Introduction

These extensive resources, produced to accompany *Singing for Mrs Pettigrew*, provide everything you need to plan and deliver engaging lessons and prepare students for assessment at Key Stage 3.

The full scheme of work includes a medium-term study plan and fifteen individual lesson plans with accompanying student and teacher resources, as well as suggestions for homework. Each short story is supported by an individual lesson plan, and the final two lessons provide practice assessment tasks for the reading and writing papers in the Key Stage 3 national tests.

These activities are designed to appeal to a range of learning styles, and incorporate tasks explicitly matched to the 2008 Framework objectives and Assessment focuses without restricting you to a particular year group. They can be used to supplement your own teaching plans or to provide extra support for specific teaching points.

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### Medium-term study plan for *Singing for Mrs Pettigrew* by Michael Morpurgo

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<td>9</td>
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* Indicates homework where this is integral to the learning achieved in this lesson.
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<td>Guided reading, Undertake research, Write to inform</td>
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<td>11</td>
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<td>Student Sheet / OHT 11</td>
<td>Annotate a description, Analyse character, Write a description</td>
<td>Annotate independently, Explain writer’s viewpoint, Convey character in writing</td>
<td>3.1 Speaking and Listening; 5.2 Reading; 7.1 Writing; 8.2 Writing; 8.3 Writing</td>
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<td>‘Singing for Mrs Pettigrew’ (pp. 171–188)</td>
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<td>Guided reading, Make a PEE plan, Write a character analysis</td>
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<td>Identify strengths in writing, Understand writing AFs, Identify writing targets</td>
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* Indicates homework where this is integral to the learning achieved in this lesson.
### Singing for Mrs Pettigrew

**Lesson 1**  
**60 minutes**

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<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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**Resources:**  
Student Sheet 1A, Student Sheet 1B

**Lesson coverage:**  
The story ‘Meeting Cézanne’ (pages 3–12)

**Lesson activities:**  
1. Guided reading  
2. Making diagrammatic notes  
3. Writing an account of how a relationship develops

**Lesson objectives:**  
**3.1 Speaking and Listening:** Developing and adapting discussion skills and strategies in formal and informal contexts  
**5.1 Reading:** Developing and adapting active reading skills and strategies

**Learning outcomes:**

- **All students will be able to:**  
  - describe a relationship in the story  
  - make diagrammatic notes  
  - write a descriptive account.

- **Most students will be able to:**  
  - explain the development of a relationship  
  - use diagrammatic notes as a planning tool  
  - write an explanatory account.

- **Some students will be able to:**  
  - interpret a changing relationship  
  - use diagrammatic notes to structure writing  
  - write an evaluative account.

**Personal teaching notes:**
<table>
<thead>
<tr>
<th><strong>Lesson structure and development</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Starter:</strong> (15 minutes) Distribute Student Sheet 1A, five quick questions about Yannick and Amandine. Working in pairs, students agree on their answers and fill them in on the sheet.</td>
</tr>
<tr>
<td><strong>Introduction:</strong> (20 minutes) Distribute Student Sheet 1B, five quotations illustrating Amandine’s attitude to Yannick at different points in the story. Working in pairs, students make notes about what each of these shows about their relationship and how it changes. Support pairs as they work. Make sure that they are establishing the basic pattern of the relationship: in the first half of the story, Yannick and Amandine grow apart; by the end, they have come closer together.</td>
</tr>
<tr>
<td><strong>Development:</strong> (15 minutes) Pairs compare their notes in brief class discussion. Then create with them on the board a graph to show how the relationship develops, following the model in Book Activity 1(b) (page 194). By the end of this stage, all students should have made a copy of the graph together with a short explanatory key. They will use this for their homework.</td>
</tr>
<tr>
<td><strong>Plenary:</strong> (10 minutes) Set the homework task: students write an account of Yannick’s changing relationship with Amandine in the course of the story. Question them about the notes they have made in this lesson. How useful has the graph been in (i) giving them an overview of the story and (ii) recording information succinctly? Can they suggest other uses for diagrammatic notes in English work?</td>
</tr>
<tr>
<td><strong>Homework/Follow-on:</strong> Students use their graph to write an account of Yannick’s relationship with Amandine. It should follow the PEE method – Point, Evidence, Explanation.</td>
</tr>
<tr>
<td><strong>Additional teaching points:</strong> Students need to have read the story in advance of the lesson. Prepare your own version of the graph and key before the lesson.</td>
</tr>
<tr>
<td><strong>Personal teaching notes:</strong></td>
</tr>
</tbody>
</table>
Quick questions about Yannick and Amandine

Name: ________________________________ Date: ____________________

1. How old are Yannick and Amandine respectively?
   _______________________________________________________________
   _______________________________________________________________

2. Why do you think Yannick ‘wanted to please Amandine, and to make her smile at me’?
   _______________________________________________________________
   _______________________________________________________________

3. Why can Yannick not share Amandine’s life outside the restaurant?
   _______________________________________________________________
   _______________________________________________________________

4. Do you think Amandine is being fair to Yannick when she calls him a ‘fool’ for throwing away the tablecloth?
   _______________________________________________________________
   _______________________________________________________________

5. What do you think Amandine feels about Yannick at the end of the story?
   _______________________________________________________________
   _______________________________________________________________
Quotations about Yannick and Amandine

Name: ____________________________ Date: ________________

1. ‘Amandine told me at once that she was fourteen … and that I had to do what she said.’ (page 4)

2. ‘She laughed at me, though.’ (page 6)

3. ‘“You fool!” she shouted. “You little fool!”’ (page 8)

4. ‘“I shouldn’t have blamed you. I’m sorry.”’ (page 9)

5. ‘Amandine came over and hugged me. She had tears in her eyes.’ (page 11)

Discuss what each quotation shows about Amandine’s attitude to Yannick at the point in the story where it occurs.

Note down what you decide.
# Singing for Mrs Pettigrew

## Lesson 2

<table>
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<tr>
<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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## Resources:
- Student Sheet 2

## Lesson coverage:
The story ‘The Giant’s Necklace’ (pages 17–35)

## Lesson activities:
1. Shared reading
2. Analysing the use of setting in a story
3. Writing an account of setting and theme

## Lesson objectives:
3.1 **Speaking and Listening**: Developing and adapting discussion skills and strategies in formal and informal contexts
5.1 **Reading**: Developing and adapting active reading skills and strategies
6.2 **Reading**: Analysing how writers’ use of linguistic, grammatical and literary features shapes and influences meaning
8.1 **Writing**: Developing viewpoint, voice and ideas

## Learning outcomes:

**All students will be able to:**
- read literally for information
- understand the concept of setting
- write an account of a story’s setting.

**Most students will be able to:**
- read inferentially for information
- describe different settings in the story
- analyse mood and atmosphere.

**Some students will be able to:**
- read interpretatively
- explain the writer’s use of setting
- relate setting to theme.

## Personal teaching notes:
## Lesson structure and development

### Starter:
(15 minutes) Ask students to write down at speed four different places they went to last Saturday, what they did there and who they were with. They then tell a partner in one word what atmosphere each place had, for example ‘relaxed’, ‘frantic’, ‘lonely’. Establish that (i) if Saturday were a story, each place would have been a setting and (ii) each setting would have had a distinctive atmosphere, created partly by other people.

### Introduction:
(15 minutes) Create groups. Distribute Student Sheet 2, a flow diagram for analysing the settings in the story. Groups fill in individual copies of this by scanning the text for factual information.

They should work briskly.

### Development:
(20 minutes) Lead class discussion about the ‘atmosphere’ the writer creates for each setting. Start with the example given in Book Activity 2(b) (page 196). Students should quote particular words and phrases to show how (i) the language evokes mood and atmosphere and (ii) Cherry’s journey to the ‘beyond’ is relatively painless for her, though not for her family.

### Plenary:
(10 minutes) Ask students why setting and atmosphere are important in this story. Cherry dies quite early in the story. Why doesn’t the writer just say so? What is the story’s theme?

Then set the homework below.

### Homework/ Follow-on:
Students write an account of what happens to Cherry in the story and explain how the writer’s use of setting guides our response to her experiences.

### Additional teaching points:
- Students need to have read the story in advance of the lesson.
- For less able students, set for homework ‘Write an account of what happens to Cherry in three different settings’.

### Personal teaching notes:
## Flow diagram of settings for ‘The Giant’s Necklace’

<table>
<thead>
<tr>
<th>Setting</th>
<th>What Cherry does there</th>
<th>Who is with Cherry</th>
</tr>
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<tbody>
<tr>
<td>Cottage</td>
<td>works on her cowrie-shell necklace</td>
<td>parents and brothers</td>
</tr>
<tr>
<td>Boat Cove</td>
<td></td>
<td></td>
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<tr>
<td>Rocks</td>
<td></td>
<td></td>
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<tr>
<td>Rocky ledge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cottage</td>
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</tbody>
</table>
## Singing for Mrs Pettigrew
### Lesson 3
### 60 minutes

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<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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### Resources:
Copies of a front page story from the local newspaper

### Lesson coverage:
The story ‘I Believe in Unicorns’ (pages 41–47)

### Lesson activities:
1. Making journalist’s notes
2. Annotating a newspaper report
3. Writing a front page newspaper story

### Lesson objectives:

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<th>4.1 Speaking and Listening:</th>
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<td>6.3 Reading:</td>
<td>Analysing writers’ use of organisation, structure, layout and presentation.</td>
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<tr>
<td>8.5 Writing:</td>
<td>Structuring, organising and presenting texts</td>
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### Learning outcomes:

<table>
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<th>All students will be able to:</th>
<th>identify emotive language</th>
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<tr>
<td></td>
<td>take part in role play</td>
</tr>
<tr>
<td></td>
<td>write a newspaper report.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Most students will be able to:</th>
<th>use emotive language to influence the reader</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>explore character through role play</td>
</tr>
<tr>
<td></td>
<td>sustain viewpoint in a newspaper report.</td>
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</table>

<table>
<thead>
<tr>
<th>Some students will be able to:</th>
<th>model journalistic style and language</th>
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<tr>
<td></td>
<td>take a lead in group role play</td>
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<td></td>
<td>structure a coherent newspaper report.</td>
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### Personal teaching notes:
## Lesson 3 60 minutes

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### Lesson structure and development

#### Starter: (15 minutes)
Put students into role as journalists on the newspaper for the town where this story is set. Read aloud the passage describing the fire at the library (pages 45–46). Students will write a front page story about this.

Ask students, in pairs, to make journalists’ notes recording the main facts for their story. They use the prompts in Book Activity 3(a) (page 197) as a basis. They need to work briskly, as if to a newspaper deadline.

#### Introduction: (10 minutes)
Create groups. The students should nominate one person to role play the unicorn lady. The other group members then interview her about her part in the rescue. Afterwards they make brief additions to their notes.

#### Development: (25 minutes)
Distribute copies of a front page story from your local newspaper. Lead class discussion about its format, style and language using the prompts in Book Activity 3(c) (page 197). Annotate it with the class. Students will use this as a model for writing their own front page story.

Help students to see how the report is crafted to guide the reader’s response to what it describes. Ask them what slant they will give to the library fire story. The sense of outrage felt by the community? The heroism of the unicorn lady?

#### Plenary: (10 minutes)
Set the homework below. Then review the main characteristics of journalistic writing examined in this lesson. Replicating these will be the main success criterion for students’ own work.

<table>
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<tr>
<th>Homework/ Follow-on:</th>
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<tbody>
<tr>
<td>Students write a front page story describing the fire at the library and the role played in the rescue by the unicorn lady.</td>
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</table>

### Additional teaching points:
- Students need to have read the story in advance of the lesson.
- For the Development stage, a report about an accident or other emergency will serve the purpose best.

### Extension task:
Students read ‘We are what we read’ on pages 36–40. They then write:
1. An explanation of how Michael Morpurgo discovered his love of reading.
2. An analysis of how the theme of reading and imagination is explored in ‘I Believe in Unicorns.’

### Personal teaching notes:
### Singing for Mrs Pettigrew

**Lesson 4**  
**60 minutes**

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**Resources:**  
Student Sheet 4, A boarding school prospectus

**Lesson coverage:**  
The story ‘My One and Only Great Escape’ (pages 54–65)

**Lesson activities:**
1. Guided reading
2. Taking part in role play
3. Writing a comment and opinion article

**Lesson objectives:**

**4.1 Speaking and Listening:** Using different dramatic approaches to explore ideas, texts and issues

**5.1 Reading:** Developing and adapting active reading skills and strategies

**5.2 Reading:** Understanding and responding to ideas, viewpoint, themes and purposes in texts

**8.1 Writing:** Developing viewpoint, voice and ideas

**Learning outcomes:**

- **All students will be able to:**
  - locate relevant information
  - present a straightforward argument
  - write to express opinion.

- **Most students will be able to:**
  - select and use relevant information
  - explore ideas via role play
  - structure a comment article coherently.

- **Some students will be able to:**
  - adapt ideas from reading to own purposes
  - explore both sides of an argument
  - write a balanced argument for a specified audience.

**Personal teaching notes:**
## Lesson structure and development

### Starter:
(10 minutes) Put to the class three arguments in favour of boarding schools. They counter your arguments and make points in favour of day schools. Write these points on the board.

### Introduction:
(20 minutes) Create pairs. Students skim and scan pages 54–60 of the story to find and note down answers to the three questions in Book Activity 4(a) (page 198). Then they imagine that, instead of running away from his school, Michael made a telephone call to his mother or stepfather pleading to be brought home. They role play this conversation. It should last three to five minutes.

### Development:
(20 minutes) Distribute Student Sheet 4, a ‘for and against’ chart about boarding schools. Lead class discussion, using a prospectus from a boarding school to prompt responses. Ensure that, by the end of this stage, there are four more entries in each column of the chart. As in the Starter, act as an advocate of boarding schools to whatever extent is necessary to ensure balanced discussion.

### Plenary:
(10 minutes) Set the homework task below. Then discuss the structure and style of the article students will write. Demonstrate the need for (i) clear topic sentences to begin paragraphs, (ii) arguments supported by evidence and example and (iii) a suitable tone for an intelligent teenage readership. These will be the main success criteria for students’ work.

### Homework/Follow-on:
Students write a 300-word article for the serious teenage magazine *Speak Out* giving their views about boarding schools.

### Additional teaching points:
- Students need to have read the story in advance of the lesson.
- Many boarding schools publish a prospectus on the Internet.
- Download a suitable example to use during the Development stage.
# Boarding schools: for and against

Name: __________________________ Date: __________________

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Very good facilities for learning and leisure</td>
<td>- High cost of fees</td>
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</tbody>
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Student Sheet © Pearson Education Limited, 2008
# Singing for Mrs Pettigrew  Lesson 5  60 minutes

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</table>

**Resources:** OHT 5A, Student Sheet 5B

**Lesson coverage:** The story ‘My Father Is a Polar Bear’ (pages 73–83)

**Lesson activities:**
1. Shared reading
2. Guided reading
3. Writing a story which creates suspense

**Lesson objectives:**

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
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<tbody>
<tr>
<td>3.1</td>
<td><strong>Speaking and Listening:</strong> Developing and adapting discussion skills and strategies in formal and informal contexts</td>
</tr>
<tr>
<td>5.1</td>
<td><strong>Reading:</strong> Developing and adapting active reading skills and strategies</td>
</tr>
<tr>
<td>6.3</td>
<td><strong>Reading:</strong> Analysing writers’ use of organisation, structure, layout and presentation.</td>
</tr>
<tr>
<td>8.4</td>
<td><strong>Writing:</strong> Developing varied linguistic and literary techniques</td>
</tr>
</tbody>
</table>

**Learning outcomes:**

All students will be able to:
- recognise some techniques for creating suspense
- find connections between episodes in a story
- write to imagine and entertain.

Most students will be able to:
- explain a writer’s techniques for creating suspense
- analyse a story’s structure
- create suspense in a story.

Some students will be able to:
- analyse a writer’s techniques for creating suspense
- relate a story’s structure to its theme
- manipulate the reader’s response in a story.

**Personal teaching notes:**
## Lesson structure and development

### Starter:
(15 minutes) Read aloud the first two paragraphs of the story and display them on OHT 5A. Analyse with the class the writer’s techniques for hooking the reader. Annotate the OHT as students offer responses.

### Introduction:
(20 minutes) Create groups. Distribute Student Sheet 5B, a chart for recording the protagonist’s relationship with his father at different points in the story. Students should make three further entries.

Support groups as they work. They should choose quotations which show (i) the protagonist’s developing awareness of who his father is and (ii) the protagonist’s relationship with his father both before and after they meet. How does he create suspense and make the reader want to discover the full truth?

### Development:
(15 minutes) Take feedback from the group work. Then lead class discussion based on the prompts in Book Activity 5 (page 199). Keep the focus on the way the writer maintains suspense until the last page.

### Plenary:
(10 minutes) Review with the class what they have learned about how a writer keeps his readers (i) guessing and (ii) involved. Point out that ‘suspense’ can take the form of unfulfilled expectation on the reader’s part: the writer does not have to go on springing surprise after surprise. How much does the success of this story depend on the subject-matter and how much on the way it is told?

Then set the homework below.

### Homework/
Follow-on:
Students write a story on a subject of their own choice which keeps the reader in suspense throughout.

### Additional
teaching points:
- Students need to have read the story in advance of the lesson.
Tracking down a polar bear shouldn’t be that difficult. You just follow the paw prints. My father is a polar bear. Now if you had a father who was a polar bear, you’d be curious, wouldn’t you? You’d go looking for him. That’s what I did, I went looking for him, and I’m telling you he wasn’t at all easy to find.

In a way I was lucky, because I always had two fathers. I had a father who was there – I called him Douglas – and one who wasn’t there, the one I’d never even met – the polar bear one. Yet in a way he was there. All the time I was growing up he was there inside my head. But he wasn’t only in my head, he was at the bottom of our Start-Rite shoebox, our secret treasure box, with the rubber bands round it, which I kept hidden at the bottom of the cupboard in our bedroom. So how, you might ask, does a polar bear fit into a shoebox? I’ll tell you.
Andrew’s relationship with his father

Name: ____________________________ Date: __________________

<table>
<thead>
<tr>
<th>Quotation</th>
<th>What this shows</th>
</tr>
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<tbody>
<tr>
<td>1  “‘My dad’s a polar bear?’ I said. I was a little confused.’ (page 74)</td>
<td>The protagonist is too young to distinguish between acting and real life.</td>
</tr>
<tr>
<td>2  ‘someone who to me was part polar bear, part actor, part pixie’ (page 78)</td>
<td>The protagonist mixes up the different ideas about his father that he gets from Terry.</td>
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<td>3</td>
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Lesson 6

Singing for Mrs Pettigrew

Class: Date: Period:

Resources: Student Sheet/OHT 6

Lesson coverage: The story ‘The Silver Swan’ (pages 88–94)

Lesson activities: 1 Shared reading
2 Guided reading
3 Relating style and language to effect

Lesson objectives: 3.1 Speaking and Listening: Developing and adapting discussion skills and strategies in formal and informal contexts
5.1 Reading: Developing and adapting active reading skills and strategies
6.2 Reading: Analysing how writers’ use of linguistic, grammatical and literary features shapes and influences meaning

Learning outcomes:

All students will be able to:
- recognise linguistic features
- understand that language has connotations
- identify aspects of sentence construction.

Most students will be able to:
- relate linguistic features to meaning
- explain how language conveys feeling
- relate sentence structure to effect.

Some students will be able to:
- relate linguistic features to meaning and effect
- analyse how language conveys feeling and viewpoint
- show how grammar and punctuation make meaning.

Personal teaching notes:
### Lesson structure and development

#### Starter:
(15 minutes) Read aloud the passage on pages 91–92 from Student Sheet 6, then display it on OHT. Ask the class for their immediate responses. What are the writer’s feelings towards the silver swan, the fox and the cob? How does his language make these feelings clear?

#### Introduction:
(20 minutes) Create groups. Distribute the passage on Student Sheet 6 for students to annotate. They highlight/underline the seven quotations in Book Activity 6(b) (page 200). Ask them to take each highlighted section in turn and examine how the language guides our responses to the silver swan, the fox and the cob. Emphasise the need to analyse particular words and phrases. Support groups as they work. Help them to see that, for example, the verbs and adverbs do more than describe movement: they have strong emotional overtones.

#### Development:
(15 minutes) Students highlight/underline the three sentences listed in Book Activity 6(c) (pages 200–201). Lead class discussion about how the structure of each sentence is suited to what it describes. Demonstrate that grammar and punctuation help to make meaning.

#### Plenary:
(10 minutes) Review what has been learned in this lesson about style and language and how close analysis deepens our response to the story. The key points are (i) writers always make careful choices at word and sentence level and (ii) the text was constructed in order to create particular effects: it did not appear in the writer’s mind fully formed. Students need to bear this in mind when writing their own texts.

#### Additional teaching points:
- Students need to have read the story in advance of the lesson.
- Throughout the lesson, keep emphasising that meaning exists beneath the surface. Remind students to think about the connotations of language as well as the literal meaning.

#### Personal teaching notes:
Then silently, as I slept one night, it snowed outside. It snowed on the farm, on the trees, on the frozen loch. I took bread crusts with me the next morning, just in case, and hurried down to the loch. As I came out of the woods I saw the fox’s paw prints in the snow. They were leading down towards the loch.

I was running, stumbling through the drifts, dreading all along what I might find.

The fox was stalking around the nest. My silver swan was standing her ground over her young, neck lowered in attack, her wings beating the air frantically, furiously. I shouted. I screamed. But I was too late and too far away to help.

Quick as a flash the fox darted in, had her by the wing and was dragging her away. I ran out onto the ice. I felt it crack and give suddenly beneath me. I was knee-deep in the loch then, still screaming; but the fox would not be put off. I could see the blood, red, bright red, on the snow. The five cygnets were scattering in their terror. My silver swan was still fighting. But she was losing, and there was nothing I could do.

I heard the sudden singing of wings above me. The cob! The cob flying in, diving to attack. The fox took one look upwards, released her victim, and scampered off over the ice, chased all the way by the cob.

For some moments I thought my silver swan was dead. She lay so still on the snow. But then she was on her feet and limping back to her island, one wing flapping feebly, the other trailing, covered in blood and useless. She was gathering her cygnets about her. They were all there. She was enfolding them, loving them, when the cob came flying back to her, landing awkwardly on the ice.

He stood over her all that day and would not leave her side. He knew she was dying. So, by then, did I. I had nothing but revenge and murder in my heart. Time and again, as I sat there at the lochside, I thought of taking my father’s gun and going into the woods to hunt down the killer fox. But then I would think of her cubs and would know that she was only doing what a mother fox had to do.
# Singing for Mrs Pettigrew

**Lesson 7**

**60 minutes**

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## Resources:

Student Sheet 7

## Lesson coverage:

The story ‘The Mozart Question’ (pages 105–126)

## Lesson activities:

1. Guided reading
2. Shared reading
3. Writing a letter to inform and explain

## Lesson objectives:

### 3.1 Speaking and Listening:
Developing and adapting discussion skills and strategies in formal and informal contexts

### 6.1 Reading:
Relating texts to the social, historical and cultural contexts in which they were written

### 7.2 Writing:
Using and adapting the conventions and forms of texts

### 8.1 Writing:
Developing viewpoint, voice and ideas

## Learning outcomes:

### All students will be able to:
- read empathetically
- express a point of view
- write an informative letter.

### Most students will be able to:
- read to infer and deduce
- sustain a viewpoint in writing
- write a letter to inform and comment.

### Some students will be able to:
- relate reading to historical and cultural context
- integrate information and opinion
- write an informative letter to influence a public audience.

## Personal teaching notes:
Lesson structure and development

**Starter:**
(15 minutes) Create pairs. Students share reading aloud the passage on pages 121–123 in which the narrator tells Papa’s story of Jewish musicians in the concentration camps. Allow time for them to react.

**Introduction:**
(20 minutes) Distribute Student Sheet 7, a set of questions about Papa’s experiences, for pairs to answer. Tell them the information they record will provide material for the letter they go on to write in role as Papa – see Book Activity 7(c) (page 202).

Support pairs as they work. Some of the questions are literal, some inferential. Ensure that students who have difficulty in reading for inference find adequate answers to questions 3 and 4.

**Development:**
(15 minutes) Lead class discussion about Papa’s feelings in the rest of the story. Encourage students to put themselves into role as Papa and respond from his point of view. This is an exercise in empathy to prepare for the writing task.

**Plenary:**
(10 minutes) Set the homework: students write a letter from Papa to a national newspaper, as described in Book Activity 7(b) (page 202).

Discuss the style in which Papa will write, given that his purposes are (i) to inform (ii) to shock. Students need to strike a balance between objectivity and subjectivity. How will they achieve this?

**Homework/ Follow-on:**
In role as Papa after the war, students write a letter to a national newspaper describing the treatment of Jewish musicians in the concentration camps.

**Additional teaching points:**
- Students need to have read the story in advance of the lesson.
- This is a powerful and emotional story. Extend the Starter if students want to discuss their responses to it further or to ask questions about the historical context.

**Extension task:**
Students read ‘From wombles to war’ on pages 127–131. They then write:
1. A summary of Michael Morpurgo’s answer to the question readers often ask him: ‘Why do you write about war?’
2. A comparative analysis of the impressions of war given in two stories from the collection.
Questions about Papa in the concentration camp

1. Why was Papa not sent to the gas chamber?

2. Why were the musicians always terrified when they played concerts for the SS officers?

3. Why did the musicians feel ‘a shared shame’?

4. Why, when they played at the camp gates, did the musicians feel part of ‘a deadly sham’?
### Singing for Mrs Pettigrew

**Lesson 8**  
**60 minutes**

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<th>Class:</th>
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<tr>
<th><strong>Resources:</strong></th>
<th>Student Sheet/OHT 8</th>
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<tr>
<th><strong>Lesson coverage:</strong></th>
<th>The story ‘What Does It Feel Like?’ (pages 132–145)</th>
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| **Lesson activities:** |  1 Shared reading  
2 Analysing narrative viewpoint  
3 Guided reading |
|------------------------|-----------------------------------------------------|

| **Lesson objectives:** | 3.1 Speaking and Listening: Developing and adapting discussion skills and strategies in formal and informal contexts  
5.1 Reading: Developing and adapting active reading skills and strategies  
5.2 Reading: Understanding and responding to ideas, viewpoint, themes and purposes in texts  
6.1 Reading: Relating texts to the social, historical and cultural contexts in which they were written |
|------------------------|-----------------------------------------------------|

**Learning outcomes:**

- **All students will be able to:**  
  - understand the concept of narrative viewpoint  
  - recognise that the viewpoint develops  
  - record responses in diagrammatic note form.

- **Most students will be able to:**  
  - identify narrative viewpoint  
  - explain how the viewpoint develops  
  - make diagrammatic notes to develop personal response.

- **Some students will be able to:**  
  - explain how the writer makes use of narrative viewpoint  
  - explain why the narrative viewpoint develops  
  - interpret the story by making diagrammatic notes.

**Personal teaching notes:**
### Singing for Mrs Pettigrew

**Lesson 8**

**Lesson structure and development**

**Class:**

**Date:**

**Period:**

| **Starter:** | (15 minutes) Distribute Student Sheet 8, a note chart for analysing how this story is presented from Sofia’s viewpoint throughout. Ask students in pairs to fill in segment 1. They should find and record four pieces of evidence from pages 132–134 to show (i) the relative normality of village life here and (ii) Sofia’s limited understanding of the war at this stage. |
| **Introduction:** | (20 minutes) Take feedback from the Starter. Then lead class discussion about Sofia’s view of events after the soldiers arrive, up to page 144. Display OHT 8, a copy of Student Sheet 8, and fill in segment 2 as students offer responses. Guide them towards (i) analysing how the writer’s language makes the violence of the soldiers seem shocking (ii) explaining how Sofia’s awareness of the brutal reality enlarges in this part of the story. What does she learn about (i) man’s inhumanity to man and (ii) the courage and compassion of ‘her soldier’? Students copy entries from the OHT onto segment 2 of their sheets. |
| **Development:** | (15 minutes) Create groups for guided reading of the last two pages of the story, from ‘There were no more shootings after that ...’ (page 144) to the end. Students discuss and note down on segment 3 of their sheets Sofia’s view of war after the soldiers have gone. How has her understanding changed and grown in the course of the story? What is the effect of introducing the TV reporter at the very end, and of Sofia’s reply to his question? |
| **Plenary:** | (10 minutes) Review what the completed note chart reveals about the narrative viewpoint of the story and how the writer uses it. Discuss what we are made to think about war by seeing everything through Sofia’s eyes. Ask students how this differs from a view of war presented, for example, in a TV news report. End by emphasising the importance of viewpoint in guiding our response to a story, whether it is narrated in the first person or, as here, in the third person but from a character’s perspective. |
| **Additional teaching points:** | Students need to have read the story in advance of the lesson. |
| **Personal teaching notes:** | |
Section 1: Sofia’s view of village life (pages 132–134)

Section 2: Sofia’s view of events after the soldiers arrive (pages 136–144)

Section 3: Sofia’s view of war at the end of the story (pages 144–145)
**Singing for Mrs Pettigrew**  
**Lesson 9**  
**60 minutes**

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<tr>
<th>Resources:</th>
<th>OHT 9</th>
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<thead>
<tr>
<th>Lesson coverage:</th>
<th>The story ‘Half a Man’ (pages 146–156)</th>
</tr>
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</table>

| Lesson activities: | 1 Shared and guided reading  
|                   | 2 Analysing the structure of a story  
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<th></th>
<th>3 Writing a critical overview</th>
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| Lesson objectives: | 6.3 Reading: Analysing writers’ use of organisation, structure, layout and presentation.  
|                   | 8.1 Writing: Developing viewpoint, voice and ideas  
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<th>10.2 Language: Commenting on language use</th>
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</table>

**Learning outcomes:**

**All students will be able to:**  
- identify different episodes in the story  
- recognise that the story develops  
- describe the story’s shape.

**Most students will be able to:**  
- find links between episodes in the story  
- explain how the story develops  
- account for the story’s structure.

**Some students will be able to:**  
- analyse the story’s structure  
- relate the opening of the story to its ending  
- relate the story’s structure to its theme.

**Personal teaching notes:**
### Starter:

(20 minutes) Read aloud the first three paragraphs (page 146). Then display OHT 9, a quotation-comment chart for recording details of the narrator’s nightmare about Grandpa. Question the class about its style and language, in particular the choice of verbs and adverbs, simile, metaphor and alliteration. Fill in the OHT as students offer responses. Keep this displayed throughout the lesson.

### Introduction:

(15 minutes) Lead class discussion about Grandpa’s suffering in later parts of the story. Establish that he suffers psychologically and in his relationships. Relate this to his horrific experiences in the war: everything stems from the fire at sea.

End this stage by asking students why the writer opens his story with the fire episode rather than any of the others they have examined. How long does the nightmare last for Grandpa?

### Development:

(15 minutes) Create pairs. Students scan the last part of the story from ‘I went back a year later …’ (page 155) to the end, then discuss why Grandpa now seems to the narrator to be much more than ‘half a man’. Support them in seeing that Grandpa has not changed but the narrator has because (i) he now knows Grandpa’s whole story and (ii) he is old enough to understand it.

### Plenary:

(10 minutes) Set the homework task: students write an account of how the structure of the story reflects the narrator’s changing view of Grandpa.

End by emphasising that the way a story is built up is an important part of its meaning. This story is an example of partial understanding giving way to a more complete perspective: it is as much about the narrator’s process of maturing as it is about Grandpa. Students need to bring this out in their writing.

### Homework/Follow-on:

Students write an account of how the story’s structure reflects the narrator’s changing view of Grandpa.

### Additional teaching points:

- Students need to have read the story in advance of the lesson.
- For less able students, set for homework ‘How does the narrator’s view of Grandpa change?’

### Personal teaching notes:
### Quotation and comment chart

Name: _____________________________ Date: ________________

<table>
<thead>
<tr>
<th>Grandpa’s physical agony</th>
<th>Grandpa’s desperation to be rescued</th>
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<tbody>
<tr>
<td>Quotation: ‘flames licking out of his ears and mouth’</td>
<td>Quotation:</td>
</tr>
<tr>
<td>Comment: Grandpa is so badly burned that the inside of his body is on fire</td>
<td>Comment:</td>
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</tbody>
</table>

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## Singing for Mrs Pettigrew

### Lesson 10  60 minutes

**Class:**  
**Date:**  
**Period:**

### Resources:
- Student Sheet 10A, Student Sheet 10B

### Lesson coverage:
The story ‘For Carlos, A Letter from Your Father’ (pages 160–165)

### Lesson activities:
1. Guided reading  
2. Using the Internet for research  
3. Writing an information leaflet

### Lesson objectives:
- **5.1 Reading:** Developing and adapting active reading skills and strategies  
- **5.2 Reading:** Understanding and responding to ideas, viewpoint, themes and purposes in texts  
- **6.3 Reading:** Analysing writers’ use of organisation, structure, layout and presentation.  
- **8.5 Writing:** Structuring, organising and presenting texts

### Learning outcomes:
- **All students will be able to:**
  - locate and retrieve information  
  - use the Internet for research  
  - write to inform and explain.

- **Most students will be able to:**
  - appraise and select information  
  - draw relevant material from the Internet  
  - write an information leaflet for a specified audience.

- **Some students will be able to:**
  - distinguish objectivity from subjectivity in media texts  
  - use advanced research skills  
  - integrate visual images with written text to present information.

### Personal teaching notes:
### Lesson 10  60 minutes

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<th>Class:</th>
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#### Lesson structure and development

**Starter:**
(20 minutes) Read aloud the story up to ‘They have to say that, don’t they?’ (page 163). Discuss with the class the impact the opening of the story makes. There are two narrative viewpoints. Why might the writer have chosen this device? Are we entirely sure what has happened to Carlos’s father? What do we find out up to this point about the Falklands conflict?

**Introduction/Development:**
(25 minutes) Create groups. Distribute Student Sheet 10A, a set of questions to guide students’ response to the rest of the story. Students make their own notes. Tell them that these will be needed for writing an information leaflet after they have used the Internet to research the Falklands War.

Support groups in noting down and deducing details about the war. They should make a list of questions that they will need to answer when they use the Internet. Distribute Student Sheet 10B for this purpose at an appropriate point.

**Plenary:**
(15 minutes) Discuss with the class the writer’s technique in this story, using the prompts in Book Activity 10(b) (page 205). Do they think the letter format is effective in making a criticism of this war and all wars? Why does the writer choose Argentinian characters rather than British ones?

Then set up the rest of the activity as described in Book Activity 10(c) (pages 205–206). This can be done entirely at home or partly in school. Discuss the style and structure of the information leaflet at a relevant point in a future lesson.

**Homework/Follow-on:**
Students use the Internet to find further information about the Falklands War. They then produce an information leaflet which includes their own view about the conflict. It will be for readers of their own age.

**Additional teaching points:**
- Students need to have read the story in advance of the lesson.

**Personal teaching notes:**
1. What did the Argentinian media tell the narrator about (i) the history of the Malvinas, (ii) why he had to fight and (iii) what the outcome of the war would be?

2. Why was the sinking of the Belgrano by the British a turning point in the war? How did it make the narrator feel?

3. The narrator is waiting to defend Stanley Town against the British. What does he expect to happen to him? Why?

4. Why do you think the narrator agrees with the old woman who tells him ‘This is not the way. It is wrong, wrong’? Who or what do you think she is criticising?
Your own questions about the Falklands War

Name: ___________________________ Date: __________________

(answers from the Internet)

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# Singing for Mrs Pettigrew

## Lesson 11

### Resources:
- Student Sheet/OHT 11

### Lesson coverage:
- The non-fiction text ‘Sean Rafferty’ (pages 166–170)

### Lesson activities:
1. Annotating a descriptive passage
2. Analysing character
3. Writing to describe

### Lesson objectives:
- **3.1 Speaking and Listening:** Developing and adapting discussion skills and strategies in formal and informal contexts
- **5.2 Reading:** Understanding and responding to ideas, viewpoint, themes and purposes in texts
- **7.1 Writing:** Generating ideas, planning and drafting
- **8.2 Writing:** Varying sentences and punctuation for clarity and effect
- **8.3 Writing:** Improving vocabulary for precision and impact

### Learning outcomes:

<table>
<thead>
<tr>
<th>All students will be able to:</th>
<th>anotate a passage with help</th>
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<tbody>
<tr>
<td></td>
<td>recognise a writer’s viewpoint</td>
</tr>
<tr>
<td></td>
<td>write a description of a person.</td>
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</table>

| Most students will be able to: | anotate a passage independently |
|--------------------------------| show how a writer’s viewpoint is expressed |
|                                | convey character and feeling in descriptive writing. |

| Some students will be able to: | anotate a passage perceptively |
|--------------------------------| analyse and interpret a writer’s viewpoint |
|                                | guide a reader’s response to character in descriptive writing. |

### Personal teaching notes:
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### Lesson structure and development

#### Starter:
(15 minutes) Distribute Student Sheet 11, copies of the passage on pages 166–167 for students to annotate. Read it aloud, then display it on the OHT. Question students briefly about its style and language, using the prompts in Book Activity 11(a) (page 207). How does the language and viewpoint immediately convey the writer’s deep sadness at Sean’s death? Annotate two or three key points on the OHT.

#### Introduction:
(20 minutes) Create groups. Students annotate their sheets using points raised in the Starter and their own considered responses to the passage. Support them in commenting on (i) how the first-person viewpoint conveys the writer’s shock and grief and (ii) how the writer connects Sean with the world of Nature, and the effect of this.

#### Development:
(15 minutes) Take brief feedback from the group work. Then lead class discussion about the last part of the text from ‘All this time, Sean was writing …’ (page 168) to the end. Use the prompts in Book Activity 11(b) (page 207). Help students to see (i) how the writer draws consolation from memory and (ii) how the text develops into a celebration of Sean rather than an expression of personal loss.

#### Plenary:
(10 minutes) Draw together the main points to have emerged from the lesson about effective description of character in writing. List these on the board.

Then set the homework below. The main success criteria for students’ own writing will be (i) a carefully planned structure, making effective use of paragraphs and (ii) thoughtful choice of language to convey feeling.

#### Homework/
**Follow-on:**
Students write a description of a person who means, or who meant, a lot to them.

#### Additional teaching points:
- Students need to have read the story in advance of the lesson.

#### Personal teaching notes:
It was early one December morning, well before six o’clock. I was still in bed and half asleep when I heard the knock on the door and the sound of a tractor outside. I opened the window. David, our neighbouring farmer, was standing there, looking up at me, breathless and pale.

‘It’s Sean; I think he’s dead,’ he said. ‘You’d better come, Michael.’

I rode with him on the tractor, along the lane and then down the farm track towards the milking parlour, towards Burrow Cottage where Sean lived, David shouting to me all the time against the noise of the engine about how he’d found Sean in the lane on his way down to milking just minutes before. By now I could see Sean for myself. He was lying there outside the hen house. I knew he was dead before I even felt how cold he was, before I discovered how stiff he was, how hard to the touch. There was a stillness all around him, no wind in the trees. I remember thinking: Even in death you’re in tune with the world, Sean. You died where you belonged. A blackbird piped a requiem from high on the wall of the garden, Sean’s garden. I crouched there beside him and wept, my hand on his shoulder. His coat was wet from the rain. He’d fallen like a toy soldier and lay face down as if at attention, his hat half off, his stick and his right arm trapped underneath him.

I was alone with Sean for a while, waiting for the doctor to come. I talked to him and it didn’t seem strange at all. The doctor came mercifully quickly. He spent more time comforting me than examining the body. ‘Listen,’ he said, ‘here’s a man of nearly ninety who’s just died the best way you can. I reckon there must be a hundred ways you can go, and believe me, when the time comes this is the one you would want. Hale and hearty, still living at home, and he just shut down in an instant and keeled over. He’d have known nothing, I promise you. I can tell from the way he fell.’

The police came too, routine they said, because it was a sudden death, and then the ambulance. Sean was taken away. I stood there in the lane watching the ambulance leave, and only then realised I was still holding his hat and his stick. The blackbird was still there, still piping.
## Singing for Mrs Pettigrew  Lesson 12  60 minutes

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### Resources:  
Student Sheet 12

### Lesson coverage:  
The story ‘Singing for Mrs Pettigrew’ (pages 171–188)

### Lesson activities:  
1. Guided reading  
2. Constructing a PEE writing plan  
3. Writing a character analysis

### Lesson objectives:  
3.1 Speaking and Listening: Developing and adapting discussion skills and strategies in formal and informal contexts  
5.1 Reading: Developing and adapting active reading skills and strategies  
7.2 Writing: Using and adapting the conventions and forms of texts  
8.3 Writing: Improving vocabulary for precision and impact

### Learning outcomes:  
**All students will be able to:**
- undertake guided reading in groups  
- organise ideas into PEE format  
- write a description of a character.

**Most students will be able to:**
- use guided reading to illustrate character points  
- plan a PEE analysis independently  
- write an analysis of a character.

**Some students will be able to:**
- use guided reading to comment on character presentation  
- use the PEE method to integrate quotation and comment  
- write a personal interpretation of a character.

### Personal teaching notes:
# Lesson 12: Singing for Mrs Pettigrew

**Lesson 12**

**60 minutes**

## Class: Date: Period:

### Lesson structure and development

#### Starter:

(15 minutes) Revise the PEE method of analysing character. Use an extrovert student as an example of character. Ask the rest of the class: what’s his/her strongest characteristic? Evidence (a typical piece of speech)? Explanation? Model a PEE paragraph about the student on the board. Demonstrate that the Explanation stage must add detail to the Point, not just re-state it.

#### Introduction:

(25 minutes) Create groups. Distribute Student Sheet 12. Students find quotations to illustrate the six adjectives describing Mrs Pettigrew. They write these on their sheets. Support groups who find difficulty in (i) understanding that character means ‘personality’ and (ii) deducing character from dialogue.

Take feedback. Then ask students to choose three of the character points about Mrs Pettigrew they think are brought out most strongly in the story. These will form the basis of their written analysis.

#### Development:

(10 minutes) Set the homework: students write a three-paragraph character analysis of Mrs Pettigrew using the PEE method.

Then turn attention to the importance of choosing from a range of verbs when writing PEE, to avoid the repetition of ‘This shows that …’. Demonstrate the use of ‘suggests’, ‘indicates’, ‘conveys the impression of/that …’, etc.

#### Plenary:

(10 minutes) Reinforce the importance of PEE by discussing with students (i) how it helps them organise their ideas and (ii) how it helps the reader to see how well they have understood character.

### Homework/ Follow-on:

Students write a character analysis of Mrs Pettigrew.

### Additional teaching points:

- Students need to have read the story in advance of the lesson.
- For less able students, prepare a writing frame for the analysis.
- Create separate boxes for Point, Evidence and Explanation.

### Extension task:

Students read ‘Where the heart is’ (pages 66–72). They then write:

1. An account of the views of Thomas Hardy and Ted Hughes about ‘Home and Belonging’.
2. An analysis of how Michael Morpurgo presents the theme of Home and Belonging in ‘Singing for Mrs Pettigrew’ and one other story from the collection.

### Personal teaching notes:

© Pearson Education Limited, 2008
# Quotations to illustrate Mrs Pettigrew’s character

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© Pearson Education Limited, 2008
### Singing for Mrs Pettigrew Lesson 13 60 minutes

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| Resources: | Student Sheet/OHT 13 |

| Lesson coverage: | The speech in ‘Singing for Mrs Pettigrew’ (pages 181–182) |

| Lesson activities: | 1 Analysing the style and language of a speech  
2 Arguing a case  
3 Writing a persuasive speech |

| Lesson objectives: | 2.1 Speaking and Listening: Developing and adapting speaking skills and strategies in formal and informal contexts  
2.2 Speaking and Listening: Using and adapting the conventions and forms of spoken texts  
6.2 Reading: Analysing how writers’ use of linguistic, grammatical and literary features shapes and influences meaning  
8.1 Writing: Developing viewpoint, voice and ideas. |

| Learning outcomes: |

All students will be able to:  
- recognise rhetorical devices in a speech  
- construct a basic argument  
- write a persuasive speech.

Most students will be able to:  
- explain rhetorical devices in a speech  
- sustain an argument  
- write a persuasive speech for a specified audience.

Some students will be able to:  
- analyse rhetorical devices in a speech  
- present a balanced argument  
- use formal spoken language to argue and persuade.

| Personal teaching notes: |
## Singing for Mrs Pettigrew

### Lesson 13 60 minutes

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### Lesson structure and development

#### Starter:
(10 minutes) Give a two-minute speech to the class on a controversial subject of interest to them. Then question them about the rhetorical devices you used. List these on the board: for example emotive language, rhetorical questions, hyperbole, repetition, second person address.

#### Introduction:
(25 minutes) Read aloud Mrs Pettigrew’s speech (pages 181–182) arguing against the atomic power station. Distribute this on Student Sheet 13 and display it on the OHT.

With the whole class, annotate the speech and make at least four further entries on the chart shown in Book Activities Sheet 13(a) (page 209) for analysing rhetorical devices. By the end of this stage, all students need to have a sound understanding of the way in which spoken language can be used to persuade.

#### Development:
(15 minutes) Set the homework: students will write a speech of their own, as set out in Book Activities 13(b) (page 209) and 13(c) (page 210). Explain that it can be based on a real or imagined situation.

Then create groups. Students discuss possible topics for their speeches and rehearse some of the arguments they will use. Support them in (i) making a case through reason as well as rhetoric and (ii) appealing to an audience of adults as well as young people.

#### Plenary:
(10 minutes) Use the OHT to draw together key points about the style and language of a persuasive speech.

#### Homework/ Follow-on:
Students write a speech for or against building plans in their area. It is for a general audience at a public meeting.

#### Additional teaching points:
- Students need to have read the story in advance of the lesson.
- Students can make their speeches in class during future lessons.
  Use them to make Speaking and Listening assessments.

#### Personal teaching notes:
'Since I first heard about this I have read many books. From these books I have learnt many important things. At the heart of an atomic power station there is a radioactive core. The energy this makes produces electricity. But this energy has to be used and controlled with very great care. Any mistake or any accident could cause this radioactive core to become unstable. This could lead to an explosion, which would be catastrophic, or there could be a leak of radiation into the atmosphere. Either of these would cause the greatest destruction to all forms of life, human beings, animals, birds, sea life and plants, for miles and miles around. But I am sure those who wish to build this power station have thought of all this and will make it as safe as possible. I am sure those who will operate it will be careful. But Arthur, my late husband, was careful too. He installed a simple generator for our home. He thought it was safe, but it killed him.

'So I ask you, gentlemen, to think again. Machines are not perfect. Science is not perfect. Mistakes can easily be made. Accidents can happen. I am sure you understand this. And there is something else I would like you to understand. For me the place where you would build your atomic power station is home. You may have decided it is an uninteresting place and unimportant, just home to one strange lady who lives there on the marsh with her donkey and her dogs and her hens. But it is not uninteresting and it is not unimportant. It is not just my home either, but home also for curlews and gulls and wild geese and teal and redshanks and barn owls and kestrels. There are herons, and larks. The otter lives here and the fox comes to visit, the badger too, even sometimes the deer. And amongst the marsh grass and reeds and the bulrushes live a thousand different insects, and a thousand different plants. My home is their home too and you have no right to destroy it. Arthur called the marsh a perfect paradise. But if you build your atomic power station there, then this paradise will be destroyed for ever. You will make a hell of paradise.

[ . . . ]

'And I do mean for ever. [ . . . ] Do not imagine that in fifty years, or a hundred maybe, when this power station will have served its purpose, when they find a new and better way to make electricity – which I am quite sure they will – do not imagine that they will be able to knock it down and clear it away and the marsh will be once again as it is now. From my books I know that no building as poisonous with radiation as this will be will ever be knocked down. To stop the poison leaking it will, I promise you, have to be enclosed in a tomb of concrete for hundreds of years to come. This they do not want to tell you, but it is true, believe me. Do not, I beg you, let them build this power station. Let us keep this marsh as it is. Let us keep our perfect paradise.'
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<tr>
<td>Resources:</td>
<td>Student Sheet 14A, Student Sheet 14B, Teacher Sheet 14C</td>
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**Lesson coverage:** Passage from the non-fiction text ‘I was there with horses too’ (pages 157–159)

**Lesson activity:** Practice for Key Stage 3 Reading Test

**Lesson objective:** Assessment

**Learning outcomes:**

- All students will be able to:
  - identify their strengths as readers
  - understand the Assessment focuses for Reading
  - identify their targets in reading.

**Personal teaching notes:**
## Lesson structure

Create an examination atmosphere.
- Allow 15 minutes for students to read the passage on Student Sheet 14A.
- Allow 45 minutes to answer the eight questions on Student Sheet 14B.
- Tell them the test carries 20 marks. Mark values for each question are shown on the sheet.
- Use the mark scheme on Teacher Sheet 7 to assess students’ performance.

### Personal teaching notes:


I was in my local pub, the Duke of York, in Iddesleigh in deepest Devon. It was twenty-five years ago now. ‘Are you writing another book, Michael?’ said the old man sitting opposite me by the fire, cradling his pint. I told him I had come across an old painting of a cavalry charge in the First World War. The British cavalry were charging up a hill towards the German position, one or two horses already caught up in the barbed wire. I was trying, I told him, to write a story of the First World War as seen through the eyes of a horse. ‘I was there in 1916,’ the old man told me, his eyes filling with tears. ‘I was there with horses too.’ He talked on for hours about the horse he’d loved and left behind at the end of the war, how the old horse had been sold off to the French butchers for meat. Afterwards I went back home, sat down and wrote my first novel about the First World War, *War Horse*.

Having written several other novels and short stories about war, some five years ago I was invited to Ypres (‘Wipers’ to the British Tommy of the First World War) to an international conference of writers who had written on this difficult subject. On visiting the In Flanders Field Museum in Ypres, the most moving museum I have ever been in – you can hardly speak when you come out – I came across a telegram sent to a mother in England in 1916, informing her that her son had been shot for cowardice. I stood there, overwhelmed with sadness, feeling something of the great grief which that mother must have felt on receiving this terrible news, knowing her life and her family’s lives must have been blighted for ever.

I had the good fortune then to meet the museum’s curator, Piet Chielens, and I asked him if he knew how many British soldiers had been executed in the First World War. Over three hundred, he said, some for desertion, some for cowardice, and two for falling asleep at their posts. I read some of the records of their trials, many of which lasted less than half an hour. Half an hour for a man’s life. In all of this I noted a presumption of guilt, not innocence. Often soldiers were unrepresented; often no witnesses were called in their defence. Many were clearly shell-shocked – a trauma already recognised and understood at the time. Many men, officers mostly, suffering from shell shock were sent home for treatment. Not so these unfortunates. Condemned as ‘worthless men’, three thousand were sentenced to death. Of these over three hundred were shot.

One case I read concerned a young soldier who had fought all through the Battle of the Somme in 1916, witnessed the slaughter and the horror, but one day decided in rest camp that he couldn’t stand the sound of the guns any longer. He walked out, was arrested, court-martialled and condemned to death. Six weeks later he was taken out at dawn and shot. Men from his own company were forced to make up the firing squad. To protest and to honour the man they had been forced to kill, they stood by his grave all day till sunset.
That there was little justice for these men I have no doubt. That these were political, military tribunals, seeking at the outset to condemn, *pour encourager les autres*\(^\ast\), I have no doubt. Knowing this, seeing in my mind’s eye that young man tied to a post one grey dawn in a field near Ypres in 1916, and knowing that successive governments in this country have refused both to acknowledge the injustices they suffered and to pardon them – either would do – I decided to write, needed to write, the story of this young soldier. I called it *Private Peaceful*, the name of a dead soldier I’d found quite by chance on a grave in Bedford Cemetery, a Commonwealth War Graves Cemetery just outside Ypres.

* *pour encourager les autres*: as an example to others
1. From paragraph 1, give **two** different reasons why the old man's eyes filled with tears. (2 marks)

2. In paragraph 2, what do the following phrases suggest about the museum's effect on the writer?
   - ‘you can hardly speak when you come out’
   - ‘her family’s lives must have been blighted forever’. (2 marks)

3. Explain **two** reasons why the writer describes the telegram mentioned in paragraph 2 as ‘terrible news’. (2 marks)

4. In paragraph 3, the writer finds out some facts which shock him.
   (a) Explain what he means by ‘I noted a presumption of guilt, not innocence’.
   (b) Explain why he puts ‘worthless men’ in inverted commas.
   (c) Explain why he puts ‘Half an hour for a man’s life’ in a separate sentence. (3 marks)

5. In paragraph 3, the writer says about the soldiers who were executed: ‘Many were clearly shell-shocked – a trauma already recognised and understood at the time.’

   Explain (a) why he wants to draw attention to the second half of this sentence and (b) how the punctuation helps him to do this. (2 marks)

   (a) How does the writer make you feel sympathy for the young soldier? Make **two** points.
   (b) What does the writer make you feel when he says the firing squad ‘stood by his grave all day until sunset’? (2 marks)

[Questions 7 and 8 are on the next sheet]
7 Look carefully at paragraph 5.

(a) Give two reasons why the writer felt he had to write his novel *Private Peaceful*.

(b) Suggest two reasons why he chose the name ‘Peaceful’.  

(2 marks)

8 How does the writer convey his view of war in the text overall? 
You should comment on:
- the language of the text
- the use of facts and statistics
- the structure of the text.  

(5 marks)
1 AF2: understand, describe, select or retrieve information, events or ideas from 
texts and use quotation and reference to text.
Award 1 mark for each of the following points:
- he is remembering with sadness the horse he left behind in the war
- he is remembering the horror of the war.

2 AF5: explain and comment on writers’ use of language, including grammatical and 
literary features at word and sentence level.
Award 1 mark for each of the following points:
- the museum is so moving/upsetting that it reduces you to near-silence
- the museum preserves memories of life being devastated/destroyed by the war.

3 AF3: deduce, infer or interpret information, events or ideas from texts.
Award 1 mark for each of the following points:
- the telegram was ‘terrible’ because it brought the woman news of her son’s death
- the telegram was ‘terrible’ because it told the woman her son had been shot for cowardice, a dreadful stigma at the time.

4 AF5: explain and comment on writers’ use of language, including grammatical and 
literary features at word and sentence level.
Award 1 mark for each of the following:
(a) the military authorities assumed deserters were guilty rather than innocent, in contrast to the usual principle of English law
(b) this shows how deserters were regarded by the authorities – but not by the writer
(c) this conveys the writer’s sense of shock/outrage that deserters’ lives were held so cheap. ‘Half an hour’ is foregrounded in the sentence to emphasise this.

5 AF4: identify and comment on the structure and organisation of texts, including 
grammatical and literary features at text level.
Award 1 mark for each of the following:
(a) because he wants to show that the authorities knew that shell-shock was a medical condition/illness but chose to ignore this fact
(b) the dash in mid-sentence introduces a pause before the phrase the writer wants to emphasise, so making it stand out.
6 AF6: identify and comment on writers’ purposes and viewpoints and the overall effect of the text on the reader.

Award 1 mark each for the following:

(a) (i) the soldier had already fought in a terrible battle but no allowance was made for this
(ii) the soldier was only young.

(b) (i) a sense of the injustice of the execution
(ii) that they respected the soldier, and that standing by the grave was the only way they could show regret for and disapproval of what they had done.

7 AF3: deduce, infer or interpret information, events or ideas from texts.

Award 1 mark for each of the following:

(a) (i) because he wanted to publicise the young soldier’s story and commemorate him
(ii) because he wanted to expose the indifference of politicians towards deserters being shot.

(b) (i) because this was the real name of a dead soldier
(ii) because the name was itself a protest against war.

8 AF6: identify and comment on writers’ purposes and viewpoints and the overall effect of the text on the reader.

Award up to 5 marks according to your own judgement.

Good answers need to address all three bullet points.

The annual QCA Marking Booklets contain exemplar answers to questions carrying 5 marks.
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**Resources:** Student Sheet 15A, Student Sheet 15B, Teacher Sheet 15C

**Lesson coverage:** The non-fiction text ‘Islands of inspiration’ (pages 95–104)

**Lesson activity:** Practice for the Key Stage 3 Writing Test

**Lesson objective:** Assessment

**Learning outcomes:**

All students will be able to:

- identify their strengths as writers
- understand the Assessment focuses for Writing
- identify their targets in writing.

**Personal teaching notes:**
### Lesson structure

Create an examination atmosphere.

- Allow 15 minutes for students to read ‘Islands of inspiration’ (pages 95–104)
- Tell students to choose either the longer or the shorter writing task.
- Allow 45 minutes for the longer writing task.
- Allow 30 minutes for the shorter writing task.
- Distribute either Student Sheet 15A or Student Sheet 15B to assist planning.
- Use the marking guidelines on Teacher Sheet 15C to assess students’ performance.

### Personal teaching notes:

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Longer writing task. (45 minutes)

In ‘Islands of inspiration’, the writer conveys his deep affection for the Scilly Isles.

You have been asked by the Young British Tourist Club to write an article for their magazine about a place you are fond of. Its purpose is to persuade other teenagers to visit.

Write the article.

Use this sheet to make notes for your article. (This sheet will not be marked.)

<table>
<thead>
<tr>
<th>Description of the place I am fond of</th>
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<th>Things about the place I particularly like</th>
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<th>Why other teenagers will enjoy visiting the place</th>
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<th>Last words about my chosen place to make it sound appealing</th>
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### Planning sheet for the shorter writing task

**Shorter writing task.** *(30 minutes)*

In ‘Islands of inspiration’, the writer explains why he enjoys certain books by certain authors.

You have been asked by your school librarian to speak to other students in your Year about a book or author you enjoy.

Write the speech you will make.

Use this sheet to make notes for your speech. *(This sheet will not be marked.)*

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<th><strong>Beginning of the speech: how to grab the listeners’ interest</strong></th>
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<th><strong>Two main points about why I like my chosen book or author</strong></th>
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<th><strong>Two main points about why my chosen book or author is better than others: make comparisons</strong></th>
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<th><strong>Ending of the speech: how to send listeners away wanting to find out more</strong></th>
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Marking guidelines for the writing test

Longer writing task (30 marks)
- Award up to 8 marks for sentence structure and punctuation.
- Award up to 8 marks for text structure and organisation.
- Award up to 14 marks for composition and effect.

Shorter writing task (20 marks)
- Award up to 8 marks for sentence structure, punctuation and text organisation.
- Award up to 8 marks for composition and effect.
- Award up to 4 marks for spelling.

The annual QCA Marking Booklets contain exemplar pieces of writing to demonstrate a range of performance.