THURSDAY’S CHILD

TEACHER’S BOOKLET

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Introduction

Aim
This resource provides materials to support the teaching of framework objectives through the reading of *Thursday’s Child*. Reading can be a shared, social activity and it is important that pupils are given the opportunity to talk and write about their reading. Emphasis is placed on the promotion and development of independent reading, as pupils are asked to reflect on the reading strategies they use and encouraged to try out new ones. Many of the activities encourage pupils to build a bridge between their reading and writing. In particular, pupils are encouraged to develop the skills that readers in Year 9 need if they are to meet the reading and writing demands made of them.

The lesson outline
The lesson outline provides a structure for teaching at a glance. It is intended to provide a framework and can be adjusted to suit your circumstances. The structure enables you to cover a longer text, while maintaining pace. Objectives are taught explicitly and are clearly placed within the context of the book and the lesson structure. There will be issues about coverage, but it is more important that pupils are able to explore their reading through talk and other interactive approaches, rather than sitting passively as the whole book is read to them, or worse, being asked to ‘read around the class’. Approaches for progressing through the book include:

- pupils or teacher recap previous chapters that may not have been read
- jigsaw reading (groups are given a section or chapter to read and then the group reports back)
- use of video, if available
- use of prepared summaries or diagrammatic representations of the plot
- reading at home, if appropriate.

It is also important to allow pupils to control their own reading. If they want to read on, let them; re-reading chapters and revisiting prior reading may highlight things that were missed before.

Guided and group work
Guided and group reading and writing facilitates interaction between teacher and pupil and between pupil and pupil. The focus on objectives enables teaching and learning to be pitched at a high level, so that pupils are challenged and extended. Guided work is valuable and effective because it focuses on reading and writing strategies, which enable pupils to develop as independent learners. The use of small groups allows the teacher to intervene at the point of learning, which means that he or she can have a much more immediate effect on what pupils are doing. In addition, it allows pupils to see the good models of reading and writing which are so crucial to their development as independent readers and writers.

Lesson Four contains a guided session so that lower-attaining pupils who are insecure with inference and deduction have an opportunity to work closely with the teacher. Opportunities for guided reading and guided writing are indicated within the lesson outline. Underpinning these opportunities for guided reading and writing are group activities which allow the rest of the class to work independently of the teacher. It is envisaged that each guided group will consist of no more than six pupils.

Managing group and guided work
If pupils are unfamiliar with it, it may take time to develop a culture of guided work in the classroom. However, it is worth persevering. Establishing clear ground rules for group and guided work from the beginning is a good idea. The following may help:

- where possible, create groups from pupils with similar reading confidence skills
- make the groups responsible for their own organisation
- identify time and, if possible, clerical support, for managing the resources
- use any additional adult support in the classroom
- edit the materials to suit the needs of the pupils
- give the groups concrete outcomes
- allocate specific roles within the groups, including that of timekeeper
- organise pupils into ‘study buddies’
- use peer assessment and rewards
- make it clear that all pupils are expected to contribute to the plenary

Resources
This unit does not require extensive resources but ideally they should be prepared in advance. Group activities could be photocopied onto coloured card and laminated, so that pupils have their own copies for reference. The main resources you will need are: copies of the text, highlighter and marker pens, ‘Post-it’ notes, sugar paper, reading journals, copies of extracts on OHT and on paper for annotation.

Reading journals
While some pupils will eagerly share their impressions about texts they have read, others feel less comfortable in class discussions, and will keep their thoughts to themselves. In an effort to encourage all pupils to think more about what they read and to share their observations and opinions confidently, some teachers use reading journals to great advantage. Reading journals provide pupils with the opportunity to reflect, speculate and express their immediate responses to their reading. They can be an essential tool in tracking how pupils are responding to the text.

Pupils can make a wide variety of entries in a reading journal, including:

- noting responses
- questions arising
- mind-mapping and other graphic representations (tension graphs, timelines)
- jotting down words and phrases that need clarifying, or that they could ‘steal’ for their own writing
- keeping track of the plot.
Most pupils will need support if they are to write with clarity and understanding, even if they are just making notes. For example, if pupils are asked to delve into characters’ motivations and choices, this kind of response will need to be modelled for them. You can also provide key words and phrases to prompt critical responses from pupils, for example:

‘I wonder what this means …’

‘This bit reminds me of …’

‘If it was me, I would …’

‘I was surprised when …’

**Assessing the reading journal**

It is important that pupils regard the journal as part of a continuing dialogue with the teacher and with each other, rather than work that is to be marked. However, there are three stages that reflect critical thinking and reading and these could be used as a teacher checklist for assessment:

1. A literal encounter with the text – the pupil’s responses are superficial and tend towards recount.
2. Analysis and interpretation – the pupil’s responses are more reflective, for example empathy with a character is reflected in the journal.
3. Synthesis and evaluation – the pupil is able to make links within and beyond the text.

It is important to remember that more challenging content on its own does not always improve pupils’ critical thinking. Equipping pupils with the right vocabulary and the methods by which they can appraise their learning and progress is a critical part of the process. Using a layout such as the one suggested below will support pupils when they are developing their critical engagement with the text they are reading. Some activities are listed, but these are just suggestions.

*How often should pupils write in their journals?*

Less is more! Writing in journals several times a week will soon become tedious and pupils will find that they have nothing new to add. It is much better to ask for fewer responses, and ones that require deeper engagement, so that pupils are writing for themselves and not for the teacher. Opportunities for using reading journals are highlighted in this resource, but it may be worthwhile establishing routines so that pupils know when they are expected to make an entry. For example, pupils could be asked to reflect every lesson on the reading strategies that they have used, and make a brief note about them, including reference to the text.

**Key ideas in the text**

It would be useful if pupils could track the key ideas in *Thursday’s Child*, including the following:

- animal imagery
- foreshadowing
- use of repetition
- images of Tin
- images and references to nature, seasons and the landscape.

These key ideas are all explored in the unit and pupils will find it easier to discuss them if they already have some examples to hand. Pupils may find it helpful to annotate the text using ‘Post-it’ notes, although you may need to model this first, so that the notes can be easily transferred to their reading journals.
The notion of literacy being embedded in objectives involves much more than the basic acquisition of skills. The objectives selected here focus on enabling pupils to read as readers in order to deepen their understanding and appreciation, and to read as writers so that they can identify typical features and explore how writers gain impact. This is the point at which the bridge between reading and writing is made – when the pupil has the ability to step outside the body of a text and look at it as a writer. Whilst the majority of objectives selected reflect the development of reading, this does not imply that they should be approached in isolation or taught in a reductive way. The objectives listed below encompass the ability to recognise, understand and manipulate the conventions of language and develop the pupils’ ability to use language imaginatively and flexibly, in the narrative context. Objectives (and pupils) benefit from being explicitly taught and from being identified and deployed in context.

Other objectives can also be taught (through starter activities), but it is up to the teacher to decide where the priority lies and to adapt the resource materials according to the needs of the pupils.

While Year 9 is the focus of this resource, this does not mean that the novel cannot be used with Year 8. With this in mind, the Year 8 objectives listed below could underpin the unit.

### Year 8

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<thead>
<tr>
<th>Word</th>
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<tr>
<td>W11</td>
<td>Figurative vocabulary</td>
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<tr>
<th>Sentence</th>
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<tr>
<td>Sn2</td>
<td>Variety of sentence structure</td>
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<tr>
<td>Sn4</td>
<td>Tense shifts</td>
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<tr>
<td>Sn7</td>
<td>Cohesion and coherence</td>
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<th>Reading</th>
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<td>R3</td>
<td>Notemaking formats</td>
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<td>R4</td>
<td>Versatile reading</td>
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<td>R5</td>
<td>Trace developments</td>
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<td>R7</td>
<td>Implied and explicit meanings</td>
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<td>R8</td>
<td>Transposition</td>
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<td>R10</td>
<td>Development of key ideas</td>
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<td>R12</td>
<td>Independent reading</td>
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<td>R13</td>
<td>Interpret a text</td>
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<td>R16</td>
<td>Cultural context</td>
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<th>Writing</th>
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<tr>
<td>Wr2</td>
<td>Anticipate reader reaction</td>
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<td>Wr3</td>
<td>Writing to reflect</td>
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<td>Wr5</td>
<td>Narrative commentary</td>
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<tr>
<td>Wr6</td>
<td>Figurative language</td>
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<td>Wr17</td>
<td>Integrate evidence</td>
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<td>S&amp;L7</td>
<td>Listen for a specific purpose</td>
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<td>Hypothesis and speculation</td>
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<td>S&amp;L11</td>
<td>Building on others</td>
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### Year 9

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<th>Word</th>
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<td>W7</td>
<td>Layers of meaning</td>
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<thead>
<tr>
<th>Sentence</th>
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<tbody>
<tr>
<td>Sn1</td>
<td>Complex sentences</td>
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<tr>
<td>Sn4</td>
<td>Integrate speech, reference and quotation</td>
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<td>Sn6</td>
<td>Paragraph organisation</td>
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<tr>
<th>Reading</th>
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<td>R5</td>
<td>Evaluate own critical writing</td>
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<td>R6</td>
<td>Authorial perspective</td>
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<tr>
<td>R7</td>
<td>Compare texts</td>
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<td>R12</td>
<td>Rhetorical devices</td>
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<td>R13</td>
<td>Evaluate own reading</td>
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<td>R16</td>
<td>Different cultural contexts</td>
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<td>R18</td>
<td>Prose text</td>
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<td>Wr1</td>
<td>Review own writing</td>
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<td>Wr2</td>
<td>Exploratory writing</td>
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<td>Wr3</td>
<td>Formal essay</td>
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<td>Wr5</td>
<td>Narrative techniques</td>
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<td>Wr11</td>
<td>Descriptive detail</td>
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<td>Wr12</td>
<td>Effective presentation of information</td>
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<td>Wr17</td>
<td>Cite textual evidence</td>
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<th>Speaking and listening</th>
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<td>S&amp;L9</td>
<td>Considered viewpoint</td>
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# Lesson outline

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<thead>
<tr>
<th>Lesson</th>
<th>AFs and objectives</th>
<th>Lesson focus</th>
<th>Starter/Introduction</th>
<th>Development</th>
<th>Plenary and Homework</th>
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<tbody>
<tr>
<td>1</td>
<td>Reading AF7</td>
<td>• Predict</td>
<td>Reading journals and group discussion</td>
<td>Reaching a considered viewpoint</td>
<td>Plenary</td>
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<tr>
<td></td>
<td>• S&amp;L9 Considered viewpoint</td>
<td>• Pass comments</td>
<td>• Introduce reading journals and explain use.</td>
<td>• Working in small groups, ask pupils to compare reviews of <em>Thursday’s Child</em> and to look at the title, cover etc. Pupil worksheet 1.1</td>
<td>• Ask pupils to explore how the language of considered viewpoint can be used in writing.</td>
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<td></td>
<td>• Wr2 Exploratory writing</td>
<td>• Speculate</td>
<td>• Introduce language of developing a considered viewpoint. Brainstorm words and phrases that help to justify and modify ideas using the following headings:</td>
<td>• Using the language of considered viewpoint, ask pupils to explore visual images of the Australian Great Depression. Pupil worksheet 1.2</td>
<td><em>Homework</em></td>
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<td></td>
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<td></td>
<td>– How to give evidence e.g. The reviews suggest …</td>
<td>• Pupils then note down issues to think about while reading the novel.</td>
<td>• Read Chapter 1.</td>
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<td>– How to use adverbs e.g. Sometimes …</td>
<td>• Ask pupils to write three to five questions in their journals that they hope will be answered at the end of the novel.</td>
<td>• Encourage pupils to use their journals to note down personal responses (including effects on the reader and words and phrases that appeal) and to make notes on characters and setting. Ask pupils to plot a timeline of events and the passing of time.</td>
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<td>– How to interject e.g. OK, I understand now …</td>
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<td>2</td>
<td><strong>Reading AF6</strong></td>
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<td><strong>Chapter 1</strong></td>
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<td></td>
<td>• R6 Authorial perspective</td>
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<td><strong>Writing AF1</strong></td>
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<td>• Wr5 Narrative techniques</td>
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<td>• Sn6 Paragraph organisation</td>
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<td><strong>Narrative openings</strong></td>
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<td>• Divide the class into groups. Ask pupils to write the opening sentences of a narrative of the same genre e.g. science fiction. Give each group a different method of beginning the narrative:</td>
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<td>– Group A should open with action and first person</td>
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<td>– Group B should open with description and omniscient narrator</td>
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<td>– Group C should open with dialogue</td>
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<td>– Group D should open with dual narrative perspective.</td>
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<td>• Ask pupils to write opening sentences and compare the effect of these variations.</td>
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<td><strong>Introduction to narrative voice</strong></td>
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<td>• Explore with pupils the difference between narrative voice and authorial voice through the language of foreshadowing in Chapter 1. Model the first example.</td>
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<td><strong>Teacher planner 2.1</strong></td>
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<td>• Give pupils other examples and ask them to think about the following:</td>
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<td>– What is Harper saying?</td>
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<td>– What is the author saying?</td>
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<td>– What is the effect on the reader?</td>
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<td>This could be an opportunity for guided reading. <strong>Pupil worksheet 2.2</strong></td>
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<td>• NB Remind pupils to continue to note further examples of foreshadowing in their journals as they progress through the novel.</td>
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<td><em>Plenary</em></td>
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<td>• Working in pairs, ask pupils to explain the difference between narrative voice and authorial voice.</td>
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<td>• Pupils then write the final two lines of the story in their journals. <strong>Homework</strong></td>
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<td>• Ask pupils to read Chapter 2 and continue the timeline of events/passing of time.</td>
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<tr>
<td>Lesson</td>
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| 3      | **Reading AF5 & AF6**  
- R7 Compare texts  
- Sn4 Integrate speech, reference and quotation  
**Writing AF2**  
- Integrate reference and quotation | **Chapter 2**  
- Text annotation  
- Integrate reference and quotation | **Effective description**  
- Using the ‘muddy country’ description (page 19) as a prompt, focus pupils on the conventions of descriptive writing.  
- Ask class to brainstorm the language of comparison focusing on the following:  
  - statements of opinion  
  - connectives that compare and contrast  
  - comparative and superlative adjectives  
  - verbs that express evaluation  
  - subject-specific vocabulary. | **Comparison of texts**  
- Introduce Pupil Worksheet 3.2 and then model reading and annotation of one text. **Teacher planner 3.1**  
- Working in small groups/pairs, pupils annotate a further text and feed back on OHT. **Pupil worksheet 3.2**  
- Through shared and modelled reading, pupils explore in detail a range of texts using the language of comparison to answer the question, ‘Which text most effectively describes the conditions of life in the trenches?’ **Pupil worksheet 3.2**  
- Model analytical comment, integrating speech, reference and quotation into an oral response and then a short written review, using the example from Teacher planner 3.3.  
- Provide pupils with a copy of the grid from Teacher planner 3.3 and ask them to complete a short written review of one text, using point, example and explanation. This could be an opportunity for guided writing. **Teacher planner 3.3** |
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<th>Lesson</th>
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<tr>
<td>4</td>
<td>Reading AF3</td>
<td>Chapter 3</td>
<td>Inference and deduction</td>
<td>Exploration of character and setting – inference and deduction</td>
<td>Plenary: Ask pupils to think of two questions (focusing on Chapters 1–3) that invite peers to infer/deduce.</td>
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<td></td>
<td>• W7 Layers of meaning</td>
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<td>• Response partners. Working in pairs, ask pupils to create definitions of inference and deduction using the language of considered viewpoint. Working in groups of four to eight, ask pupils to present their definitions on sugar paper and display.</td>
<td>• Shared reading of Chapter 3. • Guided teaching with a lower-attaining group who are insecure with inference and deduction. Ask pupils to focus on tracing the development of relationships within the family. Guided session planner 4.2. • Group task focusing on the explicit/implicit development of characters. Pupil worksheet 4.1.</td>
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<td>• S&amp;L9 Considered viewpoint</td>
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<td>5</td>
<td>Reading AF3 &amp; AF5</td>
<td>Chapters 4–5</td>
<td>Denotation and connotation</td>
<td>Denotation and connotation in reading</td>
<td>Plenary: Pupils review the skills they have used so far: – language of considered viewpoint – text annotation – integrating quotation and reference – inference and deduction – making notes. Homework: Ask pupils to read Chapter 6 and continue to chart events on the timeline.</td>
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<td>• R7 Compare texts</td>
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<td>• Focusing on the creation of bias in writing, provide definitions of connotation and denotation. Teacher planner 5.1</td>
<td>• Shared reading of Chapters 4–5. • Using ‘Post-it’ notes, ask pupils to note examples of how the author, through the use of denotation and connotation, creates a sense of power in the character of Mr Vandery Cable and explore the effect of this. Remind pupils to stick their ‘Post-it’ notes in their journals. This could be an opportunity for guided reading. • Ask higher-attaining pupils to explore denotation and connotation in a range of texts in which there are different interpretations of meaning e.g. the extracts describing conditions in the trenches in Lesson 3. Teacher planner 5.1</td>
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<td>• W7 Layers of meaning</td>
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<td>6</td>
<td><strong>Reading AF3, AF5 &amp; AF6</strong>&lt;br&gt;• R6 Authorial perspective&lt;br&gt;• R12 Rhetorical devices&lt;br&gt;• W7 Layers of meaning</td>
<td><strong>Chapter 6</strong>&lt;br&gt;• Creating bias&lt;br&gt;• Infer and deduce&lt;br&gt;• Reinterpret</td>
<td><strong>Recap</strong>&lt;br&gt;• Response partners. Ask pupils to work in pairs. Pupil A retells the events of Chapter 6 to Pupil B. Pupils then discuss the differences in their perceptions and consider how they account for the differences.&lt;br&gt;• Write some of the nouns and adjectives listed on Teacher planner 6.1 on the board. Ask pupils to identify which age group they are routinely applied to. Present the table (which focuses on the positive and negative connotations of words) on Teacher planner 6.1 on the whiteboard. Provide pupils with a copy of the grid on Teacher planner 6.1 and ask them to place the nouns and adjectives used to describe old people, listed on the board, in the appropriate column. <strong>Teacher planner 6.1</strong>&lt;br&gt;<strong>Denotation and connotation in writing</strong>&lt;br&gt;• Focusing on the descriptions of Mr Vandery Cable (pages 40–43, 47–49) and using one example from the ‘Post–it’ notes in Lesson 5, model a rewriting of the example to reveal opposite connotation.&lt;br&gt;• Working in pairs, ask pupils to select other examples and to rewrite the existing text, using opposite connotation. This could be an opportunity for guided writing.&lt;br&gt;• Pupils then share their written responses.</td>
<td><strong>Plenary</strong>&lt;br&gt;• Explain that another example of connotation is in the characters’ names.&lt;br&gt;• Ask pupils to consider how the names of the Flute family differ from the other characters in the novel.&lt;br&gt;• Pupils then consider whether these names carry connotations.</td>
<td><strong>Plenary</strong>&lt;br&gt;• Ask each group to feed back on the role of nature and/or the landscape in their chapter.&lt;br&gt;• Pupils then complete Task 3. <strong>Teacher planner 7.1</strong>&lt;br&gt;<strong>Homework</strong>&lt;br&gt;• Ask pupils to re-read Chapter 1 and make notes in their journals focusing on how apparent these themes are at the beginning of the novel. Pupils then update the timeline of events.</td>
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<td>7</td>
<td><strong>Reading AF5 &amp; AF6</strong>&lt;br&gt;• R16 Different cultural contexts&lt;br&gt;• W17 Cite textual evidence</td>
<td><strong>Chapter 7</strong>&lt;br&gt;• Re-read&lt;br&gt;• Relate to time and place&lt;br&gt;• Interpret patterns</td>
<td><strong>Culture and traditions</strong>&lt;br&gt;• Ask the class to brainstorm the following:&lt;br&gt;  – culture is …&lt;br&gt;  – traditions are …&lt;br&gt;• Ask pupils to explain how we know that <em>Thursday’s Child</em> is not set in England.</td>
<td><strong>Culture and traditions</strong>&lt;br&gt;• Shared reading of Chapter 7. Ask pupils to consider the role of the landscape in Australian literature and the place of <em>Thursday’s Child</em> within this. This could be an opportunity for guided reading. <strong>Teacher planner 7.1</strong>&lt;br&gt;<strong>Plenary</strong>&lt;br&gt;• Ask each group to feed back on the role of nature and/or the landscape in their chapter.&lt;br&gt;• Pupils then complete Task 3. <strong>Teacher planner 7.1</strong>&lt;br&gt;<strong>Homework</strong>&lt;br&gt;• Ask pupils to re-read Chapter 1 and make notes in their journals focusing on how apparent these themes are at the beginning of the novel. Pupils then update the timeline of events.</td>
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| 8      | **Reading AF2 & AF6**  
• R6 Authorial perspective  
• R18 Prose text | **Chapter 8**  
*Interpret patterns*  
*Ask questions*  
*Establish relationship with author and narrator* | **Role of the author**  
*Activate prior knowledge. Ask pupils to explain what we mean by voice in the text and to identify which voices we can hear.*  
*Pupils then revisit their notes from Lesson 2 on foreshadowing and consider what Harper is saying, what the author is saying and what the effect on the reader is.* | **Authorial and narrative voice**  
*Shared or small group reading of Chapter 8.*  
*Ask pupils to complete small group tasks, focusing on linking authorial voice to themes through mind-mapping links between plot, characters and themes. This could be an opportunity for guided reading.*  
*Ask groups to revisit their mind-maps from Lesson 4 and to agree on the key themes that have emerged in Thursday’s Child so far. Explain that pupils can either map these themes onto their existing sheets or begin a new mind-map of the themes and their portrayal in the novel.*  
*Pupils then identify the themes and how they are portrayed through setting, character and language.*  
*Ask pupils to discuss which is the most important theme and why.* | **Plenary**  
*Pupils share their descriptive paragraph with their peers, using the writing frame to support feedback.*  
**Homework**  
*Ask pupils to write up their paragraph.* |
| 9      | **Reading AF7 & AF5**  
• R16 Different cultural contexts  
**Writing AF1**  
• Wr11 Descriptive detail  
• Sn1 Complex sentences  
• Sn6 Paragraph organisation | **Chapter 9**  
*Interpret patterns*  
*Drafting*  
*Use reading to inform writing* | **Narrative style (1)**  
*Ask pupils to revisit their journals, sharing and explaining the words or phrases they found effective and explaining why.*  
*Introduce invented words from the novel. Ask pupils to explore what the words mean and how they add to the cultural context.* | **Narrative style (1)**  
*Shared reading of Chapter 9. Model close reading of the opening paragraph, emphasising sentence level features.*  
**Teacher planner 9.1**  
*Working with the whole class, create a writing frame that reflects the structure of this paragraph. Ask pupils to draft a descriptive paragraph using the writing frame. This could be an opportunity for guided writing.* | **Plenary**  
*Pupils share their descriptive paragraphs with their peers, using the writing frame to support feedback.*  
**Homework**  
*Ask pupils to write up their paragraph.* |
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<th>Lesson</th>
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<tr>
<td>10</td>
<td>Reading AF5 &amp; Writing AF7&lt;br&gt;• R12 Rhetorical devices</td>
<td>Chapter 10&lt;br&gt;• Interpret patterns&lt;br&gt;• Ask questions&lt;br&gt;• Use reading to inform writing</td>
<td>Narrative style (2)&lt;br&gt;• Activate prior knowledge. Using their journals to record their ideas, ask pupils to brainstorm how a writer can build tension, focusing on balance of dialogue/description, sentence variety, questions, powerful verbs, repetition. <strong>Teacher planner 10.1</strong></td>
<td><strong>Narrative style (2)</strong>&lt;br&gt;• Shared reading of Chapter 10.&lt;br&gt;• Ask pupils to consider whether Caffy's death was foreshadowed in the previous chapters.&lt;br&gt;• Pupils engage in a focused exploration of how the levels of tension and pace change as the chapter progresses.&lt;br&gt;• Ask pupils to draw a tension graph of Chapter 10, showing how the change in tension is created. Pupils then identify the techniques that have been used in this chapter at the key points of tension identified on the tension chart, using prompts. <strong>Teacher planner 10.1</strong></td>
<td><strong>Plenary</strong>&lt;br&gt;• Ask pupils to note down three ways in which the author has built up levels of tension as the chapter progresses that they could use in their own writing.&lt;br&gt;<strong>Homework</strong>&lt;br&gt;• Pupils re-read Chapters 9–10, noting in their journals key phrases that describe how Harper feels.</td>
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<td>11</td>
<td>Reading AF6 &amp; Writing AF2&lt;br&gt;• Wr1 Review own writing&lt;br&gt;• Wr2 Exploratory writing</td>
<td>Revisit Chapters 9–10&lt;br&gt;• Interpret patterns&lt;br&gt;• Empathise</td>
<td>Characterisation&lt;br&gt;• Pupils note the range of emotions that Harper has experienced in Chapters 9–10.</td>
<td><strong>Trace the developing relationships</strong>&lt;br&gt;• Working in groups of three, ask pupils to revisit the character mind-maps created in Lesson 4 and to consider how the relationships have changed between the characters.&lt;br&gt;• Ask pupils to find key phrases/quotations relating to the characters from different parts of the novel and write them on the maps. Pupils then decide what they would have to do to this information to adapt it for an analytical essay on the characters.</td>
<td><strong>Plenary</strong>&lt;br&gt;• Using OHT to present their display, ask two groups to explain what would have to be done to this information to adapt it for the essay (e.g. sequencing, linking paragraphs, using the language of analyse, review, comment).</td>
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<td>12</td>
<td><em>Writing AF2</em></td>
<td><em>Chapter 11</em></td>
<td><em>Language of comparison</em></td>
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<td></td>
<td>• <em>Wr3 Formal essay</em></td>
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<td>• Ask pupils to revisit the starter in Lesson 3 to revise the language of comparison.</td>
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<td>• Ask pupils to brainstorm what the key features of formal essay writing are, using the information in the table as prompts. <strong>Teacher planner 12.1</strong></td>
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<td>13</td>
<td><em>Reading AF4 &amp; Writing AF2</em></td>
<td><em>Infer and deduce</em></td>
<td><em>Planning writing</em></td>
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<td></td>
<td>• <em>Wr1 Review own writing</em></td>
<td></td>
<td>• Ask pupils to identify the changes they would have to make to the paragraphs they wrote in Lesson 12 if they were writing an advice sheet to parents called ‘How to be an effective parent’.</td>
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<td>• <em>Wr3 Formal essay</em></td>
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<td>• Model rewriting of the opening paragraph. Ask pupils to redraft their own paragraphs. This could be an opportunity for guided writing. <strong>Pupil worksheet 12.2</strong></td>
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**Comparative response, leading to formal essay**
- Shared reading of Chapter 11.
- Pupils consider how effective Harper’s parents are and how true the opening sentence of Chapter 11 is. **Teacher planner 12.1**
- Oral discussion in groups. Provide pupils with Pupil worksheet 12.2. Working in pairs, ask pupils to plan a formal analytical response that explores how effective Harper’s parents are.
- Model writing of the opening paragraph. Pupils then write the second paragraph, using their planning. This could be an opportunity for guided writing. **Pupil worksheet 12.2**

**Plenary**
- Ask pupils to write three points to remember when planning for content and adaptation.

**Homework**
- Pupils read half of Chapter 12 (up to page 142, ‘Nothing but their beating hearts’).
- Pupils update their journals, focusing on how the characters’ responses to the theft of the animals reflect their characters.
<table>
<thead>
<tr>
<th>Lesson</th>
<th>AFs and objectives</th>
<th>Lesson focus</th>
<th>Starter/Introduction</th>
<th>Development</th>
<th>Plenary and Homework</th>
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<tbody>
<tr>
<td>14</td>
<td>Reading AF4 &amp; AF5</td>
<td>Chapter 12</td>
<td>Point of view: narrative technique; use of irony</td>
<td>Point of view: narrative technique</td>
<td>Plenary</td>
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<td></td>
<td>• R7 Compare texts</td>
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<td>• Re-read</td>
<td>• Shared reading of the remainder of</td>
<td>• In Chapter 12 (page 146), Harper says ‘this time I understood’. Ask pupils to consider what it is that she understood and what this tells the reader about her growth as a character.</td>
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<td>• R12 Rhetorical devices</td>
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<td>• Reinterpret</td>
<td>• Working in groups, give each group three or four chapters to re-read using skimming. Ask pupils to look for moments when the narrator’s point of view causes her to miss a truth others might see. Pupils then explore what the truth is that she has missed and what the effect on the reader is. This could be an opportunity for guided reading.</td>
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<td>• Summarise</td>
<td>• Working with the same chapters as in Lesson 14, ask groups to revisit the timelines of events in their journals that relate to the allocated chapters and to check that their timelines agree.</td>
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<td>• Pass judgements</td>
<td>• Focus on the differences between a short story and a novel. Ask pupils to explore the derivation of the word ‘denouement’ and how it applies to plots. Following the modelling of a diagrammatic representation of Chapter 1, ask groups to draw a diagram that reflects the structure of the chapters they re-read in Lesson 14.</td>
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<td></td>
<td>• Interpret patterns</td>
<td>Teacher planner 15.1</td>
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<td>15</td>
<td>Reading AF4</td>
<td>Chapter 13</td>
<td>Form or structure?</td>
<td>Structure</td>
<td>Plenary</td>
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<td>• R18 Prose text</td>
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<td>• Form and structure</td>
<td>• Working with the same chapters as in Lesson 14, ask groups to revisit the timelines of events in their journals that relate to the allocated chapters and to check that their timelines agree.</td>
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<td>Writing AF3</td>
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<td>• Re-read</td>
<td>• Focus on the differences between a short story and a novel. Ask pupils to explore the derivation of the word ‘denouement’ and how it applies to plots. Following the modelling of a diagrammatic representation of Chapter 1, ask groups to draw a diagram that reflects the structure of the chapters they re-read in Lesson 14.</td>
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<td>• Wr12 Effective presentation of information</td>
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<td>• Reinterpret</td>
<td>Teacher planner 15.1</td>
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<td>16</td>
<td>Reading AF2</td>
<td>Chapter 14</td>
<td>Reading journals</td>
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<td>• R5 Evaluate own critical writing</td>
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<td>• Read Chapter 14.</td>
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<td>• R13 Evaluate own reading</td>
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<td>• Ask pupils to reflect on the development of their journals. Working in pairs, pupils focus on one chapter, re-read it and compare and discuss their responses to it. Pupils then consider how they have recorded their ideas and decide whether there is anything they would change or add in the light of their recent reading, their discussions with each other and as the class. Ask pupils to evaluate how useful the journal has been in supporting the development of responses to <em>Thursday's Child</em>.</td>
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<td>• Pupils then update their journals, adding any examples of foreshadowing and irony.</td>
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<td>17</td>
<td>Reading AF4, AF5 &amp; AF6</td>
<td>Chapter 14</td>
<td>Pace and passage of time</td>
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<td></td>
<td>• R12 Rhetorical devices</td>
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<td>• Ask pupils to list (in order) the range of emotions that Harper feels during Chapter 14 and to consider what the pace of the chapter is on each page. Pupils compare their answers with a response partner.</td>
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<td>• Sn6 Paragraph organisation</td>
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<td>• Using the notes from Lesson 10 on building pace, ask pupils to work in pairs and to focus on one particular extract and annotate it, concentrating on how the author alters the pace within Chapter 14. This could be an opportunity for guided reading.</td>
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<td>• Ask pupils to re-read by scanning Chapter 14 and to mark on &quot;Post-it&quot; notes what the pace of the chapter is on each page. Pupils compare their answers with a response partner.</td>
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<td>• Using the notes from Lesson 10 on building pace, ask pupils to work in pairs and to focus on one particular extract and annotate it, concentrating on how the author alters the pace within Chapter 14. This could be an opportunity for guided reading.</td>
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<td>• Pupils share their findings, discussing the ways in which the author has controlled the pace in Chapter 14 and exploring how these could be used in their writing.</td>
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<td><strong>Homework</strong></td>
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| 18     | *Reading AF2, AF3 & AF6*  
  - R5 Evaluate own critical writing  
  - R7 Compare texts  
  - R18 Prose text | *Chapter 15*  
  - Empathise  
  - Interpret patterns  
  - Re-read  
  - Drafting  
  - Relate to own experience | *Imagery*  
  - Working in threes, ask Pupil A to find examples of animal imagery in Chapter 13, Pupil B in Chapter 14 and Pupil C in Chapter 15.  
  - Pupils then link these examples to denotation and connotation and identify which images are positive and which are negative, considering how they add to the characterisation. | *Shared reading of Chapter 16*  
  - As pupils read, ask them to note references to Tin, focusing on how he is described and why.  
  - Pupils then note all references to the seasons, focusing on how the shifts in tone in the novel are mirrored by the seasons (after the collapse of the shanty and the death of Caffy) and how this changes at the end.  
  - Pupils explore what Harper means in the final line of the novel.  
  - Ask pupils to revisit the chapter structure diagrams from Lesson 15 and to complete a diagrammatic representation of Chapters 14–16.  
  - Ask pupils to revisit the five questions (Lesson 1) that they were hoping would be answered at the end of the novel and to consider whether their questions have been answered.  
  - Pupils then revisit their predictions (Lesson 2) of what the final two lines of the novel would be and consider how the ending is different from the one they anticipated. Ask pupils to explain the differences. |
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<th>Lesson focus</th>
<th>Starter/Introduction</th>
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</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Reading AF2 &amp; AF6</td>
<td>Chapter 16</td>
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<td>Plenary</td>
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<td>• R18 Prose text</td>
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<td>• Ask pupils to explore the role of the male characters in the novel, focusing on how they act as foils to each other and to the female characters in the novel and how they portray the themes. Pupils then discuss what Tin’s role is in ejecting Harper from the tunnel and consider whether it constitutes a ‘rebirth’. This could be an opportunity for guided reading. <strong>Pupil worksheet 19.1</strong></td>
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<td>• Ask pupils to review the range of reading strategies they have used in this unit. • Pupils then identify which strategies they feel most confident about using and which would be good strategies to target for the future.</td>
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<td>20</td>
<td>Reading AF4 &amp; AF6</td>
<td>Chapters 1 &amp; 16</td>
<td>Effective endings and resolutions</td>
<td>Beginnings and endings</td>
<td>Plenary</td>
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<td>• R13 Evaluate own reading • R18 Prose text</td>
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<td>• Ask pupils to consider what makes an effective ending. • Ask pupils to consider to what extent they think the ending of the novel is a satisfactory denouement (Lesson 15).</td>
<td>• Group task focusing on how effective the ending is. • Divide the class into groups of eight and then subdivide the groups into two groups of four, one group labelled Group A and the other Group B. • Ask Group A to re-read the opening chapter and the responses they made in their journals. Pupils then consider how Harper describes herself at the beginning of the novel and discuss whether this is how she is at the end of the novel. Ask pupils to refer to their diagrammatic representation of the structure of <em>Thursday’s Child</em> and to identify which events changed Harper’s character. • Ask Group B to link the ending of the text with other climactic parts. • Referring to the diagrammatic representations they have drawn, pupils draw together the narrative threads, showing how the themes have been developed and resolved.</td>
<td>• Ask Groups A and B to rejoin and feed back to each other. <strong>NB</strong> This could be developed into an analytical written response (Wr16 Balanced analysis).</td>
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Lesson 1

Pupil worksheet 1.1

Context
As a group we have:

- explored how to moderate our ideas, using the language of considered viewpoint (see the reminder below).

Now you are going to decide what issues you think will be explored in *Thursday's Child*, using reviews and images.

Objectives
- S&L9 Considered viewpoint
- Wr2 Exploratory writing.

Book reviews – *Thursday's Child*

1. Read the following reviews of the novel *Thursday's Child*. Working in small groups, compare the reviews and note down the issues that you think will be explored in the novel.

2. Do you have any questions after reading the reviews? Discuss these in your groups.

The following reviews have been extracted from *The Guardian* (see www.guardian.co.uk):

Sonya Hartnett’s *Thursday’s Child* involves a family coping with the Great Depression in Australia and has, as 12-year-old Maisie Ireland neatly put it, ‘more plots than an allotment’.

The narrator, Harper Flute, has a father who is driven to alcoholism and a younger brother who, as 14-year-old Kate Smith wrote, ‘escapes from the life of poverty into the shadowy world under the earth’. Jamie Goodland, 13, was impressed by the characterisation and the unflinching way that Hartnett confronted the conditions of the Depression. Anna McCormack, 13, was intrigued by the deliberate gaps in the story created by the first-person narrative. ‘Because we only see things from the young Harper’s viewpoint, the reader sometimes has to guess the facts.’ Harper’s grasp of adult reality is put together from overheard conversations; her understanding of her waxy-skinned, burrowing brother is tainted by fantasy. ‘But Harper’s down-to-earth tone makes even the most dramatic scenes seem realistic.’

*Extract from The Guardian (24/09/2002)*

In Sonya Hartnett’s *Thursday’s Child*, Harper Flute records her family’s struggle for life itself as the Great Depression grips Australia. Harper watches helplessly as her father descends into alcoholism while the rest of the family struggle to keep going. Always in the background is the shadowy figure of Tin, Harper’s brother, who lives in a lair of tunnels. Though mostly unseen, Tin protects the family and, ultimately, saves them.

*Extract from The Guardian (14/09/2002)*
Lesson 1

1 Look at the images and the information below. What can you learn about the society that is reflected in these pictures? Be prepared to feed back to the class.

Pegged rabbit skins in the foreground, possum skins in the background.

During the Depression Eric and Bob trapped rabbits and possums for their skins. Sixty to seventy rabbit traps were set each night. Possums were either shot by moonlight or snared. Possum skins were worth about three shillings and rabbit skins about 6d–9d per pound. There were about six good skins to a pound or eight to nine mediocre ones.

Unemployed match seller’s sign.

Please help me to ‘turn the corner’. 2 years out of work. Matches 1d per box. Poverty in the land of plenty. SOS!
Introduction to narrative/authorial voice

Explain to the pupils that point of view – first person, third person – are critical to a writer and reader: a story can’t be written without using point of view.

Narrative voice

Focus the pupil’s attention on the two main points of view which are:
- third person narration (identified by pronouns such as he, she, they) – the narrator stands outside the story
- first person narration (identified by the pronoun ‘I’) – the narrator participates in the story.

Ask pupils to identify the narrative voice in something they are reading at the moment. Is it third or first person? Ask them to explain to each other the advantages and disadvantages of using first or third person (see explanation above) and take feedback.

Omniscient narrator

Because they are outside the story, the third person narrator can be omniscient (all seeing and hearing). This means that they can:
- intrude (pass comment, evaluate, judge)
- be neutral (describe without commenting, or evaluating or judging).

The story is told as if it is coming directly from the minds of the character(s), but the narrative voice has access to some of these minds and can therefore manipulate the reader to respond in a certain way.

First person narrator

The first person narrator is usually a character within the story and is therefore limited in their understanding of the story – they will only see things from their point of view. They can be:
- an observer who happens to see/witness the events in the story or plays a minor role in the action
- the main character.

In pairs, ask pupils to identify the ‘voice’ in Thursday’s Child and find an example that supports their view. Explain to the pupils that they are now going to develop this further. Ask pupils if anyone else, besides Harper, has a voice in the story.

Authorial voice

The characters are not the only ones that have a voice in the story. The impression that the reader has of the author, the ‘teller’ of the tale, also influences their experience of the story. For this reason, a distinction is sometimes made between the narrative voice and the authorial voice. The authorial voice is a controlling presence regarded by the reader to be a ‘guiding personality’ behind the story and therefore behind the characters. It can be seen in the author’s method of expression and use of language (e.g. direct address, use of brackets).

Teacher modelling

Before pupils begin to explore the differences between the narrative voice and the authorial voice, using Pupil worksheet 2, model the first example shown on the worksheet, articulating what Harper is telling the reader about the character of Tin and what the author is saying at this point. Check pupil understanding and then give each pair of pupils one of the extracts from the worksheet to explore, using the same structure that has been modelled.
1 Read the following five short extracts from Chapter 1 of *Thursday’s Child*. Choose one extract and using the same structure as the modelled example below, explore the following:

a) What does Harper tell the reader about the characters? (Narrative voice)

b) What do you, the reader, think?

c) What is the author saying at this point? (Authorial voice)

d) What is the effect on you, the reader?

**Extract 1**
It’s proper I mention Caffy because Caffy was born the day Tin learned to dig and everyone says that if it hadn’t been for Caffy coming then things might have been different, though no one really believes that’s so. (page 4)

**Extract 2**
Besides, his being born was what put an end to the coddling days of my own. ‘Come on, Tin,’ I said, and gave his arm a bit of a yank for vengeance. (page 5)

**Extract 3**
Da was saying nothing, his teeth jammed into his lip; after a time he started hissing and I made out the words he was hissing. He was saying, ‘Take the new one instead. Take the new one instead.’ (page 11)

**Extract 4**
I stepped away because I didn’t want to be the first to touch him, to catch a lock of hair in my fingers or scratch his soft cheek with my nails. (page 12)

**Extract 5**
Da hugged him to his heart and burst out weeping – noisy weeping, that shocked me – I Never saw my Da, before or afterwards, do anything like that, and Devon and I were riveted to the spot. (page 12)

**Modelled example**

<table>
<thead>
<tr>
<th>Narrative voice</th>
<th>First person one viewpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harper says ‘I never saw Tin an old man or even a young one, so he stays just a boy in my mind. Tin’s bound up in childhood forever.’ (page 3)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What you, the reader, thinks</th>
</tr>
</thead>
<tbody>
<tr>
<td>The reader knows that Tin is her brother, but that something happened to him so that he was only ever part of her childhood, not her adulthood.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Authorial voice – what is the author saying?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The author (Hartnett) is using Harper’s voice as a narrative hook.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What is the effect on you, the reader?</th>
</tr>
</thead>
<tbody>
<tr>
<td>We want to keep reading to find out why Harper never saw her brother grow up. Harper has strong childhood memories of him, so they must have been close.</td>
</tr>
</tbody>
</table>
Lesson 3

Pupil worksheet 3.2

1 a) Select one of the texts below and identify what type of text it is. How do you know?

b) Explore the features of the text, using annotation as you have been shown by your
teacher. Focus on word and sentence level features.

c) Using the language of comparison, decide which extract most effectively describes the
conditions of life in the trenches.

<table>
<thead>
<tr>
<th>Extract from <em>Conditions in the Trenches</em> by John Clare</th>
</tr>
</thead>
<tbody>
<tr>
<td>For the soldiers, conditions were terrible. Rain and cold were constant problems. Artillery fire destroyed the drains, so the battlefields became quagmires of mud – often, men drowned in the mud. Sanitary arrangements were unsatisfactory, and disease killed as many men as the enemy. The hundreds of human corpses made disease (and flies) inevitable, and trench rats grew fat on human flesh. And thousands of casualties. Antibiotics had not yet been discovered, and – in the dirt – even a small wound often led to blood poisoning, gangrene and death.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extract from ‘<em>Dulce et Decorum Est</em>’ by Wilfred Owen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bent double, like old beggars under sacks,</td>
</tr>
<tr>
<td>Knock-kneed, coughing like hags, we cursed through sludge,</td>
</tr>
<tr>
<td>Till on the haunting flares we turned our backs</td>
</tr>
<tr>
<td>And towards our distant rest began to trudge.</td>
</tr>
<tr>
<td>Men marched asleep. Many had lost their boots</td>
</tr>
<tr>
<td>But limped on, blood-shod. All went lame; all blind;</td>
</tr>
<tr>
<td>Drunk with fatigue; deaf even to the hoots</td>
</tr>
<tr>
<td>Of disappointed shells that dropped behind.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extract from a letter by Reverend Cyril Lomax to Doris Sternberg, 7 September 1916</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frontline trenches should be dug so that they are about seven feet deep and about six feet wide. Ensure that the trenches are dug following a zigzag pattern to prevent the enemy from shooting straight down the line. Place sandbags on both sides of the top of the trench to absorb enemy bullets.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extract from The trench system</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Firebrace lay forty-five feet underground with several hundred thousand tons of France above his face. He could hear the wooden wheezing of the feed that pumped air through the tunnel. … His back was supported by a wooden cross, his feet against the clay, facing towards the enemy. With an adapted spade, he loosened quantities of soil into a bag which he passed to Evans, his mate, who then crawled away in the darkness. Jack could hear the hammering of timbers being used to shore up the tunnel farther back, though where he worked, at the face, there was no guarantee that the clay would hold.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extract from <em>Birdsong</em> by Sebastian Faulks</th>
</tr>
</thead>
</table>

© Pearson Education Limited 2004. This may be reproduced for class use solely within the purchaser's school or college.
For the soldiers, conditions were terrible. Rain and cold were constant problems. Artillery fire destroyed the drains, so the battlefields became quagmires of mud – often, men drowned in the mud. Sanitary arrangements were unsatisfactory, and disease killed as many men as the enemy. The hundreds of human corpses made disease (and flies) inevitable, and trench rats grew fat on human flesh.

And thousands of casualties. Antibiotics had not yet been discovered, and – in the dirt – even a small wound often led to blood poisoning, gangrene and death. Perhaps worse was to recover, profoundly disabled or mutilated.

*Extract from Conditions in the Trenches* by John Clare
Teaching objectives

- Sn4 integrate speech, reference and quotation effectively into what they write.

Focus

- Chapter 2.

Use the example and the grid below to model analytical comment, integrating speech, reference and quotation into an oral response. Then model a short written review of the example.

Example

_Birdsong_

In the opening line the writer describes Firebrace’s position underground. The phrases ‘forty-five feet underground’ and ‘several hundred thousand tons of France’ provide the detail. This detail conveys a sense of just how deep Firebrace is underground, highlighting the vividness of the experience. In addition, the use of the word ‘France’ emphasises how small and lost Firebrace is underground.

Pupil task

Provide pupils with a copy of the grid below and ask them to complete a short written review of one text, using point/example/explanation.

<table>
<thead>
<tr>
<th>POINT</th>
<th>opening line</th>
<th>the narrator s/he</th>
<th>talks about</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the</td>
<td>final lines</td>
<td></td>
<td>describes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>focuses on</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>compares … to …</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>suggests</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>uses … to …</td>
</tr>
</tbody>
</table>

_EXAMPLE_

For example, ‘quotation’
For instance, ‘quotation’
This is illustrated when the writer suggests …
This is highlighted when the narrator says …
The words ‘…’ and ‘…’
The phrase ‘…”
The description of …
The alliteration of …
The choice of …

_EXPLANATION_

This/which

- creates the/an impression of/that …
- shows that …
- emphasises that …
- makes the reader feel that …
- suggests that …
- conveys a sense of …
- highlights the …
- illustrates …
Context
As a group we have:
- explored the voice in *Thursday’s Child*
- seen how to annotate a text, exploring the features of the text
- read a range of texts, using the language of comparison to compare and contrast
- seen how this can be developed into a short written review of a text.

Now you are going to explore inference and deduction in the characterisation of *Thursday’s Child*.

Objectives
- W7 Layers of meaning
- S&L9 Considered viewpoint.

Group task
1 Read Chapter 3.

2 Draw a mind-map that reflects the relationships between the members of the Flute family. Put Harper in the middle of the map and draw links between the characters. On the links write down key words that describe the nature of the relationship between the characters. You will need these mind-maps again in a later lesson so keep them safe.

3 Now work in pairs. Each pair should choose a character to focus upon. You are going to explore the explicit and implicit meanings in the chapters that you have read so far. Under your character, make a list of two things that you know to be based on fact and support this with evidence from the text. You may want to copy the grid below into your reading journals and use this to help you.

4 Find two things that are implied about your character and write the supporting evidence for this.

5 How do these implicit meanings affect the relationship between your chosen character and the other members of the family?

6 Share your findings with the rest of your group and together annotate your mind-map so that the group’s ideas are reflected.

<table>
<thead>
<tr>
<th>Character</th>
<th>Explicit Evidence</th>
<th>Implied Evidence</th>
<th>Evidence</th>
<th>How is this affecting the characters’ relationship?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da</td>
<td></td>
<td>• Something from his past has affected him badly.</td>
<td>• Mam always said we weren’t to talk to Da about things like mud, but she never said why.</td>
<td>• Harper knows there are aspects of her father that she mustn’t ask about, but she doesn’t know why. This makes her wary of him.</td>
</tr>
</tbody>
</table>
Teaching objectives

- W7 recognise layers of meaning in the writer’s choice of words, e.g. connotation, implied meaning, different types or multiple meanings
- S&L9 discuss and evaluate conflicting evidence to arrive at a considered viewpoint.

Focus

- Chapter 3
- Inference and deduction.

Introduction to task

Using the same structure as the group task on Pupil worksheet 4.1, work with a group of pupils who are less secure with inference and deduction.

Strategy check

Working in pairs, ask pupils to explain to each other the following definitions:

- Inference: forming an opinion that something is probably true because of other information that you already know
- Deduction: the process of making a judgment about something, based on the information that you have. Ask pupils to explain how this is different from literal interpretation.

Independent reading and related task

Ask pupils to read Chapter 3 and as they read ask them to jot down examples of inference or to note questions about the characters.

Return to text: developing response

Ask pupils to work through stages two–five of the group task using Pupil worksheet 4.1 for guidance. Listen and guide pupils, where appropriate.

Review

To secure the pupils’ understanding of inference and deduction, ask each pair to think of one question (based on the first three chapters) about their character that invites their peers to infer and deduce. They should be prepared to share these during the whole class plenary.
An introduction to denotation and connotation

Explain the following definitions of denotation and connotation to the pupils:

- **Denotation** refers to the surface meaning of a word
- **Connotation** refers to the associations which we bring to the meanings of words. These can be neutral, positive or negative.

**Deepening engagement**

Ask pupils to explain why a writer would need to know about denotation and connotation. Explain that it is through using connotation and denotation that a writer can create bias, thus manipulating the reader’s perceptions. In this way a character can be viewed sympathetically (the hero) or with antipathy (the enemy).

**Pupil task 1**

Ask pupils to note examples of how the author, through the use of denotation and connotation, creates a sense of power in the character of Mr Vandery Cable and explore the effect of this. (Ask higher-attaining pupils to explore denotation and connotation in a range of texts in which there are different interpretations of meaning, for example, the extracts describing conditions in the trenches in Lesson 3).
Teaching objectives

• W7 recognise layers of meaning in the writer’s choice of words, e.g. connotation, implied meaning, different types or multiple meanings.

Focus

• Denotation and connotation.

Pupil task 1

Write some of the nouns and adjectives below on the board. Ask pupils to identify which age group they are routinely applied to. Ask pupils to think of other nouns and adjectives which can be used to describe old people.

<table>
<thead>
<tr>
<th>Well preserved</th>
<th>Aged</th>
</tr>
</thead>
<tbody>
<tr>
<td>OAP</td>
<td>Senior citizen</td>
</tr>
<tr>
<td>Crotchety</td>
<td>Fogey</td>
</tr>
<tr>
<td>Spry/sprightly</td>
<td>Saintly</td>
</tr>
<tr>
<td>Over the hill</td>
<td>Feisty</td>
</tr>
<tr>
<td>Decrepit</td>
<td>Biddy</td>
</tr>
<tr>
<td>Crusty</td>
<td>Ancient</td>
</tr>
<tr>
<td>Old</td>
<td>Battle axe</td>
</tr>
<tr>
<td>Getting on a bit</td>
<td>In your prime</td>
</tr>
<tr>
<td>Elderly</td>
<td>Mature</td>
</tr>
</tbody>
</table>

Pupil task 2

Emphasise that words with both positive and negative connotations can be adverbs, verbs, adjectives or nouns. Present the table below on the whiteboard:

<table>
<thead>
<tr>
<th>Word class</th>
<th>Positive connotation</th>
<th>Negative connotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun</td>
<td>pedigree hound</td>
<td>mutt</td>
</tr>
<tr>
<td>Verb</td>
<td>stroll</td>
<td>stagger</td>
</tr>
<tr>
<td>Adverb</td>
<td>ecstatically</td>
<td>wretchedly</td>
</tr>
<tr>
<td>Adjective</td>
<td>fragrant</td>
<td>fetid</td>
</tr>
</tbody>
</table>

Provide pupils with a copy of the grid below and ask them to place the nouns and adjectives used to describe old people, listed on the board, in the appropriate column.
Teaching objectives

- R16 analyse ways in which different cultural contexts and traditions have influenced language and style, e.g. black British poetry, Irish short stories.

Focus

- The importance of nature and the landscape in the novel.

Pupil task 1
Share the following quotation with the class. Ask pupils to revisit their timelines in their reading journals and to spend a few minutes ensuring that the seasons are mapped in.

Sonya Hartnett’s writing almost always leaves me with a strong resonance for both the emotional and physical landscape of her characters in their settings, more so than for the chronology of her stories or the detail of her characters.

Chris Thompson in Viewpoint 7 (3) Spring 99 (page 30)

Pupil task 2
Ask pupils to read the following extracts, explaining that the extracts have been written by a range of famous Australian writers. Working in pairs, ask pupils to place the extracts on a continuum, from the most negative portrayal of the Australian outback to the most positive. Then ask pupils to decide where Thursday’s Child should be placed on the continuum.

It was wet and sludgy that winter, just as Mr Campbell had forecast it should be, and the soles of Da's boots would be baubled with clods when he came in from rabbiting . . . but the sludge and the water and the sheer coldness of the days couldn’t hold Da at the shanty, the smallness of which kept it warm.

Extract from Thursday’s Child (Chapter 7: page 68) by Sonya Hartnett

There is nothing to see, however, and not a soul to meet. You might walk for twenty miles along this track without being able to fix a point in your mind, unless you are a bushman. This is because of the everlasting, maddening sameness of the stunted trees.

Extract from The Drover’s Wife by Henry Lawson

That wild dreamland termed the ‘bush’ was an accumulation of absences – songless birds, flowers with no perfume, and forests where no leaves fell.

Extract from For the Term of His Natural Life by Marcus Clarke

And down by Kosciuko, where the pine-clad ridges raise
Their torn and rugged battlements on high,
Where the air is clear as crystal, and the white stars fairly blaze
At midnight in the cold and frosty sky,
And where around the Overflow the reedbeds sweep and sway
To the breezes, and the rolling plains are wide

Extract from The Man from Snowy River by A B ‘Banjo’ Paterson

Pupil task 3
Even when the weather/landscape is described as being harsh, it can have positive connotations. Divide the class into seven groups and give each group a chapter to ‘skim re-read’. They should look for specific references to nature, seasons, weather and the landscape and note whether they have positive and negative connotations. These references and their effect should be recorded on sugar paper and displayed in chronological order around the classroom. Keep these for use in a later lesson.
Teaching objectives

• Sn1 review and develop the meaning, clarity, organisation and impact of complex sentences in their own writing
• Sn6 compare and use different ways of opening, developing, linking and completing paragraphs
• Wr11 make telling use of descriptive detail, e.g. eye-witness accounts, sports reports, travel writing.

Focus

• Chapter 3 (pages 32–37)
• Manipulation of reader response.

Modelled reading

Model a close reading of the opening paragraph of the novel, focusing the pupils’ attention on sentence level features.

The house glittered because the wood it was made from had been polished for half a century by straw, which had left behind it not only a deep honey gloss but also its smell, sweet, and heart-warming. On some of the planks you could see the dents of pitchforks jabbed by boys who would be men now, or by men who would be old. You could see their writing, figures scrawled in chalk as they’d counted off the bales. You could see where they had taken out their pocket knives and shaved the planks when idle and bored. But mostly you could see the shine of all of that straw, blinding at sunset, glorious at dawn. The new house was a palace.

Extract from Thursday's Child

Evokes sense of sight and smell
Multiple sentence – subordination used to add detail
Modal verb suggests possibility
Noun phrase adds detail
Co-ordinating use of conjunction for emphasis

Adverbial phrase adds detail and places the reader in the text
Use of antonym creates sense of time passing and therefore history
Powerful verb. Also note other powerful verbs: ‘polished’, ‘scrawled’, ‘counted’ and ‘shaved’
Compound sentence for variety
Repetition of ‘you could see’ – direct, repeated appeal to reader

Ends with simple sentence for effect
Use of antonyms for emphasis
Repetition draws link to opening of paragraph

Working with the whole class, create a frame that reflects the structure of this paragraph. Use the following points as prompts when creating the writing frame with the pupils:

**Sentence One** – begin with a multiple sentence (a main clause and two subordinate clauses) to introduce the object being described. Include an appeal to the senses of smell and sight.

**Sentence Two** – begin with an adverbial phrase and end the sentence with an antonym.

**Sentences Three and Four** – begin with ‘You could see … ’

**Sentence Five** – begin with ‘But mostly you could see … ’. End sentence five with another antonym.

**Sentence Six** – end with a simple sentence, set on a new line for impact.

Don’t forget – use powerful verbs, extended noun phrases and modal verbs which suggest possibility.
Starter activity

Using their journals to record their ideas, ask pupils to brainstorm how a writer can build tension, focusing on balance of dialogue/description, sentence variety, questions, powerful verbs and repetition.

Pupil task 1

Working in pairs, ask pupils to draw a tension graph of Chapter 10, showing how the levels of tension and pace change as the chapter progresses. Use the example of a tension graph for Chapter 1 below as a model, if the pupils are unsure.

Pupil task 2

Ask pupils how Hartnett creates the change in tension. Using the brainstorm from the starter activity, ask pupils to identify the techniques that have been used in Chapter 10 at the key points of tension that they have identified on the tension chart. Use the following features as prompts:

- Tense shifts, from modality, suggesting possibility, to past tense, suggesting defeat and hopelessness: ‘He should have been behind me, but he wasn’t.’ (page 115)

- Shifts in sentence structure, with fronted adverbials to add detail, non-finite verbs to suggest timelessness, and a run of compound sentences, followed by a simple sentence – always a good technique for building tension: ‘I thought he must have shrunk to the size of a gnat and was perched on a blade. I dipped a hand in the grass and my hand kept dipping until my arm had disappeared into the earth. I slashed aside the grass and stared, aghast. In the ground before me was one of the holes dug by the well-sinker. After all this time it gaped still, its ragged black mouth snarling open. It was dry inside, but it was deep and narrow. Caffy had fallen down it.’ (pages 115–116)

- Clearly told from one viewpoint – note the repetition of ‘I’ pronouns. The focus is on Harper’s emotional state and how this is exemplified physically, from feeling sick to actually injuring herself in the attempt to retrieve Caffy from the well: ‘Gagging, I threw the rope aside and plunged my head in the hole, crashing my ribs against the earth and shearing skin from my shin.’ (page 116)

- Placing the action against the shadow of a ticking clock. Time is running out for Caffy. There is only a fixed window of opportunity after which all is lost. This is highlighted by the tension between the characters: ‘Why weren’t you watching him, Audrey?’ (page 117)

- The rift that arises as Mam and Da argue over whether Harper should be sent down the well is highlighted further by their descriptions: ‘Sweat was flooding down Da’s crimson face, while Mam was as white as a cloud.’ (page 119)

- The use of the weather as oppressive and adding to the rise in tension: ‘The sun suddenly grew hotter, you could feel it like a scald in your skin.’ (page 114)
Pupil task 1

Ask the class to brainstorm what the key features of formal essay writing are (e.g. analyse, review, comment). Use the information in the table below as prompts:

Text level
• Opening paragraph provides a statement or summary of the issue.
• Paragraphs are linked together, using connectives that relate to logic e.g. of course, this reveals that, whereas.
• Concluding paragraph draws ideas together and reinforces opinion.

Sentence level
• Each paragraph has a topic sentence which is developed and supported with examples, details and quotations.
• Sentences are varied.
• Modal verbs are used for emphasis.
• Adverbs and adverbial phrases are used to add detail.
• Rhetorical questions are used to draw the reader in.
• Impersonal sentences are used to imply authority.

Word level
• Judgemental vocabulary is used e.g. superlatives (worst, best).

Pupil task 2

‘My mother and father had held up the sky, the sun, the stars and the moon, but they didn’t anymore.’ (page 126)

Ask pupils whether the above quotation tells us more about Harper, or her parents? Give pupils one minute to discuss and then take feedback.

Pupil task 3

Working in pairs, ask pupils to plan a formal analytical response that explores how effective Harper’s parents are using Pupil Worksheet 12.2.
Parents. To be a parent must be the most difficult job in the world, and yet most people hope to become a parent one day. To be effective as a parent would demand perfection and yet most parents fall short of perfection. This, however, does not dent a child’s love for their parents. This is reflected in the portrayal of Harper Flute’s parents in Thursday’s Child; they both obviously love their children and this love is returned. Yet they fall far short of being effective as parents.

**How effective are Harper’s parents?**

**Paragraph One** – modelled by the teacher.

**Paragraph Two** – focus on Da and his role. He has trouble accepting reality and is determined to live by his dreams and those of his children (Devon’s horse, for example), to the detriment of his children. Yet he loves them and has a very close bond with each of them. He sets out the boundaries for them and they respect him – initially.

**Paragraph Three** – focus on Mam. She exhibits courage and strength in the face of adversity and yet she doesn’t feature as much as Da in the children’s lives.

**Conclusion** – both parents have different strengths, but both have their own huge failings. It is probably because of these differences that between them they don’t make too bad a job of bringing up their children, given the huge disasters that happen.

The first paragraph is done for you. Look at the techniques the writer has used and then draft the rest of the essay. Try to use the techniques that have been used in the first paragraph.
Teaching objectives

• Wr1 review their ability to write for a range of purposes and audiences, recognising strengths and identifying skills for further development.

Focus

• Planning for content and adaptation.

Planning for content and adaptation

Pupils tend to be more confident when planning for content than they are when planning for adaptation. A good way to secure adaptation skills is to take the same topic and explore how a change in purpose, style and audience affects the overall structure and style of the writing. A repertoire of planning techniques which develop different aspects of planning can be developed. These techniques need to be taught explicitly and then customised for different types of writing.

To support pupils in planning for content, model the use of graphic organisers. Design a graphic organiser that reflects one particular genre e.g. the instruction genre (see model below):

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 instruction
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Then remodel the organiser so that it would support planning for a persuasive text (see model below):

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 persuasion
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Once pupils have understood the concept of adapting the structure, they can then begin to explore how the language features may change – planning for adaptation.

One way to do this is to model for the pupils how the key features of the two text types have changed. The example below builds on Lesson 12.

The language of writing to advise

Text level

• Opening paragraph provides a statement.
• Clear relationship made with the reader, so use of short opening sentences to engage reader.
• Paragraphs are linked together, using connectives that relate to sequence, comparison, cause and effect.
• Concluding paragraph draws ideas together and reinforces advice, possibly through bullet points.

Sentence level

• Each paragraph has a topic sentence which is developed and supported with detail.
• Sentences are varied, with use of questions, commands and statements.
• Modal verbs are used for emphasis.
• Adverbs and adverbial phrases are used to add detail.
• Rhetorical questions are used to draw the reader in.
• Active voice and second person are used to involve the reader.

Word level

• Modal verbs are used to show possibility.
• Some repetition is used for emphasis.
• Vocabulary will be colloquial in tone.
1 You are now going to adapt the formal essay which you wrote about how effective Harper’s parents are into an advice sheet called ‘How to be an effective parent’.

Look at the first paragraph of the formal essay shown below and then look at how the writer has adapted this for the advice sheet.

Parents! To be a parent must be the most difficult job in the world, and yet most people hope to become a parent one day. To be effective as a parent would demand perfection and yet most parents fall short of perfection. This, however, does not dent a child’s love for their parents. This is reflected in the portrayal of Harper Flute’s parents in Thursday’s Child; they both obviously love their children and this love is returned. Yet they fall far short of being effective as parents.

2 Look back at your formal essay. Working with a partner, identify the changes you would have to make to adapt it into an advice sheet called ‘How to be an effective parent’. Then work independently to adapt your essay into an advice sheet.
Irony

Definition of irony: the use of words to express something different from and often opposite to their literal meaning.

1 The following extracts are from the novels *The Curious Incident of the Dog in the Night-time* and *Thursday’s Child*. Work with a partner and explain why each extract is ironic and what effect they have on the reader.

The first example is done for you:

**Extract 1**

Christopher is being questioned by the police with regard to his part in the murder of a dog:

> He [the policeman] said, ‘Are you telling the truth?’
> I said, ‘Yes. I always tell the truth.’
> And he said, ‘Right. I am going to give you a caution.’
> I asked, ‘Is that going to be on a piece of paper like a certificate I can keep?’

*Extract from The Curious Incident of the Dog in the Night-time by Mark Haddon*

**Example answer**

*This is humorous, because Christopher does not understand that a caution is a ‘telling off’. He thinks it is something tangible that he should keep, rather like a certificate for an achievement.*

**Extract 2**

Christopher is being guarded by a policeman whilst travelling to London. He needs the toilet:

> And then the policeman looked across at me and said, ‘Oh Christ, you’ve …’ And then he put his newspaper down and said, ‘For God’s sake go to the bloody toilet, will you.’
> And I said, ‘But I’m on a train.’
> And he said, ‘They do have toilets on trains, you know.’ And I said, ‘Where is the toilet on the train?’
> And he pointed and said, ‘Through those doors, there. But I’ll be keeping an eye on you, understand?’
> And I said, ‘No,’ because I knew what keeping an eye on someone meant but he couldn’t look at me when I was in the toilet.

*Extract from The Curious Incident of the Dog in the Night-time by Mark Haddon*

**Extract 3**

After the birth of Caffy, Harper is reflecting on the change that a baby will make to the family:

> While he was inside Mam’s stomach Caffy hadn’t taken up much more space than if it’d been Mam on her own, but now he was born he would need a cradle; or at least a box or drawer. The house only had the two rooms, and it was cramped already. Da would laugh and ask, What do you expect for nothing? And Mam would say, It wasn’t for nothing, Court. When I was young I never understood what she was talking about. Because Da was right about the nothing.

*Extract from Thursday’s Child by Sonya Hartnett*
Teaching objectives

- R18 discuss a substantial prose text, sharing perceptions, negotiating common readings and accounting for differences of view
- Wr12 exploit the potential of presentational devices when presenting information on paper or on screen, e.g. font size, text layout, bullet points, italics.

Focus

- Chapter 13
- Form and structure of texts.

Starter activity

Explain the difference between form and structure. Ask pupils to work in pairs and label each pair either A or B. Pair A should decide on a ‘working’ definition of the form of a text and Pair B should decide on a working definition of the structure of a text. Pairs A and B should then work together, share their definitions and refine them together.

They should then apply them to a text they are currently reading in other subjects and explain the form and structure of this text and feed back to another group (working in fours to eights).

Development

Ask pupils to explain the difference between a short story and a novel. Explain that novels tend to be much more complex in structure than short stories and that the structure of a novel consists of a precipitating incident, followed by rising action, then reversals, almost-climaxes, setbacks and events in any number, before the actual climax and then the denouement. In the novel, the denouement tends to be longer than that of a short story because of the complexity of the plot and the need to unravel everything (French – dénouer: to untie, Latin – nodus: a knot). With all the complications it can take longer for the writer to get the characters back to ‘normal’ and to show the results of the climax. This is an example of a diagrammatic structure for a typical novel:

Pupil task 1

Ask pupils to explore the derivation of the word ‘denouement’ and how it applies to plots. Model this diagrammatic approach to Chapter 1 as shown below:

Pupil task 2

Using sugar paper, ask each group to draw a diagram that reflects the structure of the chapters they re-read in Lesson 14. These could be displayed around the classroom in chronological order as ‘work in progress’. They will also act as good memory joggers when pupils are reflecting on the whole novel.
Characters and themes

You are now going to explore the role of the male characters in *Thursday’s Child*, focusing on how they act as foils to each other and to the female characters in the novel. You are also going to look at how the male characters portray the themes.

While the story is told through Harper’s eyes, it focuses on the males in the family: Da, Devon, Caffy, Tin. Even though Caffy dies, he remains a presence and impetus for further action. In this setting the supremacy of the male is not challenged, yet often the male character has failings that have an impact on the others. Other male characters also have a vital role – Vandery Cable and Da’s father (Harper’s grandfather).

Complete the following tasks which focus on Tin and the male characters, Tin and Harper and Tin.

1 Tin and the male characters

a) Work in threes. On sugar paper place Tin in the middle and then place the other characters around him. Leave space for Harper to be added later.

b) Around Tin note down the references to his character from Chapter 16. Next to each of the other characters, note key strengths and weaknesses e.g. Da’s visions for the future are unrealistic dreams, and yet his dreaming is finally justified when Tin gives them the gold.

c) How important are dreams to these characters?

d) Now draw links between the characters, with key words that describe the nature of that relationship. Refer to previous work done on mind-maps, if this helps.

e) This book is about Tin, yet he is mute. He never speaks; he only smiles at the end of the story. On your mind-maps, note down the effects that Tin’s actions have on each character. In what way does he ‘free’ them?

f) The book opens with Harper describing Tin, and it closes with her thinking about her brother. She says, ‘We are all glad that Tin is safely underground, ploughing past the bones of cavemen and dragons, a young boy only because I haven’t seen him for years.’ (page 206)

g) Re-read the opening and closing paragraphs. He appears to have missed childhood and adulthood (he has always looked like an old man) and there is a sense that he will live for ever. How is this portrayed? Pick out key words and phrases and add them to your work.

2 Tin and Harper

a) Now add Harper. Re-read Chapter 15. This chapter represents a significant turning point for Harper. At one point she has almost reverted to being a baby, ‘My voice came out as gurgle and I sounded like a baby’ (page 183). What are the two ‘fears’ that she confronts when she is trapped underground?

b) How does this change her?

c) How does Tin help her?

3 Tin

a) How might Tin and his tunnelling be symbolic?

b) Why is the book called *Thursday’s Child*?