

Dolphin Music

Aim

• To stimulate students to read the book.

- 1 Tell students the title of the book is *Dolphin Music* and that it is a 'future thriller'. Ask students what other name might be given to this type of book (science fiction). Ask them what other stories or films they know in this genre (teach genre if necessary by asking them what other genres there are, e.g. romance, detective story, ghost story, comedy, thriller, etc.).
- 2 Remind students of the title again and ask them what they think it means. What kind of music is it? Then divide students into small groups and ask them to discuss what the book might be about and what part the dolphin music of the title might play in the story. Groups should then share their ideas with the whole class.
- 3 Give out the handout (next page) and ask students to read Extract 1, which is about the dolphins in the story. Was this close to the ideas they had? Ask them to describe the mood of the extract and write their ideas up onto the board. Alternatively, write a list of adjectives up on the board and ask students to pick out those they think most accurately match the extract.
Suggestions: cruel, horrible, awful, terrible, depressing, bleak, sad.
- 4 Ask students to read Extracts 2, 3 and 4 and then find the answers to the following questions: Why does Paul have to change jobs? How do people travel and practise sport? Who makes the decisions in this world and what are the advantages of this situation? Divide students into pairs and ask them to discuss their answers.
- 5 Divide the students into new pairs and ask them what they think of the world the extracts describe. Would they like to live in this world? What would they hate or like about it most? Ask the pairs to share their thoughts with the whole class. As a class, discuss whether the students think our world could actually become like this. Ask them what they think the world will be like in 2051. Is the world portrayed in *Dolphin Music* similar to those in any other books or films the students have read or seen?
- 6 Ask students to read Acronyms in the Book (next page), a list of abbreviations used in *Dolphin Music*. Teach them about acronyms – words formed from initial letters of other words (e.g. NATO) – and then ask them for any abbreviations or acronyms they know. Write their suggestions up on the board.

- 7 Ask students to look at Present-Day Abbreviations and Acronyms and see how many they can write out in full (alternatively you could read them out for students to shout out the answers).

Correct answers: **a** United Kingdom, **b** United States of America, **c** European Union, **d** British Broadcasting Corporation, **e** Federal Bureau of Investigation, **f** very important person, **g** Football Association, **h** Voluntary Service Overseas, **i** World Health Organisation. While confirming the answers, you might want to pause briefly to discuss what each one is or means.

- 8 Ask students to read Extract 5, which describes the character of Captain Marrs. Working in pairs, ask them to discuss and write down what facts they find out about Marrs under the headings 'personal past', 'professional past' and 'future'. Next, ask them to list some adjectives that describe his character.
Suggested answers: angry, violent, ruthless, scarred, etc.
- 9 Ask students to imagine they are Marrs writing his diary at the end of a day hunting terrorists. Ask them to write a page of his diary, showing exactly what he thinks of terrorists. They should make sure what they write reflects the character of Marrs as previously discussed in Activity 8 and not their own opinions. After they have finished, ask them to read what they have written to their partner. Their partner should give feedback on whether they have successfully captured the character of Marrs.
- 10 Ask students to look at Extract 6, which is a mixed-up scene from *Dolphin Music*. Tell them to put the scene in the right order.

Answer: **c, g, f, d, a, e, b**

Alternatively, photocopy this extract several times and cut it up so that there are enough copies for each student to have one piece of the scene. Ask students to walk around the room until they find someone who has the same extract as them (they are not allowed to show their pieces of paper to anyone, they must read them out). These groups then circulate together to try to identify the correct order of the scene. The groups should arrange themselves in the right order to read out their extracts. Finally, ask students why Saul and Sue seem to know each other even though they have never met in person before. How could this happen?

Optional extra: Ask students to write about how they would *like* the world to be in 2051.

Dolphin Music

Extract 1

Saul couldn't see anything at first, but then he saw them. Two dolphins in two glass tanks that were far too small for them. The dolphins were trying to move, but were unable to do so. They banged their backs against the lids of the boxes again and again. The sound echoed down the corridor. Saul could hear it clearly. He felt sick.

Sue changed cameras. Now they were inside a room. Saul could see people moving about. They put metal things on one of the dolphins. Someone turned on a switch. The dolphin jumped into the air again and again, and then it stopped. Then the music began. It was so beautiful and so terrible. The dolphin was crying.

Extract 2

Saul Grant was a writer. He was a music critic for the Central England Web Guide. He loved music and he loved writing about music. Many people wanted his job, but he was good at it and his bosses were pleased with him.

But next week he had to stop writing and do six months of community work. Saul hated community work.

Everybody had to do it. Saul knew that. There were too many people and too few jobs. Today, no-one was allowed to work for more than one year without a break, except for those working for Control.

Extract 3

Once, Saul knew, people had enjoyed walking in the countryside. They had climbed mountains and swum in the sea. Today everyone went virtual travelling in their exercise rooms. You put on a helmet or mask and chose where you wanted to go, and then the type of sport, and there you were. One day you could be water skiing in the Indian Ocean and the next day you could be walking in Tibet, in the Himalayas.

Extract 4

'You're not allowed to say things like that!' Saul was shocked. 'Everything Control does is for the best. Think about it! There are no wars any more and no pollution. It's not for us to criticise Control.'

Acronyms in the Book

PODs	Poor Old Dears (old people in need of help)
BEATCON	British and European Anti-Terrorist Control Organisation
PACE	People Against Control in Europe

Present-Day Abbreviations and Acronyms

a UK, b USA, c EU, d BBC, e FBI,
f VIP, g FA, h VSO, i WHO

Extract 5

Marrs had joined the army when he was only eighteen, but did very well. He was very quick and very keen. The Controller knew that anyone who blocked Marrs disappeared. The first case the Controller knew about was when a man who was Marrs' senior officer came to see him. The officer wanted to get rid of Marrs because he was scared of him. He was a senior officer, but he was shaking.

That was five years ago, when the Controller first came across Marrs. The officer had had an accident soon after and Marrs took his place. And there were other similar cases, but the Controller could see that Marrs also followed orders, that he wasn't a danger to Control. That's why he had become the head of BEATCON.

The Controller read in the file how Marrs' father and twin brother were both killed by a terrorist bomb in London when Marrs was three years old. His mother went mad after that and, two years later, when Marrs was just five, she threw herself off the roof of a building. Marrs saw her do it.

Extract 6

- a 'What do you mean I was on the news? I've never killed anyone. What are you talking about?' Saul asked.
- b 'Sue?' repeated Saul. 'Sue was on the news too?'
'Then it's true! Who is she?' Caroline said. 'No, don't tell me, I don't want to know.'
- c Saul found Caroline's house easily. He knocked at her door. She opened it.
Hello, Caroline! It's me,' he announced.
- d 'Can I come in?' This was not what Saul had expected. He had often wondered what would happen when they met for the first time – their first real kiss, sitting together, laughing, holding hands. Saul pushed past Caroline into her house. He was not about to have a discussion outside.
- e 'Oh Saul, I knew it had to be a mistake, but they said it was you. You and some girl. They said you were a couple. Sue someone ...'
- f 'Saul!' she said and began to cry. 'What on earth are you doing here? I've just been watching you on the evening news. They said you killed two men. And the police came just now and asked about you. I don't understand. And now you're here. What are you doing here?'
- g Caroline was smaller than he had imagined. Saul found that quite a shock, but she was still Caroline, the woman he had looked at nearly every day for the last three years. He held out his arms to her. She stepped back. Caroline had been crying. Her eyes were red.