isolation	Race	Loss
Connection	Bravery	Cruelty
Desire	Growing up	Government
Grief	Fate	Responsibility
Belonging	Empowerment	Respect
Identity	Chaos	Acceptance
Reality	Order	Poverty
Conflict	Beauty	Wealth
Family	Power	Longing
Difference	Powerlessness	Purity
Prejudice	Coming of age	Survival
Love	Hope	Temptation
Belief	Optimism	Originality
Guilt	Pessimism	Creativity
Greed	Innocence	Innovation
Friendship	Heroism	Genius
Politics	Peace	Purpose
Change	Religion	Corruption
Growth	Progress	Destruction
Courage	Heritage	Communication
Fear	Patriotism	Companionship
Knowledge	Nationalism	Escapism
Ignorance	Sacrifice	Faith
Truth	Pressure	Displacement
Aging	Honesty	Betrayal
Youth	Journeys	Honour
Oppression	Tradition	Pride
Rebirth	Self-awareness	Vanity
Vulnerability	Self-preservation	Pain

9 LYDIA

This is the day we are reading and my father enters the room and these days are brought to an abrupt end. Chapel, I call him Chapel like his mother, comes in as usual and sits. I hear the voice loud and clear without a trace of the tremor and hesitation that surrounded it when we began two years ago. At what point do I stop hearing the words and listen to the voice alone and realize I am in love with its cadence? My body is suddenly hot. The thought spins my head. It is so clear an idea that I am sure it has left my body and skips around the room in celebration. I open my eyes to see what shape my love has taken and there is my father standing with his legs apart and his hands on his hips. Chapel jumps up quicker than I. The volume of Shakespeare's plays flies across the floor and flutters several of its leaves in the air. Both Chapel and I scramble after them. Father orders me out of the room in his stern voice reserved for reprimanding slaves. I am so scared I obey. But I am more scared for Chapel. I realize I

love a boy three years my junior. I realize I am in love with a slave. Chapel is in trouble because of me. Father has forbidden him to come to the house. Father tells me if I fraternize with Chapel I will surely bring calamity and shame tumbling through the roof of his house. He tells me Chapel and I must never see the light of day together, must never read together, nor write, nor sit together in the house, nor exchange written communication, nor speak of these wicked secret meetings to anyone. 'By teaching little Whitechapel to read and write when he can never use it you have done him the gravest injustice.' I want to reply that a law which says a slave should not read and write is unjust. But I look at my feet and nod when he enquires whether I have heard every word. He said it might be possible in the future. I look up at him and, as if to dash my hopes of a future when Chapel and I could sit and read together, he adds, in the next century, perhaps. I shake my head, not in disappointment but out of total despair. The next century. Chapel and I will both be with our Maker in heaven and then it will be too late. This is the world we find ourselves in. We have to learn to live with it, otherwise we will be miserable and bring trouble tumbling onto our heads. I understand, Father. I understand perfectly.

1917. Polygon Wood

*Whistle of an approaching shell, and an explosion.
BERTIE and his mum have vanished. Barbed wire.*

SECOND WHITE
SOLDIER

What are you gonna do when you get home, Stan?

STAN

Back to my dad's timber yard I suppose.

SECOND WHITE
SOLDIER

If I had to spend the rest of my life being a clerk I wouldn't whinge. Harry?

HARRY

I can't even imagine what it will look like. All I hope is that it's changed.

FIRST WHITE
SOLDIER

What sort of changed?

HARRY

If you blokes have a beer with me then that's a start.

STAN

What are you on about? We'd always have a beer with you.

FIRST WHITE
SOLDIER

You're as good as a white man, Harry.

Mind map



Write your key
theme here

Comparative writing resources

Resource	Description	Link
VATE Idiom, Volume 51, Number 3 2015	Two articles on the teaching of text comparison	www.vate.org.au
Hard College Writing Center	Information about how to write a comparative analysis	http://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis
University of Toronto: Writing	Information about how to write a comparative essay	http://www.writing.utoronto.ca/advice/specific-types-of-writing/comparative-essay
leavingcertenglish.net	Irish educational blog which includes a number of posts with approaches to the comparative task. A slightly different task but a lot of relevant advice.	http://leavingcertenglish.net/category/paper-2/comparative/
BBC GCSE Bitesize	Advice on comparing poetry. Some useful transferable strategies.	http://www.bbc.co.uk/schools/gcsebitesize/english_literature/writingcomparingpoetry/comparingpoemsrev1.shtml
Read Write Think	A comparison and contrast guide including graphic organisers.	http://www.readwritethink.org/files/resources/interactives/comcontrast/

Sample comparative response

The following writing sample is not intended as an exemplar or template but does illustrate a range of features that might be expected in a student response.

Sample response

'Duty and faith destroy relationships'

Compare the perspectives offered on this idea in *The End of the Affair* and *The Remains of the Day*. In your response, analyse how each text presents its perspective.

At first glance, the relationships described in Graham Greene's novel and the film adaptation of the novel by Kazuo Ishiguro seems to be radically different. Sarah Miles and Maurice Bendrix embark upon a passionate affair even though Sarah is married, whilst Sarah Kenton and James Stevens can't manage to use one another's first names even after almost twenty years of knowing one another. However, both texts present love affairs that are effectively thwarted by one character's belief in something more powerful than the emotions they have for each other. All of the characters are shaped by a wartime society which prides itself on controlling one's passions and the adherence to a sense of duty. James Stevens is a man who is prepared to sacrifice every emotion and desire in order to ensure that he remains faithful to his 'philosophy' of service, whilst Sarah Miles is a woman whose faith leads her to sacrifice her love for Maurice in order to preserve a vow made to her God. Sarah's sacrifice is made far more reluctantly than Stevens' but the 'miracles' which follow her death are presented as proof of the power of her devotion to her faith.

As becomes clear to the reader of Greene's novel and viewers of the film, duty and faith are powerful forces which ultimately overwhelm the central romances. Bendrix writes that his is a 'record of hate far more than love' and his resentment of the power of Sarah's God is based on the fact that Sarah's prayer 'to a God that she didn't believe in' saved his life but simultaneously 'robbed' them of their relationship. Bendrix begins by admitting that he is a 'jealous man' but it takes the discovery of Sarah's diary for him to realise that it is in fact a jealousy of God himself. Faced with that knowledge, Bendrix rages but ultimately realises his anger is futile. The recovery of Lance Parkiss and the healing of Richard Smythe's face, together with the revelation that Sarah was baptised as a child without her knowledge, all combine to make Sarah's promise seem all the more powerful. Sarah can tell Bendrix that she 'never, never loved a man' as she loved him but a reader understands that her abandonment of him comes precisely because she promised to 'give him up forever' if God saved him. Her faith and knowledge of the power of her promise is unshakable; the power of the divine is far greater than that of earthly love.

In a less dramatic but equally profound way, Stevens' life is governed by his belief in duty and devotion. It is possible to see the central pairing in *The Remains of the Day* as the relationship between Stevens the devoted butler and his misguided employer, Lord Darlington. Seemingly unwilling and unable to express his feelings for the housekeeper who is in love with him, Stevens is, however, prepared to articulate the contentment that is gained through ensuring that he has 'done all he can' for the 'superior person' of his employer. At the end of the film, both he and Miss Kenton confess in a tragically matter-of-fact way that they have made 'terrible mistake[s]' with their lives and yet in a similar vein, Stevens has already admitted that he is 'proud' to 'have given [his] best years' not to the woman for whom he harbours deep affection but to the 'truly good man' that was Lord Darlington. At the heart of the film, therefore, lies the idea of service and sacrifice. The ultimate butler, Stevens has suppressed individuality and autonomy in order to be indispensable to Darlington Hall. His devotion to an ideal that is bound up in ideas of hierarchical class divisions makes him 'belong' to the small world for which he appears to have been 'made'. For Sarah Kenton, it is the realisation of Stevens' devotion to something more powerful than herself which ultimately leads to her decision to marry a man whom she does not

Sample response

love. Sarah does not rage as Bendrix does but sheer desperation finally leads to her loss of control and her cruel comment that she and Tom Benn laugh about Stevens when they meet. Like Sarah Miles, Stevens seems strangely impervious to the cruelty that rejected lovers resort to when they are hurt. Somehow the devotion that each of them has to a greater force allows them to suffer insults without replying in kind.

One of the most striking differences between the texts is in the presentation of passion and desire. It is clear from early on in *The Remains of the Day* that Miss Kenton is incredibly fond of the starchily controlled Stevens. Their growing familiarity with one another takes place in the small moments that they have to themselves when they are not on duty; her delivery of flowers (and hence life) into his bachelor's study. The scene in which Miss Kenton backs Stevens into a corner in order to find out what he has been reading is filled with sexual tension. Conditioned by her class and her gender, Miss Kenton makes it clear that she has feelings for Stevens without actually saying the words aloud. Provided with a perfect opportunity to reciprocate, Stevens cannot admit that the 'sentimental old love story' he is reading is anything other than a means of becoming a better butler. The novel is simply a way of 'develop[ing his] command of the English language' and he demands that she leaves. Stevens is clearly not impervious to emotion - his choice of music surprises Mr Benn with its sentimentality – but he seems to fear it and its effect upon him.

In complete contrast to this, Bendrix and Sarah begin an affair incredibly quickly. As middle-class characters they have a financial and social freedom which allows them to behave without responsibility to an employer. They also benefit from living in wartime London where the events of the war seem to have imbued them with a casual disregard for morality in the face of impending mortality. Before her promise to God, Sarah is free from duty or faith and acts without consideration of either. Bendrix and Sarah kiss in doorways, use hotels that rent rooms by the hour and even have sex in a downstairs room whilst Henry is sick in bed upstairs. Theirs is a passionate physical relationship which Bendrix describes as 'together in desire'. Unlike the servants of Darlington Hall who are dismissed for having relationships, Bendrix and Sarah are 'unhaunted by guilt'.

The final farewell between Stevens and Miss Kenton takes place on public transport; the mundane and the tragic merge to present a world in which self-control and repressed emotions mask huge sorrow and regret. The unspoken becomes incredibly powerful and so it becomes clear that, as the now middle-aged man and woman stand in the rain waiting for a bus, there will be no final confession of love from Stevens and no 'happy ending'. As Mrs Benn's tears merge into the rain it is clear that she will return to a marriage that has made her terribly unhappy whilst Stevens returns to his duties within the emotional safety of the Hall. The final scene of the film in which Lewis frees the pigeon from the hall reflects a view that no matter how many opportunities are presented to him, Stevens cannot fly free. Bendrix's story also ends with him trapped; Sarah's desire for death has freed her from her unhappiness and in a bizarre series of events, Bendrix and Henry end up sharing their grief and their lives in the same house. Sarah has told Bendrix that 'love doesn't end' and to his horror he discovers that this is true. Bendrix is haunted by his memories of Sarah and fears replacing his love for her with a love for God. Bendrix cannot contemplate a life of service to something else because he lacks the self-sacrifice of both Sarah and Stevens and recognises that 'loving' God would mean that '[he] would cease to be Bendrix'.

Graham Greene wrote that his intention in his novel was to depict a man who becomes 'overwhelmed' by the 'possibility of a God'. Bendrix and Sarah's relationship is destroyed by the revelation of a force that is infinitely powerful. *The Remains of the Day* is a quieter presentation of destruction but it is no less tragic. Stevens is slavishly dutiful to his master and his world but he too has to face the revelation that his faith in a system which is fading away has prevented both him and Miss Kenton from experiencing the love and happiness that was possible for them.

Strategies for revising student work

