

# Catch Us If You Can

## Teacher's Booklet

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# Introduction

## Synopsis

Rory and his grandfather, Granda, have looked after each other since Rory's dad walked out on them. Granda is given to lapses in memory (putting Rory's homework down the rubbish chute and the rubbish in Rory's school bag) and completely irresponsible behaviour (setting fire to his coat at a Parents' Evening), but he has a generous heart and plenty of charm. Rory acts as his carer until there's a fire in the flat, and the authorities decide to separate them. However, Rory is determined that they will stay together and they embark on an escape, but with their faces on every television screen and in every newspaper this isn't so easy. Their journey is full of surprise betrayals and unexpected friends, as they attempt to evade the authorities and eventually track down the man who walked out on them.

## Teaching *Catch Us If You Can* at Key Stage 3

The novel is a sort of love story, about the love between generations: it shows a young boy realising that someone he loves deeply may die. It also challenges assumptions and stereotypes: those we should trust sometimes let us down; those we might not trust sometimes prove to be our friends. In these ways, it is ideally suited to the 11-14 age range as it explores key issues that children of this age are likely to confront as their own voices and characters are shaped by the relationships and groups around them. It is partly a 'rites of passage' novel, but one that has sufficient narrative action to engage pupils interested in a good story with pace and drive.

## Structure of this resource

This resource provides suggestions for activities that can be easily slotted into a scheme of work around the novel. It consists of two parts: the **overview of teaching and learning** and the **resources**.

The **overview of teaching and learning** aims to secure progression in learning, rather than just progression through the pages. It has been divided into six natural sections. The overview for each section indicates:

- the chapters to be read
- the features of the text to be explored
- the learning aims for the section (including Assessment focuses)
- brief descriptions of the approaches to teaching.

The **resources** comprise:

- Pupil worksheets (which can be photocopied)
- Teacher support sheets/OHTs etc
- Assessment criteria, grids etc.

# Overview of teaching and learning

Section	Features to explore during reading	Learning targets	Activities
<p><b>Chapters 1-6</b> <i>Smiles and Looks</i></p> <p><b>Resources</b> Resource Sheet 1 Resource Sheet 2</p>	<ul style="list-style-type: none"> <li>The use of smiles and other facial expressions to create meaning and establish characters and relationships.</li> <li>The writer's use of language to convey immediacy and emotional depth in Rory's prayer.</li> </ul>	<p><b>Learning focuses</b></p> <p>To be able to:</p> <ul style="list-style-type: none"> <li>understand how writers imply the thoughts and feelings of characters</li> <li>explore writers' use of language in a short extract</li> <li>practise analytical writing about a text.</li> </ul> <p><b>Assessment focuses and Framework objectives</b></p> <p>Reading AF3: 7R8 Reading AF5: 7R14 Writing AF1: 7Wr19</p>	<p><b>Activity 1: Analysing smiles</b></p> <ul style="list-style-type: none"> <li>In pairs, pupils make notes on <b>Resource Sheet 1</b>, collecting evidence of characters' thoughts as they are implied by smiles and looks.</li> <li>Pupils then speculate on what these gestures really mean.</li> <li>Pupils feed back answers and then move on to Activity 2.</li> </ul> <p><b>Activity 2: Conveying meaning</b></p> <ul style="list-style-type: none"> <li>Working individually, pupils look at the questions and annotated text on <b>Resource Sheet 2</b>.</li> <li>Pupils share their answers with a partner or small group.</li> </ul> <p><b>Extension</b></p> <ul style="list-style-type: none"> <li>More confident pupils can use their answers to write 80-100 words on the ways Catherine MacPhail presents Rory, his prayer and his relationship with God. This should draw on specific examples and quotations and may need to be modelled. For example, <i>'It is clear that the writer wishes to present God not as some distant, angry monster, but as humane and approachable, though still powerful. For example, when Rory says, 'Listen, Big Man, my name's Rory.' The style is informal and chatty. However, Rory's use of 'Big Man' is also respectful in tone.'</i></li> </ul>

Section	Features to explore during reading	Learning targets	Activities
<p><b>Chapters 7-10</b> <i>Home and Away</i></p> <p><b>Resources</b> Resource Sheet 3 Resource Sheet 4 (OHT)</p>	<ul style="list-style-type: none"> <li>The description of Tess; what she does and what others think of her.</li> <li>The writer's use of language to create setting and mood.</li> </ul>	<p><b>Learning focuses</b> To be able to:</p> <ul style="list-style-type: none"> <li>explore and empathise with characters</li> <li>respond to and compare writers' use of settings</li> <li>practise writing imaginatively.</li> </ul> <p><b>Assessment focuses and Framework objectives</b> Reading AF2: 7R6 Reading AF3: 7R8 Reading AF5: 7R14 Writing AF1: 7Wr1</p>	<p><b>Activity 1: Consideration of the character of Tess</b></p> <ul style="list-style-type: none"> <li>In pairs, pupils discuss and complete the table on <b>Resource sheet 3</b> about Tess. Once this is done, take feedback and note down different views about Tess and what the class consensus is.</li> <li>Pupils then use their notes to write about 80-100 words on Tess, including their thoughts on what Rory and Tony say. They should try to write three paragraphs: the first dealing with Tess's general behaviour, the second on how others feel and react to her, and the third summing up what <i>they</i> think.</li> </ul> <p><b>Activity 2: Comparing settings</b></p> <ul style="list-style-type: none"> <li>Show first half of <b>Resource Sheet 4 (OHT)</b> of Charles Dickens' description from <i>A Tale of Two Cities</i>. Ask pupils to suggest how he has created a sense of fear and unease. You may wish to elicit repetition ('stone'), the architectural descriptions (cold 'faces of men' and 'lions'), the 'owl's voice' and, most importantly, the personification of night which holds its 'breath' and heaves a 'long, low sigh'.</li> <li>Read the second extract, 'The Home on Castle Street' as a class. Pupils discuss how Catherine MacPhail creates atmosphere here.</li> </ul> <p><b>Activity 3: Unpleasant description</b></p> <ul style="list-style-type: none"> <li>Pupils then try to write their own description of an unwelcoming house, incorporating, if possible: <ul style="list-style-type: none"> <li>repetition</li> <li>specific description of architectural features</li> <li>the weather, conditions, or other setting detail</li> <li>personification.</li> </ul> </li> </ul>

Section	Features to explore during reading	Learning targets	Activities
<p><b>Chapters 11-14</b> <i>The Great Escape</i></p> <p><b>Resources</b> Resource Sheet 5 Resource Sheet 6</p>	<ul style="list-style-type: none"> <li>The narrative structure of the escape.</li> <li>The use of humour.</li> <li>The use of dialogue.</li> <li>How Granda is portrayed as a character, focusing on use of humour and how the reader's judgement of him is formed.</li> <li>How other characters form judgements on Granda and Rory.</li> <li>Exploration of issues to do with care.</li> </ul>	<p><b>Learning focuses</b> To be able to:</p> <ul style="list-style-type: none"> <li>select information and events from texts</li> <li>form judgements about characters supported by the text</li> <li>predict future events</li> <li>prepare and perform in role as part of a group.</li> </ul> <p><b>Assessment focuses and Framework objectives</b> Reading AF2: 7R6, 7R7 Reading AF3: 7R8 Speaking and Listening: 7S&amp;L15, 7S&amp;L16</p>	<p><b>Activity 1: Piecing together narrative</b></p> <ul style="list-style-type: none"> <li>Pupils work individually on <b>Resource Sheet 5</b>, adding the appropriate dialogue (taken from the text), thoughts and descriptions and pictures into the existing cartoon. They should do this by reading through, finding what they need and noting it down before completing the cartoon.</li> <li>Pupils work in pairs to produce a cartoon version of Chapters 13 and 14. Ensure that those who lack confidence with drawing work with someone who is more confident.</li> </ul> <p><b>Activity 2: Making judgements and predictions</b></p> <ul style="list-style-type: none"> <li>In pairs, pupils work through <b>Resource Sheet 6</b> to locate appropriate material from the first half of book and find evidence to support or reject a number of assertions.</li> <li>Pairs join up to make fours and discuss their findings. Groups come to some initial judgements about Granda.</li> <li>As a class, share ideas from the discussions and then ask pupils to predict what they think will happen next in the story. Which predictions are most widely shared?</li> </ul> <p><b>Assessment Exercise</b></p> <ul style="list-style-type: none"> <li><b>Reach Out And I'll Be There</b> role playing, exploring issues surrounding care for young and old.</li> </ul>

Section	Features to explore during reading	Learning targets	Activities
<p><b>Chapters 15-22</b> <i>Travelling Life</i></p> <p><b>Resources</b> Resource Sheet 7 Resource Sheet 8</p>	<ul style="list-style-type: none"> <li>The writers' use of language to create warmth and excitement.</li> <li>The attitudes and viewpoints of characters and the writer.</li> <li>How characters change and how this is shown.</li> </ul>	<p><b>Learning focuses</b> To be able to:</p> <ul style="list-style-type: none"> <li>respond to and compare writers' use of language</li> <li>practise analytical writing about a text</li> <li>explore the different viewpoints of characters and writers.</li> </ul> <p><b>Assessment focuses and Framework objectives</b> Reading AF2: 7R8 Reading AF4: 7R14 Reading AF6: 7R9 Writing AF1: 7Wr19</p>	<p><b>Activity 1: Using language in description</b></p> <ul style="list-style-type: none"> <li>Distribute <b>Resource Sheet 7</b> and ask pupils to annotate the short description of the caravan from the novel, picking up on words and phrases that evoke the look and feel of the vehicle.</li> <li>Ask pupils to look at the extract from <i>The Wind in the Willows</i> and annotate it, focusing specifically on the listed features.</li> <li>Pupils feed back their ideas and briefly discuss any similarities and differences between the two passages.</li> </ul> <p><b>Extension</b></p> <ul style="list-style-type: none"> <li>Write up these contrasts and comparisons in a formal way, referring to examples and quotations from both.</li> </ul> <p><b>Activity 2: Attitudes and viewpoints</b></p> <ul style="list-style-type: none"> <li>In pairs, pupils work through <b>Resource Sheet 8</b> in order to explore Granda's changing attitude to the travellers and how this is shown. They also investigate the writer's viewpoint.</li> <li>Raise these further questions with the class as a whole: <ul style="list-style-type: none"> <li>What do Ruby and Tyrone say about how social workers treat travellers?</li> <li>How does Catherine MacPhail show that this treatment is wrong?</li> </ul> </li> </ul> <p><b>Extension</b></p> <ul style="list-style-type: none"> <li>As an extension task, ask pupils how 'food' and 'music' are used by the author to show belonging or acceptance.</li> <li>Why do pupils think the writer decided to include travellers in her story? What was her intention in doing so? (Try to elicit comments relating to them as a plot device, but also explore whether the writer had a social or moral message about stereotypes, cultures, races etc.)</li> </ul>

Section	Features to explore during reading	Learning targets	Activities
<p><b>Chapters 23-27</b> <i>On The Road</i></p> <p><b>Resources</b> Resource Sheet 9 Resource Sheet 10 Resource sheet 11 Recording of well-known TV drama A3 paper Examples of types of camera shot</p>	<ul style="list-style-type: none"> <li>• Narrative structure and dialogue in Chapter 23.</li> <li>• Inference and deduction of attitudes.</li> <li>• Skim reading to locate information.</li> <li>• Reinforcement and review of the story up to the end of Chapter 27.</li> </ul>	<p><b>Learning focuses</b> To be able to:</p> <ul style="list-style-type: none"> <li>• select key moments in the text</li> <li>• practise storyboarding</li> <li>• prepare and perform in role as part of a group.</li> </ul> <p><b>Assessment focuses and Framework objectives</b> Reading AF2: 7R6, 7R7, 7R8 Speaking and Listening: 7S&amp;L15, 7S&amp;L16</p>	<p><b>Activity 1: Narrative structures</b></p> <ul style="list-style-type: none"> <li>• Prior to beginning this work, look at a short clip from a well-known TV drama and freeze-frame it at various points to ensure pupils are clear about the different types of camera shot available to them (e.g. big close up, long shot, etc).</li> <li>• Distribute <b>Resource Sheet 9</b> which gives examples of how to describe the shots based on the novel. Ask pupils to work in pairs to create a storyboard for Chapter 23. They could write their storyboard as in the example and / or draw it out on A3 paper.</li> </ul> <p><b>Activity 2: Drama and role-play</b></p> <ul style="list-style-type: none"> <li>• As a means of understanding character and action, based on what they have studied so far, pupils work in groups to prepare their own news report on the disappearance of Granda and Rory. Pupils start by re-reading pages 127–30. Pupils then answer the questions on <b>Resource Sheet 10</b>.</li> <li>• Pupils now share their answers as a group and start to prepare their own news report. There is advice and guidance on this on <b>Resource Sheet 11</b>.</li> <li>• Pupils end by showing their news report.</li> </ul>

Section	Features to explore during reading	Learning targets	Activities
<p><b>Chapters 28-end</b> <i>Endings and Beginnings</i></p> <p><b>Resources</b> Resource Sheet 12 Lyrics to 'My Way' downloaded from the internet</p>	<ul style="list-style-type: none"> <li>• The writer's use of language at the climax of the story.</li> <li>• Review of Granda's character.</li> <li>• Inference of motivation.</li> <li>• Statement of personal opinion.</li> </ul>	<p><b>Learning focuses</b> To be able to:</p> <ul style="list-style-type: none"> <li>• respond to and compare writers' use of language</li> <li>• practise writing analytically about a text</li> <li>• form judgements about characters supported by the text</li> <li>• prepare and perform in role as part of a group</li> <li>• form an opinion about a whole text.</li> </ul> <p><b>Assessment focuses and Framework objectives</b> Reading AF2: 7R6, 7R7, 7R8 Reading AF5: 7R14, 7R18 Writing AF1: 7Wr19 Speaking and Listening: 7S&amp;L15, 7S&amp;L16</p>	<p><b>Activity 1: How writers choose words</b></p> <ul style="list-style-type: none"> <li>• Pupils work through <b>Resource Sheet 12</b> on their own, focusing on the highlighted words and phrases.</li> <li>• Pupils then complete the final task on this resource sheet and feed back their ideas in a small group.</li> </ul> <p><b>Activity 2: Tracking a character across a whole story</b></p> <ul style="list-style-type: none"> <li>• Download the lyrics to 'My Way' (Granda's favourite song) from the internet and give copies to pupils.</li> <li>• In pairs, pupils read the lyrics and select moments and information from the story relating to Granda which mirror the words of the song.</li> <li>• When they have finished they should work independently to write a longer account of Granda's personality and adventures. Teachers may need to model how this should be constructed offering a frame such as:</li> </ul> <p><i>When we first see Granda he is described as...</i> <i>The impression we get is ....</i> <i>Later, when he....</i></p> <p><b>Assessment Exercise</b></p> <ul style="list-style-type: none"> <li>• <b>What A Wonderful World</b> note-making and role playing</li> </ul>

# Pupil Resource Sheet 1

## Task

Sometimes a character's facial expression is just as important as what they say. The first section of *Catch Us If You Can* is full of people smiling.

- 1 Fill in the grid below, explaining why you think these people are smiling.

The smiler	The reason for the smile
<i>The 'lady', who looked about sixteen, smiled and thanked him and took a seat. (Page 2)</i>	
<i>He bent right down to the smiling baby and started talking. (Page 2)</i>	
<i>Dr Nicol was smiling. (Page 3)</i>	
<i>Mrs Foley beamed. (Page 17)</i>	
<i>But my granda was smiling and nodding his head as if he'd just given her a lovely compliment. (Page 17)</i>	
<i>Darren's smile wavered. (Page 20)</i>	
<i>My granda looked pleased when I said that and he stood up and grinned toothlessly. (Page 23)</i>	
<i>A male nurse was at the door...He was smiling, but that didn't make me feel any better. (Page 26)</i>	
<i>Val Jessup came in later. She had a big smile on her face. (Page 28)</i>	

- 2 Skim read chapters 1–6. See how many characters you can find who look baffled. Make a list of them. Why do you think they are baffled?
- 3 Sometimes people use their eyes to express themselves. Look at the grid below. What are these characters really saying? Jot down your answer in the spaces.

<i>I could see the policeman glare at Mrs MacKay and he knelt down to talk to me. (Page 25)</i>	
<i>And it was impossible to miss the glance that passed between the nurse and the policewoman. (Page 27)</i>	

# Pupil Resource Sheet 2

## Task

- 1 Here is Rory's prayer. Read it and then answer the questions in the boxes alongside it.

Please God let him wake up **soon**. I didn't pray very often. But I did **now**. I closed my eyes and sent up a **special** prayer.

'Listen, **Big Man**, my name's Rory. I know I don't **talk** to you much, but **you're busy with wars and famines** and **things**. And me and my granda are usually doing OK. So I hope You're going to **listen** to me **now**. I don't give You any trouble. So **a bit of** help here would be much appreciated. I want him to **wake up**. I **promise** I'll **never** shout at him **again**, **even when he slurps his tea**. I'll **even** listen to **his endless stories about his bowel movements**. I'll **never** moan or complain about him **again..** I **promise..** if You can just let him **wake up**.'

What does the use of the words 'Big Man' tell us about Rory's relationship with God?

Why does Rory say 'talk' and not 'pray'?

Why does the writer repeat the words 'listen' and 'now'?

Why does the writer repeat the words 'wake up', 'never', 'promise', 'even' and 'again'?

How do these three words add to the impact of the prayer?

What does this tell us about Rory's view of prayer?

What might these things be?

How does Rory make this phrase sound humble?

How do these examples of Granda's behaviour add humour to the prayer?

What do these punctuation marks indicate?

- 2 How would you describe Rory's prayer? You can choose from the words below, or think of some of your own.

- Desperate
- Humorous
- Cheeky
- Honest
- Dignified
- Heartfelt

# Pupil Resource Sheet 3

## Task

- 1 Use the table below to think about the character of Tess. Working with a partner, fill in the column on the right with evidence to support each point.

Point	Evidence
Tess is very verbally aggressive.	
Tess is very physically aggressive.	
Tess is very disruptive in Castle Street.	
Tess is not liked by anyone else in Castle Street.	
Tess cannot cope with a normal school.	
Tess is sad and lonely.	

- 2 Who do you think is right – Rory or Tony? What makes you think this? Use your answers to write about 80 words on Tess.

She's horrible.  
She's always so angry  
She's a horror.

Rory

She's her own worst enemy.  
She's sad. You should feel sorry for her.

Tony

## **Teacher Resource Sheet 4 (OHT)**

### **A large country house in France**

It was a heavy mass of building with a large stone court-yard before it, and two stone sweeps of staircase meeting in a stone terrace before the principal door. A stony business altogether, with heavy stone balustrades, and stone urns, and stone flowers, and stone faces of men, and stone heads of lions in all directions. . . Other sound than an owl's voice there was none, save the falling of the fountain into its stone basin; for it was one of those dark nights that hold their breath by the hour together, and then heave a long low sigh, and hold their breath again.

*From A Tale of Two Cities by Charles Dickens*


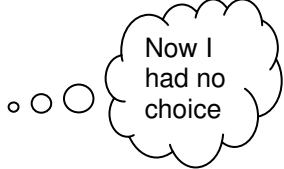
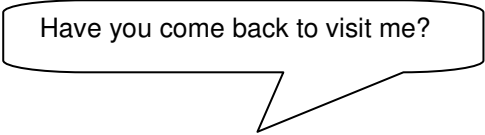
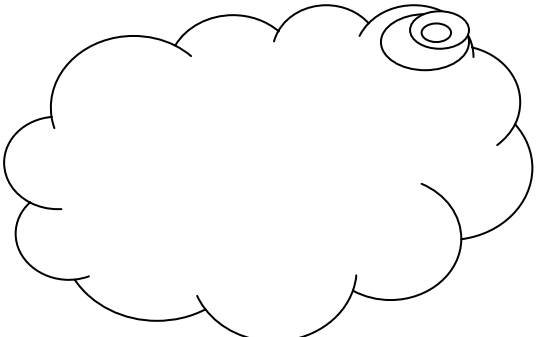
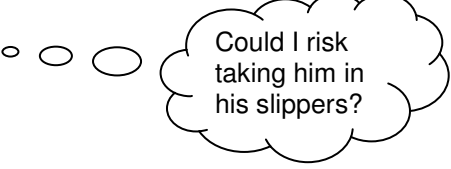
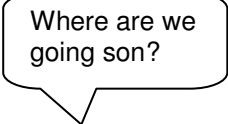
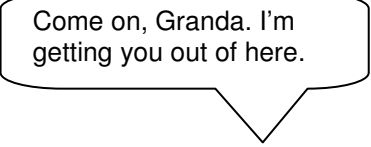
### **The Home in Castle Street**

Castle Street seemed to loom at me out of the darkness – an old Victorian villa that had been converted into a children's home just after the war. Grey, dead stone, crow-step gables and even a turret – it looked just the kind of place wizards and warlocks would live in. It was silhouetted against the night sky as patches of cloud scurried across the moon and an eerie silver light was cast against the building. Like something out of a ghost story.

*Catherine MacPhail*

# Pupil Resource Sheet 5

You have been asked to turn parts of *Catch Us If You Can* into a cartoon book. Working with a partner, complete this cartoon version of Chapter 13.

 <p>Go to my mum's caravan</p>	 <p>Now I had no choice</p>
 <p>Have you come back to visit me?</p>	<p>His teeth were on the bedside table.</p>
 <p>Always the threat of being shot at dawn if they were caught.</p>	 <p>Could I risk taking him in his slippers?</p>
 <p>Where are we going son?</p>	 <p>Come on, Granda. I'm getting you out of here.</p>

Now create your own cartoon version of Chapter 14.

## Pupil Resource Sheet 6

### Task

Working with a partner, think about what sort of person Granda is and what has happened to him up to this point in the story. Below are ten points you could make about him. What evidence can you find in the story to support these points? Give page references for your evidence.

Points	Evidence
He makes amusing mistakes.	
He can be very charming.	
He can be very rude.	
He cannot be trusted.	
He is popular with Rory's friends.	
He sometimes behaves like a child.	
He is a danger to himself and others.	
He dreads being put in a home.	
He hates his own son passionately.	
He loves Rory deeply.	

Here is what two pupils who have read the book thought of Granda:

I think he's a proud man who now needs some help. He should stay with Rory because they really love each other.

I think he's selfish. He's just stealing Rory's childhood. He should show his love for Rory by letting him live his own life.

What do *you* think of Granda? Share your opinions with another pair and see if you all agree.

# Pupil Resource Sheet 7

## Task

- 1 Read Catherine MacPhail's description of the travellers' caravan below.
- 2 Annotate the extract by highlighting words and phrases and making notes around it to show how the author creates a pleasant, welcoming setting.

This van was so unlike Darren's mum's. Brightly covered shawls were thrown over the seats, and the lamps threw out a soft warm, orange glow. And the smell . . . it was of spices and cinnamon and garlic. It was as if we had been catapulted into another world.

- 3 Now read another extract about a caravan from *The Wind In The Willows* by Kenneth Grahame. Here, Toad is showing Rat and Mole around his new caravan.

“There’s real life for you, embodied in that little cart. The open road, the dusty highway, the heath, the common, the hedgerows, the rolling downs! Camps, villages, towns, cities! Here today, up and off to somewhere else tomorrow! Travel, change, interest, excitement! The whole world before you, and a horizon that’s always changing! And mind, this is the very finest cart of its sort that was ever built, without any exception...

“All complete!” said the Toad triumphantly, pulling open a locker. “You see – biscuits, potted lobsters, sardines – everything you could possibly want. Soda water here – baccy there – letter paper, bacon, jam, cards and dominoes – you’ll find that nothing whatever has been forgotten”.

- 4 Working with a partner, make notes on how Kenneth Grahame has made the description both vivid and amusing. Think about:
- the use of lists
  - the effects of the punctuation
  - the exaggeration
  - the unlikely objects to be found in the caravan
  - the sense of romance and adventure.

## Pupil Resource Sheet 8

### Task

In Chapter 16 Granda says: *"Tinkers!" My granda spat the word out in disgust. "Don't trust 'em. Don't like 'em."*

Chapter 22 ends: *He didn't look at me. He just stared at the board with tears trickling down his face. "I'll never call them tinkers again, Rory."*

What has happened to make Granda change his mind? Working with a partner, write some notes on these ideas in the spaces provided.

How the travellers help Granda and Rory and the reasons they give for helping

The relationship between Rory and Tyrone

The relationship between Granda and Ruby

The number of times people are described as laughing. Why are they laughing? Who is with them?

The number of times the words 'warm' and 'warmly' are used. What are these words used to describe? Why might this be important?

The description of Zara's birthday feast

How Sammy plans the next stage of their escape

# Pupil Resource Sheet 9

## Task

Granda often imagines that he is in a movie. Imagine you and a partner are making a film of Chapter 23. However, you only have enough film for 30 shots. Read the chapter carefully and decide what you would want to include in each shot together with any dialogue you think is important enough to be included. When you have decided which shots you would like, think about appropriate music and any sound effects that are needed.

The first ten shots have been done for you.

### Shot 1

Medium shot of Rory in the carriage pretending to read *The Big Issue*.

### Shot 2

Long shot down the carriage from behind Rory's shoulder. Granda is smiling.

### Shot 3

Close up of the boy slugging lemonade.

### Shot 4

Close up of the woman staring at Rory.

### Shot 5

Close up of Rory's worried reaction.

### Shot 6

Big close up of the woman staring at Rory.

### Shot 7

Medium shot through the window as the train pulls into Perth station.

### Shot 8

Long shot of Rory moving down the carriage to Granda.

### Shot 9

Medium shot of Rory helping Granda to stand.

### Dialogue

**Granda:** *Is that us now?*

### Shot 10

Long shot of Rory and Granda getting off the train and making their way through the crowd of people.

# Pupil Resource Sheet 10

## Task

In this section Granda and Rory have made the national news. Re-read the section pages 127–30, from '*It was then...*' In your group, discuss the answers to the questions below.

- 1 At the **end of Chapter 26** a young woman reporter is walking on the hills above Rory's home town.
  - What is the question she asks?
  - What is the answer she gives?
  - What do members of the public think?
  - What are 'the authorities' doing?
  - Who do you think 'the authorities' are?
  - What important piece of information does the report end with?
  
- 2 There is a second news report in **Chapter 27**.
  - Where have there been sightings of Rory and Granda?
  - Who do you think is taking part in the arguments and discussions about Rory and Granda?
  - What are some of the things being blamed for their disappearance?
  - What do you think the phrase "the break down of community" means?

# Pupil Resource Sheet 11

## Task

- 1 In a small group, you are going to prepare and act out your own news report on Rory and Granda's disappearance. You should include the following:
  - reports of various sightings of Rory and Granda
  - information about Jeff McIntosh
  - an interview with someone representing 'the authorities', which should include an appeal for them to return home
  - an interview with someone blaming 'the break down of community, of family' for the way Rory and Granda have been treated
  - an interview with someone blaming the failure of social workers for what has happened
  - an interview with an ordinary member of the public who wants Rory and Granda to stay together.
  
- 2 Decide **who** in your group will take on **what** roles (e.g. the anchorman/woman in the studio, the reporter/s at the scene, the member of the public).
  
- 3 Jot down a few ideas about the character whose role you are playing, even if you don't use them in the actual report. Include:
  - your name, age and role
  - your viewpoint/attitude
  - why you are involved
  - how you will speak (e.g. angry, concerned, formal, chatty).Check what you say is linked to the information in the book!
  
- 4 In your group, rehearse the news report. Try to do it without scripts, otherwise it will sound false. However, the anchorman/woman might need to have something written down so he/she knows who is going to speak next and can prompt them (for example, reporter on the spot, member of public, someone from social services in the studio etc).
  
- 5 Present your report to the rest of the class

# Pupil Resource Sheet 12

## Task

- 1 Writers make careful choices about words and sentences. Read the passage below and make notes on why you think Catherine MacPhail chose the words and sentences highlighted.

I **can't** remember falling asleep but I did. I **don't** even know how long I slept. I jumped awake into a silent night. **Not a bird. Not a rustle of trees or bushes. There wasn't a breath** of wind.

Granda **wasn't** even **snoring** any more. I stood up and **stretched**. Time to wake him, I thought. We would have some cheese and bread . . . but of course, he **couldn't** eat that, **not without his teeth!** **How could I have forgotten them?** For a moment the problems **stretched** ahead of me **like an obstacle course**. But I shrugged them away. We were **still** here, we **hadn't** been caught. There was **still** hope.

I laid a hand on Granda's shoulder to wake him, and a cold shiver ran through me, **as if someone had just walked over my grave**. His colour was all wrong. In fact, he **didn't** have any colour at all. **His skin was like the wax fruit you see in bowls in furniture shops**. His mouth was hanging open.

He **wasn't** snoring.

He **wasn't** breathing.

My granda was dead.

- 2 How would you describe this passage? You can choose from the words below or think of some of your own.
  - Dramatic
  - Fast
  - Shocking
  - Sad
  - Unpredictable
  - Distressed
- 3 Using your annotations, explain how the writer has made this passage highly dramatic.

# Assessment Exercise 1

## Reach Out And I'll Be There

### Task

In the first half of *Catch Us If You Can* many people try to help Granda and Rory. Imagine that four of these people have a meeting to discuss what is best for both Granda and Rory. Work in a group of four, each taking the role of one of the people at the meeting. Decide what your character thinks would be the best thing to do. The questions below will help you.

#### Dr Nicol

- What do you think of Granda and Rory?
- Why do they make you laugh?
- What is Granda suffering from?
- Where will he get the best care?
- Do you think it right that Rory has to look after Granda?
- Why did you contact Val Jessup?
- What do you think should happen to Granda now?
- What do you think should happen to Rory?

#### Mrs Foley

- What do you think of Rory?
- Do you think it right that he has to look after his Granda?
- How has this affected his work in school?
- How has it affected his leisure time?
- What did you think of Granda's behaviour at Parents' Evening?
- What do you think should happen to Granda now?
- What do you think should happen to Rory?
- Would you really want to be his foster mother?

#### Val Jessup

- What was your reaction when Dr Nichol first phoned you?
- What was your reaction when you were told Granda had set fire to the flat?
- Why do you think Rory hates Castle Street so much?
- Do you think he should stay there?
- Can you think of a better solution to his problems?
- Do you think you should have tried to get Granda a home help sooner?
- Do you think Granda should stay in Rachnadar?
- Do you think Rory and Granda should be able to live together?

#### Tony

- What was your first impression of Rory when he arrived?
- How did you try to get to know him?
- What special problems do you have at Castle Street?
- What are your impressions of him now?
- Why do you think he hates Castle Street so much?
- Do you think he should stay there?
- Can you think of a better solution to his problems?
- Do you think Rory and Granda should be able to live together?

## Guidelines for assessing reading task

### Reach Out And I'll Be There

	<b>AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.</b>	<b>AF3 – deduce, infer or interpret information, events or ideas from texts.</b>
Level 3	<p><b>From some parts in the excerpt:</b></p> <p>Identifies simple, most obvious points</p> <p>May show some misunderstanding</p> <p>Uses some reference, but not always relevant e.g. <i>often paraphrasing or retelling the narrative rather than supporting comment</i></p>	<p><b>From some parts in the excerpt:</b></p> <p>Responses show meaning established at a literal level, but little sense of meanings beyond this</p> <p>Straightforward comment based on a single point of reference</p> <p>Responses based on personal speculation rather than reading of the text</p>
Level 4	<p><b>Across the whole excerpt:</b></p> <p>Identifies some relevant points</p> <p>Uses some generally relevant textual reference or quotation to support comments, e.g. <i>refers to most obvious details but is unselective or lacks focus</i></p>	<p><b>Across the whole excerpt:</b></p> <p>Comments make inferences based on evidence from different parts of the excerpt e.g. Mrs Foley is angry with Granda when he burns her coat.</p> <p>Inferences often correct, but comments not always rooted in the text, or retelling narrative</p>
Level 5	<p><b>Across the whole excerpt:</b></p> <p>Most relevant points clearly identified, including those from a range of places in the excerpt</p> <p>Comments generally supported by relevant textual reference or quotation, even when points made are not always accurate</p>	<p><b>Across the whole excerpt:</b></p> <p>Comments develop explanation of inferred meanings drawing on evidence from across the excerpt e.g. Mrs Foley disapproves of Granda and thinks he needs professional help. She feels sorry for Rory and wants to help him.</p> <p>Comments make inferences and deductions based on textual evidence</p>

<p>Level 6</p>	<p><b>Across the whole excerpt:</b></p> <p>Relevant points clearly identified including summary and synthesis of information from different places in the excerpt.</p> <p>Response incorporates apt textual reference and quotation to support main ideas</p>	<p><b>Across the whole excerpt:</b></p> <p>Comments securely based in textual evidence and identify different layers of meaning with some attempt at detailed exploration of them e.g. Mrs Foley's motives for trying to help Rory.</p> <p>Comments consider the wider implications or significance of information, events or ideas e.g. Tony's views on the suitability of Castle Street for Rory.</p>
<p>Level 7</p>	<p><b>Across the whole excerpt:</b></p> <p>Summarises and synthesises relevant points from across the excerpt, using evidence judiciously, often following a key reference with several linked examples</p> <p>Response incorporates apt and succinct reference, integrating support throughout explanation</p>	<p><b>Across the whole excerpt:</b></p> <p>Comments securely based in textual evidence and interpret different layers of meaning through detailed exploration e.g. the developing relationship between Val Jessup and Rory.</p> <p>Comments show appreciation of the wider implications or significance of information, events or ideas e.g. the implications of the decision to move Granda to Rachnadar.</p>

# Assessment Exercise 2

## What A Wonderful World

- 1 In Chapter 12 Granda says: *'Now...nobody cares about anybody but themselves. It's a horrible world, Rory.'*

In Chapter 28 he says: *'People are kind, Rory. I thought the whole world was going to the dogs, and then you meet kindness like this. It's a wonderful world, Rory.'*

Working in a small group, complete the grid below:

Character	What They Do To Help	Why They Help
Darren		
Ruby and Sammy		
Annie and Rab		
Norma and Nicola		
Dr Nichol		
Val Jessup		

- 2 Imagine that four of these people appear on a radio programme about what happens to Granda and Rory. You might decide to include Rory and Granda in the programme or you might decide you need an interviewer to ask questions. Think of a name for your programme and then decide who is going to say what.
- 3 *"It's a wonderful world, Rory"*. Do you think Granda is right? Discuss this statement in your group.
- 4 In your group, discuss what attitudes you think Catherine MacPhail wants her readers to have towards
  - children's homes and the people who work in them
  - old people's homes and the people who work in them
  - travellers
  - social workers
  - "the authorities"
  - news reporters
  - children who are carers
  - people with Alzheimer's.
- 5 'It's a wonderful world, Rory.' Do you think Catherine MacPhail believes this? Do you agree with her?

# Guidelines for assessing reading task

## What A Wonderful World

	<b>AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.</b>	<b>AF3 – deduce, infer or interpret information, events or ideas from texts.</b>	<b>AF6 – identify and comment on writers’ purposes and viewpoints, and the overall effect of the text on the reader.</b>
Level 3	<p><b>From some parts in the excerpt:</b></p> <p>Identifies simple, most obvious points</p> <p>May show some misunderstanding</p> <p>Uses some reference, but not always relevant e.g. <i>often paraphrasing or retelling the narrative rather than supporting comment</i></p>	<p><b>From some parts in the excerpt:</b></p> <p>Responses show meaning established at a literal level, but little sense of meanings beyond this</p> <p>Straightforward comment based on a single point of reference</p> <p>Responses based on personal speculation rather than reading of the text</p>	<p><b>From some parts in the excerpt:</b></p> <p>Comments identify main purpose e.g. the book is an adventure story about an old man and his grandson.</p> <p>Expresses personal response but with little awareness of the writer’s viewpoint or effect on the reader e.g. the writer wants us to admire Rory.</p>
Level 4	<p><b>Across the whole excerpt:</b></p> <p>Identifies some relevant points</p> <p>Uses some generally relevant textual reference or quotation to support comments , e.g. <i>refers to most obvious details but is unselective or lacks focus</i></p>	<p><b>Across the whole excerpt:</b></p> <p>Comments make inferences based on evidence from different parts of the excerpt e.g. Darren helps Rory because they are friends and he likes Granda.</p> <p>Inferences often correct, but comments not always rooted in the text, or retelling narrative</p>	<p><b>Across the whole excerpt:</b></p> <p>Main purpose identified</p> <p>Simple comments show some awareness of writer’s viewpoint e.g. the writer thinks that old people’s homes are dreadful places.</p> <p>Simple comment on the overall effect on the reader e.g. the reader wants Rory and Granda to stay together.</p>
Level 5	<p><b>Across the whole excerpt:</b></p> <p>Most relevant points clearly identified, including those from a range of places in the excerpt</p> <p>Comments generally supported by relevant textual reference or quotation, even when points made are not always accurate</p>	<p><b>Across the whole excerpt:</b></p> <p>Comments develop explanation of inferred meanings drawing on evidence from across the excerpt e.g. Ruby and Sammy help Rory and Granda because they feel sorry for them and don’t like social workers.</p> <p>Comments make inferences and deductions based on textual evidence</p>	<p><b>Across the whole excerpt:</b></p> <p>Main purpose clearly identified, often through general overview e.g. the writer looks at the problems of being old in today’s society.</p> <p>Viewpoints clearly identified with some, often limited, explanation e.g. the writer shows that travellers can be kinder than other people.</p> <p>General awareness of effect on reader with some, often limited, explanation</p>

<p>Level 6</p>	<p><b>Across the whole excerpt:</b></p> <p>Relevant points clearly identified including summary and synthesis of information from different places in the excerpt.</p> <p>Response incorporates apt textual reference and quotation to support main ideas</p>	<p><b>Across the whole excerpt:</b></p> <p>Comments securely based in textual evidence and identify different layers of meaning with some attempt at detailed exploration of them e.g. Annie and Rab's reasons for helping Rory and Granda.</p> <p>Comments consider the wider implications or significance of information, events or ideas e.g. the reasons why Norma contacts the police.</p>	<p><b>Across the whole excerpt:</b></p> <p>Evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. the limitations of the responses of the authorities, especially care workers, when dealing with those in need of care.</p> <p>Viewpoints clearly identified and explanation of it developed through close reference to the text</p> <p>The effect on the reader is clearly identified, with some explicit explanation as to how that effect has been created</p>
<p>Level 7</p>	<p><b>Across the whole excerpt:</b></p> <p>Summarises and synthesises relevant points from across the excerpt, using evidence judiciously, often following a key reference with several linked examples</p> <p>Response incorporates apt and succinct reference, integrating support throughout explanation</p>	<p><b>Across the whole excerpt:</b></p> <p>Comments securely based in textual evidence and interpret different layers of meaning through detailed exploration e.g. the relationship between the travellers and Rory and Granda.</p> <p>Comments show appreciation of the wider implications or significance of information, events or ideas e.g. the travellers' view of themselves as "outsiders".</p>	<p><b>Across the whole excerpt:</b></p> <p>Apt and judicious use of evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. the place of individuals and groups on the fringe of society.</p> <p>Subtleties of viewpoint explored through developed explanation with close reference to the text</p> <p>A range of effects on the reader is explored, with explicit explanation as to how that effect has been created</p>