

**YEAR 8 Unit: Four Kids, Three Cats, Two Cows, One Witch (Maybe) by Siobhan Parkinson**

**About the unit:** This unit was created by Marion Powell and Nigel Mill. It explores an Irish novel as an example of a text from a different culture, focusing on contemporary themes. It also explores narrative techniques with a particular focus on the incorporation of 'oral tales' within a novel. Teachers can explore with pupils the rich oral heritage of different cultures. This unit of work can be linked to the Ireland in Schools Key Stage 3 Research Unit.

**Expectations**

**Most pupils will:** read, understand and be able to comment, both orally and in writing, on the writer's choice of words, characterisation, setting and plot at word, sentence and text level. They will discuss in small and larger groups to deepen their understanding of the author's use of oral traditional tales to develop plot, themes and characterisation. They will, with appropriate support, write critically about aspects of the novel.

**Some pupils will not have progressed so far and will:** require additional support to read extracts from the novel. Additional support through guided reading and writing will be required to enjoy and appreciate the key theme of 'growing up' that is explored in the novel.

**Some pupils will have progressed further and will:** independently, talk and write about the author's craft and appreciate the complexity of the novel's structure in using oral traditional tales to explore experiences as well as thoughts and feelings. They will write critically about aspects of the novel and be able to justify thoughts and opinions by quoting effectively from the text. Those pupils who also complete the Ireland in Schools research unit will appreciate the distinctive features of the text as a contemporary novel set in a different culture.

## UNIT OUTLINE

### Stage 1 - Lessons 1-6

A study of the author's development of setting, themes and characterisation with particular reference to the main character, in the opening chapters of the novel:

- Reading and discussion of the author's introduction of theme and characterisation.
- Experiment with word choice when writing to create different effects on the reader.
- Writing in the style of Siobhan Parkinson.

### Stage 2 - Lessons 7-13

A study of the literary technique of developing an oral tale within a narrative to develop characterisation and the wider themes of the novel:

- Reading and discussion of the children's tales and their significance in developing plot, themes and characterisation.
- Close analysis of 'Kevin's Tale'.
- Predicting 'Beverley's Tale', based on a close reading of the novel.
- Developing understanding of the differences between the spoken and written tale.

### Stage 3 - Lessons 14 and 15

From reading, speaking and listening to writing

- Write critically about the novel.
- Express an opinion on the book's relevance and appropriateness to a contemporary teenage audience.

### Prior Learning

In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:

- working in a range of groups;
- the structure of narratives;
- the distinctive features of oral tales;
- evaluating oral tales;
- figurative language;
- planning;
- making notes;
- knowledge of punctuation;
- knowledge of complex sentences;
- evaluating a text.

### Objectives

#### WORD

W1 Word endings, prefixes, suffixes;  
W11 Figurative vocabulary.

#### SENTENCE

S1 Complex sentences;  
S2 Variety of sentence structure;  
S3 Colons and semi-colons.

#### READING

R4 Versatile reading;  
R5 Trace developments;  
R6 Bias & objectivity;  
R10 Development of key ideas;  
R13 Interpret and text.

#### WRITING

Wr1 Effective planning;  
Wr6 Figurative language;  
Wr7 Establish the tone;  
Wr18 Critical review.

#### SPEAKING AND LISTENING

S&L1 Evaluate own speaking;  
S&L2 Develop recount;  
S&L7 Listen for a specific purpose;  
S&L9 Evaluate own contributions.

### Starters

- Commas, colons and semi-colons
- Reading strategies
- Figurative language
- Complex sentences.

**Lesson 1**

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>S3</b> Colons and semi-colons  <b>R6</b> Bias and objectivity	<ul style="list-style-type: none"> <li>Teacher outlines the starter objective to consolidate pupil understanding of basic punctuation with a particular focus on commas, semi-colons and colons.</li> <li>In pairs, pupils are given a section of Robert Dunbar's letter and asked to discuss and agree the appropriate punctuation and be prepared to justify their choices (Time Out).</li> <li>Teacher takes feedback and consolidates pupils' understanding of the use of commas, semi-colons and colons.</li> </ul>	<ul style="list-style-type: none"> <li>Using Shared Reading strategies, introduce the novel by re-reading Robert Dunbar's letter. The letter should be displayed on the overhead projector.</li> <li>Teacher questioning to focus on pupils' knowledge and understanding of the language of fact and opinion.</li> <li>Teacher models the deconstruction of the text to focus on the language used to convey:               <ul style="list-style-type: none"> <li>factual information</li> <li>writer's opinion</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Independent group activity.</li> <li>Using the O'Brien author profile, groups are directed to text mark and deconstruct the text to highlight specific words and phrases used to:               <ul style="list-style-type: none"> <li>convey factual information</li> <li>convey writer's opinion</li> </ul> </li> <li>If pupils are grouped by ability, suggested texts are:               <ul style="list-style-type: none"> <li>back cover of the novel</li> <li>author profile</li> <li>extract from author profile</li> </ul> </li> <li>During group activities, the teacher can target one group using Guided Reading strategies to consolidate learning.</li> <li>During group activities, a classroom assistant, if available, can target one group using Guided Reading strategies to consolidate learning.</li> </ul>	<ul style="list-style-type: none"> <li>Each group should be asked to identify one fact and one opinion and to record them on white boards.</li> <li>While groups are asked to show their boards, the teacher and/or classroom assistant can quickly assess which groups of pupils may require further support.</li> <li>Effective teacher questioning to consolidate pupils' ability to distinguish between fact and opinion.</li> </ul>	

**LESSON 1: STARTER – ROBERT DUNBAR LETTER**

**THE CHURCH OF IRELAND COLLEGE OF EDUCATION**

**Siobhan Parkinson**

I am very pleased to recommend the young people's fiction of Siobhan Parkinson to a readership outside Ireland. Her books here are very highly regarded, several of them having won our principal prizes for this category of writing. *Sisters...No Way!* for example won the Bisto Book of the Year award while *The Moon King* and *4...3...2...1* were Bisto 'Merit' winners.

Her greatest strength lies in her storytelling. In *Sisters...No Way!* she takes the age-old Cinderella story as her starting point and uses it as the basis for a witty and thought-provoking young teenage novel of family life in contemporary Ireland. The result is a highly readable with illuminating insights into a changing Ireland. In *4...3...2...1* she takes the conventions of the children's adventure story and uses these to create a book which is, in essence, about stories and their tellers.

In both of these books she moves well beyond the traditional notions of writing for the young to create something new, challenging and absorbing. I have no doubt whatsoever that an audience outside Ireland will respond as warmly to her work as her home readership does. The fact that her work is being increasingly translated into various European languages is, I think, proof of this.

*Robert Dunbar*

*Lecturer in charge of English.*



## LESSON I: DEVELOPMENT – AUTHOR PROFILE

Siobhan Parkinson is one of Ireland's leading writers for children. She lives in Dublin with her woodturner husband Roger Bennett and their son Matthew, her personal 15-year-old proofreader. She also has connections with Loughrea, Co. Galway and Letterkenny, Co. Donegal, where she was educated. Siobhan studied English Literature and worked as an editor in the publishing and computer industries, and with a national research and development agency on housing and homelessness. She has recently completed a year as Writer in Residence at the Church of Ireland College of Education. Her primary interests are reading and writing. She also sings in a choir (but quietly, in case she is found out!).

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*The Moon King* (Oct 98) won a Bisto Book of the Year Merit Award. Siobhan's *Breaking the Wishbone* (Oct 99), is a story of homeless teenagers who discover the grim reality of living rough in a squat. Her latest book, *Call of the Whales*, published in October 2000 is a thrilling adventure story set in the Arctic Circle.

**Lesson 2**

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>W7a</b> Word families  <b>W7c</b> Words in context  <b>S&amp;L7</b> Listen for a specific purpose	<ul style="list-style-type: none"> <li>Using OHT of Author's Note from page 6, invite pupils in pairs, to note, identify and text mark any unfamiliar words and key terms.</li> <li>Take feedback from pupils and recap on key reading strategies adopted to derive meaning eg. contextual clues in relation to 'transitional ceremonies', knowledge of prefixes in relation to 'confirmed'.</li> <li>Possible words: cultures, confirmed, Bar Mitzvah, threshold, initiative, rituals.</li> </ul>	<ul style="list-style-type: none"> <li>Use Shared Reading strategies to re-read the Author's Note. Through focused questioning, introduce some of the key themes of the novel: <ol style="list-style-type: none"> <li>rites of passage</li> <li>development of adolescence</li> <li>independence and responsibility</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>Shared Listening to tape of Siobhan Parkinson reading Chapter 1. Pupils can follow the text (if available).</li> <li>Focus, through questioning and discussion, on identifying points in the opening chapter at which key themes are introduced. Discuss and explain the term 'rites of passage' and relate to pupils' own rites of passage.</li> <li>Outline the expectations of the homework task and ensure that pupils with special needs are appropriately supported.</li> </ul>	<ul style="list-style-type: none"> <li>Consolidate understanding of key themes as developed in Chapter 1 through teacher questioning.</li> </ul>	<ul style="list-style-type: none"> <li>Record ideas in note form to identify rites of passage from pupils' own experiences, from the novel or from other cultures and traditions.</li> </ul>

## LESSON 2: STARTER

### AUTHOR'S NOTE

In most cultures, when children reach the age of around 12 or 14, there is some sort of ceremony to mark their transition from childhood to young adulthood. In Ireland, most children are confirmed between the ages of about 11 and 15, depending on the church to which they belong, and Jewish boys have their Bar Mitzvah at the age of 13. These are examples of transitional ceremonies to mark the change that is taking place in young people at the threshold of adulthood.

In some cultures young people who are approaching adulthood must undergo some sort of test or ordeal. They might have to go off by themselves into the forest, for example, and survive on their own initiative. In other cultures the transition is marked by the older people telling the children the secret stories of the tribe. Once they have these stories, they are no longer children, but grown-up members of the tribe.

But no matter what form these ceremonies and rituals take, every child has to make the journey from childhood to young adulthood for himself or herself.

**LESSON 2: STARTER – NEW WORDS (FROM AUTHOR'S NOTE)**

**cultures**

**transition**

**confirmed**

**Bar Mitzvah**

**threshold**

**initiative**

**rituals**

## LESSON 2: HOMEWORK

### Rites of Passage

At home, with an adult who knows you well, talk about some of the key events in your life. Using the bullet points below, write a few words about each event that will help you to take part in the next English lesson (remember that you are only making notes).





**Lesson 3**

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>W11</b> Figurative vocabulary  <b>Wr6</b> Figurative language	<ul style="list-style-type: none"> <li>Teacher outlines the starter objective to consolidate pupil understanding of the author's use of figurative language by focusing on the initial description of the island on pages 8-9, from "<i>It was an ordinary enough little island...</i>" to "<i>What was coming over her?</i>"</li> <li>On mini-whiteboards, pupils in pairs list the words, phrases, personification and simile Siobhan Parkinson has used to create a mysterious and unattractive island.</li> </ul>	<ul style="list-style-type: none"> <li>The starter prepared pupils for the main part of this lesson.</li> <li>Employ Shared Reading strategies to re-read the initial description of the island.</li> <li>Focusing upon the mood the author creates, discuss specifically her use of personification and word choice.</li> </ul>	<ul style="list-style-type: none"> <li>Using Shared Writing strategies, teacher models a description of a different island on the board, eg. tropical island, a bird sanctuary, an island with religious significance etc.</li> <li>As white boards are already available during this Shared Writing session, pupils can be involved in the construction of particular sentences using white boards to experiment with different sentence constructions (supported composition).</li> </ul>	<ul style="list-style-type: none"> <li>The teacher uses a good example of a pupil's descriptive writing to consolidate understanding of figurative language.</li> <li>Outline the homework task, directing pupils to act on the advice that is offered during the plenary.</li> </ul>	<ul style="list-style-type: none"> <li>Pupils write own description of an appealing or menacing island.</li> </ul> <p><b>WEEKEND READING:</b></p> <ul style="list-style-type: none"> <li>Read chapters 2-5 of the novel. (Pp.17-51)</li> <li>Synopsis of the novel is available for pupils who require some reading support.</li> </ul>

## LESSON 3: STARTER – FIGURATIVE LANGUAGE

It was an ordinary enough little island, if islands can ever be counted ordinary, not very large, but a good size all the same. It wasn't the rocky and uninviting sort of island you sometimes see jutting aggressively out of the sea. In fact, it looked a bit like a piece of the mainland that was somehow left over. It was as if some giant child had put it aside in puzzlement, unable to find a place for it in the enormous jigsaw of the west coast of Ireland.

Beverley shook herself, like a wet dog, as if to shake off this silly idea. Islands weren't bits of jigsaw puzzles. They were perfectly explicable natural phenomena. That's what they were. Yes. You could read about them in geography books. They were caused by continental shifts or they were the tips of undersea mountains or something.

And yet this island didn't look a bit like a phenomenon in a geography book. It looked like a lost, homeless, thrown-aside bit of the countryside. It seemed to Beverley that it longed to be visited, as if it were lonely out there in the sea, cut off from its rightful place in the world. She shook herself again. What was coming over her?

**Lesson 4**

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>S3</b> Colons and semi-colons  <b>R13</b> Interpret a text	<ul style="list-style-type: none"> <li>Paired pupil activity.</li> <li>In pairs, pupils use marker pens to highlight and comment upon Siobhan Parkinson's use of commas, colons and semi-colons in paragraph on P 10, "<i>They kept things...</i>" (Time Out).</li> <li>Teacher uses OHT displaying the paragraph to review and consolidate pupils' understanding of commas, colons and semi-colons.</li> </ul>	<ul style="list-style-type: none"> <li>In pairs, using white-boards, pupils are invited to list Beverley's characteristics from what they can remember from their reading of chapters 1-5 (2-3 minutes).</li> <li>Taking responses from pupils, teacher reviews chapters 1-5, with particular emphasis upon developing understanding of the character of Beverley.</li> <li>Teacher introduces the group investigation of Beverley's character by inviting pupils to become 'book detectives' using the prompt sheet. Each group will explore Beverley's character in different chapters.</li> <li>Each group will prepare for the Plenary by listing five key points about Beverley's character. A spokesperson from each group should report back during the Plenary (<i>NB Keep these lists for use in Lesson 8</i>).</li> <li>There is an opportunity here for Guided Reading groups to be led by the teacher and/or classroom assistant.</li> </ul>	<ul style="list-style-type: none"> <li>Pupils report back on groups' findings on Beverley's character. During these feedbacks, the teacher or classroom assistant can model note taking on a flip chart (<i>NB there is an opportunity here for a speaking and listening assessment</i>).</li> </ul>		



## LESSON 4: STARTER – COMMAS, COLONS & SEMI-COLONS PARAGRAPH P.10

They kept things like pens and paper at the back of the shop near the post-office section next to an unbelievably awful selection of birthday cards all roses and kittens for the ladies and fishing rods and sports cars for the gents. There wasn't much choice in the pen and paper department either A.W.Faber pencils yellow HB with the tops already pointed so that they were like vicious little ice-picks plastic pencil-parers also red and blue like the ballpoints Belvedere Bond writing paper but only in the small size and lined rather enticing-looking thin airmail envelopes like tissue-paper with green and orange edging and a picture of an aeroplane in the corner *Par Avion/Aerphost* printed underneath but no matching airmail paper. Beverley flicked through the lined writing paper speculatively. This wasn't really what she wanted. But there weren't any notebooks just school copybooks squared for sums and red-and-blue-lined for practising joined-up writing. She poked around a bit more hoping to find something more suitable.

## LESSON 4: BEVERLEY (CHAPTERS 1-5)

Record the chapter that your group is studying during this activity.

Chapter \_\_\_\_\_

What are Beverley's key actions in this chapter?

- What do we learn about Beverley's character and personality in this chapter?
  
- What do we find out about Beverley's relationships with the other children?
  
- Given Beverley's background and relationship with her parents, does this affect her behaviour in this chapter?
  
- Find three short quotations from the chapter which best reflect Beverley's character.
  - 1.
  - 2.
  - 3.
  
- Agree the five key points about Beverley's character on a sheet of A3 paper for the plenary.

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>S3</b> Colons and Semi-colons  <b>R10</b> Development of key ideas	<ul style="list-style-type: none"> <li>Teacher dictates the two short sentences below, with the focus on punctuation, which pupils, write on to their mini-whiteboards.</li> </ul> <p>P 29 “She wasn’t dangerous or anything – at least he didn’t think so.”</p> <p>P 39 “Maybe he’s what-d’ye-call it – allergic, that’s it – maybe he’s allergic to sand.”</p> <ul style="list-style-type: none"> <li>By looking at different whiteboards, discuss the various ways Siobhan Parkinson has used commas and hyphens to convey meaning (Show me).</li> </ul>	<ul style="list-style-type: none"> <li>Using Shared Reading strategies, read pages 58-60 to the class from “Elizabeth looked at Kevin...” to “... but he didn’t sound all that convinced.”</li> <li>Through teacher questioning, discuss how the author develops the sense of mystery that surrounds the island and the old woman. Focus on the writer’s choices at word and sentence level.</li> <li>There is an opportunity here for the teacher to model note taking by recording key ideas on to flipchart paper which can be pinned to the wall for future reference.</li> </ul>	<ul style="list-style-type: none"> <li>In small groups or pairs, pupils again become book detectives, to focus on how the writer develops the relationship between the island and the old woman in Chapters 1-5. The prompt sheet can support group discussions.</li> <li>During group activities, the teacher or teaching assistant can target one group using Guided Reading strategies to consolidate learning.</li> </ul>	<ul style="list-style-type: none"> <li>Focus on the starter to consolidate pupils’ understanding of commas and hyphens, especially in relation to complex sentences.</li> <li>Outline the homework task.</li> </ul>	<ul style="list-style-type: none"> <li>Given the title of the novel, which includes a reference to a witch ‘maybe’, form an opinion as to whether or not the author is preparing us to meet a witch at some point in the novel.</li> </ul>

## LESSON 5: STARTER – COMMAS & HYPHENS SENTENCES PAGES 29 & 39

She wasn't dangerous or anything - at least he didn't think so.

"Maybe he's what-d'ye-call it - allergic, that's it - maybe he's allergic to sand."

**LESSON 5: DEVELOPMENT – THE ISLAND AND THE OLD WOMAN (Chapters 1-5)**

On each of the following pages, there is a direct or indirect reference made to the old lady who lives on the island. Use the following grid to help you organise your thoughts:

<b>Page reference</b>	<b>Brief quotation or outline of key information.</b>	<b>What does this information reveal to the reader about the old woman?</b>
<b>Page 11</b>		
<b>Page 29</b>		
<b>Page 32</b>		
<b>Page 38</b>		
<b>Page 53</b>		
<b>Page 53</b>		
<b>Page 56</b>		

**Homework:**

Based on the clues listed above and the title of the novel, form an opinion of the old lady's character. Do you think Siobhan Parkinson is preparing the reader to meet a witch?

**Lesson 6**

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>S2</b> Variety of sentence structure  <b>R5</b> Trace developments  <b>Wr7</b> Establish the tone	<ul style="list-style-type: none"> <li>Small group activity. In small groups, pupils sequence the paragraph on P 30 by arranging themselves whereby each pupil is holding a clause in the order the group has agreed. (Note the paragraph contains one complex sentence: "<i>Kevin and Elizabeth started to struggle...</i>")</li> <li>Discuss the effect of the author's use of commas in complex sentences.</li> </ul>	<ul style="list-style-type: none"> <li>Read chapter 6 with the class. Possible strategies: a) Siobhan Parkinson's tape of the chapter. b) Group Reading. c) Paired Reading. d) Teacher reading to class.</li> <li>Whole class discussion on whether or not chapter 6 confirms our suspicions that the woman is a witch.</li> <li>There is an opportunity for the teacher or available classroom assistant to model note taking on a board or flip chart.</li> </ul>	<ul style="list-style-type: none"> <li>Using mini-whiteboards pupils, in pairs, draft an opening sentence describing the witch based on the clues given so far. Direct pupils to write in complex sentences and remind pupils of the lesson starters over the last few lessons in relation to their use of commas, semi-colons, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Discuss a small selection of pupils' sentences to revise and consolidate their understanding of how sentence structures and punctuation are used to create different effects.</li> </ul>	<b>WEEKEND READING:</b> <ul style="list-style-type: none"> <li>Read chapters 7 &amp; 8 of the novel (pages 63-77).</li> <li>Synopsis of the novel is available as a homework support sheet for this lesson for pupils who require reading support.</li> </ul>

**LESSON 6: STARTER – SEQUENCING PARAGRAPH PAGE 30**

...slithering along the slimy causeway...

...stepping over rivulets cut into the sand by ropes of sucking seawater and over streamers of gleaming wet seaweed...

...Kevin and Elizabeth started to struggle after the others...

...carefully circling around black and slippery rocks...

...lurching together and laughing when they bumped into each other...

...slurping through puddles and pools left behind by the tide...

**LESSON 6: HOMEWORK SUPPORT****Synopsis**

The story centres around four children who head off to explore Lady Island, bringing with them their personal concerns and neuroses along with rucksacks full of supplies. Beverley, the instigator of the trip, is stuck-up and obsessive. Elizabeth, though generally more easy-going, is prone to flights of fantasy. Poor Gerard trots along, sneezing and wheezing, lugging his cat, Fat, and trying not to annoy the girls. Kevin, local talent, is the eldest and the one most aware of the possible dangers. They set off across the water at low tide and soon find themselves on the island with the feeling that they're not alone. As the story progresses the children each tell a story which seems to be 'given' to them and which somehow tells more about them. They meet the eccentric Dymphna and weather a frightening storm, both emotionally and in reality. On leaving the island, each child has changed subtly. They have undergone a rite of passage.

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The author's note outlines the concept of a rite of passage. We meet the practical, analytical Beverley who plans the expedition to explore Lady Island. Her friend Elizabeth agrees to go although she has an uneasy feeling about the island. Gerard, Elizabeth's cousin, is allowed to go so that he can carry all the bulky things. They set off and are joined by Kevin who feels that they might need his help. They reach the island and cook breakfast. Elizabeth tells her story. Sparks fly between Beverley and Kevin. (Pages 7-51)

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The children split up into two groups of two. Elizabeth and Gerard follow the trail while Beverley and Kevin cross the island through unknown terrain. Elizabeth injures her ankle and can go no further. Meanwhile Beverley is forced to review her opinion of Kevin, who helps her through an attack of vertigo before telling his tale. Beverley and Kevin finally meet up with the other two. By now their provisions have all gone and tension is beginning to mount. Gerard tells his strange story of the princess who had a baby before she was married. (Pages 52-106)

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Gerard finishes his story. The children decide to make their way to the house (which Gerard has spotted) to try to get help with Elizabeth's injury. It is deserted and they go inside. Dymphna appears and doesn't seem surprised to see them in her house. Beverley tells her story of a logical and independent princess. Dymphna goes upstairs to get lotion for Elizabeth's foot and hangs out of a window, wailing and howling. The girls decide she is mad or weird, but Gerard defends her staunchly. The wind is getting up as a storm approaches. (Pages 107-152)

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The storm finally breaks and rages all around the little house. Gerard is distraught because Fat has gone missing. Dymphna applies lotion to Elizabeth's injured foot. Kevin, though petrified of storms, goes out into the worst of it to find Gerard's cat. Elizabeth's foot is cured. Fat is found. The storm ends and they have an outdoor picnic using the flares and supplies which Dymphna had found. Dymphna tells her story of the duckling that didn't like rain. She asks for their help and she shows them the way home. The pilgrimage is over. (Pages 153-192)

(From *Ireland In Schools Project Materials*)

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>S1</b> Complex sentences	<ul style="list-style-type: none"> <li>Paired pupil activity.</li> <li>On OHT, display four simple sentences from chapter 8.</li> </ul>	<ul style="list-style-type: none"> <li>Outline the lesson's objective(s) to the class.</li> <li>Review the weekend's reading to lead into chapter 9, 'Kevin's Tale'.</li> <li>Read chapter 9 with the class. Possible strategies: a) Taped reading of the chapter by Siobhan Parkinson. b) Group Reading c) Shared Reading</li> <li>Explore the idea with pupils that in many cultures telling stories often helps the storyteller reflect on and understand their own experiences. During whole class discussion, refer pupils to aspects of Elizabeth's Tale in relation to her character and the children's experiences as outlined in the novel.</li> </ul>	<ul style="list-style-type: none"> <li>In groups, pupils discuss 'Kevin's Tale' and complete the time line.</li> <li>Teacher led discussion of 'Kevin's Tale'. This will lead into predictions of how the tale might reflect Kevin's own experience (the tale is challenging and the teacher will need to be very familiar with the chapter).</li> <li>There is an opportunity here for the teacher and/or teaching assistant to support a group of pupils adopting Guided Reading strategies.</li> <li>Outline the homework task, directing pupils to consider Beverley's response to 'Kevin's Tale'.</li> </ul>	<ul style="list-style-type: none"> <li>Take feedback from groups to consolidate their understanding of the parallels between 'Kevin's Tale' and his experiences.</li> </ul>	<ul style="list-style-type: none"> <li>What have we learnt about Beverley or Kevin during the last few chapters?</li> <li>Using bullet points, list a further five aspects of Beverley's or Kevin's character.</li> </ul>

**LESSON 7: STARTER - SIMPLE SENTENCES CHAPTER 8**

The shaking had stopped.

She levered herself onto her elbows.

Her stomach was in its rightful place.

She sat up altogether.

## LESSON 7: DEVELOPMENT - 'KEVIN'S TALE'

1. What does the reader already know about Kevin from Chapters 1-8 of the novel?
2. Who are the main characters in 'Kevin's Tale'?
3. Use the diagram to help you map out the key events in 'Kevin's Tale'.

P 82 Once upon a time...

P 83...they didn't see all  
that much of him

P 85 Nobody would even  
miss him...

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P 83...they didn't bother much  
with their father...

P 85 Nobody ever offered to  
to comb it for him...

P 85 ...then he swam to seek  
as

his fortune.

P 87 "Where's Papa? I

want my papa!"

P 87 He swam up...just

his wife was combing her...  
child's hair.

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P 86 ...a storm started to brew  
up on the ocean.

P 87 Years went by...even she  
missed her husband now...

P 88 ...he had a new family now...

P 89...and said goodbye to them all.

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P 88 ...they all had to accept  
that he could no longer  
...with them...

**Lesson 8**

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>S1</b> Complex sentences  <b>Wr1</b> Effective planning	<ul style="list-style-type: none"> <li>• Recap on yesterday's lesson starter on complex sentences.</li> <li>• Invite pupils, in pairs, to highlight the main and subordinate clauses using different coloured highlighter pens in selected complex sentences from the novel (<i>Time Out</i>).</li> <li>• This is a challenging starter, pupils who are not working at this level should highlight the main idea in selected sentences.</li> <li>• Pupils with special needs could be supported to talk about the main ideas in the sentences.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared Writing to model the planning of a report on a character. (If facilities permit, lead this lesson in an ICT suite. This would allow the class plan to be networked immediately which would be particularly supportive for pupils who require additional help when writing).</li> <li>• Using the pupils' ideas on Beverley from Lesson 4 and their last Homework, the teacher models, in detail, a plan for a report analysing Beverley's character.</li> <li>• Teacher models writing the introduction.</li> </ul>	<ul style="list-style-type: none"> <li>• Use the class plan to write a character analysis of Beverley.</li> <li>• Direct pupils to integrate at least three short quotations to justify any opinions expressed about Beverley.</li> <li>• Direct pupils to integrate complex sentences in their writing.</li> <li>• There is an opportunity here for the teacher or teaching assistant to join a Guided Writing group.</li> </ul>	<ul style="list-style-type: none"> <li>• Take a good example of a sentence from pupils' work in order to reinforce knowledge of complex sentences.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete first draft of character analysis of Beverley.</li> </ul>

## LESSON 8: STARTER – MAIN & SUBORDINATE CLAUSES P.61

Beverley sat down on a rock, which had lost the cool touch of morning though it wasn't exactly what you would call warm, and took out her sum copy to note the skylark down.

Kevin didn't reply for a moment, just stood there with his head thrown back, watching the bird soaring until it was just a moving speck against the blue of the sky.

**Lesson 9**

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>S1</b> complex sentences  <b>Wr1</b> Effective planning	<ul style="list-style-type: none"> <li>On an OHT display three complex sentences from P 7 all beginning with "He...".</li> </ul> <p><i>"He rooted it out quickly..."</i>  <i>"He drank eagerly..."</i>  <i>"He took long slow breaths..."</i></p> <ul style="list-style-type: none"> <li>In pairs, select one sentence and rewrite it starting with a verb. (Time Out).</li> <li>Discuss pupil sentences and reinforce the fact that when sentences start with a verb, it often precipitates a subordinate clause.</li> </ul>	<ul style="list-style-type: none"> <li>Display on the OHT an example of one pupil's character report of Beverley to model the strategies and techniques experienced writers use to enhance/redraft a piece of writing of this type: <ul style="list-style-type: none"> <li>use of present tense;</li> <li>complex sentences;</li> <li>formal language;</li> <li>incorporating opinions of the character;</li> <li>use of quotations to justify opinions.</li> </ul> </li> <li>In pairs, pupils should spend 5-10 minutes supporting each other to redraft aspects of their report with particular reference to some of the above issues.</li> <li>Pupils can then spend the remainder of the lesson redrafting and completing their character report on Beverley.</li> <li>There is a clear opportunity at this time for the teacher and classroom assistant, if available, to support inexperienced writers using guided writing strategies.</li> </ul> <p>NB This piece of writing could be assessed and used to set group writing targets.</p>	<ul style="list-style-type: none"> <li>Brainstorm advice on how best to redraft a piece of writing of this nature on flipchart paper.</li> <li>This helpful advice can be displayed in the classroom.</li> </ul>	<ul style="list-style-type: none"> <li>Read chapters 10-13 of the novel (pages 90-124).</li> <li>Synopsis of the novel is available for pupils who require reading support.</li> </ul>	

**LESSON 9: STARTER – COMPLEX SENTENCES P.67**

He rooted it out quickly, yanked the cap off and frantically stuck the inhaler in his mouth, pressing the release button wildly.

He drank eagerly, gratefully, at the blessed mist that filled his mouth and immediately his breathing started to come more easily.

He took long slow breaths, forcing himself to concentrate on his breathing, though he could hear Elizabeth's yelling as if through a curtain.

## LESSON 9: BEVERLEY (CHAPTERS 1-5)

Chapter\_\_\_\_\_

What are Beverley's key actions in this chapter?

- What do we learn about Beverley's character and personality in this chapter?
- What do we find out about Beverley's relationships with the other children?
- Given Beverley's background and relationship with her parents, what affects her behaviour in this chapter?
- Find three short quotations from the chapter which best reflect Beverley's character.
  - 1.
  - 2.
  - 3.
- Agree the five key points about Beverley's character on a sheet of A3 paper for the plenary.

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>S2</b> Variety of sentence structure  <b>S&amp;L 2</b> Develop recount	<ul style="list-style-type: none"> <li>Listen to Siobhan Parkinson's tape of Chapter 11, 'Gerard's Tale'.</li> </ul>	<ul style="list-style-type: none"> <li>Through whole class discussion consider the following: <ul style="list-style-type: none"> <li>a) What parallels are there between the Tale and Gerard's own experiences?</li> <li>b) What makes this a good story?  Eg Limited number of characters a main event that triggers the rest of the story; mainly narrative with little dialogue; a fairy tale beginning an unexpected ending (a la Roald Dahl); it is short.</li> </ul> </li> <li>Recap on the previous three lessons when pupils have been writing about Beverley's character and direct pupils to consider how aspects of Beverley's background and character will be reflected in the oral tale to be prepared. Using the board or flip chart, agree some of her key characteristics.</li> <li>Refer also to Lesson 7 when pupils considered that telling stories in many cultures often helps the story teller reflect on and understand their own experiences.</li> </ul>	<ul style="list-style-type: none"> <li>Group Task: In groups prepare to tell 'Beverley's Tale'.</li> <li>Explain to pupils that initially this is a paired oral activity. Remind pupils of any agreed routines and expectations that exist within the class in relation to speaking and listening activities.</li> <li>Offer the class possible ways of organising their time in pairs to ensure that by the end of lesson, Beverley's story is complete.</li> <li>Give out the first sentence of 'Beverley's Tale' from P.133: " 'Once there was a beautiful young girl with long legs and wonderful long golden hair,' Beverley began..." .</li> <li>In pairs, use the planning sheet to draft initial ideas and then continue the tale.</li> </ul>	<ul style="list-style-type: none"> <li>Taking responses from pupils, the teacher models some initial pupil-generated ideas on aspects of Beverley's character on to the board or to paper.</li> </ul>	<ul style="list-style-type: none"> <li>Think about how Beverley, as we know her from the novel, will fit into your tale.</li> </ul>

## Lesson 10

### 'Beverley's Tale'

With your partner, you will be preparing to tell 'Beverley's Tale'. Use the following key questions to help you to think about Beverley.

- 1 What do you already know about Beverley?
  
2. Identify 3 key characteristics of Beverley's character that you are going to incorporate into your tale
  
3. You can adapt the following structure but the following prompts may be helpful.

Who are the main characters in the tale?

Where does your tale take place?

What is the main incident in this tale?

What does Beverley learn about herself during this event? What is the moral of this tale?

How does the tale end?

**Lesson 11**

<b>Objectives</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>S&amp;L2</b> Develop recount	<ul style="list-style-type: none"> <li>Consider and teach about some key differences between the written story and the oral tale. Encourage pupils to refer to their wider reading when considering this issue. Oral tales tend to be:           <ul style="list-style-type: none"> <li>➤ shorter;</li> <li>➤ focus on fewer events;</li> <li>➤ focus on fewer characters;</li> <li>➤ fast-paced;</li> <li>➤ sometimes with little dialogue;</li> <li>➤ often animated by the storyteller's;</li> <li>➤ gestures, tone of voice etc.</li> </ul> </li> </ul> <p>Written stories can be:</p> <ul style="list-style-type: none"> <li>➤ longer;</li> <li>➤ contain more detail and description;</li> <li>➤ incorporate extended dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>Pupils continue in pairs for twenty minutes to complete their oral telling of 'Beverley's Tale'.</li> <li>Pupils move into fours. Each pair recounts their tale and the group decides which is the one that seems to best reflect Beverley's character and experiences.</li> </ul>	<ul style="list-style-type: none"> <li>Through discussion, consider the criteria pupils used when in groups of four to determine the most effective tale.</li> <li>Record agreed criteria on a flip chart for future reference.</li> </ul>	

**Lesson 12**

<b>Objectives</b>	<b>Starter</b>	<b>Introduction</b>	<b>Development</b>	<b>Plenary</b>	<b>Homework</b>
<b>S&amp;L1</b> Evaluate own speaking  <b>S&amp;L2</b> Develop recount  <b>S&amp;L9</b> Evaluate own contributions	<ul style="list-style-type: none"> <li>Recap and reinforce the criteria used to decide on the most effective tale from last lesson's plenary.</li> <li>Keeping pupils with their original partners, create groups of six. Each pair will then decide on the most effective tale that will then be told to the class. Give a maximum of 10 minutes for this task.</li> </ul>	<ul style="list-style-type: none"> <li>The four final tales should be presented to the whole class.</li> </ul>	<ul style="list-style-type: none"> <li>Pupils, in pairs, then use the evaluation sheet to decide on the tale that most reliably reflects Beverley's character and experiences.</li> </ul>	<ul style="list-style-type: none"> <li>Discuss with pupils What has been learned this week in relation to:               <ul style="list-style-type: none"> <li>&gt; developing their:                   <ul style="list-style-type: none"> <li>a) speaking skills</li> <li>b) listening skills</li> </ul> </li> <li>&gt; working collaboratively in pairs and groups</li> <li>&gt; developing their understanding of Beverley.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Using the question prompts, pupils should reflect upon:               <ul style="list-style-type: none"> <li>a) their contribution to their pair and to the group they have worked with during the week;</li> <li>b) 'Beverly's Tale';</li> <li>c) Their own oral skills as storytellers.</li> </ul> </li> <li>Read chapters 16 &amp; 17 for the beginning of the next English lesson.</li> </ul>

**LESSON 12: 'BEVERLEY'S TALE'****EVALUATION SHEET**

	<b>What do we learn about Beverley's character?</b>	<b>What experiences or incidents from the novel are referred to?</b>	<b>How well does the storyteller capture Beverley's character?</b>
<b>Tale 1</b>			
<b>Tale 2</b>			
<b>Tale 3</b>			
<b>Tale 4</b>			

## LESSON 12: HOMEWORK

### SELF-EVALUATION

1. What were the benefits of working with a partner to prepare your tale?
2. What were the benefits of working in a group?
3. Was it easier or more difficult to work in a group of two or a group of six?
4. What were the benefits of the whole class feedback?
5. Would you feel more confident about taking part in group activities in the future? Give reasons for your response.
6. What new insights have you gained about Beverley through telling your tale?
7. What new insights have you gained about Beverley through listening to others?

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>W11</b> Figurative vocabulary  <b>R13</b> Interpret a text	<ul style="list-style-type: none"> <li>• Paired pupil activity.</li> <li>• Teacher outlines the starter objective to focus on developing pupils' understanding of alliteration and onomatopoeia, using examples from the novel</li> <li>• Possible examples: P 9 “<i>a splashy, squelchy paddle-walk</i>” P 19 “<i>hissing and snarling and scratching</i>” P 30 “<i>slurping through puddles</i>”.</li> <li>• Teacher directs pupils to the paragraph on P.125: “<i>Kevin heard them, though...</i>”</li> <li>• Pupils to deconstruct paragraph to consider how the writer creates and develops sounds in the paragraph (Time Out).</li> </ul>	<ul style="list-style-type: none"> <li>• Read or re read chapter 15, ‘Beverley’s Tale’ with the class. Possible strategies: <ul style="list-style-type: none"> <li>○ Siobhan Parkinson’s tape of the chapter.</li> <li>○ Group Reading.</li> <li>○ Paired Reading.</li> <li>○ Individual reading</li> <li>○ Teacher reading to the class</li> </ul> </li> <li>• Whole class discussion on whether or not chapter 15 confirms our suspicions that the woman is a witch.</li> <li>• There is an opportunity for the teacher or available classroom assistant to model note taking on a board or flip chart.</li> </ul>	<ul style="list-style-type: none"> <li>• In original pairs, consider the similarities and differences between Siobhan Parkinson’s ‘Beverley’s Tale’ and their own tale.</li> <li>• Direct pupils to create their own grid to record key points from their discussion (refer to earlier lessons).</li> <li>• Direct pupils to the key question that encourages them to consider what further aspects of Beverley’s character are revealed in her tale.</li> </ul>	<ul style="list-style-type: none"> <li>• Using feedback from pairs, revise and amend the class check-list describing aspects of Beverley’s character created at the end of lesson 10 to explore what ‘Beverley’s Tale’ reveals further about her.</li> </ul>	<ul style="list-style-type: none"> <li>• Read chapters 18 &amp; 19 for the next English Lesson.</li> </ul>



**LESSON 13: STARTER – ALLITERATION + ONOMATOPOEIA P.125**

Kevin heard them, though. He'd been straining and listening for this very sound ever since they'd arrived at the house. He thought he'd heard the faint click of the gate closing. It was the merest suggestion of a sound, but he was almost sure he'd heard it. Why hadn't he heard it screech open? Maybe they'd left it hanging open. Yes, yes he thought they had. The closing of the gate was followed by soft, shooshing steps, the sound of someone wading through lush grasses and wildflowers in the garden.

...a splashy, squelchy paddle-walk. (P 9)

...hissing and snarling and scratching...(P 19)

...slurping through puddles...(P 30)

**LESSON 13: STARTER – ALLITERATION + ONOMATOPOEIA P.125**

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...a splashy, squelchy paddle-walk. (P 9)

...hissing and snarling and scratching...(P 19)

...slurping through puddles...(P 30)

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>Wr1</b> Effective planning  <b>Wr18</b> Critical review	<ul style="list-style-type: none"> <li>• Read Chapters 20 and 21 with the class.</li> <li>• Discuss these chapters, especially in relation to Beverley and the wider themes within the novel.</li> </ul>		<ul style="list-style-type: none"> <li>• Shared Writing to plan a critical review of the text, with particular reference to: <ul style="list-style-type: none"> <li>➤ Setting (if pupils have completed the <b>Ireland in Schools</b> research unit, there will be opportunities to incorporate key ideas here)</li> <li>➤ Favourite character (there is an opportunity here to link characterisation with pupils' experiences when working on 'Beverley's Tale' and also to earlier pupil writing describing Beverley from Lesson 8).</li> <li>➤ The novel's relevance to the intended audience.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Discuss possible different approaches to planning their own critical review of the novel.</li> </ul>	

## Lesson 15

Objectives	Starter	Introduction	Development	Plenary	Homework
<b>Wr17</b> Integrate evidence	<ul style="list-style-type: none"> <li>• Reinforce the writing objective and emphasise that pupils will be producing an extended piece of independent writing – a critical review of the novel (assessment opportunity).</li> <li>• Revisit the plan as prepared in Lesson 14.</li> <li>• Teacher models the writing of the introduction from the class plan as outlined in Lesson 14. The following features should be emphasised:               <ul style="list-style-type: none"> <li>➢ The use of the present tense</li> <li>➢ The use of inverted commas around the title (and quotations later in the writing)</li> <li>➢ The appropriate degree of formality</li> </ul> </li> </ul>		<ul style="list-style-type: none"> <li>• Independent extended writing.</li> <li>• While pupils are working independently, there is an opportunity for the teacher/classroom assistant to work with a small group of pupils who may require further writing support using Guided Writing strategies.</li> </ul> <p>(There is a choice to be made here as to whether or not pupils complete the writing task for homework or in class during the next English lesson.)</p>	<ul style="list-style-type: none"> <li>• Discuss with the class whether or not they would recommend the novel to their peers.</li> </ul>	Complete the writing of critical reviews.

Unit: *Four Kids, Three Cats, Two Cows, One Witch (Maybe)*

Duration: 15 lessons

**4321 Unit: Disclaimer**

English  
Year 8

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