The Foreshadowing
Marcus Sedgwick

Introduction

New Windmills titles are supported by a full scheme of work, including a medium-term study plan, 15 individual lesson plans, and Student, Teacher and OHT resource sheets. These resources help students to engage with the novel and assist with your planning.

Each set of resources includes a set of self-contained lessons which can be used to supplement your own teaching plans, or to provide extra support for specific teaching points. Each activity is individually mapped against the Framework and Assessment objectives. There are also guided reading and reading journal activities, plus suggestions for further study areas including speaking and listening, writing, reading and drama activities. If your students have enjoyed reading this novel, there are ideas for other New Windmills they may like to read for pleasure.

Resources for The Foreshadowing:

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Activities by Mike Royston

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Synopsis

Set during the first half of World War I, the novel is a countdown of events written by 17-year-old Alexandra. Since childhood she has possessed a special power: the ability to foretell the future. With the outbreak of war, her ‘gift’ becomes a terrible burden as she has increasingly frequent premonitions of soldiers’ deaths in battle.

The war divides Alexandra’s family. Her elder brother Edgar joins up at once, encouraged to ‘do his bit’ by their tyrannical father, a hospital doctor who sees enlisting as a manly duty. Her second brother, Tom, takes a different view. Intent upon a career in medicine, he would rather save lives than end them. After a bruising row, Tom leaves home to train as a surgeon in Manchester.

Edgar is killed in action, as Alexandra has foreseen. She begins to read about Cassandra, the heroine in Greek mythology who prophesied death and disaster in the Trojan War but whose prophecies were never believed. Alexandra’s ‘foreshadowings’ are similarly dismissed as fanciful, even mad. When Tom, deeply affected by his brother’s death, changes his mind about the war and goes off to fight, Alexandra has a premonition that he too will be killed – unless she can prevent his death by finding him on the battlefield herself.

She steals the identity of a nurse at her father’s hospital and travels to France in disguise. Haunted by nightmare visions of Tom’s future death by gunfire, she nevertheless has no idea of how or where to find him. In France, she meets Hoodoo Jack, an army dispatch rider who, like her, can foresee soldiers’ deaths. He agrees to help her search for Tom. Their journey across France and Belgium is fraught with danger: Jack risks being charged with desertion, and Alexandra has to change her disguise to that of a male soldier when her alias is discovered. They are both being pursued by the military police.

Jack’s knowledge of the terrain and his skill at finding out about troop movements finally leads them to Raven Hill, overlooking the river Somme. One of the bloodiest battles of the war is about to begin. Alexandra finds Tom, tells him of his fate, and pleads with him to desert. He refuses. Desperate to save him from slaughter, Alexandra reaches for the gun Jack has given her for her own protection...

Activate prior learning

Students will benefit from having some knowledge and understanding of the World War I context – in particular the 1914 ‘recruiting drive’, the conditions in field hospitals in France, and the Battle of the Somme.

The novel uses as a framing device the story of Cassandra, described by Homer in *The Iliad*. Links between her and Alexandra (the name given to Cassandra in some versions of the myth) are made throughout the story. Students’ responses to Alexandra’s foreshadowings, especially the anguish they cause her, will be deepened by knowing at least the outline of Cassandra’s life and her prophecies about the Trojan War.
1 The horoscope experiment

Appoint a group leader. S/he will check the date of everyone’s birthday, and then:

- cut out the 12 horoscopes from one of yesterday’s newspapers
- cover up anything that shows which zodiac sign each horoscope refers to
- give each group member three of the horoscopes – their own (e.g. Aquarius, Taurus, Leo) and any two others
- ask them to select which horoscope best describes the day they had yesterday
- make a note of how many group members could pick their own horoscope.
2 Questions about Cassandra and the Trojan War

Name: ________________________________ Date: ________________

1 a Where was Cassandra born? ________________________________
   b Who were her parents? ________________________________

2 a From whom did Cassandra receive the gift of prophecy? ________________
    b Why? ________________

3 a Between whom was the Trojan War fought? ________________
    b What prophecies did Cassandra make about it? ________________

4 a How did the Trojans react to Cassandra’s prophecies? ________________
    b Did any of her prophecies come true? ________________

5 a What was the outcome of the Trojan War? ________________
    b What became of Cassandra in the end? ________________

6 In two sentences, say why Cassandra thought of her ability to foretell the future as a ‘curse’.
   ________________________________
   ________________________________
   ________________________________
   ________________________________
3 Factual questions about World War I (1914–18)

This is not a test. Answer what you think. Your teacher will give you the correct answer after each question.

1 a Guess the total male population of Britain in 1914.

b Guess the total number of British men killed or seriously wounded during World War I.

2 a Guess the number of British soldiers who were in action on the first day of the Battle of the Somme (1916).

b Guess the number of British casualties on the first day of the Battle of the Somme.

c Guess the average life expectancy of an infantry soldier going ‘over the top’ on the first day of the Battle of the Somme.

3 a Describe any recruiting posters you have seen urging men to ‘join up’ for World War I. What images did they use? Can you recall their captions or slogans?

b Conscription – compulsory drafting into the army – was not introduced in Britain until 1916. What percentage of men do you think volunteered to fight before conscription came in?
Verse
We’ve watched you playing cricket
And every kind of game,
At football, golf and polo
You men have made your name;
But now your country calls you
To play your part in War,
And no matter what befalls you
We shall love you all the more.
So come and join the Army
As your fathers did before.

Chorus
Oh, we don’t want to lose you,
But we think you ought to go,
For your King and your country
Both need you so.
We shall want you, and miss you,
But with all our might and mane
We shall cheer you, thank you, kiss you
When you come home again!

Source: Oh, What a Lovely War
From an authentic recruiting song of 1914
## Alexandra’s early foreshadowings

<table>
<thead>
<tr>
<th>Person</th>
<th>How they died</th>
<th>Alexandra’s feelings</th>
<th>Reactions of others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clare</td>
<td>tuberculosis</td>
<td>‘wishing I could have helped her’ (page 2)</td>
<td>‘nervous laughter … silence … anger’ from her family (page 1)</td>
</tr>
<tr>
<td>George Yates</td>
<td>killed in battle</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Describe Alexandra’s foreshadowings up to page 38. Write a paragraph about each one, explaining their effect (i) on her (ii) on other people.

<table>
<thead>
<tr>
<th>Alexandra’s foreshadowings: what happens?</th>
<th>Their effect: what do people feel about them?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The death of Clare</strong></td>
<td></td>
</tr>
<tr>
<td>- how old was Alexandra when Clare died?</td>
<td>- who were the main people who were upset?</td>
</tr>
<tr>
<td>- how friendly was Alexandra with Clare?</td>
<td>- how did Alexandra’s mother react?</td>
</tr>
<tr>
<td>- what did Clare die of?</td>
<td>- what were Alexandra’s main feelings?</td>
</tr>
<tr>
<td>- how long after Alexandra’s foreshadowing did Clare die?</td>
<td>- did Alexandra remember Clare or forget her?</td>
</tr>
<tr>
<td><strong>The death of George Yates</strong></td>
<td></td>
</tr>
<tr>
<td>- how old was Alexandra when George died?</td>
<td>- did anyone else except Alexandra know about this foreshadowing?</td>
</tr>
<tr>
<td>- what form did Alexandra’s foreshadowing about George take?</td>
<td>- what were Alexandra’s main feelings?</td>
</tr>
<tr>
<td>- how did George die?</td>
<td>- did Alexandra remember George or forget him?</td>
</tr>
<tr>
<td>- how long after Alexandra’s foreshadowing did George die?</td>
<td></td>
</tr>
<tr>
<td><strong>The death of the soldier on the tram</strong></td>
<td></td>
</tr>
<tr>
<td>- how soon after George’s death did Alexandra have this foreshadowing?</td>
<td>- what were Alexandra’s main feelings?</td>
</tr>
<tr>
<td>- was it a foreshadowing about the soldier or herself?</td>
<td>- what did Alexandra’s mother think?</td>
</tr>
<tr>
<td>- how did the soldier die?</td>
<td>- why did Alexandra now become very frightened of her foreshadowings?</td>
</tr>
<tr>
<td>- did anyone else die at the same time?</td>
<td></td>
</tr>
<tr>
<td><strong>The death of John Simpson</strong></td>
<td></td>
</tr>
<tr>
<td>- where was Alexandra when she had this foreshadowing?</td>
<td>- how did John react when he first saw Alexandra?</td>
</tr>
<tr>
<td>- how did John die?</td>
<td>- did anyone else except Alexandra know about their foreshadowing?</td>
</tr>
<tr>
<td>- how long after Alexandra’s foreshadowing did John die?</td>
<td>- after this foreshadowing, what did Alexandra know for certain about her ‘gift’?</td>
</tr>
</tbody>
</table>
Would you volunteer to fight in a future war?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>- because</td>
<td>- because</td>
</tr>
<tr>
<td></td>
<td>- because</td>
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<td></td>
<td>- because</td>
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<td></td>
<td>- because</td>
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<tr>
<td></td>
<td>- because</td>
</tr>
</tbody>
</table>
# Class Summary Chart

Name: ___________________________  Date: _____________________

<table>
<thead>
<tr>
<th>Character</th>
<th>Attitude to war, summed up in two bullet points</th>
<th>Two key quotations to illustrate his views</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Father</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edgar</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Part of the letter Alexandra might have written to Tom

Dear Tom,

It was good to read the letter you sent me. You sound very busy with your medical studies. It must be really interesting for you, much more exciting than my boring life here at home. Still, Father has let me work as a VAD nurse at his hospital, so I have plenty to keep me occupied just now.

The ward I work on is run by Sister Maddox. She is quite strict, but I suppose that it is understandable with so many patients to look after and nurses like me who have no proper training to keep an eye on. Many of the soldiers I help to nurse have got serious wounds. Others are suffering from ‘shell shock’. Sister Maddox and the trained nurses do not think they are really wounded, just pretending so that they will not have to go back to the war. I talked to one of them, a soldier named Evans, and he behaved very strangely. I don’t really know what to think.

Miss Garrett lent me a book on Greek myths. I have been reading about a character called Cassandra, who was supposed to have the gift of prophecy. She reminds me a little of myself ...
Alexandra’s letter to Tom: things she might tell him about

Name: ___________________________ Date: ________________

1. Working as a VAD
2. David Evans
3. Finding out about Cassandra
4. Edgar’s letter (page 76)
A planning frame for Alexandra’s letter to Tom

Alexandra’s address
Date

Dear Tom,

Paragraph 1 – Greet Tom and react to what he has said in his letter (page 67).

Paragraph 2 – Describe working as a VAD nurse and give your main feelings about it.

Paragraph 3 – Describe how Father is behaving at home and why this is causing a strained atmosphere. Say how his behaviour is making you and Mother feel.

Paragraph 4 – Select another topic from your circle-gram. Tell Tom the facts about it, then confide your feelings in him.

Paragraph 5 – Select a final topic from your circle-gram. Tell Tom the facts about it, then confide your feelings in him.

Sign off in a suitable way
As he walked through the door Aidan heard voices. It was Mum and Gran. ‘He’s back! Since when?’

He hesitated, his key still in the lock. There was something about Mum’s voice. It was thin, panicky. ‘You’re sure?’ she said. ‘You’re quite sure?’ Aidan didn’t catch Gran’s answer. ‘Why did he have to come back?’ Mum said. ‘Why now?’ Aidan closed the front door as quietly as he could and made his way down the hallway on padded feet. Now he heard Granddad’s low burr. ‘You stay away from him, girl. You’ve got a family now. You’ve got a life. It’s all water under the bridge.’ Mum’s voice snapped back, a whiplash of emotion. ‘For God’s sake, Dad, what kind of fool do you think I am? I’m not a kid any more. You don’t think I’d go within a hundred miles of him if I could help it, do you? You don’t have to remind me what he did.’ The conversation stalled. Somebody had registered Aidan’s presence. Mum opened the living room door. ‘How long have you been standing there?’ she demanded.

From Blood Pressure by Alan Gibbons

Questions

1 What examples are there of the author using (a) the third person (b) the past tense?

2 Point to passages of (a) description (b) direct speech. About what percentage of each is there in the extract?

3 Does the extract follow one basic subject, or is it made up of several different topics?

4 Select three sentences at random. Do they follow the normal rules of grammar? If so, show how.

5 Select two passages of description at random. These are written in the author’s voice. How much about his feelings are you able to tell from these?
A planning frame for analysing Alexandra’s diary style

Name: ____________________________ Date: ________________

1. Show how the diary style allows Alexandra to combine in a short piece of writing:
   - factual descriptions
   - statements of opinion
   - expressions of feeling.

   Quote one or two examples of each of these from chapter 75.

2. Show how, through the diary style, Alexandra is able to:
   - ‘talk to herself’ (e.g. by using rhetorical questions)
   - use similes and metaphors
   - use different sentence forms, some of which are very short.

   Quote examples of each of these from chapter 75, to show how her style gives us a realistic impression of her mind working.

3. Look at chapter 69. It shows that in some of Alexandra’s writing she tells of her dreams. Explain how the ‘dream sequence’ in chapter 69 conveys:
   - a vivid sense of place
   - a strong atmosphere of death and destruction
   - an intense feeling of fear.

   Quote examples of each of these. Comment on the language to show how it draws us into her dream as if we were having the dream ourselves.
Eight questions about Alexandra’s escape

1. Why does Alexandra feel she must run away from home?

2. What does Alexandra steal from the hospital to provide her with a disguise?

3. Why does Alexandra take another nurse’s papers and passport from her father’s desk?

4. Under what name does Alexandra travel to France?

5. What problems is Alexandra’s false identity likely to cause her?

6. Why does she take the book of Greek myths with her?

7. Do you think she has a good chance of finding Tom?

8. Do you think she is irresponsible in running away to the war?
### How Alexandra’s parents react to her running away

Name: ___________________________ Date: _______________

<table>
<thead>
<tr>
<th>Mother’s concerns</th>
<th>Father’s concerns</th>
</tr>
</thead>
<tbody>
<tr>
<td>The war has now robbed her of all three children: already Edgar is dead and Tom is at the front</td>
<td>Alexandra ‘stealing’ a trained nurse’s identity will cause a scandal at the hospital</td>
</tr>
<tr>
<td>Alexandra is putting herself in great physical danger</td>
<td>He will face public disgrace if news leaks out that Alexandra has gone to France illegally</td>
</tr>
</tbody>
</table>

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Notes for the ‘Nursing’ leaflet

Name: ___________________________ Date: __________________

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Events</th>
<th>Condition of the soldiers</th>
<th>Feelings</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>ambulance trains come non-stop, each with 350 wounded men</td>
<td>bullet and shrapnel wounds, dysentery, pneumonia</td>
<td>soldiers want a ‘Blighty wound’ so they won’t have to fight again</td>
</tr>
<tr>
<td></td>
<td>some sent on to other hospitals, some to England: doctors make snap decisions</td>
<td>shell shock (neurasthenia)</td>
<td>Alexandra feels ‘the anguish all around’ and is ‘drawn in’ to the wounded in pity</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Events</th>
<th>Condition of the soldiers</th>
<th>Feelings</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Events</th>
<th>Condition of the soldiers</th>
<th>Feelings</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Events</th>
<th>Condition of the soldiers</th>
<th>Feelings</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Log Flume

Canoe-shaped cars sway, bob, drift and bump
On gunge-green water.
I step in, the car wobbles, tilts, throws me
Sprawling.
But we’re off, slowly, slowly, barely moving,
Towards the steep steel ramp.
A grinding grunt as the gears grip, and we jerk
Up,
    Up,
Still further up
Towards the summit.
I see only sky, light blue tissue paper, scraps of cloud.
Then a lurch.
My stomach comes back to me,
My hair whips in the whining wind.
We teeter
    On the edge, then
A tip,
    A lunge,
    A plunge
And – whooshing, rushing, the wet air pushing,
Down
Through a blurred screen of screams,
Face soaking,
Lungs choking, until
In a shower of spray, shuddering
We stop.
‘That was wick-ed! Dad, can we go on
Again?
Please?’

Alice (aged 12)
Instructions and advice for writing your poem

- Make your first and last lines the same as in Alexandra’s dream in chapter 37 – i.e. ‘Seven ravens fly about my head’ (first) and ‘But alive’ (last).
- Include somewhere in your poem two more of Alexandra’s lines: ‘Everything goes black’ and ‘I have no answer’.
- Otherwise, you may use some of Alexandra’s words but the majority must be your own.
- Set out your poem in a way you think reflects Alexandra’s feelings as her dream develops and changes.
- Write about 20 lines altogether.
- After drafting and redrafting, contribute your poem to a classroom display, along with an illustration.
The three clusters of chapters

Cluster i: chapters 36, 33 and 32

1 How did Hoodoo Jack get his nickname? Why does he hate it?
2 Why has Jack become a dispatch rider when he was once a corporal?
3 Why is Jack hostile to Alexandra (‘Stupid little ignorant witch’) when she first tries to speak to him?
4 Why has Jack come to see himself as ‘mad’? Do you think he is?
5 Why does Jack become upset and violent after speaking to Alexandra in the café?

Cluster ii: chapters 19, 18 and 17
How does Jack help Alexandra?

Cluster iii: chapters 6, 2 and 1
How does Jack regain his courage and self-respect?
## Evidence of the ways Jack helps Alexandra

Name: ____________________________ Date: __________

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Jack’s help</th>
<th>Evidence and Quotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>• responsible for her escape from the army base at Bethune</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• takes her on his bike into remote countryside so she won’t be found</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>• risks his own future by staying with her in the barn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• undertakes to help her with her search: he’s come to admire her for this, but he still doesn’t believe she can save Tom</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>• tries to persuade her not to risk going nearer the battlefield</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• commits himself to changing her life</td>
<td></td>
</tr>
</tbody>
</table>
21 Jack’s character and its development

Name: ___________________________ Date: ________________

Cluster i
Cluster ii
Cluster iii

chapters
chapters
chapters
## Alexandra’s journey

Name: ___________________________  Date: ______________

<table>
<thead>
<tr>
<th>Stages in the journey</th>
<th>Dangers and setbacks</th>
<th>How the dangers are overcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Escapes from the Rest Station in France by jumping the train to Bethune (pages 174–5)</td>
<td>Her alias as Nurse Hibbard is suspected – leads to her arrest by military police at Bethune station</td>
<td></td>
</tr>
<tr>
<td>Reaches High Wood (Raven Wood) overlooking Death Valley on the River Somme (pages 224–6)</td>
<td>Her disguise as a soldier could easily be detected and there is heavy gunfire all around</td>
<td></td>
</tr>
</tbody>
</table>
Court-martial role-play

- The army general reads out the charges against Jack
- The prosecution presents its case
- The defence presents its case
- The prosecution cross-examines Jack
- The defence questions Jack
- The army general delivers the verdict
### Cassandra's experiences

Prompts:
- How did Cassandra find out she had the gift of prophecy? How did she receive this gift?
- What prophecies did she make about war? Did they come true?
- How did the Trojans react to her prophecies? How did this affect her?
- Why did she come to think of her gift as a curse?

### Alexandra's experiences

Prompts:
- How did Alexandra find out she could foretell the future? Was this ability natural or given her by someone else?
- What ‘foreshadowings’ did she have? Were they all linked to war? Did they all come true?
- How did her family react to her ‘foreshadowings’? How did this affect her?
- Did she always think of her gift as a curse?
Does Alexandra’s ability to foretell the future prove to be a blessing or a curse? Compare her experiences with Cassandra’s as you write your answer.

**Paragraph 1**
Is Alexandra’s power of prophecy a curse to **her**?
Think about:
- her feelings about her first four foreshadowings
- her feelings about foretelling Edgar’s death
- her feelings as she has repeated visions of Tom’s death
- the way she saves Tom’s life
- the way she changes in the last few pages of the book.

**Paragraph 2**
Was Cassandra’s power of prophecy a curse to **her**?
Think about:
- why Apollo gave her the gift of prophecy
- how she was haunted by visions of death in war
- how she was never believed by the people she warned
- how she died.

**Paragraph 3**
Briefly compare Alexandra’s experiences with Cassandra’s. Say which of them you think suffers more, and why.

**Paragraph 4**
Is Alexandra’s power of prophecy a ‘blessing’ to **other people** she comes into contact with? Think about her effect on the lives of:
- David Evans
- Jack
- Tom.

**Paragraph 5**
Sum up your view about Alexandra’s ability to foretell the future. On balance, does it lead to more misery than happiness or more happiness than misery, for her and for other people?
Tom decides to give up training to be a doctor and join the army. This is a turning point because it leads him into near-fatal danger: he avoids being killed in battle only when Alexandra gives him a ‘blighty’ wound at the end of the book. Tom’s decision also has a big impact on Alexandra. Soon after he joins up, she foresees his death on the battlefield. This makes her run away to the war to try to prevent it. As a result, she meets Jack, who helps her to find Tom and also to free herself from the ‘curse’ of her foreshadowings.
Teacher’s notes referred to in the short-term lesson plans

Lesson 1

Horoscope A:
A secret you think you’ve been keeping turns out to be known by lots of other people! This leads to bad feeling and you will be hurt by it. You’re a sensitive soul: how can so-called friends be so cruel? It’s better not to sulk about it, though, because there’s better news as the day goes on. Something you’ve been working towards for a long time starts to pay off. Make the most of it – right now, you need all the happy-making breaks you can get. Your day ends on an upbeat note. Someone you care about pays you a compliment and makes you feel ten feet tall. But be careful. You know how easily you can be taken in, and they may just be trying to get into your good books for their own ends.

Horoscope B:
Your star sign is rising faster than a space rocket! Good news early in the day makes you feel everything’s going your way. Then a meeting you weren’t looking forward to turns out to be really great and makes you see the future in a new, much happier light. Run with it – you’re an impulsive type, and this is an opportunity you won’t regret seizing. In the evening, you’re tempted to do something a bit naughty. Go on, give in to it, even though you know you shouldn’t: you only live once! Your recent money worries fade away when someone is unexpectedly generous to you.

After discovering that these are ‘invented’ horoscopes, students are likely to protest ‘It’s a set up!’ … which provides an ideal link to the experiment in the Introduction stage using real horoscopes.

Lesson 2

A summary of Cassandra’s story
Cassandra was the daughter of King Priam of Troy and his queen, Hecuba. She was celebrated for her beauty. The god Apollo desired her passionately and, in an attempt to win her love, he taught her the art of prophecy. However, although Cassandra accepted Apollo as a teacher, she refused him as a lover.

Insulted by this rejection, Apollo twisted his gift of prophecy so that everyone who heard her foretellings of future events would believe they were lies. Hence ‘Cassandra’s curse’ was to be thought a mad fantasist by those who heard her warnings.

Cassandra foresaw the defeat of Troy in the war between the Trojans and the Greeks. No one believed her; even her own family thought her to be mad and, in some versions of the story, kept her locked up. By the time of Troy’s eventual destruction, which she again accurately predicted, this incarceration had driven her truly mad.

After the Trojan War, Cassandra sought refuge in the temple of Athena, but it proved to be anything but safe. First she was raped by Ajax, then taken as a slave by the conquering Greek king, Agamemnon. While he was away at war, Agamemnon’s wife, Clytemnestra, herself took a lover. When Agamemnon returned to Greece with Cassandra, he was murdered on his wife’s instructions. Cassandra was murdered with him – a death which, predictably, she had foretold.
Lesson 3
Answers to the factual questions about World War I
1a 20 million
b 3 million
2a 750,000
b 58,000
c Less than 5 minutes
3b 20%

Guided reading questions on ‘We Don’t Want to Lose You’
1 Why do you think this song was always sung by attractive young women, dressed in costumes that would be considered ‘daring’ for the time?
2 What do the young women promise to men who ‘join up’?
3 How does the song appeal to the young men’s patriotism (love of their country)?
4 Look at the first four lines of the verse. How do they flatter the young men? What do they make volunteering for war sound like?
5 Huge numbers of men were killed and injured in World War I. Does the song give any indication that war can be dangerous?
6 Look at the last two lines of the chorus. Is ‘fighting’ mentioned? Is it mentioned anywhere in the whole song?

Lesson 4
Ten quick questions about Alexandra’s foreshadowings
1 When did Alexandra first foretell the future?
2 Alexandra’s premonition that George Yates has been killed soon comes true. How does she find this out?
3 What happens to the tram in chapter 100? Who is the only passenger killed?
4 In chapter 92, what frightens the soldier at father’s hospital when Alexandra looks at him?
5 What happens to this soldier? How quickly does it happen?
6 Why do you think Alexandra felt ‘ashamed, guilty, hurt’ when she thought about Clare’s death?
7 In this part of the story, what evidence is there that Alexandra wants to avoid facing the fact that she can prophesy people’s deaths? Why do you think she feels this way?
8 Alexandra’s premonition about the tram accident prevents her mother from suffering injury or death. Why do you think her mother never mentions this to her?
9 Why do you think Alexandra’s father dismisses the idea that she can see the future as ‘Nonsense’ (chapter 98)?
10 ‘Who wants to know how their story ends?’ Alexandra asks in chapter 91. What does this show you about her attitude towards her ‘gift’?
Lesson 5

Page references for the three men’s attitudes towards fighting for your country

Alexandra’s father = pages 8–10; pages 18–20; page 42
Tom = pages 9–10, pages 20–1; page 31
Edgar = pages 8–9; page 15; page 18; pages 20–1; pages 41–3

Advice about writing in the first person

Use Alexandra’s style in chapter 99 as a model. Focus on the passage beginning ‘Father turned to him’ and ending ‘That stopped us for a moment’ page 9).

Ask students to think of this passage as being written in the first person by Alexandra’s father: ‘see it from his point of view and put yourself in his place’. Model re-casting into the first person and the present tense any two sentences, e.g. ‘I turned to Tom’, ‘I don’t like being spoken to like that, even by you, Edgar’. What has happened to:

- the nouns and pronouns
- the verb tenses?

Then find examples of contractions, e.g. ‘wouldn’t go’, ‘That’s unkind,’ ‘it’s true’. These are characteristic of the first-person voice.

Finally, identify examples of two short and grammatically simple sentences, as opposed to compound or complex sentences. These are also characteristic of the first-person voice.

Lesson 6

Feelings Alexandra is likely to share with Tom in her letter

1. Humiliation and resentment when she is bullied by Sister Maddox (linked to her father’s position at the hospital).
2. Shock and pity at the extent of the soldiers’ physical wounds (chapter 79).
3. Fear for Edgar’s safety while he is fighting in France.
4. Bewilderment at finding that her father is treating shell-shocked soldiers for a condition he does not believe exists (chapter 78).
5. Anger at getting into trouble for trying to help David Evans.
6. Distress that her premonitions become more frequent and more frightening in this part of the story.
7. Upset that her father, with both sons away, is behaving at home in a ‘cruel’, ill-tempered manner towards her mother and herself.
8. Loneliness and isolation: in Tom’s absence, she has no one to confide in.
9. Horror at the news that Edgar has been wounded.
10. Apprehension that, the more she reads about Cassandra, the more she identifies with Cassandra’s ‘curse’.
Lesson 7

Guided reading questions on chapter 69

1. In Alexandra’s dream, what time of day is it? How do you know?

2. Look at how she describes night falling, in paragraph 3. Find an example of a simile and a metaphor. Do you think the word-pictures they present give a good impression of dusk?

3. How does Alexandra give the impression that she is ‘like a bird’? Look at: the verbs she uses and the viewpoint from which she can see things.

4. a. What does she see, exactly, in the paragraph beginning ‘The ground hurtled towards me’?

   b. People sometimes say that time stands still in a dream. Show how this is true of Alexandra’s dream in this paragraph.

5. What are Alexandra’s main feelings when she looks down at the battlefield?

6. When Alexandra first sees the raven, she marvels at its ‘beauty’. How do her descriptions make it seem like a beautiful bird?

7. When Alexandra looks more closely at the raven, she thinks she is ‘going to be sick’. Why?

8. a. When the raven speaks, what message does it give to Alexandra? Try putting this into your own words.

   b. Why do you think it is at this point that Alexandra wakes up?

Lesson 8

An alternative form for the role-play

If space allows, this role-play can be conducted by the whole class working together. Divide the class equally into ‘mothers’ and ‘fathers’. They stand one behind the other in two files. The role-play begins with the students at the front of the ‘mothers’ file and the ‘fathers’ file speaking first. Then the conversation passes down each file, students each adding one line of dialogue until everyone has spoken. Those at the front can ‘peel off’ after speaking.

Lesson 9

Teaching points about the chosen information text

Look for examples of the following:

A Linguistic and grammatical features

- factual/impersonal language
- high proportion of proper/common nouns
- past tense and third person
- some use of passive voice
- frequency of simple/compound sentences rather than complex ones
- frequent use of subordination
strong use of connectives
‘single-topic’, often short paragraphs
statistics and other data
introduction of quotation (e.g. eyewitness accounts).

B Structural elements and presentational devices
- sectional structure, often with headings and sub-headings
- sometimes a column format rather than page-width lines
- illustrations/diagrams with captions and other forms of notation
- varied type styles and different print sizes
- bullet-points for listing
- typographic highlighting (e.g. bold, italic) for emphasis.

Guided reading questions on chapters 40, 39 and 35
Chapter 40
1 How many wounded soldiers pass through the rest station on day 1 of ‘the big push’?
2 How many wounded soldiers pass through on day 2?
3 What does Alexandra mean by ‘[we] clean them up [then] move them on’?
4 Where do many of the wounded soldiers have to sleep?
5 How does Alexandra show she is so tired that she hardly knows what she is doing?

Chapter 39
1 What sort of wounds do the ‘gas cases’ have?
2 Alexandra has a vision of a gas attack on the battlefield. What does she see?
3 What facilities does the rest station have for treating wounded soldiers?
4 What does Alexandra see when she looks in the mirror?
5 Why do you think Alexandra says about her job as a nurse ‘I can’t do this’?

Chapter 35
1 Alexandra says ‘Then there are the cases of hand and foot wounds. They say lots of these cases are probably self-inflicted’. What does she mean by this?
2 Why do many of the injured soldiers put dirty coins in their own wounds?
3 What is the smell like in the rest station? What causes it?
4 Alexandra feels ‘pity … and shame’ as she nurses the wounded. Why do you think she feels ‘shame’?
5 What evidence is there in this entry that Alexandra feels her nursing job is a completely hopeless one?
Lesson 12

Ten quick questions about Alexandra’s journey in search of Tom

1. How does she escape from the rest station when Sister McAndrew tries to have her arrested?
2. What new name does she adopt after she has to abandon ‘Miriam Hibbert’?
3. Why are the military police waiting for her at Bethune station?
4. How does she manage to escape from the tent where the military police hold her prisoner?
5. What does she see in the countryside south of Bethune that makes her faint?
6. She has a very clear vision of Tom’s death in battle. What exactly does she see?
7. Why does Jack insist that she put on a male soldier’s uniform and trim her hair?
8. Why is Jack’s motorbike so vital to her on her journey to find Tom?
9. As she gets closer to the Somme, what does she start to feel about Cassandra?
10. Why does she ‘go cold’ when she finds out that the French name for High Wood is ‘Raven Wood’?

Lesson 15

‘Test questions’ to determine whether the events in a chapter mark a major turning point

There are many of these and many ways of formulating them. Three that work reliably are:
- do the events in this chapter lead to important developments later in the story?
- does this chapter include a key moment in deciding or changing a character’s behaviour?
- do the actions of a character in this chapter affect other people in a major way?
This reading journal is designed to help you record your thoughts about the book you are reading. It is not intended to include only polished pieces of writing, but rather a collection of your developing responses to a text. To become a better reader, it helps to write an entry at the end of each reading session in class or at home, noting:

- The strategies you have been using as you read, e.g. reading backwards and forwards, skimming, inferring.
- Your responses to what happens/what characters do and say, and ask what the writer has done to make you feel this way.
- The questions in your mind as you read, e.g. what you are wondering about at the moment.
- The themes and patterns that you notice in the plot or the language used.
- Similarities and connections to other books you have read.
- Parts of the book (words, lines) that you have enjoyed.
- How what happens in the book relates to your own experiences and feelings.

The notes you make will be useful to look back on, especially before writing about the book. For example, it will show how the author has made a character change and affected your feelings about him/her as the book progresses.

**Before starting to read …**

Ask yourself:

- What can I tell about the book from its front cover and the blurb on the back cover?
- Have I read any other books by this writer? What were they about?

It is often useful to make a very brief timeline like the one below to track the main events, changes in narrator, scenes and characters. When you write about the book in the future, this time-chart will remind you where things that happen are described.

![Timeline Diagram]

**While reading …**

Ask yourself:

- What does the opening tell me about the themes and ideas, characters and setting of the book?
- In what ways does the writer grab my attention?
- How many points of view on events am I given?
- What would I like to ask the author if I met him/her?
Name: __________________________ Year: ________
Text title: __________________________
Text type: __________________________
Author: ____________________________
Date started: ______________ Date finished: ______________
As soon as you have finished reading a book …
Ask yourself:
- Can I sum up the main idea of the text in three sentences?
- Which characters have changed and why? Which have stayed the same?
- Who would I recommend this book to and why?
Award a book rating (between 1 and 5 stars, where ★ = poor and ★★★★★ = excellent).
Write a review below summarising your thoughts about the book.

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The Foreshadowing reading journal prompts

Name: ___________________________ Date: ________________

Before you start the book, jot down a few thoughts about:

- the possible meaning of its title: what is a ‘foreshadowing’?
- any clues you get from the front and back covers about the story and where it takes place.

Chapters 101 to 96

- Alexandra’s story is numbered in a ‘countdown’ way: the last chapter in the book is 1. Why do you guess the author has done this?
- What special power does Alexandra have? Does it make her happy – or does it distress her?
- In chapter 99, Edgar, Tom and their father argue about ‘joining up’ to fight in the war. Whose side are you on in this argument?

Chapters 96 to 86

- Why does the girl in chapter 95 give Tom a ‘white feather’? Would you have done the same?
- In chapter 92, why is the shell-shocked patient in Father’s hospital so frightened by Alexandra? What do you think ‘shell shock’ is?
- What does Alexandra learn from Miss Garrett about ravens? What do you think Alexandra’s dream about a raven (chapter 87) means?

Chapters 85 to 76

- How has Edgar changed now he has seen active service in the war?
- Why does Alexandra’s father finally allow her to start work as a VAD nurse at his hospital?
- How does Sister Maddox treat Alexandra? Do you think this is fair?
- What is unusual about David Evans’s illness? What treatment is he being given by Alexandra’s father and some of the other doctors?
The Foreshadowing reading journal prompts (continued)

Chapters 75 to 63
- Alexandra writes in chapter 74: ‘I think the way he [Father] runs our house is old-fashioned and cruel’. Do you agree with her?
- How does Alexandra manage to help David Evans? Does this surprise you?
- What do you learn about the Greek prophetess, Cassandra, in chapter 71?
- Judging by chapter 69, how is Alexandra starting to re-live Cassandra’s experiences?
- Why is the atmosphere in Alexandra’s home so tense over Christmas?
- In chapter 63, Father angrily accuses Alexandra of ‘childish imaginings’ and ‘pretending you knew it was going to happen’. Do you agree with him?

Chapters 62 to 51
- In chapter 62, Alexandra says that being able to see the future is not a ‘wonderful gift’ but a ‘curse’. What is making her think this?
- How does Edgar’s death make a deep impact on (a) his mother and father (b) Tom and (c) Alexandra? Which of them do you feel for most?
- Why do you think Tom changes his mind and decides to go to fight?
- Alexandra foresees Tom’s death in battle and says in chapter 51 ‘I will save Tom … I can do it’. What do you predict she will now do?

Chapters 50 to 41
- In these chapters, Alexandra describes how she ran away from home and got safely to France. Do you find this part of the story believable?
- In chapter 45, Alexandra again ‘becomes’ Cassandra. What new links between their stories are shown here?
- In chapter 43, Alexandra has her first sight of soldiers who have just been in the trenches. What strikes her – and you – most about them?

Chapters 40 to 33
- What are conditions in the rest station hospital like? Do they shock you?
- Alexandra has a terrible nightmare in chapter 37. Once again, ravens are at the heart of it. How do you interpret this dream?
- Who is Hoodoo Jack? Why has he been given this nickname? Why is he so aggressive to Alexandra at first?
- In chapter 33, Jack changes his attitude towards Alexandra. Why do you think this is?
Chapters 32 to 21
- How are Alexandra and Jack alike? What do they disagree about, however, in chapter 32?
- How does Alexandra escape from the rest station? Why does she need to?
- Why are her hopes dashed when she reaches Bethune?
- In chapter 21, what makes you think Alexandra may not find Tom in time, despite cheering herself up with the thought ‘There is still time’?

Chapters 20 to 7
- How does the author keep you in suspense during this part of the story? How exciting do you find it?
- What vision does Alexandra see of Tom’s future death? How do you think she can save him after this?
- How much does Alexandra owe to Jack for getting her near to where Tom might be? Give three examples of how his help proves vital to her.
- In chapter 7, Jack and Alexandra reach Raven Wood. She says: ‘I went cold’. Why?

Chapters 6 to 1
- What sticks in your mind most from the author’s descriptions of the battlefield at the Somme?
- Why do you think chapters 5 and 4 are blank?
- How does Alexandra save Tom’s life? Does she do it in the way you expected?
- How is Alexandra a changed person by the time she writes chapter 1?
- Would you say the story has a happy ending?

Looking back …
- This book has a historical setting. Did you find it more difficult to read than a book set in the present day?
- Did you feel the book’s countdown format was a strength or a weakness?
- Why do you think Marcus Sedgwick included an ‘Author’s Note’ at the end? Did it change your view about the book in any way?
Further study areas

The following activities provide opportunities for creating interesting and stimulating activities.

Writing to imagine, explore and entertain. Imagine that, after the book ends, Alexandra dreams about a meeting between herself and Cassandra. They compare (a) their experiences of war and of foretelling the future, and (b) the way their ‘gift’ affected their lives. Choose the setting for this dream meeting carefully. Then write about it in the form of a short story or a playscript.

(Writing to imagine: Yr7 Wr6; Yr8 Wr7; Yr9 Wr5)

Drama-focused Speaking & Listening. After her last diary entry, Alexandra returns home briefly. Tom is recovering in her father’s hospital. In a small group, improvise a conversation between the two of them and their parents. If you wish, Jack can also be present.

(Drama: Yr7 S&L16; Yr8 S&L15; Yr9 S&L12)

Group discussion. Your teacher will supply you with some World War I poems by Wilfred Owen, Rupert Brooke, Siegfried Sassoon, etc. Read these and, using what you have learned about war from reading the novel and these poems, exchange opinions about whether war is ‘a necessary evil – or just an evil’. You might refer to other wars taking place in the world today to support your views.

(Group discussion: Yr7 S&L1; Yr8 S&L10; Yr9 S&L9)

Author’s craft. Imagine that The Foreshadowing had been written as a third-person narrative rather than in the first person. What would the main differences be? How would the story make a different sort of impact on the reader? Write either an appreciation or a criticism of the author’s choice of a first-person narrative for his novel.

(Author’s craft: Yr7 R15; Yr8 R10; Yr9 R18)

Independent research/information writing. Search the Internet and use reference books to find information about the Battle of the Somme. Either produce an information leaflet based on your findings or make a presentation to other students in your class. Work by yourself, with a partner, or in a small group.

(Independent research/information writing: Yr7 R5, Wr11; Yr8 R1, Wr10; Yr9 R2, Wr9)

Reading for pleasure

If students have enjoyed this novel, they may also enjoy Tell the Moon to Come Out by Joan Lingard, the story of a teenager searching for his father who is fighting in the Spanish Civil War. If they enjoyed the mystery and spookiness of The Foreshadowing then Coraline by Neil Gaiman, or The Book of Dead Days also by Marcus Sedgwick may appeal.

Stronger readers could also be directed towards All Quiet on the Western Front by Erich Maria Remarque or Spies by Michael Frayn to study different perspectives of the First and Second World Wars.
# Medium-term study plan for *The Foreshadowing* by Marcus Sedgwick

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<td><strong>Lesson 2</strong></td>
<td>Information drawn from the Internet</td>
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<td><strong>Lesson 4</strong></td>
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<td><strong>Lesson 9+</strong></td>
<td>Chapters 42, 40, 39 and an information text</td>
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**Coverage Objectives and lesson outcomes**

- Using talk to recount and reflect on personal experience
- Justifying opinions by reason and example
- Writing to imagine and entertain
- Using a search engine to locate and retrieve information
- Selecting and editing information on screen
- Researching the life of a heroine in Greek myth
- Exploring historical events which provide the novel’s setting
- Analysing techniques of persuasion in a media text
- Participating in a role-play (pairs)
- Skimming and scanning text to find information
- Reading empathetically and for inference
- Writing a recount essay using the PEE method
- Debating a citizenship issue
- Distinguishing between opposing views held by characters in the novel
- Writing in role to argue and persuade
- Making diagrammatic notes to select and order information
- Comparing the styles of a personal and a formal letter
- Writing in role to describe and explain
- Distinguishing between fact and opinion in a literary text
- Comparing the characteristics of third- and first-person narratives
- Analysing the style and format of the novel
- Using literal and inferential reading strategies to respond to a section of text
- Interrogating the text to develop material for a drama-focused S&L task
- Improvising a text-based scenario (pairs)
- Examining the typical stylistic features of an information text
- Identifying and analysing presentational devices in an information text
- Writing an information booklet for an audience of peers

**Assessment foci**

- W1, W3, W4
- R2, W2, W3
- R3, R5, R6, W2
- R1, R2, R3, R5, R7, W1, W5, W7
- R3, R5, R6, W2
- R1, R2, R3, R5, R6, R8, W4, W6, W9, W17, S&L1, S&L2, S&L3, S&L7
- R5, R6, W2, W4
- R3, R7, W1, W7
- R3, R4, W2, W4, W6

**Framework objectives**

- Year 7: R1, R4, R5, R8, R10, W5, W7, W10, W11, W19, S&L1, S&L5, S&L15
- Year 8: R1, R2, R3, R5, R7, W1, W5, W7, W10, W17, S&L5, S&L8, S&L10, S&L15
- Year 9: R1, R2, R4, R6, R8, W4, W6, W9, W17, S&L1, S&L2, S&L3, S&L7

**Year 7:**

**Year 8:**

**Year 9:**
## Medium-term study plan for *The Foreshadowing* by Marcus Sedgwick

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<th>Coverage</th>
<th>Objectives and lesson outcomes</th>
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<td><strong>Week of study: 4</strong></td>
<td><strong>Reading through the novel: Chapters 24–1</strong></td>
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| Chapter 37 and a free verse poem | - Analysing the style and structure of a free verse poem  
- Exploring the effects of rhythm and imagery in poetry  
- Reformulating a passage from the novel into an original poem | R4, R5, W1, W7 | Year 7: R1, R3, R4, R5, R7, R8, W9, W10, W11, W16, W19, S&L1, S&L5, S&L7, S&L10, S&L12  
Year 8: R1, R3, R4, R5, R10, R14, W7, W8, W10, W12, W14, W17, S&L1, S&L5, S&L9, S&L10, S&L11  
Year 9: R1, R2, R3, R12, W4, W8, W9, W16, W17, S&L2, S&L5, S&L9, S&L10 |
| Chapters 36–1 | - Using a variety of note-making strategies to record information from the text  
- Tracing the development over time of a central character  
- Writing an analysis of a character and how the character is presented | R1, R3, R6, W2, W3, W4 | |
| Chapters 28–1 | - Expressing responses to the text in diagrammatic form  
- Comparing work in progress with that of other students and modifying it accordingly  
- Transposing a section of text into a visual medium | R2, R3, W3, W7 | |
| **Week of study: 5** | | | |
| Chapters 19–1 | - Speculating about an alternative ending to the novel  
- Working in collaboration with others to devise a role-play  
| Whole novel | - Identifying patterns of behaviour in a central character  
- Comparing the stories of two characters from different cultural contexts  
- Writing a text-based discursive essay | R2, R6, R7, W1, W3, W4 | |
| Whole novel | - Examining what constitutes a ‘turning point’ in a novel’s storyline  
- Identifying and explaining major turning points in the novel  
- Using a storyboard technique to summarise the novel’s plot | R2, R3, W2, W3, W5 | |

+ Indicates suggested written homework where this is integral to the learning achieved in the lesson.  
Other Homework/Follow-on options are given in the short-term lesson plans to maximise teacher choice.
**The Foreshadowing by Marcus Sedgwick**  
**Lesson 1**  
**60 minutes**

<table>
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<th>Class coverage:</th>
<th>Students’ views about, and/or experiences of, foretelling the future</th>
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<td>2 To exchange opinions with others, supporting them with reason and</td>
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<td></td>
<td>example</td>
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<tr>
<td></td>
<td>3 To write to imagine and entertain in short-story form</td>
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**Prior learning/knowledge:**  
- Previous experience of justifying personal opinions  
- Experience of planning and writing an imagined narrative

**Book activity:**  
Preparation: Activity 1 – Investigating the validity of horoscopes/foreseeing the future, then writing a short story on this theme

**Framework Objectives:**  
- Year 7: Wr5, Wr7, S&L1, S&L5  
- Year 8: Wr5, Wr7, S&L5, S&L10  
- Year 9: Wr5, Wr6, S&L2, S&L5

**Assessment Foci:**  
- W1, W3, W4

**Starter:**  
(15 minutes) Read to the class the two horoscopes on page 29 of the Teacher’s Notes, from ‘yesterday’s newspapers’. Ask the class to recall what happened to them yesterday, then to raise their hands if they think that either of the horoscopes accurately describes their day. Check the volunteers’ birth signs. Then ask the class for their views about horoscopes: should they be taken seriously, or are they just for fun?

**Introduction:**  
(20 minutes) Divide the class into small groups. Distribute copies of 12 real horoscopes from a selection of yesterday’s papers. Display OHT 1 on an OHP – instructions for the Horoscope Experiment which groups should now conduct. Afterwards, ask them to discuss: (i) is there such a thing as ‘second sight’? (ii) are fortune tellers who charge money fakes? (iii) have they had any experiences of déjà vu – and, if so, what explanations can they give for it?

**Development:**  
(15 minutes) Tell the class that Alexandra, the main character in *The Foreshadowing*, is able to foretell some aspects of the future. Hold a brief class discussion: if students had this ability themselves, what advantages and disadvantages might it bring? Allow some flippant responses, but also steer the discussion to serious issues, e.g. suppose you could predict natural disasters in the world, or know for certain the lifespan of your family and friends.

Introduce the writing task to be undertaken for homework. Explain to students that they can treat it in either a humorous or a serious way.

**Plenary:**  
(10 minutes) Students share first ideas about the plot, setting and characters for their stories. Emphasise that the main success criteria will be: (i) building up suspense (ii) planning and creating a strong ending.

**Homework/Follow-on:**  
Students write a story about someone who really is able to foretell the future. Suggest a length of 2–3 pages: there must be sufficient scope for the situation to develop to its conclusion.

**Resources required:**  
OHT 1, Teacher’s Notes page 29, a selection of yesterday’s newspapers

**Personal teaching notes:**
# The Foreshadowing by Marcus Sedgwick  Lesson 2  60 minutes

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<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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**Lesson coverage:** Information drawn from the Internet

**Lesson aims:**
1. To use the Internet to locate and retrieve information
2. To select and edit information on screen
3. To research the life of Cassandra, a heroine in Greek mythology

**Prior learning/knowledge:**
- Experience of using an Internet search engine
- Familiarity with the concept of a Life-Line set out chronologically

**Book activity:** Preparation: Activity 2 – Using the Internet to find information about Cassandra in order to create her Life-Line

**Framework Objectives:**

**Year 7:**
- R1, R4, R5, Wr10, Wr11

**Year 8:**
- R1, R2, R3, Wr1, Wr10

**Year 9:**
- R1, R2, R4, Wr4, Wr9

**Assessment Foci:**
- R2, W2, W3

**Starter:** (10 minutes) Tell the class there are strong links in *The Foreshadowing* between Alexandra and the prophetess Cassandra described in Homer’s *Iliad* and other ancient literature. Explain the purpose of the lesson: to prepare to make Cassandra’s Life-Line by finding information about her on the Internet.

Distribute Student Sheet 2 – five questions about Cassandra and the Trojan War. Students will use these as prompts when searching for information. A summary of Cassandra’s story can be found in the Teacher’s Notes, page 29.

**Introduction/Development:** (40 minutes) Ask students to work individually on screen, using appropriate strategies to select the information they need: highlighting, merging, cutting and pasting, etc. Keep emphasising that they are looking only for facts which they will later collate on a single sheet of paper. Support students who find difficulty in (i) locating facts within a narrative (ii) using ICT.

At the end of this stage, students print out their work.

**Plenary:** (10 minutes) Demonstrate a Life-Line on the board. The diagram in Book Activity 2 provides a basic model for this, though it can be adapted in various ways. Then set the homework below.

**Homework/Follow-on:** Students create Cassandra’s Life-Line on a sheet of paper. A3 is the most suitable size. Encourage them to incorporate high-quality artwork into it: the outcomes make an attractive display and will be invaluable for reference as the class reads through the novel.

**Resources required:** Student Sheet 2, Teacher’s Notes page 29

**Personal teaching notes:**

Note: This lesson depends on students having access to ICT facilities for the full 60 minutes.
### The Foreshadowing by Marcus Sedgwick  Lesson 3  60 minutes

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

**Lesson coverage:** Information about the British ‘recruitment drive’ in World War I and facts about the Battle of the Somme

**Lesson aims:**
1. To raise awareness of the historical events which provide the novel’s setting
2. To examine the techniques of persuasion used in a recruiting song of the time
3. To participate in role-play with a partner

**Prior learning/knowledge:**
- Some awareness of the significance of World War I
- Experience of analysing the language of persuasion in media texts

**Book activity:**
Preparation: Activity 3 – Examining a World War I recruiting song in order to understand the novel’s context, then role-playing a related scenario

**Framework Objectives:**

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Assessment Foci:</th>
</tr>
</thead>
<tbody>
<tr>
<td>R8, R10, Wr19, S&amp;L1, S&amp;L15</td>
<td>R3, R5, R6, W2</td>
</tr>
<tr>
<td>Year 8</td>
<td>R5, R7, Wr17, S&amp;L8, S&amp;L15</td>
</tr>
<tr>
<td>Year 9</td>
<td>R6, R8, Wr17, S&amp;L1, S&amp;L7</td>
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**Starter:**
(15 minutes) Tell the class that *The Foreshadowing* is set during World War I and that its final section takes place at the Battle of the Somme. Show OHT 3 on an OHP – factual questions about World War I. Take suggested answers. Then, without comment, enter the correct answers onto the OHT. The answers can be found in the Teacher’s Notes, page 30. Emphasise that these are facts.

**Introduction:**
(20 minutes) Display OHT 4 on an OHP – a 1914 recruiting song, ‘We Don’t Want to Lose You’. (The impact of this will be greatly enhanced by showing the relevant clip from the film of *Oh, What a Lovely War!*.) In class discussion, analyse the ways in which persuasive language is used in this song to encourage young men to volunteer for the armed forces. A list of Guided Reading questions can be found in the Teacher’s Notes, page 30. End by asking students (i) what they understand by the term ‘propaganda’ (ii) whether they think this song is an example of it or a perfectly reasonable ‘advert’.

**Development:**
(15 minutes) In pairs, ask students to role-play the scenario given in Activity 3. Allow up to 10 minutes’ preparation time, then 3–5 minutes to act it out.

**Plenary:**
(10 minutes) Ask the class to say what has struck them most in this lesson about the ‘facts’ of World War I. Ask them whether they would have joined up (or urged men to do so) in 1914, and to explain why or why not.

**Homework/Follow-on:**
If this option is taken, students write an analysis of the persuasive language used in the recruiting song on Student Sheet 4.

**Resources required:** OHTs 3 and 4, Teacher’s Notes page 30

**Personal teaching notes:**
The Foreshadowing by Marcus Sedgwick  Lesson 4  60 minutes

Class:  Date:  Period:

Lesson coverage
Chapters 101 to 90

Lesson aims:
1. To skim, scan and backtrack over a text to find information
2. To read empathetically in order to understand characters’ feelings and behaviour
3. To plan and write a recount essay using the P (Point) E (Evidence) E (Explanation) method.

Prior learning/knowledge:
- Experience of skimming and scanning text
- Some understanding of empathetic reading and its purposes

Book activity:
Exploration: Activity 1 – Tracing Alexandra’s experiences of seeing the future (‘foreshadowings’) as described in chapters 101 to 90, then writing a recount essay explaining how they affect her and other people.

Framework Objectives:
Year 7: R1, R2, R6, Wr12, Wr19, S&L1, S&L7
Year 8: R3, R5, R10, Wr10, Wr17, S&L7, S&L10
Year 9: R1, R5, Wr10, Wr16, S&L2, S&L7

Assessment Foci:
R1, R2, R3, W2, W3, W4

Starter:
(15 minutes) Ask the class the ‘Ten quick questions’ printed in the Teacher’s Notes, page 30. They may use the text to check details. Make clear that the first five questions are purely factual. The next five are about the effect of Alexandra’s foreshadowings on herself and others.

Introduction:
(20 minutes) Divide the class into small groups. Distribute copies of Student Sheet 5 – a partly-completed table for noting down instances of Alexandra’s early foreshadowings and her own and others’ reactions to them. Tell students that brief quotations are required to support entries in columns 3 and 4. Assist groups who find difficulty in: (i) distinguishing between events and the characters’ feelings about them, (ii) finding evidence in the form of quotation.

Development:
(15 minutes) Conduct a question and answer session with the class. Students use their completed tables to consider: (i) what do Alexandra’s foreshadowings all have in common? (ii) why do they become more frequent once the war begins? (iii) does Alexandra think of them as a special gift or as something she would rather be without? (iv) what evidence can you find for Alexandra’s comment ‘It’s put a wall between me and my family’ – page 16?

Plenary:
(10 minutes) Set up the written homework below. The students’ tables will provide them with a basic plan for this. Take suggestions about the best way to use it for writing. Emphasise the need to include brief quotations and to follow the PEE method.

Homework/Follow-on:
Students write a recount essay: Describe Alexandra’s foreshadowings up to page 30. Explain their effect (i) on her (ii) on others involved. A planning frame for the essay is provided on Student Sheet 6.

Resources required: Student Sheets 5 and 6, Teacher’s Notes page 30

Personal teaching notes:
### The Foreshadowing by Marcus Sedgwick  Lesson 5  60 minutes

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

<table>
<thead>
<tr>
<th>Lesson coverage:</th>
<th>Chapters 99 to 82</th>
</tr>
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</table>
| Lesson aims:     | 1 To express and justify in debate personal opinions about a citizenship issue  
|                  | 2 To distinguish between opposing views held by three characters in the novel and note these down accurately  
|                  | 3 To write in role personal statements by two of the characters concerned |

| Prior learning/ knowledge: | Pre-reading of chapters 99 to 82  
|                           | Experience of justifying personal views in debate |

| Book activity: | Exploration: Activity 2 – Exploring the conflicts in Alexandra’s family caused by volunteering to fight in World War I, then writing statements by Tom and Edgar about their different attitudes towards ‘joining up’ |

| Framework Objectives: |  
| Year 7: R5, R18, Wr11, Wr15, S&L5, S&L14 | Assessment Foci:  
| Year 8: R4, R5, Wr10, Wr13, S&L2, S&L9 | R6, R7, W3, W5  
| Year 9: R1, R2, Wr10, Wr13, S&L2, S&L19 |

| Starter: | (15 minutes) Display OHT 7 on an OHP – a ‘Yes or No’ chart for noting down students’ views about whether they would volunteer to fight if Britain became involved in a major war by 2015. Encourage free discussion. If necessary, steer the class towards some key issues: e.g. patriotic duty, the risk to life and responsibility to family, the arguments for pacifism, whether a war can ever be truly ‘won’, etc. Fill in the OHT as students offer responses. |

| Introduction: | (20 minutes) Divide the class into small groups. Refer them to chapters 99 to 82. Ask them to make brief notes on the attitudes to fighting for your country of (i) Alexandra’s father (ii) Tom (iii) Edgar. Page references to facilitate this task can be found in the Teacher’s Notes, page 31. |

| Development: | (15 minutes) Distribute Student Sheet 8 – a Class Summary Chart of the three characters’ views about war and the need to fight – but display a copy on the OHP too. Students use their notes to contribute ‘summing-up’ comments. As they do so, make entries on the OHT. Students replicate these on Student Sheet 8. |

| Plenary: | (10 minutes) Set up the homework task below. Emphasise that students must: (i) write as if they are Tom and Edgar, using the first person, (ii) draw most of their material from the text studied in this lesson, though they can elaborate on it to some extent if they wish. Advice about first-person writing can be found in the Teacher’s Notes, page 31. |

| Homework/ Follow-on: | Students put themselves in the place of Tom and Edgar respectively. They write a statement by each about their attitude to fighting in the war. Suggest a length of 2 or 3 paragraphs per statement. |

| Resources required: | OHT 7, Student Sheet 8, Teacher’s Notes page 31 |

| Personal teaching notes: |  

The Foreshadowing by Marcus Sedgwick  Lesson 6  60 minutes

Class:  Date:  Period:

Lesson coverage:  Chapters 80 to 69
Lesson aims:
1  To distinguish between the most significant experiences of a central character and the less significant ones in a substantial section of text
2  To decide on a suitable style for a confidential letter to a close relative/friend
3  To write in role a letter from Alexandra in reply to Tom

Prior learning/knowledge:
- Pre-reading of chapters 80 to 69 including Tom’s letter home (page 67)
- Experience of identifying what matters most to a character in a first-person narrative where there is no authorial voice to guide the reader

Book activity:
- Exploration: Activity 3 – Planning and writing a letter from Alexandra to Tom, sharing her private thoughts and feelings

Framework Objectives:  Assessment Foci:
Year 7:  R6, R12, Wr6, Wr10, S&L1, S&L12  R3, R5, W1, W7
Year 8:  R3, R7, Wr7, Wr12, S&L5, S&L8
Year 9:  R1, R7, Wr7, Wr11, S&L2, S&L7

Starter:  (15 minutes) Show OHT 9 on an OHP – part of the letter Alexandra might have written to Tom about her experiences during this time. Establish that the two were very close before Tom left home: ask students to supply examples. Then consider the content and style of the extract on OHT 9. Ask students (i) how interesting would Tom find it? (ii) what else might he want to know of Alexandra’s experiences and her feelings about them? (iii) what does its style suggest about the relationship between sister and brother?

Introduction:  (20 minutes) Divide the class into small groups. Distribute Student Sheet 10 – a circle-gram outlining what Alexandra is likely to tell Tom in her letter. Groups fill in the segments with factual detail. Tell them they can create alternative/additional segments if they wish.

Development:  (15 minutes) Discuss with the class the feelings Alexandra might share with Tom. Suggestions can be found in the Teacher’s Notes, page 31. Students should add these to their circle-grams as they talk.

Plenary:  (10 minutes) Agree with the class that the extract on OHT 9 is (i) almost entirely factual in content (ii) impersonal in style and tone. Discuss how the letter Alexandra really writes will be very different, given her close relationship with Tom. Then set the homework task below.

Homework/ Follow-on:  Students write Alexandra’s letter to Tom, using a style that reflects the relationship between them. A planning frame for the letter is provided on Student Sheet 11.

Resources required:  OHT 9, Student Sheets 10 and 11, Teacher’s Notes page 31

Personal teaching notes:
# The Foreshadowing by Marcus Sedgwick  Lesson 7  60 minutes

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<th>Class:</th>
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## Lesson coverage:
Chapters 75 to 69

## Lesson aims:
1. To distinguish between fact and opinion/personal feeling in a literary text
2. To compare a first-person style of narration with a typical third-person narrative
3. To analyse Alexandra’s style, showing how it engages the reader

## Prior learning/knowledge:
- Pre-reading of chapters 75 and 69
- Some experience of the different purposes and effects of first- and third-person narratives

## Book activity:
**Exploration:** Activity 4 – Through shared reading, examining the style in which Alexandra’s story is written and commenting on the effects achieved

## Framework Objectives:

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<th>Year 8:</th>
<th>Year 9:</th>
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## Assessment Foci:
- R5, R6, W2, W4

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**Starter:**

(15 minutes) Distribute Student Sheet 12 – an extract from a novel for teenagers written in the third person – but display a copy on the OHP too. By addressing the five questions beneath the extract, discuss with the class the main characteristics of its style. Students annotate their sheets.

**Introduction:**

(15 minutes) Refer to chapter 75. In class discussion, identify points where Alexandra: (i) records straightforward facts, (ii) expresses personal opinions, (iii) confides private feelings, (iv) uses rhetorical questions, (v) uses ungrammatical sentences. Ask students to say briefly how this first-person style differs from the style of the extract on Student Sheet 12.

**Development:**

(20 minutes) Divide the class into small groups. Ask them to refer to chapter 69, then to discuss and make notes on how Alexandra’s style draws us strongly into her dream. They should focus on the ways her language: (i) conveys a strong sense of place, (ii) creates a powerful atmosphere of death and destruction, (iii) communicates an intense feeling of fear. Questions for Guided Reading can be found in the Teacher’s Notes, page 32.

**Plenary:**

(10 minutes) Ask groups to share their responses to chapter 69. End by making brief comparisons with the style of the extract on Student Sheet 12.

**Homework/ Follow-on:**
Students write an analysis of the style Alexandra uses in her story. A planning frame for the analysis is provided on Student Sheet 13.

**Resources required:** Student Sheets 12 and 13, Teacher’s Notes page 32

**Personal teaching notes:**
The Foreshadowing by Marcus Sedgwick Lesson 8 60 minutes

Class: Date: Period:

Lesson coverage: Chapters 52 to 49
Lesson aims: 1 To show understanding of a short section of text by reading both literally and inferentially
2 To scan the text in order to select relevant material for a role-play
3 To role-play a text-based situation with a partner

Prior learning/knowledge:
- Pre-reading of chapters 52 to 49
- Some experience of improvisation and role-play

Book activity:
Exploration: Activity 5 – Role-playing in pairs the reaction of Alexandra’s parents to her running away

Framework Objectives:
Year 7: R6, R16, W6, W9, S&L16, S&L17
Year 8: R5, R16, W7, W13, S&L15, S&L16
Year 9: R11, R13, W1r, W14, S&L12, S&L14

Assessment Foci:
R3, R7, W1, W7

Starter:
(10 minutes) Prepare to display Student Sheet 14 on an OHP. Tell students that it lists eight questions about Alexandra’s running away, as described in chapters 52 to 49. Some answers will be factual; some will require them to read ‘between the lines’. Reveal the questions one by one, with a 30-second gap after each. Working by themselves, students write down their answers on their own copies of the Student Sheet.

Introduction:
(15 minutes) Take answers from the Starter activity. Ensure that all students’ knowledge and understanding of Alexandra’s escape is secure. Divide the class into small groups. Remind them that Alexandra writes to her parents from Brighton telling them she has run away (chapter 49). Ask them to speculate about what she would say in this letter, in particular: (i) why she had to go secretly, (ii) how she managed to leave undetected, (iii) whether she would tell them about her foreshadowing of Tom’s death or make up a reason for going to the war.

Development:
(20 minutes) Tell the class their task: to plan and act out a conversation between Alexandra’s parents, reacting to her running away. Distribute Student Sheet 15 – a partly-completed chart for noting ‘Mother’s concerns’ and ‘Father’s concerns’ when they hear Alexandra has gone to France. Lead a class discussion to: (i) find evidence supporting the entries already made, (ii) supply up to three more entries in each column. Students need to draw on their knowledge of Mother’s and Father’s characters from reading Part One of the novel.

Plenary:
(15 minutes) Organise students into pairs for the role-play. Allow 5 minutes’ preparation time. Establish that both Mother and Father will speak frankly, and with strong feeling. Allow 3–5 minutes for the role-play to take place. Then briefly review its success. (An alternative form for the role-play, involving the whole class, is outlined in the Teacher’s Notes, page 32.)

Resources required: Student Sheets 14 and 15, Teacher’s Notes page 32

Personal teaching notes:
## The Foreshadowing by Marcus Sedgwick  Lesson 9  60 minutes

| Class coverage: | Chapters 42, 40, 39 and 35 |
| Lesson aims: | 1. To examine the language and layout of an information text  
2. To select material relevant to purpose from four chapters  
3. To plan and write a short information booklet ‘Being a Nurse in World War I’ for an audience of peers |
| Prior learning/knowledge: | Pre-reading of chapters 42, 40, 39 and 35  
Some understanding of the typical style and structure of an information text |
| Book activity: | Exploration: Activity 6 – Creating a factual booklet about nursing in World War I by selecting relevant information from four chapters |
| Framework Objectives: | Year 7: R13, R14, Wr10, Wr11, S&L1, S&L7  
Year 8: R6, R8, Wr10, Wr12, S&L1, S&L5  
Year 9: R2, R4, Wr9, Wr12, S&L3, S&L7 |
| Assessment Foci: | R3, R4, R5, W2, W4, W6 |

### Starter:
(15 minutes) Distribute copies of an information text. It should include typical presentational devices, e.g. illustrations with captions, a sectional structure with headings and sub-headings, typographical features such as variations in font-size, bullet points, bold and italic, etc. Lead a brief class discussion about its language and layout. A list of teaching points can be found in the Teacher’s Notes, pages 32–3.

### Introduction:
(25 minutes) Explain the task to the students: drawing material from the specified chapters, to produce an information booklet for readers of their own age about nursing in World War I.

Divide the class into small groups. Distribute Student Sheet 16 – an example of notes made on chapter 42 for the given purpose. Groups follow this model to make notes on the remaining three chapters.

Support groups who find difficulty in: (i) relating to the World War I context, (ii) selecting appropriate factual material. A set of Guided Reading questions can be found in the Teacher’s Notes, page 33.

### Development:
(15 minutes) Ask students to use their notes to discuss briefly: (i) what were the most distressing sights for a nurse in the war? (ii) what were the most difficult jobs she had to do? (iii) how well-organised and well-equipped were the hospitals for wounded soldiers? (iv) what did the soldiers and nurses like Alexandra think about the war?

Then set the homework task below.

### Plenary:
(5 minutes) Ask students to say which main headings they might use in writing their booklets. Brainstorm ideas until time runs out.

### Homework/Follow-on:
Produce your ‘Being a Nurse in World War I’ booklet to a length of 4–6 pages. The Internet will provide you with illustrations and further facts to go with the information you have been given by Alexandra.

### Resources required:
Student Sheet 16, Teacher’s Notes pages 32–3, copies of an information text

### Personal teaching notes:
### The Foreshadowing by Marcus Sedgwick  Lesson 10  60 minutes

| Class coverage: | Chapter 37 and a contemporary free verse poem |
| Lesson aims: | 1. To analyse the style and structure of a free verse poem  
2. To consider in particular the reasons for the poem’s:  
   - line arrangement  
   - variations in rhythm  
   - use of imagery.  
3. To reformulate chapter 37, Alexandra’s nightmare, into a poem |
| Prior learning/knowledge: |  
- Pre-reading of chapter 37  
- Some experience of writing poems to describe, imagine and entertain |
| Book activity: | Exploration: Activity 7 – Planning and writing a poem entitled ‘The Raven’, based on chapter 37 |
| Framework Objectives: |  
**Year 7:** R7, R8, Wr8, Wr9, S&L1, S&L7  
**Year 8:** R10, R14, Wr7, Wr8, S&L1, S&L10  
**Year 9:** R12, Wr4, Wr8, S&L2, S&L5 |
| Assessment Foci: | R4, R5, W1, W7 |
| Starter: | (15 minutes) Read aloud to the class either the poem on Student Sheet 17 or an alternative free verse poem suited to the age and ability of the class. Then distribute copies of the chosen poem. Ask students in pairs to make initial responses to its form and structure: how do these help convey the poem’s subject-matter to the reader? |
| Introduction: | (15 minutes) In class discussion, take feedback from the pairs. Ask them how effective they consider the poem to be. Would it be equally/less/more effective written out as a prose paragraph?  
Then refer the class to chapter 37. Discuss: (i) what is Alexandra describing here? (ii) what do her descriptions make the reader feel? |
| Development: | (20 minutes) Explain the writing task for this lesson, to be completed for homework – to turn the details of chapter 37 into a free verse poem. Display OHT 18 on an OHP. This gives instructions and advice about how to draft and write the poem.  
Ask students to begin drafting, working by themselves. Refer them back to the poem featured earlier in the lesson. This provides a model for their own. Support individuals who: (i) quickly ‘get stuck’, (ii) find difficulty with the concept of free verse. |
| Plenary: | (10 minutes) Ask three volunteers to read out what they have written so far. Give, and invite, positive comment. Then set the homework below. |
| Homework/Follow-on: | Finish drafting your poem. Then write a best version of it and create a suitable illustration. Set them both out attractively, for classroom display. Use a computer if you wish. |
| Resources required: | Student Sheet 17 (or copies of an alternative poem), OHT 18 |
| Personal teaching notes: |  
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### The Foreshadowing by Marcus Sedgwick  
**Lesson 11**  
**60 minutes**

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<th>Date:</th>
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<tr>
<td><strong>Lesson coverage:</strong></td>
<td>Chapters (a) 36, 33 and 32 (b) 19, 18 and 17 (c) 6, 2 and 1</td>
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| **Lesson aims:** | 1. To skim, scan and revisit parts of the text to select material relevant to purpose  
2. To trace the development over time of a major character  
3. To write an analysis of Jack’s character and how it is presented |
| **Prior learning/ knowledge:** | Pre-reading of the relevant chapters  
Some awareness of the concept of ‘character’ (the author’s creation, not a ‘real’ person) in literature |
| **Book activity:** | Exploration: Activity 8 – Building up a character profile of Jack and tracing his development throughout Part Two of the novel |
| **Framework Objectives:** | Assessment Foci:  
**Year 7:** R1, R4, Wr16, Wr19, S&L5, S&L7  
**Year 8:** R4, R5, Wr14, Wr17, S&L5, S&L9  
**Year 9:** R2, R3, Wr16, Wr17, S&L9, S&L10  
R1, R3, R6, W2, W3, W4 |

#### Starter:
(15 minutes) Explain this lesson’s purpose: to build up a character profile of Jack. Display OHT 19 on an OHP to establish that the work will focus on three ‘clusters’ of chapters. Leave this visible for the whole lesson. Then refer students to the Cluster 1 chapters, which must have been pre-read for this lesson. Take answers to the five Cluster 1 questions on OHT 19. Keep the pace brisk.

#### Introduction:
(20 minutes) Divide the class into small groups. Distribute Student Sheet 20 – a table for noting the ways Jack helps Alexandra in the Cluster 2 entries. The groups’ task is to fill in the Evidence and Quotation column; for this they may simply enter page references. Encourage groups to be selective in searching for and using evidence: two text references per chapter will suffice.

#### Development:
(15 minutes) Turn attention to the Cluster 3 chapters. Question the class about the qualities of character Jack reveals near the end of the novel. Ask: (i) are they qualities we have seen before or not? (ii) how does he recover his courage and self-respect? Insist on textual evidence to support the ideas put forward.

#### Plenary:
(10 minutes) Distribute Student Sheet 21: a circle-gram for summarising Jack’s character and its development in Part Two of the novel. Students look back over the work they have done so far and start to make entries in the three segments of the circle. Give strong support and guidance during this stage: students have covered a lot of ground in the course of this lesson. End by setting the homework task below.

#### Homework/ Follow-on:
Students complete their circle-grams. These will provide them with a plan to write a literature essay: ‘How is Jack’s character presented by Alexandra from chapter 36 to the end of the novel? Show how and why he changes through the relationship he forms with her.’

#### Resources required:
OHT 19, Student Sheets 20 and 21

#### Personal teaching notes:
The Foreshadowing by Marcus Sedgwick  Lesson 12  60 minutes

<table>
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<tr>
<td>Part Two, pages 174–226</td>
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<tbody>
<tr>
<td>1 To express responses to the text in diagrammatic form</td>
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<td>2 To compare work in progress with that of other students and modify it accordingly</td>
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<td>3 To create a Route Line showing the stages of Alexandra’s journey to find Tom</td>
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<thead>
<tr>
<th>Prior learning/knowledge:</th>
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<tbody>
<tr>
<td>Pre-reading of pages 174–226</td>
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<tr>
<td>Some experience of presenting English work in diagrammatic form</td>
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<tr>
<td>Exploration: Activity 9 – Tracking and recording Alexandra’s journey to find Tom on the battlefield</td>
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<th>Framework Objectives:</th>
<th>Assessment Foci:</th>
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<tbody>
<tr>
<td>Year 7: R3, R5, Wr10, Wr11, S&amp;L10, S&amp;L12</td>
<td>R2, R3, W3, W7</td>
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<td>Year 8: R1, R3, Wr10, Wr12, S&amp;L10, S&amp;L11</td>
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<td>Year 9: R1, R3, Wr4, Wr9, S&amp;L2, S&amp;L5</td>
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<th>Starter:</th>
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<td>(15 minutes) Explain the purpose of this lesson: to create a Route Line showing the stages of Alexandra’s journey across France and Belgium as she searches for Tom. Then ask the class the ‘Ten quick questions’ (all factual) in the Teacher’s Notes, page 34. Conduct this as a quiz. Encourage students to compete with each other, and evaluate correct answers on a scale of 10 to 1 (10 = brilliant, 1 = rubbish, etc.).</td>
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<th>Introduction:</th>
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<td>(25 minutes) Distribute Student Sheet 22 – a partly completed Route Line. Students have to: (i) add details to column 3 for the entries already made, (ii) make a further three entries of their own, filling in all three columns. Undertake (i) as a class. Ask students to undertake (ii) in pairs. Support pairs who find difficulty in recalling clearly the events in this part of the novel and the order in which they occur.</td>
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<th>Development:</th>
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<td>(10 minutes) Each pair should join up with another to compare their Route Lines. Bear in mind that some will have made more progress than others; it may be prudent to put a ‘fast’ pair with a ‘slow’ one. Encourage constructive criticism, but emphasise that any two Route Lines can include different stages in Alexandra’s journey and still be ‘right’. Students make whatever changes and/or additions to their work they now decide are necessary.</td>
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<th>Plenary:</th>
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<td>(10 minutes) Set the homework task below. Then lead a class discussion about how to present the ‘best’ version of the Route Line. Encourage creative ideas: there are many ways to do it. End by reminding students that their work must fit onto one A3 sheet of paper.</td>
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<th>Homework/ Follow-on:</th>
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<tr>
<td>Produce a best version of your Route Line. Use different colours, writing/fonts, graphics etc. to make it clear ‘at a glance’. Use a computer if you wish.</td>
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<th>Resources required:</th>
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<tr>
<td>Student Sheet 22, Teacher’s Notes page 34</td>
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<th>Personal teaching notes:</th>
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### The Foreshadowing by Marcus Sedgwick  
**Lesson 13**  
**60 minutes**

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<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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**Lesson coverage:** Chapters 19 to 1  
**Lesson aims:**  
1. To imagine an alternative ending to the novel and modify response accordingly  
2. To work cooperatively with others to develop a text-based role-play  
3. To participate in a drama-focused Speaking & Listening activity in groups

**Prior learning/knowledge:**  
- Pre-reading of chapters 19 to 1  
- Some experience of improvisation and role-play

**Book activity:** Exploration: Activity 10 – Role-playing the court-martial Jack would have faced had he been discovered ‘absent from duty’

**Framework Objectives:**  
**Year 7:** R4, R9, S&L13, S&L16, S&L19  
**Year 8:** R3, R16, S&L10, S&L15, S&L16  
**Year 9:** R5, R6, S&L10, S&L12, S&L14  
**Assessment Foci:**  
- R2, R3, R6

**Starter:** (15 minutes) Ask the class to imagine Jack did not ‘get away with being absent from duty’ (page 239) as Alexandra states. Instead, he was apprehended and had to appear before a court-martial.  
Lead a brief discussion about what a court-martial is. In Jack’s case, those involved in the proceedings would be: (i) an army general, acting as judge, (ii) an army captain, acting as prosecutor, (iii) another army captain, acting for the defence. Jack would be allowed to speak for himself. No witnesses would be called.  
Ask the class to list the charges that could be made against Jack. Write these on the board. Make clear that in World War I a proven deserter faced execution.

**Introduction:** (20 minutes) Divide the class into groups of four. Group members decide who will act which part. Allow them 15 minutes to plan and rehearse. The prosecution and defence should prepare their cases. The judge should weigh up the evidence s/he is likely to hear. Jack should prepare answers to the questions he expects to be asked. At the end of this stage, display OHT 23 on an OHP – an outline of the course the court-martial will follow. Emphasise that this must be adhered to.

**Development:** (15 minutes) Groups conduct the role-play. If you need to intervene, do so in role as clerk of the court legally responsible for ensuring a fair trial.

**Plenary:** (10 minutes) Compare the verdicts reached by different groups. Then review with the class the success of their work. Ask students what they have learned about: (i) the novel’s World War I context, (ii) undertaking a drama-focused Speaking & Listening task. Say whether your objectives for the lesson were met, and why or why not.

**Resources required:** OHT 23

**Personal teaching notes:**
# The Foreshadowing by Marcus Sedgwick Lesson 14 60 minutes

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<th>Class:</th>
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**Lesson coverage:** Whole novel

**Lesson aims:**
1. To identify patterns of behaviour in the experience of the central character
2. To compare two characters from different cultural contexts
3. To write a text-based discursive essay using evidence and quotation to justify arguments

**Prior learning/knowledge:**
- Knowledge of the story of Cassandra in ancient literature
- Some experience of the conventions of discursive writing

**Book activity:** Inspiration: Activity 1 – Considering whether being able to foretell the future is a blessing or a curse by reviewing the stories of Alexandra and Cassandra

**Framework Objectives:**
- Year 7: R12, R20, Wr18, Wr19, S&L13, S&L14
- Year 8: R13, R16, Wr16, Wr18, S&L5, S&L9
- Year 9: R15, R18, Wr13, Wr16, S&L5, S&L8

**Assessment Foci:**
- R2, R6, R7, W1, W3, W4

**Starter:**
(10 minutes) Remind students of the story of Cassandra – see Lesson 2 in this scheme of work and page 29 of the Teacher’s Notes. Bring the main facts about her back into focus by reading aloud chapter 45. Then brainstorm the details of her life, focusing on her ‘curse’.

**Introduction:**
(20 minutes) Divide the class into small groups. Distribute Student Sheet 24 – a grid for comparing Alexandra’s experiences with Cassandra’s. Display a copy of the sheet on an OHP too.

Ask groups to decide on key similarities and differences between the women, using the grid as a guide. Emphasise that the parallels are not exact, e.g. the ending of Alexandra’s story. Groups make up to four entries on their grids. Brief comments will suffice.

**Development:**
(20 minutes) Take feedback from the groups. Fill in the OHT as they offer responses. Then turn the class discussion to the essay question below: in either case, is the ability to foretell the future a blessing or a curse? Point out that ‘blessing’ and ‘curse’ can apply to other characters with whom the women come into contact. Encourage differences of opinion about Alexandra.

**Plenary:**
(10 minutes) Summarise yourself the main strands of debate that have emerged in the lesson; take care to avoid over-complicating them. Then set the written homework task below. Remind students of prior teaching and learning about writing a discursive or ‘argued’ essay.

**Homework/Follow-on:**
Write on the title: ‘Does Alexandra’s ability to foretell the future prove to be a blessing or a curse? Compare her experiences with Cassandra’s as you plan and write your answer.’
A planning frame for the essay is provided on Student Sheet 25.

**Resources required:** Student Sheets 24 and 25, Teacher’s Notes page 29

**Personal teaching notes:**
# The Foreshadowing by Marcus Sedgwick  Lesson 15  60 minutes

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<th>Class:</th>
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| Lesson coverage: | Whole novel |
| Lesson aims: | 1. To consider what constitutes a turning point in the plot of a novel  
2. To identify and explain major turning points in *The Foreshadowing*  
3. To use a storyboard technique to summarise the novel’s plot |

| Prior learning/knowledge: | ± Some experience of relating the parts of a novel to the whole  
± Experience of making a storyboard |

| Book activity: | Inspiration: Activity 2 – Choosing five chapters that mark major turning points in the novel and summarising them in storyboard form to explain why |

### Framework Objectives:  Assessment Foci:  
**Year 7:** R12, R16, Wr2, Wr19, S&L10, S&L12  
**Year 8:** R5, R8, Wr3, Wr10, S&L10, S&L11  
**Year 9:** R3, R18, Wr4, Wr16, S&L7, S&L9  
**R2, R3, W2, W3, W5**

| Starter: | (15 minutes) Ask the class to look back over the plot of the novel. By themselves, students write down three bullet-point sentences, each describing an event that they think is a turning point in the story. The sentences should be short and purely factual. As yet, no explanations are required. Take feedback. Write six to eight suggestions on the board. If there are fewer, propose one or two yourself. |

| Introduction: | (15 minutes) Divide the class into small groups. Their task is to decide what makes an event significant enough to be a turning point. Give an example: Edgar’s death in battle. How many people does it affect? What does it lead to? How does the author emphasise its importance? By the end of this stage, each group must have agreed on three ‘test questions’ to ask in deciding whether an event qualifies as a turning point. Some suggestions can be found in the Teacher’s Notes, page 34. |

| Development: | (25 minutes) Tell students their task for the rest of this lesson and beyond: (i) to choose five chapters that mark major turning points in the plot, (ii) to present these in storyboard form with a caption for each frame, explaining why it is important. Distribute Student Sheet 26 – an example of a completed frame and caption. Students will use this as a model for their own work. During the rest of this stage, they should prepare for the task: skim-reading, selecting chapters, drafting, revising their choices, etc. This should be thinking/planning time: keep a quiet, purposeful atmosphere in the classroom. |

| Plenary: | (5 minutes) Negotiate a future occasion for completing the task. It is better done in class than for homework, to allow you to check/advise on student’s choices and to guide work in progress. |

| Follow-on: | When completed, the storyboard illustrations and captions can be displayed with arrows or other symbols to show the links between them. |

| Resources required: | Student Sheet 26, Teacher’s Notes page 34 |

| Personal teaching notes: |  |