The Lost
Alex Shearer

Introduction

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

Each set of resources includes a series 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 Lost:

- Synopsis
- Activate prior learning
- Activity sheets
  - Student sheets
  - OHTs
  - Teacher’s notes
- Reading journal
  - General reading journal
  - The Lost reading journal prompts
- Further study areas
- Reading for pleasure

Activities by Mike Royston

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Inspiring generations
The story begins with a boy who goes missing. Twelve-year-old Jonah, dawdling to school with his best friend Joe, impulsively runs after a fire engine on emergency call. He never returns.

Jonah himself becomes the ‘emergency’, but all attempts to trace him fail. The police mount a reconstruction of his last movements, with Joe impersonating his friend. No witnesses come forward. More than a year passes. The trail goes completely cold.

Only Joe continues to believe Jonah is alive – and that, somehow, he will be the one to find him. On a bike ride into the surrounding countryside, he befriends Anna, a young woman living alone on an isolated farm. As their relationship develops, Joe makes discoveries about Anna which puzzle him. A one-day-old baby bearing her surname is buried in the town cemetery. Her friendliness towards him starts to seem forced.

By accident, Joe finds the backpack Jonah was wearing when he disappeared, buried in one of Anna’s fields. In his excitement, he shares the discovery with her. Anna’s attitude towards him changes abruptly; she becomes hostile and threatening and produces a shotgun. She locks him in an attic room and starts to dig his grave.

When Anna tells him about Matthew, the baby son who was ‘stolen’ from her but who came back home two years ago, Joe realises what has happened to Jonah. He never found the fire but, having missed his way, called at Anna’s farm to ask directions. Since then, she has kept him prisoner and conditioned him to believe he is her lost baby in grown-up form. Joe needs to rescue himself from impending death and his friend from the control of a woman unbalanced by grief. He can think of only one way to do it: set fire to the farmhouse and hope a fire engine arrives in time.

Activate prior learning

This narrative about lost children is framed by the folk tale of the Pied Piper of Hamelin, to which there are frequent references in the text. Students need to know the outline of this story – including, ideally, Robert Browning’s much-anthologised poem based on it.

The novel is set in Glastonbury. Students’ experience of reading will be enriched by some knowledge of Glastonbury’s links with Arthur, the ‘lost’ king of ancient Britain, and of its many other associations with myth and legend. The novel is pervaded by an atmosphere of mysticism as well as mystery, and as the story progresses it deals increasingly with ideas of rebirth and restoration.
In 1376, the German town of Hamelin was suffering from a terrible plague of rats.

The Mayor was overjoyed and readily agreed to pay the Piper the fee he asked for: 1000 guilders – but only after every last rat had been destroyed.

As he had promised, the Piper put a spell on the rats with his music and they followed him to the river where they all drowned: rats, of course, can not swim.

In the middle of an emergency council meeting, there was a sudden knock on the door and a stranger entered, dressed in a long red and yellow coat, saying he was the Pied Piper.

However, when the Piper returned to claim his 1000 guilders the Mayor said he had been joking about the size of the reward and reduced it to 50: after all, he thought, the rats can not return from the dead.

He led them deep into a forest where the dark trees closed round them, and the Piper and the children vanished, never to be seen again.

Hamelin’s Mayor and Town Council were at their wit’s end as to how to get rid of the rats – and the townspeople threatened to vote them out unless they came up with a plan.

Furiously angry, the Piper stepped back into the street and began playing a different music, whereupon all the children of Hamelin fell under its spell and followed it, believing it would lead them to a place where life would be far better and happier.

The Piper explained that he could get rid of the rats by playing his magic pipe in the streets; the rats would be spellbound and would follow him to the river, where he would make sure they all fell in and drowned.

Only one child, a lame boy who could not keep up, was spared; he returned sadly to the town where the other children’s parents were in a state of distress far greater than when they were plagued by the rats.
### Links between Chapter 1 and the Pied Piper story

Name: ___________________________ Date: __________________

<table>
<thead>
<tr>
<th>Chapter 1 of <em>The Lost</em></th>
<th>The Pied Piper story</th>
</tr>
</thead>
<tbody>
<tr>
<td>'It was as if the fire engine were a Pied Piper, and its siren and lights its song of enchantment’ (page 4)</td>
<td>The Piper enchants the children of Hamelin with his music: they have no choice but to follow it.</td>
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Odysseus and the Sirens

Find answers to the following questions about Odysseus and the Sirens.

1. What is *The Odyssey* (a book by a Greek writer, Homer) about?

2. What did the Sirens look like?

3. Where did the Sirens live?

4. Why did all sailors live in fear of the Sirens?

5. Why were Odysseus and his crew in grave danger from the Sirens?

6. How did Odysseus cunningly manage to avoid this danger?
## Character profiles of Jonah and Joe

<table>
<thead>
<tr>
<th>Character point</th>
<th>Jonah or Joe?</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>adventurous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cautious</td>
<td></td>
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<tr>
<td>loyal</td>
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<tr>
<td>imaginative</td>
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<td>anxious</td>
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<td>determined</td>
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<tr>
<td>mature</td>
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<td>impulsive</td>
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</tbody>
</table>
## Jonah

<table>
<thead>
<tr>
<th>Point</th>
<th>Evidence</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventurous</td>
<td>‘Jonah grinned and waved and then turned and ran on, haring off in the direction of the fire engine’ (page 2)</td>
<td>Shows that Jonah likes excitement and follows his instincts: he does not think of possible dangers</td>
</tr>
</tbody>
</table>

### Table

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<td>E</td>
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</tbody>
</table>

© Harcourt Education Limited, 2006
Joe

<table>
<thead>
<tr>
<th>Point</th>
<th>Evidence</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loyal</td>
<td>‘He didn’t want to get his friend into trouble’ (page 5)</td>
<td>Shows that Joe is a true friend who keeps his word: he has promised Jonah he will not tell about the fire engine</td>
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<td>E</td>
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</tbody>
</table>
Promoting a healthy lifestyle to young people aged 12–16

Name: ___________________________ Date: __________________

A. Walking just 15 minutes every day could add 15 years to your life.

B. Graveyards are full of people who were dying for a fag.

C. Want to be fit and healthy? JUNK THE JUNK!

D. ‘Regular exercise is an essential ingredient of a healthy lifestyle,’ says Dr Martin Kent of Brunel University.

E. Fatties don’t have friends. Lose the pounds and gain popularity.

F. 4 young people out of 10 will grow up to be obese adults.

G. Turning into a couch potato? Don’t stay in – go work out!

H. Research shows that overweight, sluggish teenagers are less alert in school. So: if you want good exam grades, get moving!

I. An average-sized chocolate bar contains over 200 calories. To burn them off you need to swim hard for 45 minutes.

J. Computer games can seriously damage your health.
SCENARIO
In the science lab, a pupil has knocked over a container of hot liquid. It has spilt onto her arm, and onto the bench.

Assess
It is obvious that the pupil has been scalded, but you should determine what the liquid is before treating.

Make safe
The Bunsen burner must be turned off. Remove the pupil from the danger area. Ask other class members to stay clear. After treating the pupil, clear debris carefully.

Get help
Call for medical help if you have not already done so.

Aftermath
Carry out the normal procedure for reporting an accident.

A  What is your first priority?
B  This is a scald rather than a burn: what should you use to cover it?

Emergency aid
• If the scald is from boiling water, pour cold water over the affected area for at least ten minutes. For chemical burns, see page 48.
• Remove any soaked clothing – hot liquid in clothing will make the scald worse and slow the cooling effects of the water.
• Remove anything which may become tight as swelling occurs.
• Cover the area with a clean non-fluffy material.
• Seek medical attention.

© St Johns Ambulance
Good morning, boys and girls. As you know, a terrible – possibly tragic – thing has happened in our town.

Many of you will be friends of Jonah. At this stage, we don’t know what has happened to him, but we hope you will be able to help us find out.

Somebody in this room must know something. Is it YOU? And, if it is, why have you kept quiet about it?

We can’t rule out the possibility that he has been abducted – perhaps something even worse. It is essential that if any of you know anything at all – absolutely anything – you come to tell me in the headmaster’s office immediately after this assembly.

If you do have any information, please let us know. What you say will be treated in the strictest confidence. Nobody will get into any trouble.

In missing person cases, the first 48 hours are vital. After that, the chances of finding the person alive fade fast.

Imagine the worry Jonah’s gran is going through now. Imagine how you would feel if you were his brother or sister.

Put your hand up if you have seen on TV, or read in the newspapers, the dreadful things that can happen to young people who go missing.

The sensible thing to do is not to become frightened yourself. But do take special care when you are coming to and from school, especially if you are on your own.

Thank you for your cooperation. Have a nice day.
You are going to watch and listen to your classmates as they perform their formal talk in role as the detective. As they perform, make complete the assessment table below and grade each key feature on a scale of 1–3 (see below). Then feed back to your classmate on how well you think they did.

<table>
<thead>
<tr>
<th>Key features of the speech</th>
<th>Suitable content</th>
<th>Making contact</th>
<th>Fluency</th>
<th>Communication</th>
<th>Overall rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of classmate:</td>
<td>In view of the subject matter and the age of the audience.</td>
<td>Think about: volume, pace, intonation and body language.</td>
<td>How clear was the beginning? Did they keep to the point and link each section? How successful was the ending?</td>
<td>Did they seem natural? Did they overuse their notes?</td>
<td>What was the strongest part of your formal talk? How could you have improved your performance?</td>
</tr>
</tbody>
</table>

Ratings and comments:

- 1 Excellent/ very good
- 2 Good
- 3 Needs improvement

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Analysing a descriptive passage

The great sun was dipping down. The Tor was visible with the ruined tower on its top, looking eerie in the purple twilight. Beneath the Tor the Levels stretched on for mile after mile. The irrigation channels gleamed like silver pencilled lines drawn with the aid of a ruler in the green of the fields. Swans sat at the field-sides, or struggled to rise into the sky with the sound of whining wings. A heron or two, long-legged and snooty, half ran, half flew over the ploughed ruts of earth. And there, along the roadside, were the cropped willow trees, pollarded and hacked, with nothing left but carbuncles and fists where their branches should have been. They looked as if they had tumours.

The men – and they were all men – bowed down over the earth and went on looking for some trace of the vanished boy. One of them stood up, his hand at the small of his back, pausing a moment to let the stiffness go away. As he did so, a heron took off from an adjacent field and rose elegantly into the sky. It flew on, over the fields and the peat working where the bulldozers had cut deep brown scars into the land. Next to the scars were little hills and mini-mountains of peat, ready for bagging up for transportation and for resale at the garden centres.

Maybe he flew away, the man thought, just flew away. It’s like he took off, into the sky.

For a moment he had an image of a flying boy, gliding like the heron into the twilight. He held his hand to his eyes and watched until he could see the heron no longer. Where had it gone? You couldn’t see it, but it was still there, still alive somewhere.

Then a generator throbbed into life and its sound broke the silence, just as the arc lights broke the gathering darkness.

The man resumed his searching, parting the grass, looking for something, anything.

It was like it was your own, really – your very own son.

Chapter 4, pages 40–1
# Role play cards for the press conference

Name: ________________ Date: ________________

<table>
<thead>
<tr>
<th>The Detective</th>
<th>Joe</th>
</tr>
</thead>
<tbody>
<tr>
<td>will want to keep everyone calm</td>
<td>will be feeling upset and nervous</td>
</tr>
<tr>
<td>will say the police are doing everything they possibly can</td>
<td>will talk warmly about the kind of boy Jonah is: the best friend anyone could have</td>
</tr>
<tr>
<td>will try to be optimistic about the re-enactment tomorrow</td>
<td>will be determined to go through with the re-enactment for the sake of his friend</td>
</tr>
<tr>
<td>will want to protect Joe from blame – he kept quiet because he had given his word to a friend.</td>
<td>may feel guilty about keeping what he knew about Jonah’s disappearance to himself.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Headmaster</th>
<th>Jonah’s gran</th>
</tr>
</thead>
<tbody>
<tr>
<td>will want to explain why the school did not know of Jonah’s absence</td>
<td>will be deeply distressed about Jonah (all she has in the world)</td>
</tr>
<tr>
<td>will be prepared to be blamed and may want to apologise, especially to Jonah’s gran</td>
<td>will be very angry with the school and is likely to speak strongly against the headmaster</td>
</tr>
<tr>
<td>will say that the children at school have all been warned to be careful</td>
<td>may be angry at Joe for waiting so long to tell what he knew</td>
</tr>
<tr>
<td>will promise to do all he can to help: this is a very bad situation.</td>
<td>may privately blame herself for not taking the place of a mother.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The local volunteer searcher</th>
</tr>
</thead>
<tbody>
<tr>
<td>will express shock that a local boy could just ‘disappear’: an awful thing</td>
</tr>
<tr>
<td>will describe searching the Levels</td>
</tr>
<tr>
<td>will not blame anyone: it does no good</td>
</tr>
<tr>
<td>will say he is determined to go on searching until Jonah is found.</td>
</tr>
</tbody>
</table>
Personal writing about the same event

Extract 1: from an English assignment

‘Dad, Dad, how long before we get there?’ wailed my little sister from the back seat. ‘I’m bored!’

Dad put on one of his false smiles that he reserves for family outings.

‘Not long, darling, it’s just round the next bend. Look, you can see the top of the roller-coaster through those trees!’

It had taken us exactly two hours to reach the theme park. Two hours to travel fifteen miles! First Dad did a detour ‘to avoid the traffic’ and couldn’t find the motorway again for half an hour. Then, when we finally turned off at Junction 76 (or something like that), Eve was promptly sick. Over me. That’s the kind of ‘darling’ she is.

Before long, though, we were there. It really was worth the hassle. After Mum had paid for our wristbands (‘that’s this week’s housekeeping gone, then!’) I dashed straight over to join the queue for the log flume.

Extract 2: from a private diary

Today was BAD NEWS. Sam phoned to ask me was I coming down to Redville for a film and a McDonald’s and some retail therapy in HMV. I pleaded with Mum. I really begged her, even said I’d do housework before she and Dad and Eve got back from the theme park.

But no way! Mum banged on about how it’s so important to spend ‘quality time’ as a family at weekends. How I’m always out of the house nowadays with my friends (that’s SO not true!). How dad would be disappointed, and Eve would be upset, and …

Whatever. I caved in. In the car, though, I gave them the silent treatment. This lasted longer than I’d planned, ‘cos Dad took a ‘short cut’ through most of Warwickshire. Then he did his growling routine at Mum for not being able to map-read. Ha ha! I’d just moved on to long, loud sighing when – gurgle! Glug! Whoosh! SPLAT! My darling little sister threw up – and I’m talking GALLONS – all over my black sex-bomb trousers.

The less said about the theme park the better. Baby rides, rubbish arcade games, and a log flume with green gungy water covered in greasy burger wrappings. Pathetic, or what?

Georgie (13)
The opening of Joe’s diary entry

Name: ___________________________  Date: __________________

The night before, I couldn’t get to sleep. What if I bottled it? Or forgot the shop we went into to buy sweets? When did we first hear the siren? The police told me some TV people would be filming it all. I hated the idea of that, everybody watching. But they said that was the whole point – ‘to jog people’s memories’. I had to do it for Jonah.

Typical features of diary writing

- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
Flow-diagram of Joe’s re-enactment of Jonah’s last journey

Use this as a plan for writing Joe’s diary.

1. Goes into the newsagent’s shop and buys sweets, just as he did with Jonah (page 45)

2. Runs after the fire engine exactly as Jonah did (page 46)

3. Dashes down the alley – and suddenly has to stop when he’s blocked by a white van and its driver (pages 47–8)

4. Runs past the Five Ways roundabout, past the Tor and out towards the Levels – then comes to a stop on the edge of the countryside (page 49)

Joe’s feelings

Feels guilty about buying junk food, but also feels quite close to Jonah: he can remember their conversation in the shop

Feels excited and happy, just like Jonah did: he can almost hear Jonah urging him on now

Feels confused and afraid; he wants to turn back but it is as if Jonah will not let him

Feels cold, lost and bewildered, but he is sure something really important happened to Jonah here: he feels a mixture of annoyance and relief when the police and his mother catch up with him
Anna

1. She is the same as Joe’s mother in character
   Evidence: ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

2. She prefers her own company, and her animals, to other people
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

3. She likes Joe and goes out of her way to make him like her
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
4 She is very guarded about herself and may have some big secrets in her life

Evidence: 

5 She believes strongly that dead people are 'lost' to us for ever

Evidence: 

6 She does not really feel as friendly towards Joe as she wants him to think

Evidence: 
A parody of a tabloid newspaper report

Kitchen Chaos as Toast Blazes

‘It was like an inferno,’ says sobbing Sadie (13)

Fire engines raced this morning to a house in Disaster Drive, Doomtown, where a slice of toast was badly burned in a dramatic breakfast-time blaze.

Sadie Sadperson, a Year 8 pupil at Doomtown Comprehensive, could barely hold back her tragic tears as she told our reporter: ‘My toast was so seriously singed that I had to hack off the black bits with a hammer and chisel.’

The toast was rushed into intensive care at nearby Harvestloaf Hospital, where a spokesman later described its condition as ‘uneatable’. 
Read the following tabloid newspaper report, and write down the effect each numbered sentence or phrase has on the reader. Write down your comments on the next page.

**HERO HEAD KEEPS SINK SCHOOL AFLOAT**

Just five years ago, Garside Comprehensive in Newtown was a place where vandals roamed, teachers were bullied and kids learned nothing. Hero headmaster Bob Styles knew he faced the fight of his life when he took over command of the war zone that passed for a school.

Vandals had burned it down, but, even rebuilt, Garside was a wrecked shell where pupils cowered in corridors from bullies who choked their victims with the tattered remnants of school ties.

New fires were started so often that terrified locals would chant ‘Red sky at night, Garside’s alight.’

**Mob rule**

‘The school was wildly out of control,’ recalls the education committee chairman. ‘It was mob rule in there.’

Parents agree that Garside was sinking fast. One told me yesterday, ‘Before Mr Styles arrived, the place was in absolute chaos. My 13-year-old daughter used to cling to her mother every morning, sobbing, afraid to even go through the school gates.’

**Miracle**

A lesser man might have got back in his car, checked the wheels were still there, and driven away. Not Bob.

Instead he performed a miracle. Brought hope where there was despair, glittering exam passes where there was failure, rules and respect where there had been riots.

Last week he received his public’s accolade – a knighthood in the Queen’s Birthday Honours. But Sir Bob’s true reward shines in the faces he sees every day in the bright, hi-tech success story that is now Garside Comprehensive – one of Britain’s most rapidly improving schools.
Analysing a tabloid newspaper report (continued)

Effect on the reader

1

2

3

4

5

6

7

8

9

10

Name: ___________________________ Date: ______________
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# Frame for a newspaper article

<table>
<thead>
<tr>
<th>Headline</th>
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<tbody>
<tr>
<td>Main sub-head</td>
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<tr>
<td>Leading paragraph</td>
</tr>
<tr>
<td>Sub-head</td>
</tr>
<tr>
<td>Second paragraph</td>
</tr>
<tr>
<td>Small picture</td>
</tr>
</tbody>
</table>
Eight questions to ask Anna

- What did you feel when ‘they tried to take [your] baby away’ straight after he was born?

- What happened when you found Matthew in the park, aged 3, and tried to bring him home?

- At the farmhouse, how did you prepare for the day when Matthew would come back to you?

- What did you do when Matthew arrived, saying he was lost after chasing a fire engine and feeling very thirsty?

- For the last two years, how have you made sure Matthew knows you are his mother and that he develops like a normal teenage boy?

- How have you sometimes had to be strict with Matthew, for his own good?

- What did you think when the boy who called himself Joe started visiting you?

- Why did you have to keep Joe a prisoner, and what will you have to do with him now?
**Fears Grow for Missing Schoolboy**

Mystery surrounds the disappearance of Torvale teenager Jonah Byford after the 12-year-old set out for school yesterday morning but failed to arrive. He has not been seen since.

Fears for Jonah’s safety have been fuelled by the news that Cross Lane School remained unaware of his absence until police contacted the headmaster at 9 p.m., more than twelve hours after he vanished.

Mrs Dorothy Dean, Jonah’s grandmother and guardian, said this morning she was ‘sick with worry’. In an angry outburst, the 68-year-old, who suffers from a serious heart condition, laid the blame firmly on her grandson’s ‘disgracefully neglectful’ school.
Think about the style and language chosen for this newspaper report about the police re-enactment of Jonah’s last journey. Write each of the eight words and terms below the report in one of the boxes around the edge of the text. Then draw arrows from it pointing to ‘exaggeration’, ‘emotive language’, etc. in the report. One has been done for you.

**Missing Boy**

**Police Stage Reconstruction**

The largest missing person operation ever mounted by Somerset and Avon Police took place in Torvale early this morning.

Five days have passed without a single sighting of vanished teenager Jonah Byford. In a last-ditch attempt to find witnesses to his tragic disappearance, detectives leading the enquiry called on a school friend to reconstruct Jonah’s final movements through the town.

The reconstruction began at 8:15. Police helicopters droned and dipped overhead. Walkie-talkies crackled into life as Joe Langley, Jonah’s inseparable friend, set out on his all-important mission. With hundreds of eyes riveted on him, he was visibly nervous but bravely determined to see it through. Earlier, tense and white-faced after a sleepless night, Joe told our reporter ‘Whatever I can do for Jonah, I’ll do. Anything it takes.’

Speculation in Torvale about the lost boy’s fate has reached fever-pitch. Meanwhile, teams of exhausted volunteer searchers doggedly go on combing and digging in the vast flatlands that surround this ancient town. One summed up the feelings of the whole population when he said: ‘I never knew the poor lad, but I’ll not rest till we find him. He could have been my own son.’
Imagine that you are a journalist on *The Torvale Chronicle*. Your task is to write a report about the dramatic events at the end of the novel, when a fire crew find Joe, Jonah and Anna at the burning farmhouse.

After interviewing the fire chief and Joe, you have recorded the following facts for your report:

- Fire reported by neighbouring farmer – so fierce, its glow (night sky) visible from the Tor
- One boy (Joe Langley) dazed and wandering in farmyard: cut, bleeding, blackened by soot, but thinking clearly
- Police and ambulance arrived – second boy (Jonah Byford) found in barn: legs in shackles, confused, unable to speak
- Owner of farm (Anna Starne) seated on roadside, shotgun beside her; behaving unusually: strange conversation with one of the policemen
- All three taken to hospital: Ms Starne in psychiatric care

Look again at pages 203–5 of the novel.
Select the information you want to use. Draft your report, then write the final version to a length of 200–250 words.

Remember, in a newspaper report you are likely to use the following stylistic conventions:

- connectives
- some emotive language
- powerful verbs
- the third-person, except for quotations
- a first paragraph that answers the ‘wh’ questions
- a headline that instantly grabs the reader’s attention

- strong adjectives
- quotations
- the past tense
- some exaggeration
Other readers’ suggestions for major turning points in the plot

Name: ____________________________  Date: ________________

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<thead>
<tr>
<th></th>
<th>AGREE</th>
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<th>DISAGREE</th>
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<tr>
<td>When Jonah runs after the fire engine (chapter 1)</td>
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<td>When Joe confides in Mrs Baddley (chapter 3)</td>
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<td>When Joe turns down the alley in the course of re-enacting Jonah’s last journey (chapter 5)</td>
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<td>When Jonah’s sweatshirt is found on a nearby beach (chapter 6)</td>
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<td>When Joe holds the séance with Frea’s nephew, David (chapter 9)</td>
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<td>When Joe finds one of Anna’s lambs stuck in a cattle-grid (chapter 10)</td>
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<td>When Joe finds the grave of Anna’s baby in the cemetery (chapter 10)</td>
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<td>When Joe holds the séance with Anna (chapter 14)</td>
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<td>When Joe finds Jonah’s backpack at Anna’s farm (chapter 15)</td>
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<td>When Joe finds the perfume bottle during his imprisonment at the farm (chapter 20)</td>
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## The five major turning points in the plot

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Spidergram for literature essay on *The Lost*

Name: ____________________________ Date: ______________

**Jonah**
- disappears for two years
- in danger of losing his identity by being made to believe he is ‘Matthew’
- loses two years of normal life by being without family, friends, school, etc.

**Joe**

**Minor characters**
- Jonah’s father complains bitterly about his son’s disappearance despite being estranged from him
- Joe’s mother ‘loses’ Joe as he becomes drawn into Anna’s world.

**Anna**
# Twenty factual terms used in book reviews

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A website review of
*Harry Potter and the Order of the Phoenix*

The Lost

J.K. Rowling’s fifth Harry Potter book thumped through my letter-box the morning after publication and, despite feeling slightly disappointed by its predecessor, I couldn’t wait to read it.

Although there are better written books around (Phillip Pullman’s *His Dark Materials* trilogy immediately springs to mind), I have to say that the pages do turn rapidly, the pacing varies nicely and the characters are becoming much more like real people and less like stereotypes.

Criticisms, however, are not difficult to level at this book. The dialogue is terribly corny in places, the first 100 pages or so don’t really add anything to the story, and the much-trumpeted conversation with Dumbledore where ‘everything will be revealed’ actually reveals something we already knew or suspected – but very little else.

Having said that, it is impossible not to have a really enjoyable time with this book. The subject-matter now also has a pleasing touch of complexity about it. The bad guys aren’t all on the same side, for example. We also start to understand Snape’s views of James Potter and Sirius, and these also illustrate well the point that things are rarely black-and-white.

After a slightly slow start, the story moves on at a good pace and I couldn’t wait to read on. The set-piece battle towards the end of the book will definitely work well when the story is inevitably filmed. When filming does go ahead, this will turn out to be J.K. Rowling’s *Empire Strikes Back* – dark and moody but setting things up nicely for later resolution.

If you liked the earlier Harry Potter books, you’ll like this one. If you haven’t read the other books, don’t start here.

*From: Amazon.co.uk*
Lesson 1

Links between chapter 1 and the Pied Piper story:

- Jonah is irresistibly drawn to the fire engine’s ‘song of enchantment’ as the Hamelin children were drawn by the piper’s music.
- Like the children, Jonah believes he is being led to ‘a place were life would be better and happier’.
- ‘But something had to be lost for something else to be gained’. The town of Hamelin pays the price of losing its children to be rid of the rats; Jonah is ‘lost’ in order to gain a greater maturity (see the end of the novel).
- ‘He was never seen again’. Jonah is like the children in this respect – or so it seems at this point.
- Joe resembles the lame boy who could not keep up: ‘Joe stood where he was, out of breath, panting.’
- Jonah has to follow the fire engine to find the fire (red and yellow); the children have to follow the Piper (his coat is half-red, half-yellow).

Lesson 4

Prompt questions about the Danger leaflet:

- Is the Scenario idea a good one to inform/advise? Why or why not?
- What are the key words in this leaflet? How are they made to stand out?
- Who is being questioned in A and B? Is this a good technique for giving advice?
- Look at the sentences in the Emergency aid box. What do you notice about their structure: verbs, imperatives (does it sound too bossy)?
- Look at the sentence lengths under ‘Make safe’. There are four short ones: why?
- Presentational devices:
  - comment on the illustration: does it work well? could it be better?
  - comment on headings and sub-headings: do they help give clarity?
  - comment on the use of boxes and bullets: why bother using them?
  - comment on the generous amount of white space: helpful to a reader?
- What could you learn from this leaflet if you were to do a Danger leaflet of your own? What are the good points? What are the bad points? Sum them up.

Lesson 5

- It is important that the whole class provides a real audience for the talks.
- Set these as a formally-assessed speaking and listening activity to give a sense of occasion. You could create a feedback sheet listing the success criteria for the activity, or use Student Sheet 9.
Space them out appropriately over two or three future lessons – or slot them in six at a time in half-lesson blocks.

Do not be apprehensive about the audience becoming bored/restless: they are normally supportive and patient with their peers in this situation, especially if you involve them in the assessment.

Insist on the use of cue cards for the talks to discourage word-for-word reading.

Stress the importance of eye-contact, a suitable tone, gesture etc.

Lesson 7

Reporters’ questions for the press conference:

- **Ask the detective** – What are the latest developments? Has there been any response to your appeal for witnesses? What was the children’s reaction to your talk in assembly? What hopes have you for tomorrow’s re-enactment? How hopeful are you of finding Jonah alive?

- **Ask Joe** – Why did you withhold vital evidence about Jonah? Do you think you have cost him his life by doing so? As his friend, where do you think he might be now? How are you feeling about the re-enactment? Can you handle the pressure? Do you honestly think he will ever be found?

- **Ask the headmaster** – Is the school to blame? What help have you given the police? What have you told your students? Is Jonah the sort of boy who would simply disappear?

- **Ask Jonah’s gran** – How angry are you with the school? How angry are you with Joe? Has Jonah shown any sign of unusual behaviour recently? Do you think he may have gone to find his father? If Jonah is watching this on TV, have you a message for him?

- **Ask the volunteer searcher** – Where have you been looking? How many other local people are looking too? Why did you volunteer? What is the feeling in the town about this: what are people saying behind closed doors? Any chance of Jonah being found after all this time?

Lesson 9

Guided reading questions for weaker groups during the Development stage:

Focus first on statement 3 (*She likes Joe and goes out of her way to make him like her*).

Use the following short passage in chapter 10 for evidence in support of this Statement: from “‘How about some more cake?’ Anna asked” down to “‘And thank you for rescuing my lamb’” (pages 102–3). Ask the students:

- What does Anna **do** here to be nice to Joe?

- What does Anna **say** that shows she is trying hard to take a kindly interest in Joe?

- What **tone of voice** does Anna use in their conversation?

- Which parts of the author’s descriptions show us that Joe is starting to like Anna a lot?
Focus next on statement 5 (*She believes dead people are lost to us for ever*). Use the following short passage in chapter 12 to refute this statement: from ‘She sat down opposite to him at the table’ down to ‘“I already did”’ (pages 125–6). Ask the students:

- What does Anna say here that shows this statement is false?
- In what ways does Anna believe dead people are ‘always there, one way or another’?
- How does Anna react when Joe says he is going to use the Ouija board to try to contact Jonah?
- Why do you think Anna does not answer Joe when he asks ‘Do you think that he’s still alive?’

Lesson 10

Questions for guided reading (Student Sheet 18):

1. ‘Sink School’ – How can a school be like a sink?
2. ‘teachers were bullied’ – Why does this make us stop and think?
3. ‘choked their victims with the tattered remains of school ties’. Do you think this is an actual fact? If not, why put it in?
4. ‘terrified locals would chant “Red Sky at night, Garside’s alight”’. Why do you think they were ‘terrified’? Do they sound ‘terrified’?
5. ‘“It was mob rule in there”’ – What is meant by mob rule? Who is saying this? Why do you think the reporter went to interview him?
6. ‘Miracle’ – What does this sub-heading refer to? In newspaper reports, what job does a sub-heading do?
7. ‘rules and respect where there had been riots’ – What do you notice about the sound of words in this part?
8. Why do you think the reporter calls Mr Styles ‘Sir Bob’ near the end of the article?
9. ‘success story’ – Look back over the whole article. Why is Garside now a success when it used to be such a failure?
10. Look again at the headline. How well does it sum up the whole story?

Lesson 12

Quick questions for pages 201–5:

1. Why does Anna make Jonah (‘Matthew’) move into the barn?
2. Why can Jonah not move quickly when Anna tries to hurry him?
3. Joe runs into the stables. What is it that makes Anna suddenly stop when she goes looking for him there?
4. What do you think would have happened to Joe if Anna had found him before the fire crew arrived?
5. When the ambulance men run towards the burning farmhouse, why can the fire crew not tell them ‘for sure’ whether anyone is in there?
6. Why are the police ‘bewildered’ when they come out of the barn?
7 Describe Joe’s appearance when the policeman finds him.
8 What do you think is going on in Anna’s mind as she sits by the verge, ‘rocking backwards and forwards’?
9 a What does Anna call the policeman who tries to talk to her?
   b Why?
10 a At the end of the passage, do you think Anna is feeling sad or happy?
   b Why?

Shared reading (OHT 21)
Ask the Students:
First paragraph:

Second paragraph:
- What new information is introduced? Think of a short sub-heading (three or four words) that sums up this new information.
- How does the second paragraph link to the first to ‘keep the thread going’?
- Is everything here factual – or does the report begin to develop a point of view/guide the reader’s response (e.g. ‘Fears have been fuelled’, ‘more than twelve hours after’)?

Third paragraph:
- How does this paragraph differ from the first two in its content?
- What is the effect on the reader of a Mrs Dean’s quoted comments and b the facts given about her?

Lesson 15
Suggested questions for guided reading of the Harry Potter book review:
1 What do you think the reviewer means by ‘the pages do turn rapidly’ (paragraph 2)?
2 a Do you think it is a good thing that fiction books have characters who are ‘like real people’ (paragraph 2).
   b Can you think of any fiction books you have read where this was true?
3 What do you think the reviewer means by ‘the dialogue is ‘terribly corny in places’ (paragraph 3)?
4 What evidence does the reviewer give in paragraph 4 that in Harry Potter and the Order of the Phoenix things are ‘rarely black and white’?
5 Look at paragraph 5. Why does the reviewer think this book will make a good film?
6 Do you think the reviewer likes or dislikes this book?
7 After reading this review, do you think teenagers would want to read Harry Potter and the Order of the Phoenix? Give two reasons for your opinion.
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.

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?
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.
Use the questions below to help you fill in your English reading journal. What you write will not be ‘marked’ by your teacher, only read.

Chapter 1
Once you have read chapter 1, jot down a few thoughts about:
- What sort of boy is Jonah?
- Do you think he will ever come back?
- There are nineteen more chapters: where might the story go from here?

Chapter 2
- If you were Joe, would you have told what you knew about where Jonah went?

Chapters 3 and 4
- Is the story going fast enough to keep your interest?
- How well do you think Alex Shearer is building up the suspense?

Chapter 5
- What are we supposed to think when Joe, pretending to be Jonah, goes down the alley – and then can not find it again afterwards?
- Do you predict that the man with the white van is going to play a big part in the story?

Chapters 6 and 7
- A long time passes in these chapters – over a year since Jonah vanished. Why do you think Joe refuses to believe that Jonah has gone for ever? Would you?
- The book has become a mystery story: where did Jonah go? Is he still alive? How are we going to find out? What do you think the answers are?
- Up to now, has there been enough ‘mystery’ in the book to keep your interest?
Chapter 7

- What is your personal opinion about people like Frea, Ran and Joe’s mum?
- Do you think they are going to have much to do with the rest of the story?

Chapter 8

- Why do you think Joe is attracted to ‘the Woman’ he keeps seeing on his bike rides across the Levels? Who do you think she might be?

Chapter 9

- Have you ever used a Ouija board? Do you think they are a bit of harmless fun, or can they be dangerous?
- What did you think was going to happen when the Ouija board’s pointer started to move?

You are now about half way through the book. Are you enjoying it? What makes you want, or not want, to go on reading?

Chapters 10, 11 and 12

- What are your impressions of Anna?
- Joe seems to like her and trust her. Would you?
- In these chapters, there are two sections printed in italic type. Why do you think Alex Shearer puts them in?

Chapters 13 and 14

- There are several more sections in italics. Are you getting confused by this – or do you think you can see a pattern forming?
- Anna gets very scared during the séance. What does this make you think?
30 The Lost reading journal prompts (continued)

Name: _____________________________ Date: __________________

Chapter 15
- What do you think about Anna now?
- What do you predict will happen to Joe now he has found Jonah's backpack?

Chapter 16
- Who is ‘Matthew’?
- What really happened to Jonah?
- How anxious are you to get to the end of the book at this point?

Chapter 17
- Is Anna mad? What makes you think this?
- Are you finding this last part of the story gripping – or is it too far-fetched to believe?

Chapters 18 and 19
- Will Anna succeed in keeping Joe, just as she kept Jonah?
- Remember those references to the Pied Piper story at the start? Do you think Joe and Jonah will be lost for ever?

Chapter 20
- Did you find this chapter exciting? Why, or why not?
- The book has a ‘happy ending’. Would you have preferred it not to have?

Looking back …
- Was the book the right length for the story? Are there any parts you would have missed out? If so, which ones?
- Is The Lost a boy's book, a girl's book, or suited to both? Why?
Further study areas

The following study areas provide opportunities for creating interesting and stimulating activities:

Writing to imagine, explore, entertain: During the two years that he is ‘Matthew’, Jonah writes three letters to Joe which he is never able to send. The first is written shortly after Anna imprisons him. The second is written on the first anniversary of his capture. The third is written shortly before the fire. Write these letters.
(Writing to imagine: Yr7 Wr6; Yr8 Wr5; Yr9 Wr5)

Drama-focused speaking and listening: In pairs, act out the reunion between Jonah and Joe at the end of the novel.
(Drama: Yr7 S&L15; Yr8 S&L16; Yr9 S&L12)

Personal view: What are your honest feelings about Anna? Do you think she is to be pitied or condemned, or both? Put forward and explain your opinion in a piece of personal writing.
(Personal view: Yr7 Wr19; Yr8 Wr16; Yr9 Wr17)

Independent research/Information writing: Research the various reasons why adolescents go missing – e.g. family breakdown, bullying, cultural influences, peer group pressures, drug addiction. Produce an information leaflet based on your findings for teenagers at risk, alerting them to the dangers and offering advice.
(Writing to inform: Yr7 Wr10; Yr8 Wr10; Yr9 Wr9)

Author’s craft: Explore the use of dual narrative, as employed by the writer in the second half of the novel. Is it necessary? Is it effective?
(Author’s craft: Yr7 Wr15; Yr8 Wr10; Yr9 Wr11)

Group discussion: ‘Jonah would have been found long before he was, if only ...’
Drawing on your knowledge of the whole novel, use this as a starting-point for discussion.
(Group discussion: Yr7 S&L12; Yr8 S&L10; Yr9 S&L9)

Reading for pleasure

This contemporary novel is about lost or missing children and the traumatic effect on a young mother of her baby’s death. It also explores the theme of ‘lostness’ from the perspective of friends, family and the wider community. If students have enjoyed reading this novel, they may also enjoy Stone Cold by Robert Swindells about two homeless children, or Mortal Engines by Philip Reeve about a boy trying to get home to his city after he is abandoned.
**The Lost by Alex Shearer**  
**Lesson 1**  
**60 minutes**

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**Lesson coverage:**  
Chapter 1

**Lesson aims:**  
1. To gain information about the Pied Piper story, which frames this novel  
2. To use inference to spot links between the two stories  
3. To speculate about how the novel’s plot will develop

**Prior learning/knowledge:**  
- Pre-reading of chapter 1  
- Previous experience of reading inferentially

**Book activity:**  
Preparation: Activity 1 – Predicting the storyline of *The Lost* by finding parallels between chapter 1 and the Pied Piper story

**Framework Objectives:**  
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<th>R1, R6, Wr3, S&amp;L1, S&amp;L12</th>
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<td>Year 9:</td>
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**Starter:**  
(15 minutes) Distribute Student Sheet 1 – ten sentences which, taken together, present one version of the traditional Pied Piper tale. The first and last sentences are in the correct order; the rest are not. In pairs, ask students to decide on a sentence sequence that tells the story coherently. Number the sentences 1 to 10. Having agreed on a sequence, partners read the story to each other to fix it in their minds.

**Introduction:**  
(15 minutes) Look with the class at the novel’s epigraph on page v, then skim and scan chapter 1 (very short, needs to have been pre-read) to find references to the Pied Piper. There is one explicit, detailed reference, and several more that link to chapter 1 by implication. Make students aware of this. Take suggestions about possible links. Bullet-point them on the board.

**Development:**  
(20 minutes) Distribute Student Sheet 2 – the framework of a chart drawing parallels between the Pied Piper story and chapter 1. One entry has already been filled in. The students’ task is to fill in three more. For this, divide them into groups of five or six. Keep encouraging them to think inferentially. Through guided reading of chapter 1, work with groups who find difficulty in i seeing analogies and ii reading to infer and deduce. A full list of ‘links’ can be found in the Teacher’s Notes, page 34.

**Plenary:**  
(10 minutes) Ask the class to predict what is going to happen in *The Lost* if it follows the outline of the Pied Piper story faithfully. Make sure that speculation includes i what might have happened to Jonah, ii which character in the Pied Piper story Joe could be like and iii the clues given by the front and back cover of the New Windmill edition.

**Resources required:** Student Sheet 1, Student Sheet 2, Teacher’s Notes page 34

**Personal teaching notes:**
**The Lost by Alex Shearer**  
**Lesson 2**  
**60 minutes**

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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 write factually for a specified audience
3. To create a children’s encyclopedia entry on screen

**Prior learning/knowledge:**
- Pre-reading of chapter 1
- Basic ICT skills: searching for information and keyboarding

**Book activity:**
Preparation: Activity 2 – Relating the opening of the novel to the story of Odysseus and the Sirens

**Framework Objectives:**
Year 7: R2, R5, Wr10, Wr11  
Year 8: R1, R3, Wr10, S&L5  
Year 9: R2, Wr1, Wr9, S&L8

**Assessment Foci:**
R1, R3, R7, Wr1, Wr3

**Note:** This lesson depends on students having access to ICT facilities for the full 60 minutes.

**Starter:**
(20 minutes) Distribute Student Sheet 3 – a set of questions about Odysseus’s encounter with the Sirens in Homer’s *The Odyssey*. In pairs, ask students to use a search engine to locate information about Odysseus and the Sirens, then to find and enter answers to the six questions on the Student Sheet. At the end of this stage, take brief feedback to ensure that all pairs have accessed the correct information.

**Introduction/Development:**
(30 minutes) Explain to students their writing task: in pairs, to produce on screen an entry about the Sirens for a children’s encyclopedia. Set a limit of 50–75 words. Their writing should be purely factual, as opposed to narrative/descriptive and ii able to be absorbed easily by younger readers. (Suggest: passive voice; shortish sentences, mainly simple or compound rather than complex; subject-verb-object-based syntax; cohesive strategies). Support the pairs who find difficulty in a selecting material and b shaping suitable sentences.

**Plenary:**
(10 minutes) Draw students’ attention to the title of chapter 1: ‘Siren’. Ask them to relate the events of the chapter to the story they have been working with. Why might Alex Shearer have chosen this chapter title?

**Homework/Follow on:**
Students use their print-outs from the lesson as the text to accompany a large coloured illustration of Odysseus sailing near the Sirens. The text from the lesson can be reworked, polished and extended; then added under, around or inside their illustration. Illustrations could be computer-generated or hand-drawn. The outcomes provide excellent display material.

**Resources required:** Student Sheet 3

**Personal teaching notes:**
### The Lost by Alex Shearer Lesson 3 60 minutes

<table>
<thead>
<tr>
<th>Class coverage:</th>
<th>Chapter 1</th>
</tr>
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</table>
| Lesson aims:   | 1 To establish what is meant by ‘character’ in a literary text  
                 2 To identify key character traits of Jonah and Joe  
                 3 To use the PEE method to record findings |
| Prior learning/knowledge: | Pre-reading of chapter 1  
                             Previous experience of analysing character in fiction and/or drama |
| Book activity: | Exploration: Activity 1 – Profiling the characters of Jonah and Joe in chapter 1 |
| Framework Objectives: | Year 7: R2, R8, R12, Wr3, S&L1  
                      Year 8: R4, Wr3, S&L10  
                      Year 9: R4, Wr1, S&L10 |
| Assessment Foci: | Year 7: R2, R8, R12, Wr3, S&L1  
                      Year 8: R4, Wr3, S&L10  
                      Year 9: R4, Wr1, S&L10 |
| Starter: | (10 minutes) In pairs, ask students to write down three facts about their partner (e.g. fair-haired, owns a hamster, plays football) and three words describing their personality (e.g. cheerful, generous, loyal). Take feedback. Bring out the differences. Establish that ‘character’ in literature means ‘personality’. |
| Introduction: | (15 minutes) Show OHT 4 on an OHP – a Character point and Evidence grid based on eight adjectives to describe the boys. As a class, brainstorm ideas about which four adjectives fit Jonah best and which four fit Joe best. Ask for evidence, either reference or quotation, and enter this in the evidence column. (Time may run out – this does not matter as long as the importance of evidence is demonstrated). Take further points about Jonah and Joe. Add them to the bottom of the OHT. Leave the OHT visible during the Development stage. |
| Development: | (25 minutes) Distribute Student Sheet 5 – the outline of two character charts with one section already filled in. Divide the class into six groups. Three work on the Jonah sheet; three on the Joe sheet. Make clear that the focus now will be on the explanation part of PEE. Use the completed section of the Student Sheet to illustrate. Work with one Jonah group and one Joe group who find difficulty with i using PEE and ii use of vocabulary. |
| Plenary: | (10 minutes) Ask the Joe groups to sum him up in three sentences. Ask the Jonah groups to do the same for Jonah. Encourage divergent responses but insist on evidence to support them. Add new points to the still visible OHT. |
| Homework/Follow-on: | If this option is taken, students take home Student Sheet 5.  
                          The Jonah groups complete the Joe boxes, and vice versa. |
| Resources required: | OHT 4, Student Sheet 5 |
| Personal teaching notes: | |
### The Lost by Alex Shearer Lesson 4 60 minutes

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<th>Class:</th>
<th>Date:</th>
<th>Period:</th>
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#### Lesson coverage:
Chapter 2, and extracts from information leaflets

#### Lesson aims:
1. To explore techniques of writing to inform and advise for a specified audience
2. To examine the use of presentational devices in leaflets
3. To prepare a ‘Stranger Danger’ leaflet for ages 7–9

#### Prior learning/knowledge:
- Previous experience of writing to inform and advise
- Some familiarity with leaflet conventions

#### Book activity:
Exploration: Activity 2 – Producing a ‘Stranger Danger’ leaflet for children

#### Framework Objectives:
- **Year 7:** R3, R10, Wr2, Wr4, S&L13
- **Year 8:** R4, R6, R7, Wr10, Wr17, S&L10, S&L11
- **Year 9:** R2, R4, Wr1, Wr4, Wr9, Wr12, S&L2, S&L5, S&L6

#### Assessment Foci:
- R6, R7, Wr1, Wr5, Wr6

#### Note: the ‘prompt’ for this lesson is the possibility that Jonah has been abducted (chapters 2–3)

#### Starter:
(15 minutes) In pairs, students look at Student Sheet 6. Ask them to consider each of the ten statements/slogans taken from leaflets promoting a healthy lifestyle for teenagers. The pairs award marks out of 5 for how effectively each statement/slogan makes an impact on its target audience, i.e. themselves (1 = no impact, 5 = brilliant). Take brief feedback. Encourage comment on language and tone as well as content.

#### Introduction:
(20 minutes) Keep the students in pairs. Distribute Student Sheet 7 – from a leaflet about the danger of burns and scalds in school. Discuss the ways in which the leaflet sets out to inform and advise its readers. Focus on: a key words, b presentational devices and c typical sentence structures. Ask students to judge the effectiveness, or otherwise, of this text. Annotate the OHT as they offer responses. A list of prompt questions can be found in the Teacher’s Notes, page 34.

#### Development/Plenary:
(25 minutes) Divide the class into five or six groups. Explain their task: to plan a ‘Stranger Danger’ leaflet for children aged 7–9, to be given out in primary schools. Its purposes are i to inform them of the dangers and ii to advise them how to avoid/rebuff strangers. It should use about 100 words and include illustrations.

They should start planning now (one plain A3 sheet per group is helpful); they will complete the task later. Give general support to all the groups: at this stage, the emphasis is on students thinking, exchanging ideas, jotting and sketching. Periodically, ask students to say how the work covered earlier in the lesson is informing their ideas.

#### Homework/ Follow-on:
Individuals produce their own ‘Stranger Danger’ leaflet, building on the group work already done. Many students will be keen to use ICT.

#### Resources required:
Student Sheet 6, Student Sheet 7, Teacher’s Notes page 34

#### Personal teaching notes:
### The Lost by Alex Shearer  
**Lesson 5**  
**60 minutes**

<table>
<thead>
<tr>
<th>Class coverage:</th>
<th>Date:</th>
<th>Period:</th>
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<tbody>
<tr>
<td>Chapters 1 and 2</td>
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<table>
<thead>
<tr>
<th>Lesson aims:</th>
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<tbody>
<tr>
<td>1. To select relevant facts by skim-reading and note-making</td>
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<tr>
<td>2. To rehearse the conventions of giving a formal talk to peers</td>
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<td>3. To prepare and deliver a three-minute talk to a known audience</td>
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<tr>
<th>Prior learning/knowledge:</th>
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<tbody>
<tr>
<td>1. Previous experience of skim-reading to locate information</td>
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<td>2. Previous experience of speaking in front of the class</td>
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<tr>
<th>Book activity:</th>
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<tbody>
<tr>
<td>Exploration: Activity 3 – Preparing a three-minute talk to be given to an audience of Year 7 and 8 students</td>
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<thead>
<tr>
<th>Framework Objectives:</th>
<th>Assessment Foci:</th>
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<tbody>
<tr>
<td>Year 7: R2, R4, S&amp;L3, S&amp;L9</td>
<td>R2, R4</td>
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<tr>
<td>Year 8: R3, S&amp;L3, S&amp;L8</td>
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<td>Year 9: R1, S&amp;L1, S&amp;L2</td>
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<tr>
<th>Starter:</th>
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<tr>
<td>(15 minutes) In pairs, students skim back through chapters 1 and 2 and note down all the facts the police know at this point about Jonah’s disappearance. As they work, prompt them with periodic quick-fire questions – When? Where? Clothing? Witnesses? Etc. Then conduct a three-minute brainstorm of ‘everything we (the police) know’, as in a CID briefing session. Keep the pace fast.</td>
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<tr>
<th>Introduction:</th>
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<tr>
<td>(15 minutes) Explain to students the task to which this lesson leads: in role as the detective leading the search, they will prepare and deliver the talk she gives in school assembly (see page 18 of the novel). Show OHT 8 – a selection of statements the detective might make to her teenage audience. Ask students to say, with reasons, which they consider i suitable, ii OK, but could be put better and iii unsuitable. Encourage comment on both a content and b tone.</td>
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<th>Development:</th>
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<tr>
<td>(20 minutes) Divide the class into five or six groups. Each group has a scribe and a sheet of A3 paper. Groups draft the detective’s talk, scheduled to last three minutes. Work with groups who need i kick-starting and ii help in achieving the right tone.</td>
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<tr>
<th>Plenary:</th>
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<tr>
<td>(10 minutes) Discuss with students the three most important things about the talk (e.g. how to start; how to get the message across without alarming people; how best to appeal for help; how to link statements together; how to end). Keep stressing that a clear sense of audience is key. Give advice about structure.</td>
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<tr>
<th>Follow-on:</th>
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<tr>
<td>Lesson space obviously needs to be created for giving the talks. Advice about this can be found in the Teacher’s Notes, pages 34–5. For the talks, students could use Student Sheet 9 – a feedback sheet which lists the success criteria for the activity.</td>
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<tr>
<th>Resources required:</th>
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<tbody>
<tr>
<td>OHT 8, Student Sheet 9, Teacher’s Notes pages 34–5</td>
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<th>Personal teaching notes:</th>
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### The Lost by Alex Shearer  
#### Lesson 6  
#### 60 minutes

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

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<tr>
<th><strong>Lesson coverage:</strong></th>
<th>Passage on pages 40–1 of chapter 4</th>
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</table>
| **Lesson aims:**     | 1. To analyse a vividly descriptive passage, focusing on the way language creates mood and atmosphere  
                        2. To write a short piece of description in the same vein  
                        3. To experiment with the use of imagery to achieve particular, pre-determined effects |
| **Prior learning/reading up to and including chapter 4:** |
| **knowledge:**       | Reading up to and including chapter 4  
                        Previous experience of writing to describe, especially using figurative language |
| **Book activity:**   | Exploration: Activity 4 – Shared reading and individual writing based on a descriptive passage in chapter 4 |
| **Framework Objectives:**  
**Year 7:** R6, R8, R9, R12, Wr8  
**Year 8:** R7, R10, Wr6, Wr7  
**Year 9:** R12, Wr6 |
| **Assessment Foci:** | R5, R6, Wr1, Wr2, Wr7 |

**Starter:**  
(15 minutes) Ask students to remember a time when they felt very sad, then to picture the place where they had this feeling. (Hospital? A corner of a playground? At a funeral? Alone in their room?) Ask students to take a mental snapshot of this place: to see every detail; and then to write two or three sentences describing the place, *without stating the feeling they associate with it*. Students then exchange writing with a partner. They should tell each other which descriptions suggest sadness, even though sadness is not named.

**Introduction:**  
(20 minutes) Establish with students that i descriptive writing always has a ‘mood’ and ii good writers do not need to tell the reader directly ‘I felt really sad’ or ‘she was absolutely heartbroken’. Then show OHT 10 – the passage that ends chapter 4. Analyse the effects of the underlined phrases and sentences, focusing on how Alex Shearer:  
  a uses descriptions of place to create a mood of sadness and grief and  
  b uses similes and metaphors to make us feel something tragic may have happened to Jonah. Ask students to suggest other uses of language in the passage that help achieve these effects. Keep prompting them to be precise in their explanations of ‘how’.

**Development:**  
(15 minutes) Ask students individually to write their own paragraph of three to four sentences to add to the passage after ‘… for resale at the garden centres’. It should:  
  a create a strong impression of the countryside – its vastness, its wildness, its emptiness,  
  b sustain the mood of sadness and grief and  
  c include some imagery. Keep a quiet, concentrated atmosphere in the classroom.

**Plenary:**  
(10 minutes) In pairs, students show what they have learned about descriptive writing by exchanging paragraphs with a partner, then adding a comment to it as *a reader* rather than as a ‘teacher’. Do the same when you mark this work.

**Resources required:** OHT 10

**Personal teaching notes:**
# The Lost by Alex Shearer
## Lesson 7
### Lesson coverage:
Chapters 2–4

### Lesson aims:
1. To engage all students in two drama-focused speaking and listening tasks
2. To use drama techniques to explore character and situation
3. To evaluate with students the effectiveness of this method

### Prior learning/ knowledge:
- Pre-reading up to and including chapter 4
- Previous experience of role play

### Book activity:
Exploration: Activity 5 – Using hot-seating and role play to develop understanding of a text

<table>
<thead>
<tr>
<th>Framework Objectives</th>
<th>Assessment Foci</th>
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</thead>
<tbody>
<tr>
<td>Year 7: S&amp;L15, S&amp;L16, S&amp;L17, S&amp;L18</td>
<td>R2, R3</td>
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<tr>
<td>Year 8: S&amp;L14, S&amp;L15</td>
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<tr>
<td>Year 9: S&amp;L11, S&amp;L12</td>
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### Starter/ Introduction:
(20 minutes) Ask students to re-read two short passages about Jonah’s disappearance: passage 1: pages 32–3, from “Don’t worry, son…” the detective said to “They’ll find him, Joe, they’ll find him,” his mother said; and passage 2: pages 40–1, from ‘The great sun was dipping down’ to ‘It was like it was your own, really – your very own son’. They will be familiar with passage 2 from Lesson 6.

In pairs, ask students to choose two of the following characters who appear in these passages: Joe, the detective, Joe’s mother, the searcher in passage 2. They decide which character each of them will enact and then take turns in the hot seat. Their partner questions them about i their reaction to Jonah vanishing, ii the part they have played/will play in helping to find him and iii their opinion about who or what was responsible for his disappearance. Each hot-seat session should last about three minutes, following preparation. Make clear that responses should be based on the text, though the hot-seaters are free to elaborate.

### Development:
(30 minutes) Organise a whole class role play of a press conference held on the evening before Joe re-enacts Jonah’s last journey. This is to be transmitted on the 10 p.m. news. Choose five students to play: i the detective leading the search, ii Joe, iii the school’s headmaster, iv Jonah’s gran and v a local volunteer searcher. The other students are reporters from local and national newspapers, and from television.

Allow ten minutes preparation time. Student Sheet 11 can be used to make role play cards for the panellists. A list of questions the reporters might ask can be found in the Teacher’s Notes, page 35. During the preparation time, emphasise that the panellists will have strongly different views and feelings. Chair the press conference yourself; stay in role throughout.

### Plenary:
(10 minutes) Review the degree of success achieved by the role play, especially if this is new to students. Discuss with them how far your aims for this lesson were met. Say – and ask students to say – what ‘worked’ and what did not.

### Resources required:
Student Sheet 11, Teacher’s Notes page 35

### Personal teaching notes:
**The Lost by Alex Shearer**  
**Lesson 8**  
**60 minutes**

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

**Lesson coverage:** Chapter 6

**Lesson aims:**
1. To examine the typical style and language of diary writing
2. To distinguish between diary accounts and other forms of personal writing
3. To prepare to write Joe’s diary for the day he re-enacts Jonah’s last journey

**Prior learning/knowledge:**
- Pre-reading up to and including chapter 6
- Previous experience of real and/or imagined diary writing

**Book activity:**
Exploration: Activity 6 – Writing a diary account of the ‘re-enactment’ described in chapter 6

**Framework Objectives:**
- Year 7: R7, R8, Wr1, Wr2, Wr7, Wr9
- Year 8: R5, R8, Wr5, Wr7
- Year 9: R7, Wr1, Wr7

**Assessment Foci:**
- R4, R5, R6, Wr3, Wr5, Wr7

**Starter:**
(20 minutes) Show OHT 12 – extracts from two accounts of the same event written by the same teenager. Extract 1 is from an English assignment (‘writing to entertain’). Extract 2 is from the teenager’s private diary. Ask students to consider the different purposes and audiences for the two pieces. How do these affect: content, structure, language choice and tone? Annotate the OHT as you take responses. End by emphasising that purpose and audience are key in determining i) the selection of material and ii) the style and language in which the material is presented.

**Introduction:**
(10 minutes) Explain to students the task this lesson leads to: writing Joe’s diary for the day he impersonates Jonah and re-enacts his last journey. Then distribute Student Sheet 13, the opening of this account. Read it to the class. Make clear by the way you read, and again immediately after, that Joe is recounting a serious event, by contrast with the example used for the Starter.

**Development:**
(25 minutes) In groups of five or six students, skim chapter 6. Their first task is to select events from the re-enactment which Joe will highlight in his diary. Set a limit of four. Their second task is to decide what feelings Joe will record as he describes the different stages of his journey. By the end of this stage, students should be equipped to create a flow-diagram of events and feelings, to form a writing plan for what Joe will include in his diary.

**Homework/Follow-on:**
Students create the flow-diagram planned in the Development stage, then use this as a frame to write Joe’s diary for the day of the re-enactment. A ready prepared flow-diagram for weaker pupils is reproduced on Student Sheet 14.

**Resources required:** OHT 12, Student Sheet 13, Student Sheet 14

**Personal teaching notes:**
# The Lost by Alex Shearer

## Lesson 9

### Lesson coverage:
Chapters 8–12

### Lesson aims:
1. To develop personal response to a character
2. To conduct character analysis using the PEE method
3. To demonstrate the importance of citing textual evidence when discussing characters in literature

### Prior learning/knowledge:
- Pre-reading of chapters 8–12
- Familiarity with the PEE method of analysis

### Book activity:
Exploration: Activity 7 – Clarifying and recording first impressions of a major character, Anna

### Framework Objectives:  
**Assessment Foci:**
Year 7: R5, R7, R9, S&L13, S&L14  
Year 8: R3, R4, R5, S&L5, S&L7  
Year 9: R1, R11, S&L2, S&L5, S&L7  
R1, R3, R6

### Starter:
(15 minutes) Distribute Student Sheet 15 – six statements about Anna’s character as she is portrayed in chapters 8–12. In pairs, students decide how far they agree with each statement by ticking one of the accompanying boxes: ‘True’, ‘False’ or ‘Uncertain’. Insist that the pairs make decisions on the basis of text reference: this will be the focus of the rest of the lesson.

### Introduction:
(20 minutes) Take brief feedback from the Starter stage. Establish the degree of consensus about Anna (statements 2, 4 and 6 are likely to provoke differences of opinion). Then ask students to provide evidence for their responses to statements 1 and 2 through reference, quotation or both. They should fill this in on their sheets. Model a manageable way of doing so on the board.

### Development:
(20 minutes) Divide the class into five or six groups, preferably by ability. Ask students to fill in on their sheets their evidence for statements 3–6. Encourage them to find quotations (enter ‘quote page 93’ rather than writing out the full quotation). Work with groups who feel daunted by the task of text searching and find difficulty with the evidence stage of PEE. A list of suggested questions for guided reading with weaker students is included in the Teacher’s Notes, pages 35–6.

### Plenary:
(5 minutes) Use this to reinforce the importance of quoting evidence from a text when writing about character. SATs and GCSE might get a mention. Give generous praise for good work in this lesson: it has set students a considerable challenge.

### Resources required:
Student Sheet 15, Teacher’s Notes pages 35–6

### Personal teaching notes:
# The Lost by Alex Shearer

## Lesson 10

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### Lesson coverage:
Chapter 11

### Lesson aims:
1. To write a short ‘sensational’ news item, following a model
2. To analyse the typical stylistic and structural features of tabloid newspaper writing
3. To recognise, and be responsive to, emotive language in a media text

### Prior learning/knowledge:
- Some familiarity with tabloid newspapers
- Some awareness of journalistic conventions

### Book activity:
Exploration: Activity 8 – Analysing the conventions of tabloid newspaper writing

### Framework Objectives:
- **Year 7:** R10, R11, Wr7, Wr11
- **Year 8:** R6, R8, R11, Wr7, Wr10
- **Year 9:** R9, R11, R12, Wr4, Wr9, Wr12

### Assessment Foci:
- R3, R4, R5, R6, R7, Wr2, Wr3, Wr4, Wr5, Wr7

### Starter:
(15 minutes) Show OHT 16 – a short tabloid newspaper report in parody. Read it aloud to the class in a suitably dramatic tone of voice. Without further comment, ask students to think of an utterly ordinary event from earlier in their day. They write three sentences describing it in the sensational style of the OHT, beneath an attention-grabbing headline.

### Introduction:
(20 minutes) Ask for three volunteers to read their tabloid accounts to the class. Then discuss with students the typical features of a tabloid news report. List key points on the board. Use the still visible OHT to point out some of the more specific technical aspects of style and language: dynamic verbs, emotive adjectives, embedded quotations, use of alliteration etc.

### Development/Plenary:
(25 minutes) Distribute Student Sheet 17 – an actual front page story about a failing school turned round by a new headteacher. Divide the class into five or six groups, preferably by ability. After reading the report, students use what they now know about tabloid journalism to note down brief comments on the effect on the reader of the highlighted phrases/sentences. For weaker groups, use Student Sheet 18 (guided reading) and work with them, selecting from questions listed in the Teacher’s Notes, page 36. Towards the end of this stage, briefly review with all groups the learning they have achieved in this lesson.

### Homework/Follow on:
If this option is taken, refer students to pages 109–11 of *The Lost* where a tabloid journalist writes an ‘outrage’ article about the missing boy. Students write their own version of this article in a sensational tabloid style. Material will be drawn from their reading of chapters 1–10. Students can use the frame on Student Sheet 19 to lay out their article.

### Resources required:
- OHT 16
- Student Sheet 17
- Student Sheet 18
- Student Sheet 19
- Teacher’s Notes page 36

### Personal teaching notes:
## The Lost by Alex Shearer  Lesson 11  60 minutes

| Class coverage: | Chapters 17–19 |
| Lesson aims: | 1 To use role play and empathetic writing to deepen response to a character  
2 To participate in a drama-focused speaking and listening task  
3 To prepare to write a piece of narrative in character |
| Prior learning/knowledge: | Pre-reading up to and including chapters 17–19  
Previous experience of drama-focused speaking and listening tasks |
| Book activity: | Exploration: Activity 9 – Empathising with a character through role play and writing in role |
| Framework Objectives: | Assessment Foci: |
| Year 7: S&L7, S&L11, S&L15, Wr5, Wr6, Wr7 | Year 7: R3, R6, Wr1, Wr2, Wr3, Wr5 |
| Year 8: S&L14, S&L15, Wr5, Wr7 | |
| Year 9: S&L11, S&L12, Wr1, Wr5 | |

### Starter:
(15 minutes) Distribute Student Sheet 20. In pairs, students use their reading of chapters 17–19 to answer the eight questions on the sheet as if they are Anna. They take turns to speak her answers in role. (Note: this activity will work best if students’ knowledge of chapters 17–19 is recent and detailed). Encourage students to give extended answers when they enact Anna, e.g. by elaborating on her thoughts and feelings as well as detailing her actions. The aim is to empathise as fully as possible.

### Introduction:
(20 minutes) Ask students to suggest questions they would like to put to Anna about her life both before she imprisoned Jonah and afterwards (e.g. What was your childhood like? Were you married to Matthew’s father? If so, how did Matthew’s death affect him? Could you help yourself when you kept snatching other babies and children?) Record up to eight questions for Anna from the class. Ensure these have relevance to her character as it is presented in the novel. Ask students to explain why their questions are relevant in this way.

### Development:
(15 minutes) Divide the class into seven or eight groups. Ensure that each group includes at least one confident, articulate student. Nominate an Anna for each group, female or male. Other group members act in role as researchers for a TV documentary profiling parents who have lost a child. Following preparation, they question Anna for five minutes about her life. Students may alternate the role of Anna if they feel capable.

### Plenary:
(10 minutes) In light of the role play, ask students how they now feel about Anna. How much, or how little, sympathy for her do they have?

### Homework/ Follow-on:
If this option is taken, students write Anna’s Story in the first person. See everything from her point of view. Start with the death of her baby and end with her imprisoning Joe in chapter 19.

### Resources required:
Student Sheet 20

### Personal teaching notes:
### The Lost by Alex Shearer  Lesson 12  60 minutes

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<tr>
<th>Class coverage:</th>
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<th>Period:</th>
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<tbody>
<tr>
<td>Chapter 20, and earlier events in the novel</td>
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**Lesson aims:**
1. To examine the structure of a newspaper report
2. To analyse the characteristic style and language of a ‘dramatic’ (but not a sensational or tabloid) newspaper report
3. To plan and write a ‘dramatic’ newspaper report for the local paper

**Prior learning/knowledge:**
- Reading of whole novel
- Previous experience of reading a local newspaper

**Book activity:**
Exploration: Activity 10 – Writing a local newspaper report based on chapter 20

**Framework Objectives:**
- Year 7: R6, R7, R8, Wr10, Wr11, S&L8, S&L9
- Year 8: R2, R4, R5, R6, R7, R8, Wr5, Wr8, S&L5, S&L10
- Year 9: R7, R8, R11, R12, Wr1, Wr4, Wr9, Wr11, S&L6, S&L11

**Assessment Foci:**
- R4, R5, R6, Wr2, Wr3, Wr4, Wr5, Wr6, Wr7

**Starter:**
(15 minutes) Students re-read pages 201–5 describing the fire at Anna’s farm. Start from ‘Here was the fire’. Ask the class the ten quick questions listed in the Teacher’s Notes, pages 36–7. These form the basis of the news report students will go on to write. Conduct this question and answer session briskly and ensure some answers come from the least able.

**Introduction:**
(15 minutes) Show OHT 21 – the first three paragraphs of a newspaper report about Jonah’s disappearance (chapters 1 and 2). Conduct shared reading with the whole class, using the OHT to review some basic structural conventions of journalistic writing. A list of prompt questions is included in the Teacher’s Notes, page 37.

**Development:**
(20 minutes) Divide the class into six groups, preferably by ability. Distribute Student Sheet 22 – a newspaper report describing the police reconstruction of Jonah’s last journey (chapter 5). Groups identify further characteristics of journalistic writing, this time focusing on style and language. (The method of working is simple and clearly explained on the sheet). Through guided reading, support one or two weaker groups in understanding terminology, e.g. ‘superlative’, ‘connective’, and recognising this in the text.

**Plenary:**
(10 minutes) Take brief feedback from the groups as a means of recapping the lesson’s main purpose: to increase familiarity with the conventions of newspaper writing. Finally, explain to students that they will be writing their own newspaper reports based on five pages near the end of the novel, with which the lesson began.

**Homework/Follow-on:**
Individuals use Student Sheet 23 to write a ‘dramatic’ newspaper report about the fire at Anna’s farm. Full instructions are on the sheet. Students can use the frame on Student Sheet 19 to lay out their article.

**Resources required:**
- OHT 21, Student Sheet 19, Student Sheet 22, Student Sheet 23, Teacher’s Notes pages 36–7

**Personal teaching notes:**
The Lost by Alex Shearer

Lesson 13

60 minutes

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Lesson coverage: Whole novel

Lesson aims:
1. To achieve an overview of the way the novel’s plot develops
2. To understand and appreciate the author’s narrative craft
3. To argue a case by text reference and persuasion

Prior learning/knowledge:
- Reading of whole novel
- Previous experience of advancing and justifying personal views in discussion

Book activity:
Inspiration: Activity 1 – Identifying the major turning points in the novel’s plot

Framework Objectives:
Year 7: R7, R17, R18, S&L1, S&L5, S&L6
Year 8: R4, R10, S&L7, S&L10, S&L11
Year 9: R5, R18, S&L5, S&L9

Assessment Foci:
R2, R4, R6

Starter:
(20 minutes) Distribute Student Sheet 24 – a list of ten major turning points or key moments in the story suggested by other readers. In pairs, ask students to fill in one of the boxes alongside each suggestion to show how far they agree with it: ‘Strongly agree’; ‘Possibly’; ‘Disagree’. Take feedback, asking the pairs to justify their decisions briefly.

Introduction/Development:
(30 minutes) In whole-class discussion, agree on the five most important turning points in the story. (Some may be different from those listed on the Student Sheet). Then show OHT 25 – a blank grid which, when filled in, will detail the students’ reasons for choosing these. Keep the OHT displayed as students form groups to discuss what ought to be entered into the ‘When’ and ‘Because’ sections of the grid. They should appoint i a scribe to jot down notes and ii one other group member to act later as ‘OHT person’ on their behalf.

After fifteen minutes, ask each group’s OHT person to write up one of their group’s decisions, with reasons. (Five groups, five sections on the grid). No two entries should be the same; each group has five to choose from.

Plenary:
(10 minutes) Ask the class to consider the filled-in OHT. They now make a final decision: which are the ‘Top 3’ turning points. Ensure that the choice is made on the basis of the most reasoned, text-based arguments put forward.

Resources required: Student Sheet 24, OHT 25

Personal teaching notes:
### The Lost by Alex Shearer  Lesson 14  60 minutes

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#### Lesson coverage: Whole novel

#### Lesson aims:

1. To relate the novel’s title to its plot, character and themes
2. To use a simple, specified note-making strategy to produce an essay plan
3. To collect evidence in the form of reference and quotation to support general ideas

#### Prior learning/knowledge:

- Reading of whole novel
- Previous experience of planning and writing a literature essay

#### Book activity:

Inspiration: Activity 2 – Writing a formal literature essay

#### Framework Objectives:

**Year 7:** R12, R15, R16, Wr2, Wr12, Wr19, S&L13, S&L14  
**Year 8:** R1, R3, R4, R5, R10, R13, Wr1, Wr17, Wr18, S&L10, S&L11  
**Year 9:** R2, R5, R11, R17, Wr3, Wr16, Wr17, S&L9, S&L10

#### Assessment Foci:

- R3, R6, Wr2, Wr3, Wr4, Wr6

#### Starter:

(15 minutes) In pairs, ask students to jot down four or five ways in which Alex Shearer’s title applies to the novel. (How many characters are ‘lost’? How many feel a sense of loss or ‘lostness’? How can ‘lost’ be interpreted in more than one way?). Encourage students to think beyond the literal. They will immediately fasten on to the novel’s plot, but prompt them to consider also: the characters’ feelings; the characters’ relationships; the novel’s themes. Take feedback. Insist on clear and full explanations. Bullet-point responses on the board.

#### Introduction:

(15 minutes) Distribute Student Sheet 26, a partly-completed spidergram of notes about how the novel’s title relates to its plot and characters. Students read the points already entered about Jonah and minor characters. Ask the class a if they agree and b if they would add or change anything.

#### Development:

(25 minutes) Divide the class into five or six groups, preferably by ability. Their task is to fill in the boxes on Student Sheet 26 for Joe and Anna. Give support to groups who find difficulty in i seeing the novel as a whole and ii seeing inter-relationships between the characters. Encourage students, especially the more able, to recall the Starter and create further boxes if they feel they have more to add.

#### Plenary:

(5 minutes) Set up the literature essay students will use their spidergrams to write: ‘Explain how several characters in the novel can be described as “lost”’. (For the more able, add: ‘With which of them do you feel the greatest sympathy? Why?’).

#### Homework/ Follow-on:

Students write the literature essay, including reference and quotation.

#### Resources required:

- Student Sheet 26

#### Personal teaching notes:
# The Lost by Alex Shearer  
## Lesson 15  
### 60 minutes

<table>
<thead>
<tr>
<th>Class coverage:</th>
<th>Whole novel</th>
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</thead>
</table>
| Lesson aims:    | 1 To explore the conventions of writing a book review  
|                 | 2 To evaluate the effectiveness to purpose and audience of one published review  
|                 | 3 To form and express a personal judgement of *The Lost* |
| Prior learning/knowledge: | Reading of whole novel  
|                        | Some familiarity with the conventions of the book |
| Book activity: | Inspiration: Activity 3 – Preparing a book review of *The Lost* for publication on website |

### Framework Objectives:  
#### Assessment Foci:  
- **Year 7:** R3, R7, R10, Wr18, Wr19, S&L5, S&L12  
- **Year 8:** R4, R5, R6, R7, Wr18, Wr17, Wr18, S&L5, S&L9, S&L11  
- **Year 9:** R7, R8, R11, R12, Wr9, Wr13, Wr16, Wr17, S&L2, S&L5, S&L9  

### Starter:  
(20 minutes) Distribute Student Sheet 27 – Twenty factual terms commonly found in book reviews. Also show this sheet on an OHP. Discuss with the class the meaning of each term, filling in the ‘My explanation’ column on the OHT as you go. Students do the same on their sheet. Some of the terms will be new to them: keep emphasising that this vocabulary is difficult, but invaluable when writing your own review.

### Introduction/Development:  
(30 minutes) Distribute Student Sheet 28 – a website review of *Harry Potter and the Order of the Phoenix*. Divide the class into five or six groups. (Some students are likely to have read the book: if so, encourage a brief ‘do you agree?’ discussion.) Tell students that book review websites invite readers to post comments under the heading ‘Was this review helpful to you?’ as on the Student Sheet. Ask them as a group, or as individuals, to enter their own comments: ‘Yes, because …’/’No, because …’ Encourage them to be honest and specific in what they write. Most will want to make both yes and no comments. Remind them that the target audience for this review is people who have not read the book. Through guided reading, support weaker groups in making and recording responses to this text. A list of suggested questions is included in the Teachers’ Notes, page 37.

### Plenary:  
(10 minutes) Conduct brief class discussion of what makes a good review? Then, if the Homework/Follow-on option is being taken, set up the task below.

### Homework/Follow-on:  
Using the Harry Potter review as a model, write your own review of *The Lost* for a teenage readers’ website. Include some of the terms covered in the Starter activity. Post your review on one of the available sites – why not send it to the Heinemann website too?

### Resources required:  
- Student Sheet/OHT 27, Student Sheet 28

### Personal teaching notes:
Medium-term study plan for *The Lost* by Alex Shearer

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<td>- The Pied Piper story</td>
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<td>-</td>
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# Medium-term study plan for *The Lost* by Alex Shearer

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| **Lesson 7** | Chapters 2–4 | - Using hot-seating (pairs) to explore character | R2, R5 | Year 7: S&L15, S&L16, S&L17, S&L18
Year 8: S&L14, S&L15
Year 9: S&L11, S&L12 |
| | | - Using role play (whole class) to explore a situation | | |
| | | - Evaluating speaking and listening drama-focused techniques | | |
| **Lesson 8+** | Chapter 6 | - Examining conventions of diary writing | R5, R10, S3, S7, W10 | Year 7: R7, R8, Wr1, Wr2, Wr7, Wr9
Year 8: R5, R8, Wr5, Wr7
Year 9: R7, Wr1, Wr7 |
| | | - Examining conventions of recount writing | | |
| | | - Writing to imagine and entertain | | |
| **Lesson 9** | Chapters 8–12 | - Text-searching across several chapters | R2, R5, R8 | Year 7: R5, R7, R9, S&L13, S&L14
Year 8: R3, R4, R5, S&L5, S&L7
Year 9: R1, R11, S&L2, S&L5, S&L7 |
| | | - Formulating a personal response to characters | | |
| | | - Using quotations in writing about a literary text | | |
| | | | | |
| Week of study: 4 | **Reading through the novel:** Chapters 11–20 | | |
| **Lesson 10** | Chapter 11 | - Analysing conventions of tabloid journalism | R5, R7, R8, R10, R12, S7, S13, W7 | Year 7: R10, R11, Wr7, Wr11
Year 8: R6, R8, R11, Wr7, Wr10
Year 9: R9, R11, R12, Wr4, Wr9, Wr12 |
| | Tabloid newspaper report | - Responding to emotive language in persuasive texts | | |
| | | - Writing a short newspaper report in tabloid style | | |
| **Lesson 11** | Chapters 17–19 | - Using drama techniques to deepen response to character | S1, S3, S6, S8 | Year 7: S&L7, S&L11, S&L15, Wr5, Wr6, Wr7
Year 8: S&L14, S&L15, Wr5, Wr7
Year 9: S&L11, S&L12, Wr1, Wr5 |
| | | - Improvising and acting in role | | |
| | | - Writing in role to explore and imagine | | |
| **Lesson 12+** | Chapter 20 | - Analysing the structural features of a front-page news report | R2, R7, R12, S1, S3, S13, W14 | Year 7: R6, R7, R8, Wr10, Wr11, S&L8, S&L9
Year 8: R2, R4, R5, R6, R7, R8, Wr5, Wr8, S&L5, S&L10
Year 9: R7, R8, R11, R12, Wr1, Wr4, Wr9, Wr11, S&L6, S&L11 |
| | | - Analysing the style and language of a front-page news report | | |
| | | - Writing a front-page news report | | |

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