

Whispers in the Graveyard ***– the play***

Richard Conlon and Theresa Breslin

Introduction

This Heinemann Play is supported by a scheme of work to help students engage with the play and assist in your planning for close study. The resources include a medium-term overview and 12 short-term lesson plans with accompanying student and teacher resource sheets for photocopying or projection.

The lessons are self-contained and draw on speaking and listening, writing, reading and drama activities. They can be used to supplement your own teaching plans, or to provide extra support for specific teaching points. Each lesson is mapped against Assessment Foci.

This file contains:

- Medium-term study plan 2
- Short-term lesson plans and student sheets 4

Activities by Sam Custance.

The following pages can be downloaded and printed out as required.

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Medium-term study plan for <i>Whispers in the Graveyard</i> by Sam Custance			
Lesson	Coverage	Objectives and lesson outcomes	Assessment foci
Week of study: 1			
1	'Staging', the Cast List, Prologue, Scenes 1–3	<ul style="list-style-type: none"> To experiment with different ways of saying and doing To read and understand the opening of the play To begin exploring the character of Solomon and his situation 	R2
2	Act 1 Scene 4	<ul style="list-style-type: none"> To explore the verbs used during the first four scenes To make notes about the minor characters and explore their purpose, knowledge and feelings about situations. 	R2
3	Act 1 Scenes 5 and 6	<ul style="list-style-type: none"> To explore the importance of physical movement when acting To consider Solomon's thoughts and feelings during these scenes To get peer feedback on performances 	R2, R3
Week of study: 2			
4	Act 1 Scene 7	<ul style="list-style-type: none"> To focus students' attention on the physicality of their performance To consider what their character is thinking and feeling To relay these thoughts orally but also from a character's point of view in a diary entry 	R3
5	Act 1 Scene 8	<ul style="list-style-type: none"> To recognise the conventions used in script-writing For students to use these conventions to write their own script 	W3, W7
6	Act 1 Scenes 9 and 10	<ul style="list-style-type: none"> To further explore the character of Solomon To act out the vignette that accompanies the Miller's Wife's song in Scene 10 To make predictions about Act 2. 	R2, R4

Medium-term study plan for <i>Whispers in the Graveyard</i> by Sam Custance			
Lesson	Coverage	Objectives and lesson outcomes	Assessment foci
Week of study: 3			
7	Act 1	<ul style="list-style-type: none"> To review Act 1 and explore characters To develop the skill of being able to extract and interpret information and ideas from texts 	R2
8	Act 2 Scene 1	<ul style="list-style-type: none"> To compare the play with the <i>Whispers in the Graveyard</i> novel 	R4
9	Act 2 Scenes 1–3	<ul style="list-style-type: none"> To compare their own script with the play itself To explore the use of punctuation in a play script To read two more scenes and answer questions on them 	R2, W6
Week of study: 4			
10	Act 2 Scenes 4–7	<ul style="list-style-type: none"> To explore the characters and their roles in more depth 	R5, R6
11	Act 2 Scenes 8 and 9, Epilogue	<ul style="list-style-type: none"> To create a 'soundscape' while Act 2: Scene 8 is read aloud To discuss dramatic devices and to explore their effectiveness throughout the play To improvise a scene 	R4, R6
12	Whole play	<ul style="list-style-type: none"> To recap the play by summarizing each scene in a sentence To recall the characteristics of each character 	R4, R6

Lesson 1

60 minutes

Class:	Date:	Period:
Lesson coverage: 'Staging' and the Cast List; Prologue; Act One Scenes 1–3		
Lesson aims:		
1 To experiment with different ways of saying and doing		
2 To read and understand the opening of the play		
3 To begin exploring the character of Solomon and his situation		
Prior learning/ Knowledge: None		
Framework Objectives for KS3:		Assessment Foci:
5.1		R2
Starter: (5 minutes) Students play a drama game called 'In the manner of ...' to help them think about different ways of saying the same words. Ask them to experiment with the phrase, 'Hello, how are you?' They should say it in as many different ways as they can think of. Use Student Sheet 1.1 to prompt them to say it in some specific ways.		
Introduction: (15 minutes) As a class, discuss and look up words that start with the prefix 'mal'. Student Sheet 1.2 includes some suggested words to look up in a dictionary, so that the definitions can be read out. All together, students are to chant 'Malefice' in the different ways suggested on Student Sheet 1.2. Then discuss with students which adverbs work with the word, before revealing that 'Malefice' is an old word originally meaning an evil deed, artifice, or enchantment. Finally, students repeat the chanting task knowing the meaning of the word, and select the manner that they think is the most suitable.		
Development: (25 minutes) Read 'Staging' and the Cast List together so that students are able to understand the roles of the Stones and the Visioners. Explain that the Prologue is like a film trailer and is giving a taster of what the play will be about. Ensure the class understand that the characters of the Teacher and his/her students are talking in the present, and are recounting an event that has happened. It is also important they understand that the character of Peter gives information in the role as a narrator, but can also be part of the action. Assign roles for the Prologue, Scene 1 and Scene 2, and read together to the end of Scene 2.		
Plenary: (15 minutes) Tell students that they are going to select quotations that reveal certain information about Solomon. Student sheet 1.3 can be used to support students, or they can draw a stick character themselves. Give the 'Dadworld' and 'Schoolworld' statements from the Student Sheet, and ask students to find relevant quotes to support them.		
Homework/Follow-on: Students draw pictures of the stage during Dadworld and Schoolworld scenes, to show what they imagine Solomon's surroundings to be like. They could also find out what their own names mean. (Solomon means 'peace'.)		
Resources required: Student Sheets 1.1, 1.2 and 1.3		

Personal teaching notes:

1.1 'In the manner of...'

Name: _____ Date: _____

When reading a play it is important to consider how to say the lines, because the way you say something can affect its meaning. Say 'Hello, how are you?' in the following different ways:

happily	angrily	sarcastically
slowly	quickly	softly
sweetly	spookily	rudely
sadly	bravely	kindly
wearily	evilly	playfully

What did you have to change?

1.2 'Mal...'

Using a dictionary, look up the following words:

**maladjusted, malady, malevolent, malfunction,
malice, malnourished, malodorous, malpractice,
maltreat**

Definition of 'mal' – bad/badly; in a faulty or incorrect way

Now say the word 'Malefice' using the same adverbs as before:

happily	angrily	sarcastically
slowly	quickly	softly
sweetly	spookily	rudely
sadly	bravely	kindly
wearily	evilly	playfully

Which adverbs sound the most appropriate when saying the word Malefice?

What do you think Malefice might mean?

1.3

What have we learned about Solomon?

Dadworld

Solomon's home is a mess: 'washing-up piled in the sink from last night, and the night before, and ...'

Solomon's Dad drinks a lot of alcohol:

Solomon's Dad can sometimes be friendly:

Solomon's Dad can sometimes be angry:

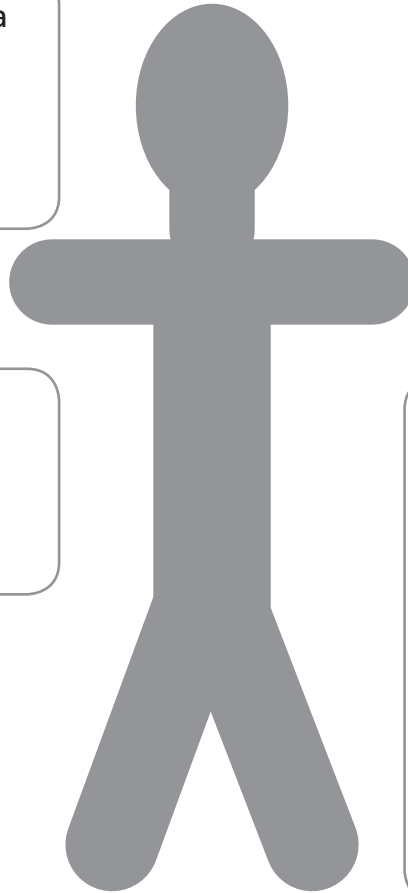
Schoolworld

Solomon's teacher's nickname, which indicates he is not very nice:

Solomon has difficulty with writing and spelling:

Watkins' reaction shows what a difficult time Solomon has at school:

Solomon's Dad does not take care of him – in fact Solomon has to take care of his Dad:



Lesson 2

60 minutes

Class:

Date:

Period:

Lesson coverage: Act One Scenes 1–4

Lesson aims:

- 1 To explore the verbs used during the first four scenes
- 2 To make notes about the minor characters and explore their purpose, knowledge and feelings about situations

Prior learning/Knowledge:

- Understanding of Solomon’s situation and the different roles that the characters take

Framework Objectives for KS3:

3.1

Assessment Foci:

R3

Starter: (10 minutes) Students play the Verb Game using Student Sheet 2.1. The sheet contains verbs taken from the first four scenes of the play, and will need to be photocopied and cut up into cards. Split the class into two teams, giving them a jumbled-up set of cards each. One member from each team comes to the front and picks a card at random from their set. They act out or explain the verb (without using the word itself) and their team mates guess what it is. Once the verb has been guessed, another student takes a turn to come to the front. The winning team is the first to correctly act out and guess all the verbs from the sheet.

Introduction: (10 minutes) As a class, recap what happened in Scenes 2 and 3. Ask students to describe Solomon’s situation in Schoolworld and Dadworld.

Development: (30 minutes) Students choose a character from these scenes (other than Solomon) and make notes about them. Using Student Sheet 2.2 for support, they can make diagrammatic notes using the radial diagram. Then, students think of at least three questions that they would ask their given character in order to find out more information about their knowledge and feelings in the scene. They should consider their answers in the first person. Encourage students to develop their responses by asking each other a range of questions (see Student Sheet 2.3). Next, put the students into small groups and ‘hotseat’ the characters – one student sits in the middle of the group and pretends to be one of the characters. The rest of the group ask them questions to find out more information about them. They can take turns to do this. Afterwards, select some students’ answers to listen to.


Plenary: (10 minutes) Split the students into teams again (possibly the same as for the Verb Game) and play ‘Hangman’ with key words and characters from Scenes 1–4. Whichever team gets the answer first gets a point. Bonus points could be awarded if a member of their team can recall a line that the character has said, or important information about them.

Homework/Follow-on: Students recall the main points of information about each character.

Resources required: Student Sheets 2.1, 2.2 and 2.3

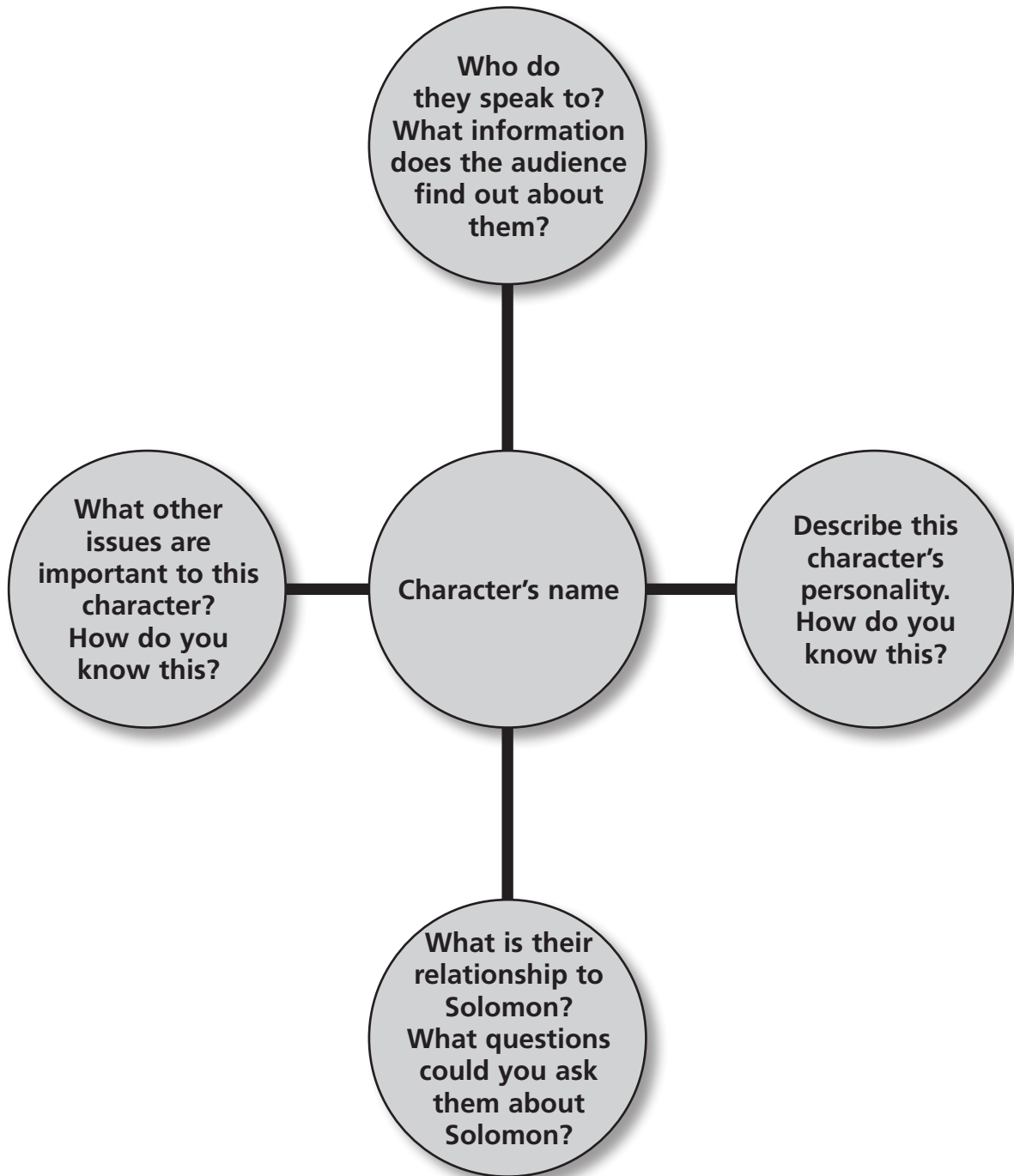
Personal teaching notes:

2.1 The Verb Game

stuck	leaking	defrosting
		
poured	communicating	slammed
peeking	picked	skulking
lurking	raging	retreat
accusing	looking	smiling
mocking	hissing	approaching
waking	broken	divert
protect	decomposing	removing
walking	interesting	panicked

2.2

Making notes about a character



2.3

Hotseating question prompts

Who ...?	What ...?	Where ...?
Why ...?	When ...?	How ...?
Describe ...	Can ...?	

Lesson 3

60 minutes

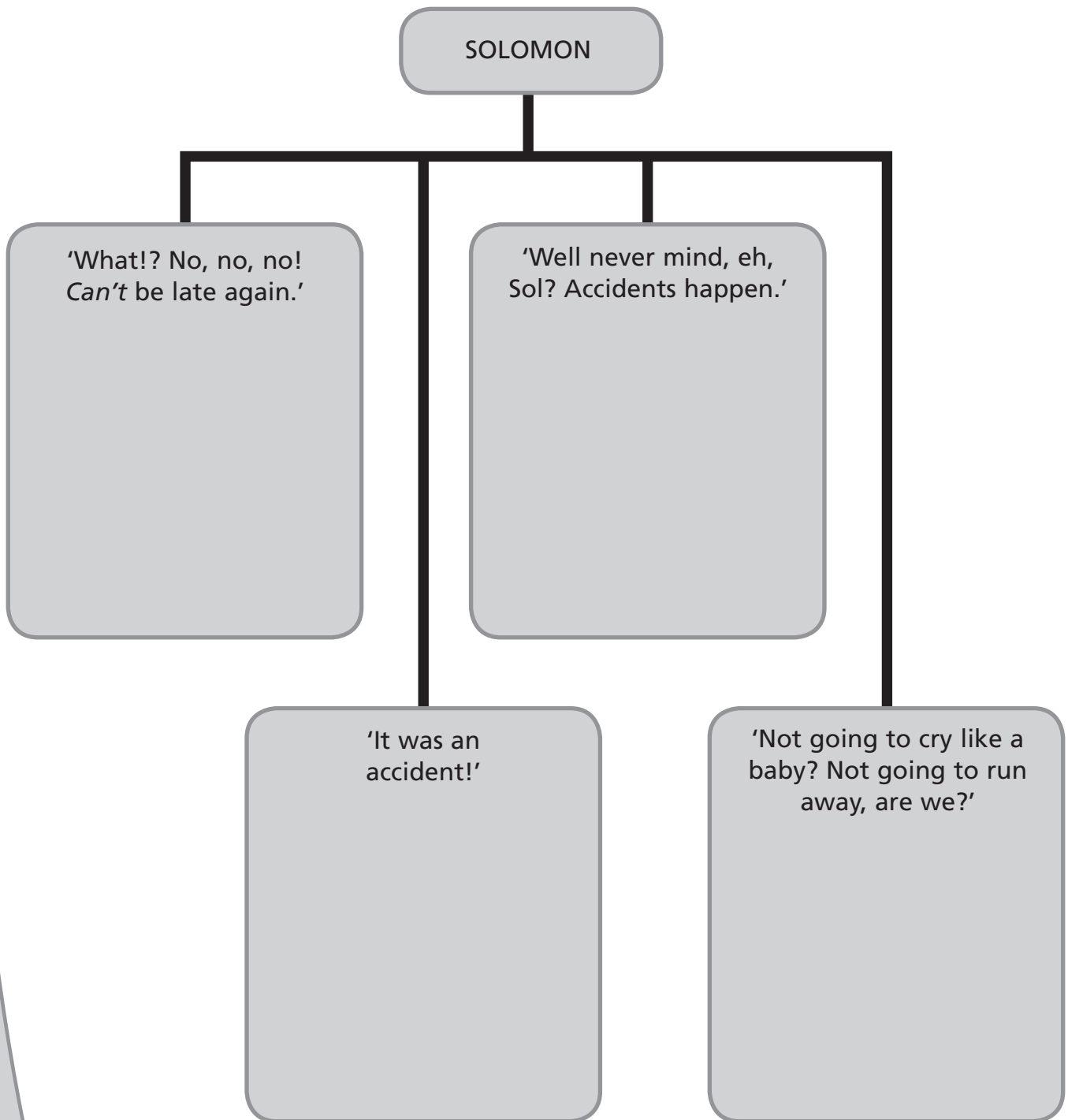
Class:	Date: :	Period:
Lesson coverage: Act One Scenes 5–6		
Lesson aims:		
<ol style="list-style-type: none"> 1 To explore the importance of physical movement when acting 2 To consider Solomon's thoughts and feelings during these scenes 3 To get peer feedback on performances 		
Prior learning/Knowledge:		
<ul style="list-style-type: none"> ● Pre-reading of Scenes 1–4 ● Knowledge of Solomon's different worlds 		
Framework Objectives for KS3:		Assessment Foci:
4.2, 5.1		R2, R3
Starter: (10 minutes) Tell the class that they will begin by looking at the use of physical movement when acting. Put a copy of Student Sheet 3.1 at the front of the class, and ask students to stand up and act out the different actions listed. However, explain that you have a remote control that will change how they go about their actions: Play = normal, Fast forward = quickly, Rewind = backwards, Pause = freeze. Go through the different actions more than once, asking them to move at different speeds.		
Introduction: (15 minutes) Read through Scene 5 as a class, and ask students to focus on Solomon's feelings and emotions during the scene. Then, using the quotes on Student Sheet 3.2, they consider how Solomon might be feeling at given moments during the scene and provide explanations.		
Development: (25 minutes) Tell students that they are going to think about performance again, this time considering different movements, body language, facial expressions and tone of voice. As a class, read through Scene 6. Then put students into groups of five or six and read the scene again. They can choose characters from Watkins, Ms Talmur, Peter, Amy and Solomon (and each can also play a Stone and a Visioner). They should make suggestions for actions, movements and freeze frames. Groups show their scenes, focusing on movement and speech. Each group's performance is given feedback by their classmates, with each being given two positives and one target. Student Sheet 3.3 provides possible statements for positives and targets. This feedback could be given orally, or by using mini whiteboards. Targets should be written down in students' books for future reference.		
Plenary: (10 minutes) Students continue looking at Solomon's feelings and emotions, this time looking at Scene 6. Using Student Sheet 3.4, they select relevant quotations and explain how these indicate what Solomon is feeling.		
Homework/Follow-on: Students give their opinions about the characters of Watkins and Ms Talmur, providing supporting evidence from the play. They can use the 'Point, Evidence, Explanation' model from Student Sheet 3.5 if necessary.		
Resources required: Student Sheets 3.1–3.5		
Personal teaching notes:		

3.1 Remote control actions

- 1. Stand up.**
- 2. Walk five steps.**
- 3. Shake hands with the person next to you.**
- 4. Ask, 'How are you?'**
- 5. Raise your hands above your head and clap.**

3.2 Solomon's feelings and emotions

Underneath each quotation, write down how Solomon might be feeling. Give a reason.



3.3**Peer feedback for performance**

Positives	Targets
<ul style="list-style-type: none"> ● Varied and appropriate tone of voice for character ● Appropriate level of volume ● Speaking lines to the correct person ● Good use of body language and movement ● Consideration of audience ● Varied facial expression ● Performance demonstrates good characterisation ● Each member of the group contributed towards the performance 	<ul style="list-style-type: none"> ● Project your voice, so that everyone can hear ● Focus on staying in role as your character ● Take the task seriously ● Use body language for effect ● Remember where your audience is and perform to them ● Consider varying your facial expressions ● Be more aware of your body movement (speed, pace and who you are next to) ● Improve your ability to work in a group

3.4

Solomon's feelings and emotions during Scene 6

In each box write quotations from the play which indicate how Solomon is feeling. They do not have to be spoken by Solomon – they can be about him.

'Ms Talmur ... my star pupils?
Solomon Morris.'
Feeling humiliated, as
Watkins is being sarcastic
about him. Solomon is used
to Watkins being nasty to
him.

3.5

What is your opinion about the characters Watkins and Ms Talmur?

Point – start your answer to the question	Evidence – words from the play to support your point	Explanation – why and how might these characters come across?
Watkins publicly humiliates Solomon and doesn't seem to care about his feelings.	'(mock apology) Oh ... sorry, Sol. It was an accident. But, like I said, 'accidents happen'.	Watkins comes across as a cruel person. By bullying Solomon he is portrayed as a teacher who has no sympathy or ability to empathise with Solomon.
	'Not going to cry like a baby? Not going to run away, are we?'	
	'... sometimes 'rough and tumble' can mean someone is being bullied – can't it?'	
	'But how, Solomon Morris, are you doing it?'	

Lesson 4

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One Scene 7		
Lesson aims:		
<ol style="list-style-type: none"> 1 To focus students' attention on the physicality of their performance 2 To consider what their character is thinking and feeling 3 To relay these thoughts orally but also from a character's point of view in a diary entry 		
Prior learning/Knowledge:		
<ul style="list-style-type: none"> ● Pre-reading of Scenes 1–6 ● Experience of 'hotseating' questions ● Understanding of the character's thoughts and feelings in earlier scenes 		
Framework Objectives for KS3:		Assessment Foci:
2.1, 8.1		R3
Starter: (10 minutes) Students play a drama game called 'Goldfish Bowl'. They should bear in mind their targets from the previous lesson, and try to work towards them. This game could be played as a whole class, or in small groups. First, cut up as many sets of cards from Student Sheet 4.1 as necessary (one for each group). Then, students sit in a circle and take turns to pick a card from their set. (Ensure none of them see the cards beforehand.) One student acts while the others try to guess what it is. Finally, make sure each actor gets positive and constructive peer feedback about their performance and how it could be improved. Student Sheet 3.3 could be used as a reminder.		
Introduction: (15 minutes) As a class, read Scene 7. While you read together, ask students to consider possible moments that could be performed as tableaux (freeze frames). Hear their suggestions when you have finished reading, and ask how they imagine the characters to be standing.		
Development: (20 minutes) Divide the class into groups. They choose a moment from the scene to perform as a tableau, then show it at the front of the class. One member of the group stays as the 'sculptor', who instructs the 'statues' to change their body positions and facial expressions in order to give an alternative feel to the scene. In their sculpted tableaux, students consider how their character is feeling and what they might be thinking. Other members of the class can ask questions of them, using Student Sheet 2.3 to prompt if necessary. The person who sculpted the group can make notes using Student Sheet 4.2.		
Plenary: (15 minutes) To help put themselves in a character's place, students create a diary entry for Peter. They should describe one event from Scenes 1–7. Student Sheet 4.3 can be distributed and will help explain the success criteria used for this type of writing. Notes from Student Sheets 3.2, 3.4 (from the last lesson) and 4.2 may be of use when Peter writes about Solomon.		
Homework/Follow-on: Students write a diary entry for a character of their choice. If completed, students can write another diary entry about the same event from a different character's point of view.		
Resources required: Student Sheets 2.3, 3.2, 3.3, 3.4 and 4.1–4.3		
Personal teaching notes:		

4.1

Goldfish Bowl actions

**Digging up a
graveyard**

**A father
shouting at his
son**



**A teacher telling
off a child**

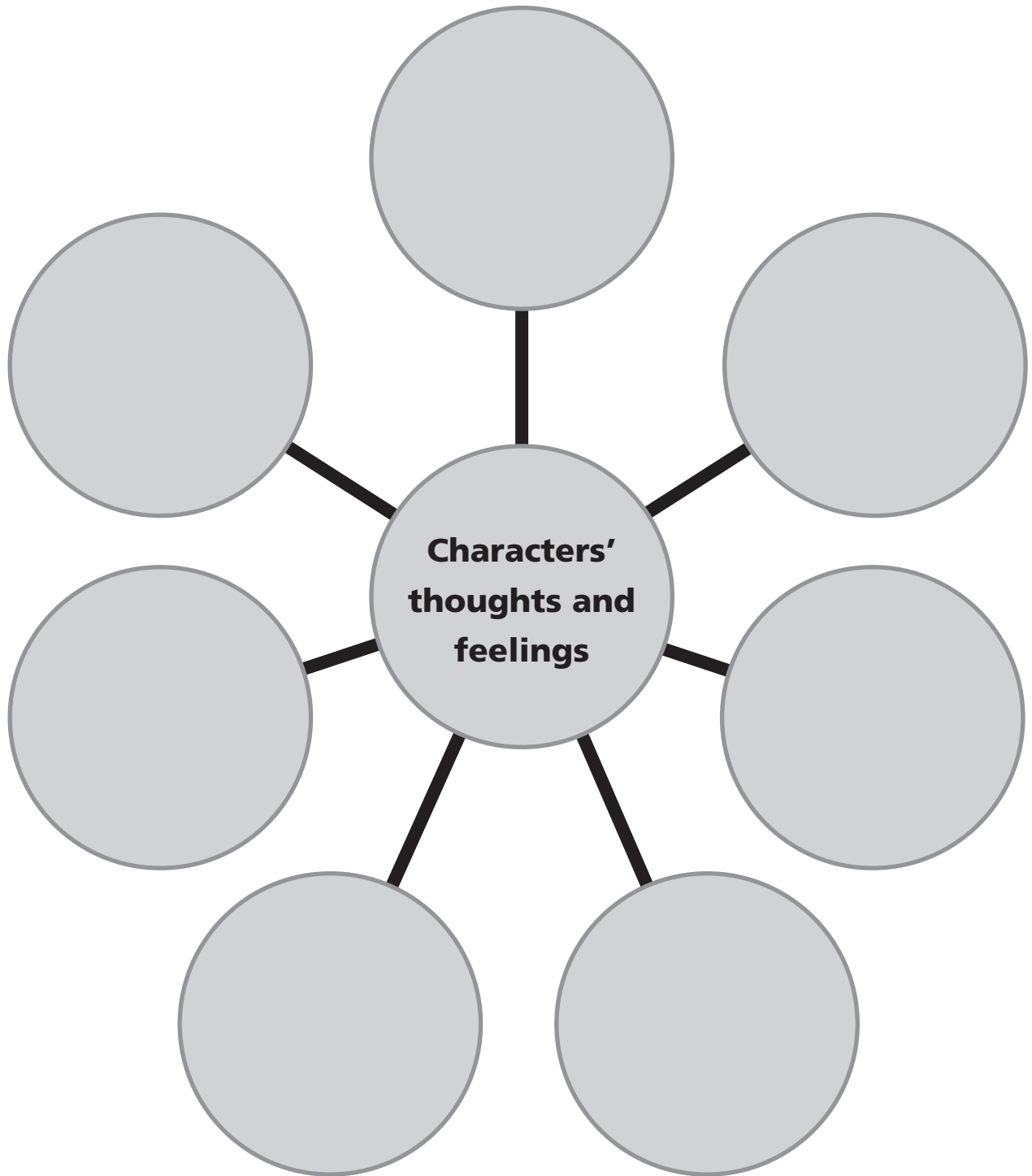
**A professor
carefully
examining an
object**

**A teacher
humiliating a
child about their
messy work**

**An anxious
student wanting
to leave the
room**

4.2

Notes about characters



4.3 Toolkit for diary writing

Tick each bullet point as you use it:

- | | |
|--------------------------|--|
| <input type="checkbox"/> | ● Write in the first person: 'I'. |
| <input type="checkbox"/> | ● Begin with 'Dear Diary' to show purpose. |
| <input type="checkbox"/> | ● Concentrate on specific events. |
| <input type="checkbox"/> | ● Write about your character's personal feelings in detail. |
| <input type="checkbox"/> | ● Describe the settings and events (use past tense if they have already happened). |
| <input type="checkbox"/> | ● Use quotations (remember to use speech marks to show you are quoting). |
| <input type="checkbox"/> | ● Describe how you might feel about future events (remember to use future tense for things that might happen). |
| <input type="checkbox"/> | ● Focus on your description, using adjectives, adverbs and similes. |

Lesson 5

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One Scene 8		
Lesson aims:		
1 To recognise the conventions used in script-writing		
2 For students to use these conventions to write their own script		
Prior learning/ Knowledge:		
● Pre-reading of Scenes 1–7		
Framework Objectives for KS3:		Assessment Foci:
4.2, 7.2		W3 and W7
Starter: (10 minutes) Play a game of ‘Hangman’ together. Students pick key words from the first seven scenes. These could be themes, characters’ names or very short quotations. Playing this game should help students to remember some of the key aspects of the play up to this point.		
Introduction: (10 minutes) Individually, students consider the ingredients that make a good script, thinking about everything they have read so far in <i>Whispers in the Graveyard – the play</i> . They list these criteria, then compare them to the ones listed on Student Sheet 5.1.		
Development: (30 minutes) Tell students that they will now rewrite a scene. Read Scene 8 of the play up to line 91, together as a class. Then distribute Student Sheet 5.2, which contains the same lines without any stage directions. Explain the importance of stage directions in creating the feel of a scene, the effect that tone of voice and body language can have, and so on. Put students into groups and tell them that they will now imagine they are the directors – they should write in their own stage directions. Student Sheet 5.3 contains a selection of stage directions for the scene that less confident students can use for support.		
Plenary: (10 minutes) If there is space in your classroom, students can act out a short section from their version of the scene, using their stage directions. Compare performances, bearing in mind the feedback suggestions from Lesson 3 (Student Sheet 3.3).		
Homework/Follow-on: Students continue their work on stage directions by picking a scene they have already read (from scenes 1–7) and considering how the feel of the scene could be altered by inserting different stage directions.		
Resources required: Student Sheets 5.1–5.3		

Personal teaching notes:

5.1**Success criteria for play script-writing**

- Name of the character speaking in capital letters.
- Colon after the character who is speaking, e.g. SOLOMON:
- Show pauses using ellipsis ..., a dash –, or a comma, depending on the length of the pause (ellipsis for longest, comma for shortest)
- Use question marks to indicate questions.
- Focus on speech, rather than description.
- Use stage directions to indicate a character's tone of voice, feelings or movement, e.g. (getting up)
- Place stage directions in brackets and use a different type style from the dialogue, e.g. (entering the house)
- If there are many characters on stage, indicate who the character is speaking to by using their name, e.g. 'Stay here, Solomon.'
- Use accurate punctuation, especially when this indicates how a line should be spoken, e.g. pauses.

5.2

Scene 8 – Add stage directions

ALL STONES:	Moon rise – sleep – dream – sweat – nightmare – dream – vision – memory – dream – blood – imagination – fear – sweat – hot – cold – tight – breath – dark – shadow. And finally, peace ... peace. Solomon means 'peace'.
PETER:	And the next day was a good day. Such a good day. Until it turned bad too, but <i>different bad</i> . Sol helped Ms Talmur with the children, and she helped him with his – challenges. 'A trade', she said. Like they were equals. And my friend Sol liked that. He helped the little ones learn, he learned, remembered things, forgot to be scared. But behind it all was something, something dark, empty and cold, like an unlive-in house. Not even half there, something he could almost see out of the corner of his eye, but when he turned to look, nothing. But like I say, it was a good day –
MS TALMUR:	I think we can call that a <i>good day</i> can't we Sol?
PETER:	Told you.
SOLOMON:	Yes.
MS TALMUR:	No battles, no clashes.
SOLOMON:	No.
MS TALMUR:	And you and Amy seem to have some kind of – connection. She really looks up to you. It's nice.
PROFESSOR:	Excuse me ...
SOLOMON:	Wait a minute ...
PROFESSOR:	I'm just trying to make sure ...
SOLOMON:	Something's not ...
PROFESSOR:	Ms Talmur!?
SOLOMON:	Miss?
PROFESSOR:	I'm very sorry, but I really do need to ...
SOLOMON:	Hold on, <i>I need to</i> ...
MS TALMUR:	Both of you, what is it?
SOL AND PROF.:	Where's Amy?
PROFESSOR:	Who are you?
SOLOMON:	I know you.
MS TALMUR:	Yes, where <i>is</i> Amy?
SOLOMON:	Oh no ...
MS TALMUR:	What Sol, what is it?
SOLOMON:	I know where she is.
PROFESSOR:	What!? Should I get the car?
SOLOMON:	No – she's close, but not safe. Follow me, but run, run!

5.2

- PETER:** Why did he know, on that day, *how did he know?* She slipped away so quietly, just a few minutes she was gone, but that was enough, because she was hurrying. Her legs were carrying her fast, fast to where she felt she needed to be, to where she thought she'd find something – but it was a lie. And only Solomon knew that.
- SOLOMON:** Amy!
- AMY:** Solomon.
- SOLOMON:** Stop right there.
- AMY:** Why?
- SOLOMON:** This place is not nice.
- AMY:** Not nice?
- SOLOMON:** Don't move.
- AMY:** Not move?
- SOLOMON:** Actually Amy, do move. Just move to me, look at me, walk to me. Your dad is worried about you.
- AMY:** Daddy?
- PROFESSOR:** Here I am Amy. Here I am. It's all OK. What on earth made you come here? I said wait at school.
- AMY:** I heard you calling me. I came here because you called. I followed your voice.
- ALL STONES:** A voice, not *his* voice. A lying voice.
- PROFESSOR:** I didn't call you, Sweetheart.
- ALL STONES:** Something called, called her here.
- MS TALMUR:** Is she OK? Oh Amy, I'm so glad you're safe. I have your coat in the car – I'll get it – and I'll call the school and let them know you're OK, shall I?
- AMY:** Yes, please.
- PROFESSOR:** Now, you stay attached to me, OK? Thank you, Solomon. For knowing where to come ...
- SOLOMON:** No problem.
- PROFESSOR:** ... somehow.
- SOLOMON:** Yeah.
- PROFESSOR:** This place interests you doesn't it.
- SOLOMON:** Er ... yes, it does.

5.3 Stage directions

A selection of stage directions that appear in Act One Scene 8.

Urgently

Confused

To the audience

Softly

Trying not to scare her

Realising they are right

Runs on, stops

Anxiously

Distantly

Jumbling and overlapping the words

Surprised but not scared

Entering, hugs Amy

With certainty

To Solomon

Exasperated

Lesson 6

60 minutes

Class:	Date:	Period:
<p>Lesson coverage: Act One Scenes 9–10</p> <p>Lesson aims:</p> <ol style="list-style-type: none"> 1 To further explore the character of Solomon 2 To act out the vignette that accompanies the Miller's Wife's song in Scene 10 3 To make predictions about Act 2. 		
<p>Prior learning/Knowledge:</p> <ul style="list-style-type: none"> ● Pre-reading of Scenes 1–8 ● Understanding of Solomon's character 		
<p>Framework Objectives for KS3: 4.2, 8.1</p>		<p>Assessment Foci: R2, R4</p>
<p>Starter: (20 minutes) Read Scene 9 together. Then as a class or in groups, hotseat the character of Solomon. (Student Sheet 2.3 from Lesson 2 contains hotseat prompts.) Encourage students to ask 'Solomon' questions about how he feels about his dad and Ms Talmur, as well as his experiences at school, and the graveyard.</p>		
<p>Introduction: (5 minutes) To prepare for the vignette of the Miller's Wife's song, encourage students to practise their mime skills. The students sit facing each other in pairs, with one copying the actions of the other. They can choose what to mime, but some possible emotions are listed in the first half of Student Sheet 6.1. The lead mime carries out their actions slowly and precisely, to ensure that their partner is able to keep up. Stress to the students that they are not allowed to speak, either before or during the mime.</p> <p>Development: (25 minutes) In groups of at least four, students read Scene 10, and afterwards discuss the images that it creates. The students then perform the Miller's Wife's song. One of the group reads the song while the others carry out a series of mimes for the vignette. Suggestions for actions to mime can be found in the second half of Student Sheet 6.1. Each group comes to the front and performs their mime. Students peer assess each group's performance by giving constructive feedback on two positives and a target. Student Sheet 3.3 (from Lesson 3) provides suggested positives and targets.</p>		
<p>Plenary: (10 minutes) Individually, students write down their predictions for what will happen in Act 2. Some prompts for predictions are listed on Student Sheet 6.2.</p>		
<p>Homework/Follow-on: Students write a short internal monologue for Solomon at the end of Act 1, summarising his thoughts and feelings about the main events that have taken place. They should think about the hotseating activity they did at the start of the lesson.</p>		
<p>Resources required: Student Sheets 2.3, 3.3, 6.1 and 6.2</p>		
<p>Personal teaching notes:</p>		

6.1 Miming actions

First practise your facial expressions and body movement to show the following, without speaking:

1. Anger
2. Happiness
3. Distress
4. Annoyance
5. Sadness

Then perform the Miller's Wife's song by using the following mimes:

1. Praying
2. Comforting a distressed person
3. Moving towards a graveside
4. Looking for a child
5. Children playing
6. A child dying

6.2**Prompts for predictions about Act 2**

In Act 2, consider:

- what might happen to Solomon at school
- Solomon's relationship with his father
- the graveyard mystery
- what might happen to Amy
- what might happen to Peter

Give reasons for your predictions, for example:

I think that Solomon will be bullied even more by Watkins. I think this because Watkins is a mean and cruel character. He seems to take delight in being nasty to Solomon. Perhaps Watkins will publicly humiliate Solomon, possibly in an assembly or at a break time.

Lesson 7

60 minutes

Class:	Date:	Period:
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Lesson coverage: Act One

Lesson aims:

- 1 To review Act 1 and explore characters
- 2 To develop the skill of being able to extract and interpret information and ideas from texts

Prior learning/Knowledge:

- Pre-reading of Act 1

Framework Objectives for KS3:

5.1

Assessment Foci:

R2

Starter: (10 minutes) In groups, using Student Sheet 7.1, students take turns to roll a dice. The number they roll determines which character they will talk about. When talking, they should consider the character's personality and importance to the story, and try to recall a relevant quotation and explain why they chose it.

Introduction: (20 minutes) Students play 'Whose line is it anyway?' using Student Sheet 7.2. Display or provide individual copies to see if students can recall who said these lines from Act 1. They are in the order in which they appear in the play. Students skim and scan Act 1 to find out which character said each line. To challenge more able students, ask them to carry out the task without access to the play. Answers are provided on Student Sheet 7.3.

Development: (20 minutes) Students then cut up the lines and sort them under the following themes: Education, Problem parents, Friendship, Bullying, Protection or Destruction. Alternatively students write the theme by the side of the quotation. This has been done on the answer page (Student Sheet 7.3), which makes suggestions for each quotation. However, some can be part of more than one theme.

Plenary: (10 minutes) As a class write 'Point, Evidence, Explanation' paragraphs for two of the themes. An example is provided on Student Sheet 7.4.

Homework/Follow-on: Students write a 'Point, Evidence, Explanation' paragraph for each of the remaining themes.

Resources required: Dice – enough for one per group; Student Sheets 7.1–7.4

Personal teaching notes:

7.1 Roll a dice then discuss ...

Depending upon the number that you roll, discuss the following characters:

- 1 – Solomon
- 2 – Peter
- 3 – Ms Talmur
- 4 – Amy
- 5 – Solomon's dad
- 6 – Professor Miller

Consider the characters you got and answer the following questions:

- What is he/she like as a person?
- Why is he/she important to the plot?
- Can you select a quotation that illustrates an important point about the character?

7.2

Whose line is it anyway?

1. Yeah, it happened here – here and other places. Our school, his house, but mostly here. It is colder here. Still. This was his safe place, his den, his sanctuary, his refuge from – our school, his house. Solomon – my friend.
2. Junk food cartons peeking from the bin, washing-up piled in the sink from last night, and the night before, and ...
3. Did you? Sol, I'll swing for you if you did! I need it. I can handle it, but I need it.
4. Let's see what we've got. Let's see what little pieces of genius and perfection you have for me today.
5. Listen, Sol, I hope you had the good sense to make some mistakes when you copied it this time.
6. You, Solomon Morris, are a lazy stupid boy. Nobody in my class turns in work like this. Nobody!
7. His den, his patch, his place. This spot in the old bank which holds back the river. He had all sorts in there. Comics, biscuits all wrapped up safe. From there he could see without being seen.
8. I'll get the digger up here.
9. But here, well there's nothing in this part, on this patch but this *one tree*. No graves, no other shrubs or plants. Not so much as a bird on a branch. This part of the site is devoid of everything – of life, *and death*.
10. Oh! Rowan Tree! Oh! Rowan Tree!
Of all the trees so dear to me ...
11. Ow! (*clutching his arm*) That hurts. (*looking up*) What was that?
12. He doesn't need help.
13. Fusty and foul in the mouth.
14. Oh ... sorry, Sol. It was an accident. But, like I said, 'accidents happen'.
15. But we need to be on guard to spot things, don't we, Mr Watkins, because sometimes 'rough and tumble' can mean someone is being bullied – can't it?
16. Windowsill trays of bright beads and blocks, the dressing up box.
17. Change is exciting, fun, isn't it? (*to Sol*) Amy's father is working up here for a while. Very important work, supervising the moving of the stones over at the old churchyard.

7.2

18. Come to us for quiet, for space, for freedom, for peace – ‘Solomon’ means ‘peace’.
19. (*those on the floor, whispering*) Riches, treasure, wealth.
20. Whoever done this up wanted to make sure no one got into it.
21. I want you to know I haven’t reported anything that happened today.
22. I heard you calling me. I came here because you called. I followed your voice.
23. It was to *seal* something in, keep it at bay, but not disease, Professor Miller, *not disease*. It was evil they hoped to deter with the tree. Take it from me, a seventh daughter of a seventh daughter – I can feel these things.
24. ‘Here’ she said. (*looking at Dad*) Only just. Ten seconds ago he’d been slumped like a lump in front of the telly. Dribble on his vest.
25. (*a change of tone*) Ah, of course, you’re new aren’t you? We’ve been through this before. I’ve heard it all. My view is that children learn at different times, different speeds. Things will work out in the end. The boy will catch up.
26. No, he will not. Not without lots of hard work and special help. Hard work from him and special help from us and support from you. I am not entirely sure that you appreciate the seriousness of this situation, but believe me – without our help, and lots of it, he will *not* catch up!
27. You can’t read.
28. You make everything up – about work, about the drinking. Why did I ever believe anything you said?
29. I am not ‘spooked’. But the tale is fascinating. This is a place with a definite aura about it.
30. But hallowed thoughts around thee twine
Of home and love and my baby.

7.3

Whose line is it anyway? Answers

1. **PETER:** Yeah, it happened here – here and other places. Our school, his house, but mostly here. It is colder here. Still. This was his safe place, his den, his sanctuary, his refuge from – our school, his house. Solomon – my friend. **Education**
2. **VISIONER 2:** Junk food cartons peeking from the bin, washing-up piled in the sink from last night, and the night before, and ... **Problem parents**
3. **DAD:** Did you? Sol, I'll swing for you if you did! I need it. I can handle it, but I need it. **Problem parents**
4. **WATKINS:** Let's see what we've got. Let's see what little pieces of genius and perfection you have for me today. **Bullying**
5. **PETER:** Listen, Sol, I hope you had the good sense to make some mistakes when you copied it this time. **Education**
6. **WATKINS:** You, Solomon Morris, are a lazy stupid boy. Nobody in my class turns in work like this. Nobody! **Bullying**
7. **PETER:** His den, his patch, his place. This spot in the old bank which holds back the river. He had all sorts in there. Comics, biscuits all wrapped up safe. From there he could see without being seen. **Protection**
8. **JOE:** I'll get the digger up here. **Destruction**
9. **PROFESSOR:** But here, well there's nothing in this part, on this patch but this *one tree*. No graves, no other shrubs or plants. Not so much as a bird on a branch. This part of the site is devoid of everything – of life, *and death*. **Destruction**
10. **MILLER'S WIFE:** Oh! Rowan Tree! Oh! Rowan Tree!
Of all the trees so dear to me ... **Protection**
11. **SOLOMON:** Ow! (*clutching his arm*) That hurts. (*looking up*) What was that? **Destruction**
12. **DAD:** He doesn't need help. **Protection**
13. **STONE 3:** Fusty and foul in the mouth **Protection**
14. **WATKINS:** Oh ... sorry, Sol. It was an accident. But, like I said, 'accidents happen'. **Bullying**
15. **MS TALMUR:** But we need to be on guard to spot things, don't we, Mr Watkins, because sometimes 'rough and tumble' can mean someone is being bullied – can't it? **Protection**
16. **VISIONER 2:** Windowsill trays of bright beads and blocks, the dressing up box. **Education**

7.3

17. **MS TALMUR:** Change is exciting, fun, isn't it? (*to Sol*) Amy's father is working up here for a while. Very important work, supervising the moving of the stones over at the old churchyard. **Education**
18. **ALL STONES:** Come to us for quiet, for space, for freedom, for peace – 'Solomon' means 'peace'. **Protection**
19. **MALEFICE:** (*those on the ground, whispering*) Riches, treasure, wealth. **Destruction**
20. **JOE:** Whoever done this up wanted to make sure no one got into it. **Protection**
21. **MS TALMUR:** I want you to know I haven't reported anything that happened today. **Protection**
22. **AMY:** I heard you calling me. I came here because you called. I followed your voice. **Protection**
23. **MS TALMUR:** It was to *seal* something in, keep it at bay, but not disease, Professor Miller, *not disease*. It was evil they hoped to deter with the tree. Take it from me, a seventh daughter of a seventh daughter – I can feel these things. **Protection**
24. **PETER:** 'Here' she said. (*looking at Dad*) Only just. Ten seconds ago he'd been slumped like a lump in front of the telly. Dribble on his vest. **Problem parents**
25. **DAD:** (*a change of tone*) Ah, of course, you're new aren't you? We've been through this before. I've heard it all. My view is that children learn at different times, different speeds. Things will work out in the end. The boy will catch up. **Destruction**
26. **MS TALMUR:** No, he will not. Not without lots of hard work and special help. Hard work from him and special help from us and support from you. I am not entirely sure that you appreciate the seriousness of this situation, but believe me – without our help, and lots of it, he will *not* catch up! **Education**
27. **SOLOMON:** You can't read. **Education, Problem parents**
28. **SOLOMON:** You make everything up – about work, about the drinking. Why did I ever believe anything you said? **Education, Problem parents**
29. **TEACHER:** I am not 'spooked'. But the tale is fascinating. This is a place with a definite aura about it. **Protection**
30. **MILLER'S WIFE:** But hallowed thoughts around thee twine
Of home and love and my baby. **Protection**

7.4 Point, Evidence, Explanation – example

Point – Begin to answer the question

Evidence – Select a quotation which supports your answer

Explanation – Explain why and how your quotation can be used to explore the question

	Education
Point	The theme of education is important in the play, as one of the central problems that Solomon has to deal with is his learning difficulties.
Evidence	MS TALMUR: Not without lots of hard work and special help. Hard work from him and special help from us and support from you. I am not entirely sure that you appreciate the seriousness of this situation, but believe me – without our help, and lots of it, he will <i>not</i> catch up!
Explanation	Solomon finds it hard to read and write and instead has developed methods of dealing with the problem. Ms Talmur is offering him support which shows that she cares for Solomon and his education. Education represents the idea of change and development.

Lesson 8

60 minutes

Class:	Date:	Period:
Lesson coverage: Act Two Scene 1		
Lesson aims: To compare the play with the <i>Whispers in the Graveyard</i> novel		
Prior learning/Knowledge:		
<ul style="list-style-type: none"> Familiarity with the layout of both a play and a novel, so that comparisons can be made 		
Framework Objectives for KS3:	Assessment Foci:	
5.1	R4	
Starter: (5 minutes) Students consider and respond to the following question:		
<ul style="list-style-type: none"> If you were unable to read or write, what problems might you face in life? 		
Introduction: (15 minutes) Ask students to get into small groups and improvise a short scene that could take place at this point in the play. They could imagine that Solomon's father has gone to the school and is asking for help, or consider what might occur if Ms Talmur called in again at their home.		
Development: (30 minutes) As a class, read Act Two Scene 1 up to line 77 ('Amy: It wasn't there last night.') Then read the extract from the novel featured on Student Sheet 8.1. Students consider how the two texts are similar and dissimilar, filling in the table on Student Sheet 8.2. Student Sheet 8.3 contains the same table filled in. The boxes could be cut out for less confident students to sort into the correct columns.		
Plenary: (10 minutes) Students consider and respond to the following questions:		
<ul style="list-style-type: none"> What might be lost when a novel is converted into a play? What might be gained by a novel being converted into a play? 		
Homework/Follow-on: Students write a short script for the play, based on the second extract of the novel from Student Sheet 8.4. Give them a copy of Student Sheet 5.1 from Lesson 5 if necessary.		
Resources required: Student Sheets 8.1–8.4 and 5.1		
Personal teaching notes:		

8.1**Extract from the novel *Whispers in the Graveyard***

(Chapter 16, pp. 79–81)

So, now, I'm in the infants. If it wasn't for Amy I think I'd have chucked it right off.

'There's that boy,' chants one. 'The one who broke things and shouted. Why is he back?'

'To help me,' says Amy, at once, 'cos I'm new.' She slips her little hand into mine and I sit down beside her.

Oh, do I need courage, the courage of a lifetime. For a lifetime.

She scatters coloured beads in her counting tray, amber, amethyst, turquoise and red. They glitter and roll. Her chubby pink fingers grasp them and place them deftly in number order. I try to copy her, watching her slyly with a sidelong glance. She giggles as she sees me.

'No cheating, Solomon,' she whispers. 'It's got to be YOU that does it yourself.'

And I try.

I really do.

And does it work?

Maybe one time in ten.

'Better than none at all,' says this witch of a teacher that I have now, as she displaces the beads and sends them scattering in disorder across the table.

'Now try letters,' she flicks out a set of cards.

I feel my face flush. They are printed in extra large type and illustrated with babyish drawings.

She puts her hand on my shoulder. 'Please try to be patient and go along with this for the moment, Solomon. I need to find out what you can and cannot do.'

So I put the dog with the longest tail and the one with the biggest ears and the shortest legs where they have to go. And I put the ice lolly and the igloo and the snowman together beside the word COLD and the iron and the chips and the fire with the word HOT.

'Now we'll try some letter order.' She puts down a bundle of interlocking alphabet letters and writes out the words she wants us to make.

The child beside me absorbs the information and moves on. I repeat the task six times and the seventh time I get it wrong. I seem to have no ability to remember the order in which the letters have to go. No power to recall to help me get it right each time.

I glance at Amy. She is frowning in concentration, tongue between teeth. She reaches for another card and as she does so the sleeve of her blouse slides back. There is an angry red weal on her wrist.

'What's that?' I ask her.

She touches it with the fingers of her other hand. 'It's sore,' she says.

'How did it happen?'

'I think ... in the graveyard yesterday,' she says. 'I scraped it on the branch of the dead tree.'

My voice is dry with fear. 'Didn't your mum notice when you got washed last night?'

She thinks for a minute. 'It wasn't there last night.'

8.2 Comparing the novel with the play

Consider	Novel	Both	Play
Layout on the page			
Speech			
Storyline			
Characters			
Themes			
Description			

If they have something in common, use words like: both, equally, similarly, in the same way as, likewise.

To show their differences, use words like: alternatively, whereas, instead, otherwise, unlike.

8.3

Comparing the extract from the novel with the play – suggested answers

Consider	Novel	Both	Play
Layout on the page	Written in paragraphs. Speech marks used to indicate when a character is speaking.	New line for a new speaker.	Name of who is speaking on the left-hand side followed by a colon.
Speech	Shorter amounts of speech, more description.	Contain speech from characters.	Mostly speech from a character, with stage directions.
Storyline		Similar storylines with the same focus.	
Characters	Solomon is the main narrator as he can tell the story from his point of view, without the learning difficulties.	Same main character.	Peter is the narrator, and a minor character in the play.
Themes		Same themes of: bullying, education, problem parents, destruction and protection.	
Description	More descriptive writing; e.g. the colours of the beads.		Description mainly through what the characters say.

If they have something in common, use words like: both, equally, similarly, in the same way as, likewise.

To show their differences, use words like: alternatively, whereas, instead, otherwise, unlike.

8.4**Extract 2 from *Whispers in the Graveyard***

(Chapter 16, pp. 81–3)

I look round for Ms Talmur. As I stand up to call her over, the school bell rings. The infants have an earlier dismissal time. She is sorting out the wee ones' bags, bundling them into their jackets. Professor Miller is at the door for Amy. I see them talking together. Then Ms Talmur beckons to me.

'Professor Miller will be working in the central archives office in Glasgow for an hour or two. He wants to know if you and I would be interested in going there after school today. They have uncovered some material relating to the burial ground and the history of this area. He thought we might like to have a look at it.'

I help her clear up the classroom. The blobs of modelling clay, the bits of paper. This time next year these kids will have learnt their letters, know so many words, move forward to the next class.

Where will I be?

'Right.' She puts her coat on. 'Let's go. We'd better stop off and let your dad know where you'll be.'

'He's out,' I say.

She raises an eyebrow.

'Honestly, he is. He got some work, and left a message with a neighbour to say he'd be very late and I'd not to wait up.'

God! I must have been daft not to notice. All those times, instead of writing me a note he'd leave word with someone to tell me. 'Your dad was in too much of a rush today,' Mrs Gilmore would call across the garden as I left for school. 'Said to tell you.' Then she'd trot out whatever message he'd given her.

Now I remember. His birthday cards. He drew pictures on them. A big X and then lots of cartoons of him and me. I used to show them round the class. Dead proud. Thought they were special. Didn't realise it was because he couldn't write a message.

Once, after Mum had left, when I came downstairs the milk boy was in the kitchen. Dad was making him a cup of tea while he filled in some form for him.

'Scalded myself,' he waved a bandaged hand under my nose. Devlin's very kindly being my secretary this morning. Have a bacon butty, lad. Need to give you an extra big tip at Christmastime.'

And the boy went away happily chewing his sandwich, both of us fooled.

Lesson 9

60 minutes

Class:	Date:	Period:
Lesson coverage: Act Two Scene 1 (line 78 onwards), and Scenes 2–3		
Lesson aims:		
<ol style="list-style-type: none"> 1 To compare their own script with the play itself 2 To explore the use of punctuation in a play script 3 To read two more scenes and answer questions on them 		
Prior learning/Knowledge:		
<ul style="list-style-type: none"> ● Pre-reading of the play up to Act Two Scene 1 		
Framework Objectives for KS3:		Assessment Foci:
6.1, 8.2		R2, W6
Starter: (15 minutes) Individually, students read Act Two Scene 1 from line 78 onwards (Ms Talmur: Professor Miller says he'll be ...'). They should have their homework from Lesson 8 next to them (Student Sheet 8.4), and as they read they can make comparisons between their version and the actual play.		
Introduction: (15 minutes) Give out Student Sheet 9.1 and ask students to fill in the missing punctuation marks (there are 57 in total). Student Sheet 9.2 gives the answers. Encourage students to review their script from the previous lesson to see how well they have punctuated their writing.		
Development: (20 minutes) In small groups, students read Act Two Scene 2 then answer the following question:		
<ul style="list-style-type: none"> ● What do we learn from the scene in the archives? <p>Less confident students can use Student Sheet 9.3 for support (answers are provided on Student Sheet 9.4).</p> <p>As a class, read Act Two Scene 3. Then discuss how the graveyard is described in the scene and how it fits with their ideas about graveyards.</p>		
Plenary: (10 minutes) In groups, improvise a short scene that could happen at this point in the play, including the characters of Solomon, Professor, Amy, Frame, Ms Talmur and Malefic.		
Homework/Follow-on: Students read the following article and then write down at least three thoughts:		
<p style="text-align: center;">www.guardian.co.uk/uk/2008/oct/31/law-jack-straw-witchcraft</p> <p>They should do some quick research on what witches were blamed for, and how they were punished.</p>		
Resources required: Student Sheets 8.4 and 9.1–9.4		
Personal teaching notes:		

9.1 Fill in the missing punctuation

- DAD** Listen I ll be working late tonight didn t want to wake the lad When he leaves for school would you catch him and let him know Thanks Have to rush
- SOLOMON** What would you have done What s simplest
- MS TALMUR** I d have written a note
- SOLOMON** And birthday cards
- DAD** Look son that cartoon is of when you and me went to the zoo I know it looks like two monkeys but that s you And the big X is the biggest kiss you ll ever get
- SOLOMON** And once I came down and our neighbour was in the kitchen filling in this form for my dad
- DAD** Of all the things son I burned my flipping hand making you a cuppa Just wasn t watching Not too bad though so Dave s stopped by for a minute to help me with this Oh yeah Your tea Sorry son
- SOLOMON** Dave was fooled
- DAD** Sorry son
- SOLOMON** I was fooled
- DAD** Sorry son
- MS TALMUR** The fooling s over Come on

9.2 The missing punctuation

- DAD:** Listen, I'll be working late tonight – didn't want to wake the lad. When he leaves for school, would you catch him and let him know? Thanks! Have to rush.
- SOLOMON:** What would you have done? What's simplest?
- MS TALMUR:** I'd have written a note.
- SOLOMON:** And birthday cards!
- DAD:** Look, son, that cartoon is of when you and me went to the zoo – I know it looks like two monkeys, but that's you. And the big X is the biggest kiss you'll ever get.
- SOLOMON:** And once I came down and our neighbour was in the kitchen filling in this form for my dad.
- DAD:** Of all the things, son! I burned my flipping hand making you a cuppa. Just wasn't watching! Not too bad though – so Dave's stopped by for a minute to help me with this. Oh yeah! Your tea. Sorry, son.
- SOLOMON:** Dave was fooled.
- DAD:** Sorry, son.
- SOLOMON:** I was fooled.
- DAD:** Sorry, son.
- MS TALMUR:** The fooling's over. Come on.

Full stop . = 16

Colon : = 12

Exclamation mark ! = 5

Apostrophe ' = 9

Question mark ? = 3

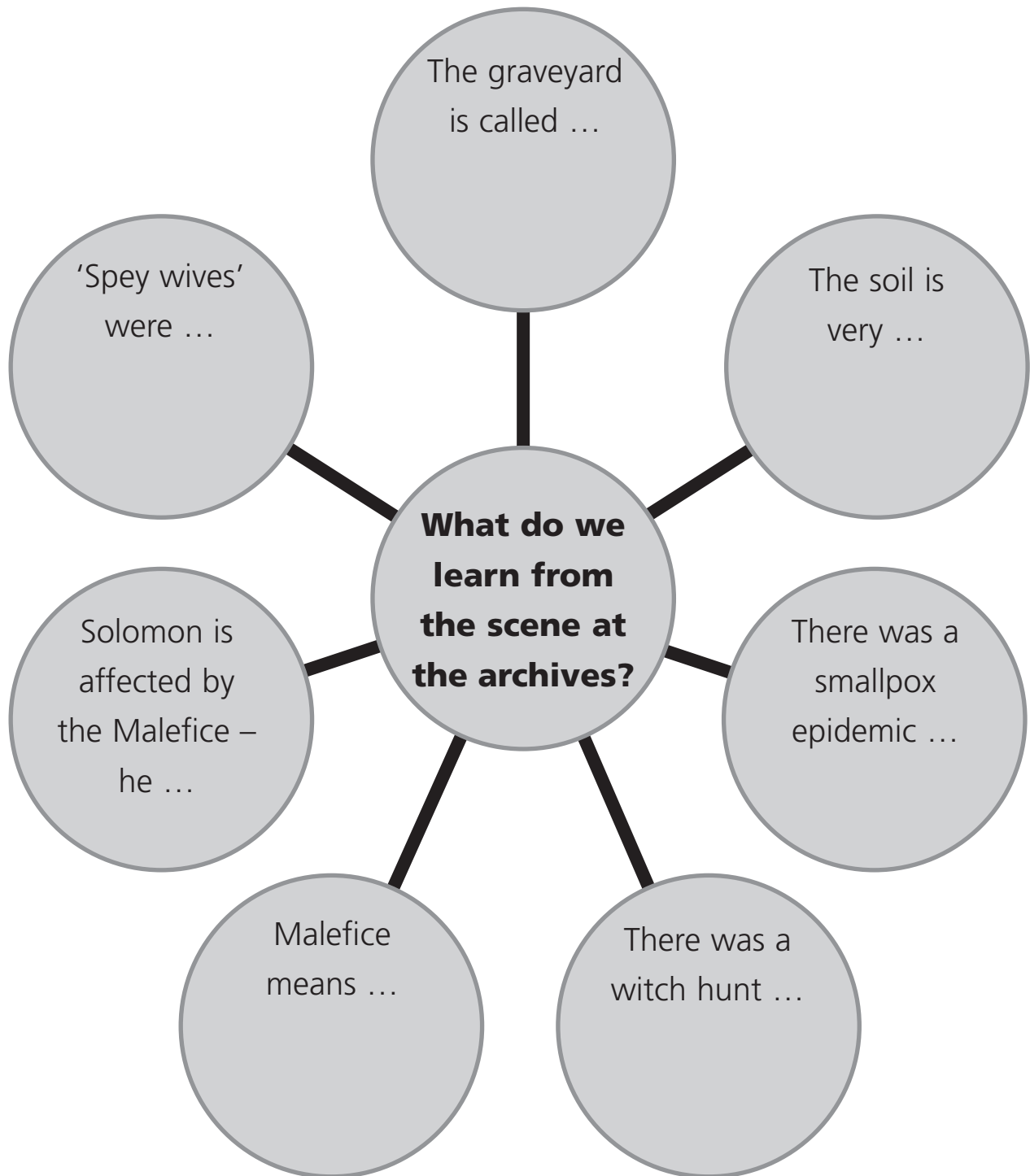
Comma , = 9

Dash – = 3

Total = 57

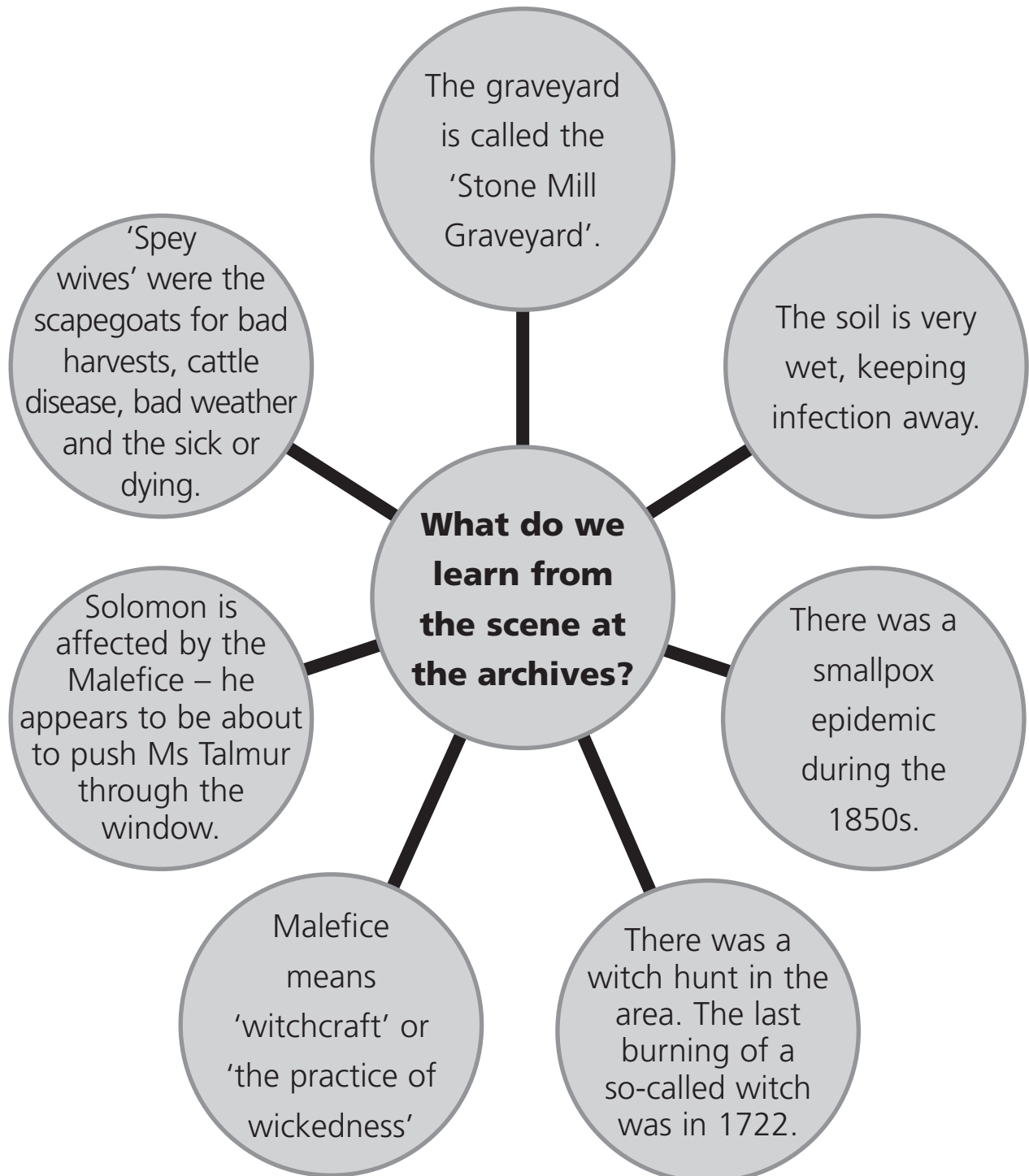
9.3

What do we learn from the scene at the archives?



9.4

What do we learn from the scene at the archives? Answers



Lesson 10**60 minutes**

Class:	Date:	Period:
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Lesson coverage: Act Two Scenes 4–7

Lesson aims: To explore the characters and their roles in more depth

Prior learning/Knowledge:

- Pre-reading of the play up to Act Two Scene 4
- Understanding of Solomon's learning difficulties
- Experience of using questioning skills to explore characters

Framework Objectives for KS3:

5.2

Assessment Foci:

R5, R6

Starter: (5 minutes) Students get into pairs and play the game 'Come with me'. One student chooses a character to pretend to be. However, the only line they can say is 'Come with me'. They should use gestures and body movements to help them portray their characters. The other student tries to guess the character. Once they have guessed correctly, the two students swap roles.

Introduction: (20 minutes) Read Act Two Scenes 4 and 5 as a class. Then students go back and select the quotation that they think is the most important from each scene, and give their reasons why. They can refer to the example on Student Sheet 10.1 and fill in the rest of the table with their own ideas.

Development: (25 minutes) Put students into pairs and ask them to read Act 2 Scene 6 together. They analyse the relationship between Solomon and his father by 'hotseating' the characters, and asking each other a range of questions (Student Sheet 2.3 contains prompts). They swap roles half way through so that they experience speaking as both characters.

Read Act 2 Scene 7 as a class. Then give out Student Sheet 10.2 and look at Peter's opening speech. Explore his role as narrator and discuss how he sets the scene. Students can annotate the speech.

Plenary: (10 minutes) Discuss the purpose of the Miller's Wife's role. Ask students to consider how her entrance and how her presence could take place on stage.

Homework/Follow-on: Students write two 'Point, Evidence, Explanation' paragraphs, using the quotations they chose at the start of the lesson. If completed, students can repeat this task with a different scene.

Resources required: Student Sheets 10.1 and 10.2

Personal teaching notes:

10.1**What are the most important lines in Act Two Scenes 4 and 5?**

An example has been done for you. Write your own ideas in the boxes below.

Who says the selected line?	Most important lines from the two scenes	What does this say about the character and scene?
Solomon	'New girl. I sort of – protect her.'	Solomon's relationship with Amy is important because it shows how strong and brave he is. Solomon seems to have a special connection with Amy and this makes events later in the play more believable.

10.2 Peter's role as narrator

Scene 7:

PETER: He knew, even before he walked out that door, he knew. Something was about to ... happen. Something was wrong. A storm was brewing. There was something in the air, something ... not good. It was clammy and close and the wind was disturbing the leaves on the ground. There was static in the air, almost ready to crackle, almost alive with energy.

When the police car went past, he knew, could hear it before it was said: 'missing child'. And in his mind's eye he saw them, the Professor and his wife holding on for dear life to each other on their own doorstep in the flashing, spinning blue light. But when he got there, stood at the end of the drive he saw another face.

Lesson 11

60 minutes

Class:	Date:	Period:
<p>Lesson coverage: Act Two Scenes 8 and 9, Epilogue</p> <p>Lesson aims:</p> <ol style="list-style-type: none"> 1 To create a 'soundscape' while Act Two Scene 8 is read aloud 2 To discuss dramatic devices and to explore their effectiveness throughout the play 3 To improvise a scene 		
<p>Prior learning/Knowledge:</p> <ul style="list-style-type: none"> ● Pre-reading of the play up to Act Two Scene 8 ● Understanding of issues relating to Solomon and his father 		
<p>Framework Objectives for KS3: 4.2</p>		<p>Assessment Foci: R4, R6</p>
<p>Starter: (5 minutes) Explain that during Scene 8 there is a big storm. Ask each student to suggest a sound effect they could make to recreate the sounds of a storm in a graveyard. For example: rustling paper, or using voices to create the sound of the wind. Everyone makes their noises together to create a 'soundscape'. You assume the role of conductor and use appropriate hand gestures to ask students to raise, lower, start or stop their noise.</p>		
<p>Introduction: (20 minutes) Read Scene 8 together and encourage any students not reading a character to add their soundscape to the background. Explain the concept of 'pathetic fallacy' and ask students to give reasons why they think there is a storm during this scene.</p> <p>Development: (20 minutes) Hand out Student Sheet 11.1, which lists the dramatic techniques used throughout Act 1. Students should give a mark out of 10 for effectiveness. More confident students could fill in Student Sheet 11.2 using examples that they can find from Act 2.</p> <p>Then in small groups, students improvise a short scene in which the characters from the play are interviewed by a TV or radio news team about the action that takes place at the end of the play.</p>		
<p>Plenary: (15 minutes) Students take turns to show their improvisations, and receive feedback relating to their understanding of the play, the situation and the characterisation.</p>		
<p>Homework/Follow-on: Students write a short scene set in the future, in which an older Solomon is looking back on this part of his life and the effect it had on him. Solomon could be talking with Peter, Amy, Ms Talmur or his father.</p>		
<p>Resources required: Student Sheets 11.1–11.2</p>		

Personal teaching notes:

11.1

Dramatic devices in Act One

Device	Example	Effectiveness – mark out of 10
Prologue	STONE 1: 'We have seen tears and despair and loneliness'	
Visioners setting the scene	VISIONER: 'Dadworld. Broken window in the door ...' Scene 2	
Freeze-frames	<i>Dad and Sol freeze. Peter walks between the two as he explains.</i> Scene 2	
Character directly addressing the audience	WATKINS: 'Right! Let's see what we've got. Let's see what little pieces of genius and perfection you have for me today.' Scene 3	
Stones commenting on graveyard issues	STONE 1: 'Here with us.' STONE 2: 'With those who do not judge.' Scene 4	
Characters on stage but not acknowledging each other	<i>The Miller's Wife enters, in ancient clothes, and sings. She and Sol circle the tree, always on opposite sides, never acknowledging one another. Peter, it seems, can see both.</i> Scene 4	
Slow motion	<i>The ball connects with Sol's face, and we are back at normal pace as he crumples.</i> Scene 5	
Choral voices	<i>Slowly from the earth come the many false voices of Malefice, seductive and friendly.</i> Scene 7	
Character as narrator	PETER: 'And the next day was a good day.' Scene 8	
Stillness and silence	<i>Stillness and silence. The Miller's Wife enters carrying a child-shaped bundle, followed by the Miller then Malefice.</i> Scene 10	
Song	MILLER'S WIFE: 'Oh! Rowan Tree! Oh! Rowan Tree!'	

11.2

Dramatic devices in Act Two

Device	Example	Effectiveness – mark out of 10
Visioners setting the scene		
Freeze-frames		
Character directly addressing the audience		
Stones commenting on graveyard issues		
Characters on stage but not acknowledging each other		
Slow motion		
Choral voices		
Character as narrator		
Stillness and silence		
Song		

Lesson 12

60 minutes

Class:	Date:	Period:
Lesson coverage: Review of the whole play		
Lesson aims:		
1 To recap the play by summarising each scene in a sentence		
2 To recall the characteristics of each character		
Prior learning/ Knowledge: Pre-reading of the whole play		
Framework Objectives for KS3:		Assessment Foci:
5.1		R4, R6
Starter: (15 minutes) The 21 scenes of the play (including Prologue and Epilogue) are divided up amongst the students. Ask them to summarise each scene by giving it a title in the style of either a newspaper headline or a short sentence in the style of <i>Friends</i> , e.g. 'The one where ...'. Use Student Sheet 12.1 to compile a class list.		
Introduction: (20 minutes) Students review the whole play using their summaries from the starter and copies of the play. Ask them to pick the scenes with the highest and lowest levels of dramatic tension, and explain their reasons.		
Development: (15 minutes) In groups, students design costumes for each character. Divide up the characters according to the number in the group. They can annotate their drawings giving reasons for costume choice, e.g. Solomon with odd socks and a T-shirt turned inside out to show that he has trouble taking care of himself. Students who find drawing challenging could label a stick character and provide greater detail in annotations. Students select one quotation that they think sums up their character and write it under their drawing.		
Plenary: (10 minutes) Students further annotate their character by adding at least three adjectives which describe their personality. More confident students can explain the purpose of their character in the play.		
Homework/Follow-on: Students respond to the following: If they had an unlimited budget and were turning <i>Whispers in the Graveyard</i> into a touring theatre production, which actors would they pick to play the roles, and why?		
Resources required: Student Sheet 12.1		

Personal teaching notes:

12.1 Summarising the scenes

	Title
Prologue	
Act 1 Sc 1	
Scene 2	
Scene 3	
Scene 4	
Scene 5	
Scene 6	
Scene 7	
Scene 8	
Scene 9	
Scene 10	
Act 2 Sc 1	
Scene 2	
Scene 3	
Scene 4	
Scene 5	
Scene 6	
Scene 7	
Scene 8	
Scene 9	
Epilogue	