# Unit 10 — A Short Novel — Teacher copy

Track E · Klasse 10 · Niveau E

**Niveau E**

## 1. Reading

Read the text and use it for the activities below.

**Reading — *The Slow Hour*, ch. 3 (extract)**

*By the third week, the bus stop had become a small kingdom. The same six people, every weekday morning, in the same approximate order. Anya, who could predict each arrival down to the second, had stopped predicting; the predictability itself had become the comfort. Nevertheless, on Wednesday, one of the six was missing. Anya did not yet know that the missing person was the one who had, without telling anyone, been keeping the kingdom together.*

**Register variety**

*Formal / academic:* however, nevertheless, moreover, furthermore, indeed. *Everyday / narrative:* though, still, anyway, either way, mind you. *Use both with intent.* Academic register fits an essay claim; narrative register fits a quoted voice.

## 2. Practise

**Niveau E — controlled**

1. Match: however → formal; though → everyday; nevertheless → formal.
2. Choose register: *(in a literary essay)* → ___ ; *(in dialogue)* → ___ .

**Niveau E — productive**

3. Build 3 essay sentences (formal) + 3 narrative sentences (everyday).

## 3. Your turn

**Literary essay, 300 words.** Read the extract. Answer: *Who is Anya? What is the arc? What is the theme? Which two stylistic moves do the most work?* Use 2 quotes + 1 cleft + 2 academic register markers.

**Sample**

*By chapter three of The Slow Hour*, the bus stop has, in the narrator's words, *become a small kingdom*. The repetition of arrivals — *the same six people, every weekday morning, in the same approximate order* — is the novel's quietly central image. It is precisely the predictability of the stop,

the narrator suggests, that has made it bearable. Anya is the protagonist whose interior arc the author is most carefully tracking. She has stopped predicting the arrivals, not because the rhythm has changed, but because she has finally trusted it. Nevertheless, on the Wednesday of the third week, one of the six is missing. The chapter ends on the reveal of who that person was: not the most visible of the six, but the one who had been, *without telling anyone*, holding the kingdom together. The two stylistic moves doing the most work are the controlled use of *nevertheless* and the late, dropped fact of the missing person's role. The first gives the chapter its essayistic gravity; the second is what turns the predictability of the morning routine into something fragile and real. The theme, I think, is the invisibility of the people who keep small communities running, and the moral weight that lands on a narrator only when those people stop. Indeed, the novel uses an ordinary bus stop to ask a serious civic question.

## 4. Further reading / listening

- London Review of Books — short essays.
- The Paris Review — *Art of Fiction* interviews.

## 5. Teacher answer key

**Controlled.** 1. all true.

2. *however / though.*

**Productive.** 3. Open.