

White poppies

Sue Saunders

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:

- Synopsis
- Medium-term study plan
- Short-term lesson plans
- Resource sheets (Student Sheets/OHTs)

Activities by Mike Royston.

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

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Synopsis

Sixteen-year-old Jenny Clark is given a history project on World War 1: 'what my family was doing in 1914'. It sounds a bit more interesting than the usual homework. But Jenny doesn't expect it to lead to some surprising discoveries about what happened in the quiet English village of Byford nearly a century before – or that her research will change how history perceived one of the soldiers who went off from Byford to fight in France ...

Much of the play is set in 1914–1915. Sixteen-year-old Jenny Lucas has come to join her older sister Hannah to work as a maid at Byford Hall. Hannah has recently married a coal miner, Mattie Clark, and Jenny soon makes friends with Tom Hedley, a village boy of her own age.

When the Byford lads are urged to enlist in the army by the vicar and some of the village girls, Mattie decides to join up. Tom, although under age, is allowed to go with him. They join a company commanded by Will Fordham, son of Lord Fordham who owns Byford Hall and the local coal mine.

At the front line in France, Mattie and Tom have the job of setting explosives to blow up enemy trenches. It is dangerous work. The enemy are underground only a few feet away; any sudden noise could prove fatal. When Second Lieutenant Fordham loses his nerve, putting his men in great danger, Tom knocks him out to save them from discovery. But it is too late. The enemy explode a bomb and most of the Byford lads, including Mattie, are killed. Will Fordham is badly wounded.

Tom survives, only to be faced with a court martial. He is accused of striking a superior officer with the purpose of deserting his post and endangering his fellow soldiers. Tom is too bewildered to defend himself. Will cannot be called to give evidence because he has been invalided home. Tom is pronounced guilty and shot at dawn for cowardice.

The news soon reaches Byford. Hannah, having given birth to Mattie's baby, is distraught to hear of his death. It is generally assumed that Tom behaved like a coward and deserved to die in disgrace. Mrs Hedley, his mother, is hounded out of the village along with Jenny Lucas, Tom's 'best girl'.

Through reading letters and diaries of the time which have been locked away in a family chest, Jenny Clark realises that she is Mattie Clark's and Hannah's great granddaughter. Mattie and Hannah's son John, who meets Jenny Lucas by chance on a train in 1941, is the present-day Jenny's granddad. Jenny Clark's middle name is 'Hedley', the name she discovers Jenny Lucas adopted after Tom's execution in memory of him.

The final discovery Jenny Clark makes is that Will Fordham never recovered from his physical and mental wounds. He died soon after the war – but not before confiding to Dr Lindsay that he was to blame for the Byford lads' deaths. He didn't know about Tom's execution until he got back to England, when it was too late to prevent it. Tom's family chose to let the truth die with him so as not to blacken Will's name.

Jenny Clark has unearthed a secret that has been buried for nearly a hundred years. It is time to reveal the truth. She does so, and in the play's final scene Tom Hedley's name is added to the Byford War Memorial. Red poppies have been supplanted by white ones.

Medium-term study plan for <i>White poppies</i> by Sue Saunders			
Lesson	Coverage	Objectives and lesson outcomes	Assessment foci
Week of study: 1			
1	Act One Scenes 1 and 2	<ul style="list-style-type: none"> To collaborate in groups to perform scripted drama To identify and explore the play's dual time scale To use inference and deduction to predict future events 	R4, R5, R7
2	Act One Scenes 3 to 8	<ul style="list-style-type: none"> To deduce points about characters from the text To examine the playwright's techniques of characterisation To write a PEE-based analysis of character and relationship 	R1, R2, R6 W2, W4, W6
3	Act One Scenes 9 to 12	<ul style="list-style-type: none"> To use literal and inferential reading strategies as appropriate To relate characters' language use to their attitudes To write personal letters in role 	R1, R3, R7 W1, W2, W7
Week of study: 2			
4	Act One Scene 11	<ul style="list-style-type: none"> To analyse the purpose and effect of emotive language To relate language use to social and historical context To write a persuasive pamphlet for a teenage audience 	R3, R5, R7 W2, W3, W7
5	Act One Scenes 13 to 15	<ul style="list-style-type: none"> To analyse the style and structure of journalistic writing To use hot-seating to explore character and attitude To write a front-page newspaper story 	R2, R6, R7 W3, W5, W7
6	Act One	<ul style="list-style-type: none"> To use inferential and predictive reading strategies To develop and justify personal viewpoints in discussion To perform a group drama improvisation 	R1, R2, R3

Medium-term study plan for <i>White poppies</i> by Sue Saunders			
Lesson	Coverage	Objectives and lesson outcomes	Assessment foci
Week of study: 3			
7	Act Two Scene 2	<ul style="list-style-type: none"> To make and justify a personal interpretation of scripted drama To convey character through performance To collaborate in groups to perform scripted drama 	R2, R5, R7
8	Act Two Scenes 5 to 9	<ul style="list-style-type: none"> To deduce the playwright's purposes at a climactic point in the plot To respond to character through close reading of the text To write production notes for a theatrical performance 	R3, R4 W1, W2, W3
9	Act Two Scenes 10 to 13	<ul style="list-style-type: none"> To debate an ethical issue and express personal views about it To relate characters' language use to their attitudes To write a persuasive speech for a public audience 	R3, R5, R7 W2, W3, W4
Week of study: 4			
10	Act Two Scenes 17 and 18 + whole play	<ul style="list-style-type: none"> To reach a balanced judgement about a character in the play as a whole To differentiate between fact and opinion To write a newspaper obituary in an appropriate style 	R1, R2, R3 W2, W3, W7
11	Whole play	<ul style="list-style-type: none"> To make a personal choice of the play's main events To show how the main events are linked within the structure of the play To produce a plotboard of the play 	R2, R4, R6 W1, W5, W7
12	Whole play	<ul style="list-style-type: none"> To locate and retrieve information from websites To relate the play's title to its themes To write a formal literature essay 	R1, R2, R3 W3, W6, W7

Lesson 1**60 minutes**

Class:	Date:	Period:
Lesson coverage: Act One Scenes 1 and 2		
Lesson aims:		
1 To collaborate in groups to perform scripted drama		
2 To identify and explore the play's dual time scale		
3 To use inference and deduction to predict future events		
Prior learning/ Knowledge:		
Experience of group work in drama		
Understanding of flashback and flash-forward		
Framework Objectives for all Years:		Assessment Foci:
4.1, 4.2, 5.2, 6.1, 10.1, 10.2		R4, R5, R7
Starter: (15 minutes) Read Act One Scenes 1 and 2 aloud with the class. Establish the different contexts of these scenes: 1914 and the present day. Ask students to speculate about the playwright's purposes in using two settings to begin the play. What links might there be between Jenny Lucas and Jenny Clark? How might the plot develop from this point?		
Introduction/Development: (35 minutes) Divide the class into groups. Their purpose is to perform Scenes 1 and 2 as if in rehearsal for a production, bringing out (i) the different ways of life, and (ii) the different uses of language in 1914 and the present day. Allow 15–20 minutes' preparation time and 15–20 minutes for the performances. Display OHT 1 throughout this stage to focus students on the specifics of the task. They may find it helpful to appoint a producer. If a suitable acting space is unavailable, groups should conduct dramatised readings of the two scenes and visualise moves on stage, gestures, use of props, etc.		
Plenary: (10 minutes) Take feedback from the groups. Focus discussion on what they have discovered about the characters and setting in Scene 1: e.g. why Jenny Lucas has come to Byford Hall, Jenny's relationship with Hannah, Hannah's marriage, the distinction between classes, who are 'Master Will ... Master and Mistress'. It is important to clarify these before reading subsequent scenes.		
Homework/Follow-on:		
Resources required: OHT 1		
Personal teaching notes:		

1**Advice for performing Act 1 Scenes 2 and 3 in groups**

- Speak more slowly than in normal conversation.
- Use strong eye contact.
- Use facial expressions and body language to express your character's feelings.
- Look at other characters even when your character is silent: show a reaction.
- Make your character's moves on stage clear and definite.
- Contribute to the group's work rather than drawing attention to yourself.

Lesson 2

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One Scenes 3 to 8		
Lesson aims:		
1 To deduce points about character from the text		
2 To examine the playwright's techniques of characterisation		
3 To write a PEE-based analysis of character and relationship		
Prior learning/ Knowledge:		
Awareness of the concept of characterisation in drama		
Familiarity with the PEE method of analysis		
Framework Objectives for all Years:		Assessment Foci:
2.1, 5.1, 6.2, 7.1, 8.1, 8.5		R1, R2, R6
		W2, W4, W6
Starter: (20 minutes) Read Act One Scenes 3–8 around the class. Then announce the purpose of the lesson: to trace the growing friendship between Jenny Lucas and Tom Hedley in this part of the play, and explain why they are 'walking out' by the end of Scene 8. Lead brief class discussion about what first attracts them to each other; students should readily identify three reasons.		
Introduction: (10 minutes) Distribute Student Sheet 2 and display the version on OHT 2 to establish a broad framework for the task. Students suggest suitable comments on the four quotations given to show how Jenny and Tom grow close in Scenes 3–8. Remind them how to use the PEE method: the Exploration stage should develop in detail from the Evidence, not merely re-state the Point.		
Development: (20 minutes) Divide the class into groups. They find further evidence of the developing relationship between Jenny and Tom and record it on Student Sheet 2. Support groups who find difficulty in writing Explorations. By the end of this stage, all students should have six to eight points recorded on their sheets.		
Plenary: (10 minutes) Set the homework/follow-on task below. Students will use their sheets as a planning frame. End by leading discussion about the difference between 'character' and 'characterisation'. Jenny and Tom are not real people. They are invented by the playwright and their dialogue, the settings in which they meet, the details of their early lives etc. are dramatic devices used to shape our responses to them. This is 'characterisation'.		
Homework/Follow-on: Students write a PEE-based account of how and why Jenny and Tom are attracted to each other in Scenes 3–8.		
Resources required: Student Sheet 2/OHT 2		
Personal teaching notes:		

2

Chart for tracing the friendship between Jenny Lucas and Tom in Act One Scenes 3 to 8

Scene	Quotation	What the quotation shows
3	Jenny: '...none of the other lasses will talk to me yet'	Jenny is isolated and lonely at Byford Hall: she needs friends of her own age
3		
5	Tom: 'If you'd like to come and see us at the shop ...'	
5		
7	Tom is showing Jenny a box	
7		
8	Jenny: 'I'd like to walk out with you, Tom Hedley'	
8		

Lesson 3

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One Scenes 9–12		
Lesson aims: <ol style="list-style-type: none"> 1 To use literal and inferential reading strategies as appropriate 2 To relate characters' language use to their attitudes 3 To write personal letters in role 		
Prior learning/ Knowledge: <p>Experience of relating language use to viewpoint Experience of creative writing and its purposes</p>		
Framework Objectives for all Years: 5.2, 6.1, 6.2, 7.2, 8.1, 8.3		Assessment Foci: R1, R3, R7 W1, W2, W7
Starter: (20 minutes) Read Act One Scenes 9–12 around the class. Then announce the purposes of the lesson: (i) to deduce the reasons why Mattie Clark and Tom enlist in the army, and (ii) to write an exchange of letters between Mattie and Hannah when he gets to France. Lead brief class discussion about Mattie's motives for joining up. Do students think he is right to do so? Would they have done the same in 1915?		
Introduction: (15 minutes) Divide the class into groups. Distribute Student Sheet 3 – a chart for recording evidence from Scene 11 about why Mattie enlists and his feelings about the need to fight. Students should find up to five points, then decide on their order of importance to <i>him</i> , justifying their decisions from the text. Support groups who find difficulty in rank-ordering.		
Development: (15 minutes) In their groups, students explore Tom's reasons for joining up. Are they as well-considered as Mattie's? Does he have a different view of war and patriotism? Students end this stage by discussing Jenny's feelings in Scene 12 about 16-year-old Tom going to war. Do we feel sympathy with her view, or is she being selfish?		
Plenary: (10 minutes) Set the homework/follow-on task below. Lead brief class discussion about the possible content of the letters. Will Mattie be apologetic to his young wife or regretful now that he has seen the conditions at the Front? Will Hannah be critical of him or proud? Emphasise the need for the language of the letters to reflect the characters' views and feelings authentically.		
Homework/Follow-on: Students write two letters in role. The first is from Mattie to Hannah when he gets to France. The second is Hannah's reply. They should use their knowledge of Scenes 9–12 and their own imaginations to decide what to write, and their knowledge of each character to select a suitable style.		
Resources required: Student Sheet 3		
Personal teaching notes:		

3**Chart for recording the reasons why Mattie Clark enlists in the army in Act One Scenes 9 to 12**

Mattie Clark's reasons for enlisting		
	Point	Quotation
1		
2		
3		
4		
5		

Lesson 4

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One Scene 11		
Lesson aims: <ol style="list-style-type: none"> 1 To analyse the purpose and effect of emotive language 2 To relate language use to social and historical context 3 To write persuasively for a teenage audience 		
Prior learning/ Knowledge: <p>Understanding of emotive language Experience of writing to argue and persuade</p>		
Framework Objectives for all Years: 5.2, 6.1, 6.2, 7.1, 8.1, 8.5		Assessment Foci: R3, R5, R7 W2, W3, W7
Starter: (15 minutes) Read Act One Scene 11 around the class. Then distribute Student Sheet 4 – a copy of the Vicar’s sermon and the words of the hymn. Display the version of this on OHT 4. Ask students to identify three uses of language designed to persuade young men to join up. What feelings do they appeal to?		
Introduction: (15 minutes) Divide the class into groups. They should annotate on their sheets three further uses of language which are persuasive or emotive, adding brief comments about their effect. Groups end this stage by discussing whether the Vicar’s sermon would have prompted them to enlist in 1915.		
Development: (20 minutes) Announce the purpose of the rest of this lesson and the homework/follow-on: to plan and write a two-page pamphlet about today’s armed forces. Point out to students that they can choose to encourage young people to enlist or to discourage them. In groups or as a class, they plan the content and style of their pamphlet.		
Plenary: (10 minutes) Set the homework/follow-on task below. Lead class discussion about the aspects of style and presentation most likely to persuade teenage/young adult readers. Focus on (i) choice of appropriate language, (ii) a suitable tone, (iii) use of presentational devices, and (iv) use of testimony, e.g. quotations from men and women on active service.		
Homework/Follow-on: Students produce a two-page recruiting pamphlet for the modern armed services OR a two-page pamphlet by a pacifist group discouraging young people from joining up. They can use ICT if they wish.		
Resources required: Student Sheet 4 / OHT 4		
Personal teaching notes:		

4

Extract from Act One Scene 11

VICAR: We have in mind today those brave soldiers who have volunteered to help our French allies against the common enemy. In the words of the War Secretary, Lord Kitchener, it will be their duty to set an example of discipline and perfect steadfastness under fire. Our thoughts and prayers go with them.

ALL: *(they sing a hymn)* 'I vow to thee, my country,
all earthly things above
Entire and whole and perfect, the service of my love:
The love that asks no question, the love that stands
the test,
That lays upon the altar the dearest and the best:
The love that never falters, the love that pays
the price,
The love that makes undaunted the final sacrifice'.

VICAR: I would like to draw the attention of the congregation to the fact that the recruiting station in Lakely will be open this week from ten in the morning until three in the afternoon. If any young man in the congregation should wish to do his duty by his country, here is his opportunity. There may be no others!

Lesson 5

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One Scenes 13, 14 and 15		
Lesson aims:		
1 To analyse the style and structure of journalistic writing		
2 To use hot-seating to explore character and attitude		
3 To write a front-page newspaper story		
Prior learning/ Knowledge:		
Experience of hot-seating		
Familiarity with journalistic conventions in writing		
Framework Objectives for all Years:		Assessment Foci:
4.1, 6.2, 6.3, 7.2, 8.2, 8.5		R2, R6, R7
		W3, W5, W7
Starter: (15 minutes) Read Act One Scenes 13, 14 and 15 around the class. Then announce the purpose of the lesson: to use information from these scenes to plan and write a front-page story for the local newspaper about the Byford lads going off to war.		
Introduction: (15 minutes) Display OHT 5 – a recent local newspaper front page with a strong editorial slant. Lead class discussion about how the layout, choice of language, and interviews combine to influence the reader’s viewpoint. Annotate the OHT as students make suggestions.		
Development: (20 minutes) Divide the class into groups. Their task is to ‘hot-seat’ (i) Dr Lindsay, and (ii) Mrs Hedley using material from Scenes 14 and 15 to uncover their private feelings about Tom joining up. Support groups who find difficulty in devising suitable questions. Groups end this stage by discussing how their work might be used to write their front page.		
Plenary: (10 minutes) Set the homework/follow-on task below. Then lead class discussion about a suitable structure and style for the front-page story in the <i>Byford Bugle</i> . Focus on (i) how ‘leaving for war’ might be reported in 1915 and the editorial viewpoint likely to be used, and (ii) how the reporter’s language would differ from a modern newspaper story.		
Homework/Follow-on: Students write a front-page story for the <i>Byford Bugle</i> about Mattie, Tom and other village boys going off to war. They should include two interviews with local people. The headline and sub-headline could be: BYFORD LADS OFF TO SERVE KING AND COUNTRY! <i>Emotional scenes as village volunteers head for war</i>		
Resources required: OHT 5		
Personal teaching notes:		

5

A recent front page story from a local newspaper

OLYMPIC HOPEFULS HEADING FOR BEIJING

Young rowers promise 'gold medals or bust!'

There were excited scenes at East Midlands airport last night as Britain's top rowers took off to compete in the Beijing Olympics.

Among the eighteen team members were two teenagers from the Nottingham area: 16-year-old Ben Cartwright and his 17-year-old cousin Shane Dodd. They are both tipped for gold medals by British rowing legend Sir Steven Redgrave.

Interviewed on Sky Sports News, Shane, set to compete in the coxed fours event, said: 'This is my dream come true, to row for my country against the best in the world – and only a gold medal will do!'

As the teenage stars

boarded a specially-chartered 707 plane, a crowd of over 700 from their school, Arnold High, cheered and waved red, white and blue banners on the roof of the departure building.

'The support is just amazing,' said Ben, due to take part in the single sculls next week. 'I've worked hard for this, but I never expected such a turnout from my friends. It feels like the whole of Year 11 is here. It's awesome.'

The teenagers were inspired to take up rowing following the success of Steve Redgrave and Matthew Pinsent in the 2000 and 2004 Olympics. Both are members of the Crossed Oars club based in West Bridgford.

Their coach, former British champion rower Alex Owen, has nothing but praise for the talented pair. 'Ben and Shane are special,' he told our reporter, 'the best prospects I've seen for a generation. If they row to their potential over the coming weeks, gold medals are a definite possibility'.

There's no doubt that local support for the cousins is at fever pitch. Ben and Shane are hoping that the whole nation gets behind them when they take to the water in Beijing.

'They've got a lot to live up to,' said Ben's sister Lauren, 'but they thrive on the pressure. They're both winners – and I really believe they're going to win!'

Lesson 6

60 minutes

Class:	Date:	Period:
Lesson coverage: Act One as a whole		
Lesson aims:		
1 To use inferential and predictive reading strategies		
2 To develop and justify personal viewpoints in discussion		
3 To perform a group drama improvisation		
Prior learning/ Knowledge:		
Familiarity with reading inferentially		
Experience of improvised drama		
Framework Objectives for all Years:		Assessment Foci:
2.1, 4.1, 4.2, 5.1, 5.2, 6.1		R1, R2, R3
Starter: (10 minutes) Announce the purposes of the lesson: (i) to work out from the whole of Act One possible links between Jenny Clark and the characters from 1914 –1915, and (ii) to improvise a scene which explains these links. Ask students for their initial ideas about how Jenny Clark and Jenny Lucas might turn out to be connected.		
Introduction: (20 minutes) Distribute Student Sheet 6 – a partly-completed question chart about links between the Clark family in the present day and characters from the past. In class discussion, students devise two further questions for column 3 and up to six questions in all. Ensure that these are clearly based on the text of Act One and are not too fanciful.		
Development: (25 minutes) Divide the class into groups. Students choose ONE of the questions from the chart, then plan and perform an improvisation within the timescale of the play that provides some answers to it. This is likely to be set nearer to the present day than to 1914. They are free to introduce whatever characters they like, either those already in the play and/or those that they imagine. For the performances, put one group together with another. They perform in turn and make evaluative comments on each other's work.		
Plenary: (5 minutes) Give positive feedback to the class on the effectiveness of their dramas.		
Homework/Follow-on:		
Resources required: Student Sheet 6		
Personal teaching notes:		

6

Question chart to show possible links between Jenny Clark and the characters from 1914–1915 in Act One

Present day	1914–1915	Questions about the links
Jenny's surname is 'Clark'	Hannah marries Mattie Clark	How might Jenny Clark be related to Mattie and Hannah?
Jenny's middle name is 'Hedley'	Tom and his mother are called 'Hedley'	
Jenny's dead father was called 'Roger Hedley Clark'	Tom and Mattie are best friends	

Lesson 7

60 minutes

Class:	Date:	Period:
Lesson coverage: Act Two Scene 2		
Lesson aims: 1 To make and justify a personal interpretation of scripted drama 2 To convey character through performance 3 To collaborate in groups to perform scripted drama		
Prior learning/ Knowledge: Awareness that drama can be interpreted in different ways Experience of performing drama in groups		
Framework Objectives for all Years: 1.2, 2.1, 3.1, 4.1, 4.2, 6.2		Assessment Foci: R2, R5, R7
Starter: (10 minutes) Announce the purpose of the lesson: to make a personal interpretation of Scene 2 and test this out through rehearsal and performance. Divide the class into groups and appoint one group member to act as producer. Make clear, however, that decisions about how to act out the scene will be collaborative.		
Introduction: (20 minutes) In their groups, students read through Scene 2 and make decisions about: (i) what they want to show of Jenny's character and feelings, (ii) what they want to emphasise about Polly and Lizzie, (iii) whether the scene should be mainly comic or mainly serious, and (iv) what moves and actions on stage will bring the scene to life. They then try out their interpretation by acting parts of the scene in different ways.		
Development: (25 minutes) At the start of this stage, display OHT 7A – comments from the playwright about the characterisation of Jenny Lucas, Polly and Lizzie. Encourage groups to take these into account when performing their version of the scene. Then allow them 10 minutes to make final preparations to perform. Each group should give its performance in front of another. Display OHT 7B near the end of this stage. Groups use the three criteria listed on it to judge the success of the performance they have observed.		
Plenary: (5 minutes) Give positive feedback to the class about the work they have done in this lesson and what they have achieved.		
Homework/Follow-on:		
Resources required: OHT 7A/OHT 7B		
Personal teaching notes:		

7

A. The playwright's comments about acting Jenny Lucas, Polly and Lizzie

JENNY: Whoever plays Jenny's part has to balance her vulnerability with her strength of character.

POLLY and LIZZIE: Work out how they behave together as a comic duo (with sinister overtones) and decide just how much one of them is the leader and one the follower.

B. Three criteria for judging group performances of Act Two Scene 2

- Did the performance flow smoothly, without awkward pauses?
- Did the performance give a clear impression of the three characters' feelings?
- Did the performance bring out clearly the mood of the scene, i.e. mainly comic or mainly serious?

Lesson 8

60 minutes

Class:	Date:	Period:
Lesson coverage: Act Two Scenes 5, 7, 8 and 9		
Lesson aims: 1 To deduce the playwright's purposes at a climactic point in the plot 2 To respond to character through close reading of the text 3 To write production notes for a theatrical performance		
Prior learning/ Knowledge: Awareness that characters develop in the course of a play Experience of interpreting drama from a producer's perspective		
Framework Objectives for all Years: 3.1, 4.2, 6.3, 8.1, 8.5, 10.2		Assessment Foci: R2, R3, R6 W1, W2, W3
Starter: (25 minutes) Read Act Two Scenes 5–9 around the class. Lead class discussion about how the playwright wants the audience to respond to them. What impressions of fighting in World War 1 should these scenes give? Are the characters shown to be heroic, pitiable or both? Is the action exciting, horrific or both?		
Introduction: (15 minutes) Divide the class into groups. Distribute Student Sheet 8 – a chart for recording the main impressions of Mattie, Tom and Will given in these scenes. Groups should add two or three further points in each column, illustrated by quotation.		
Development: (10 minutes) Set the homework/follow-on task below. Then ask students to put themselves in the role of producer for a school production of <i>White poppies</i> . How would they bring out for an audience (i) the suspense in this part of the play, and (ii) exactly what happens at the climax of the action in Scene 8?		
Plenary: (10 minutes) Lead brief class discussion about the theatrical aspects of the scenes listed in (i) to (iv) below. Display them on OHT 8.		
Homework/Follow-on: Students imagine they are producing these scenes for a school production. They make production notes on (i) how Mattie, Tom and Will are shown reacting to danger in different ways, (ii) how Will loses his nerve: how should the actor show this? (iii) how to represent on stage the bunker and the tunnel, and (iv) how to bring out the tension and drama of the events. They should include brief comments about the set, the lighting and the sound effects they plan to use.		
Resources required: Student Sheet 8/OHT 8		
Personal teaching notes:		

8

Chart for recording impressions of Mattie, Tom and Will in Act Two Scenes 5 to 9

Mattie	Tom	Will
Fond of a joke: 'She might find out about the lice in your tunic!'	Eager for action: 'What about the enemy? Do you see much of them?'	Weighed down by responsibility: 'I sometimes don't think I can ...'

8**Aspects of Act Two Scenes 5 to 9 to highlight in performance**

Your production notes should bring out the following points. Include brief comments about the set, the lighting and the sound effects you plan to use.

- How Mattie, Tom and Will react to danger in different ways
- How Will loses his nerve: how should the actor show this?
- How to represent on stage the bunker and the tunnel
- How to bring out the tension and drama of the events

Lesson 9

60 minutes

Class:	Date:	Period:
Lesson coverage: Act Two Scenes 10–13		
Lesson aims: <ol style="list-style-type: none"> 1 To debate an ethical issue and express personal views about it 2 To relate characters' language use to their attitudes 3 To write a persuasive speech for a public audience 		
Prior learning/ Knowledge: <p>Awareness of the difference between 'theme' and 'plot' in drama Experience of writing and delivering a formal speech</p>		
Framework Objectives for all Years: 1.1, 1.2, 2.1, 2.2, 8.1, 8.2		Assessment Foci: R3, R5, R7 W2, W3, W4
Starter: (25 minutes) Read Act Two Scenes 10–13 around the class. Make clear to students that the play's central theme reaches its climax here: how does the playwright signal this? Then lead class discussion about the ethical issues raised by Tom's execution. Does he die in confusion or for a principle? Is his execution justified in any sense? How do students react to his last words: 'it's a privilege to die for me country'?		
Introduction: (20 minutes) Divide the class into groups. Announce the purpose of this part of the lesson: to compare and contrast the reactions of different characters in Byford to what they hear about Tom (Scenes 12 and 13). Distribute Student Sheet 9 to help them do this. Support groups who find difficulty in understanding the characters' points of view. Groups end this stage by creating a scale of 1–3 to show how far they sympathise with each character's reaction to Tom: 1 = don't sympathise at all, 2 = sympathise to some extent, 3 = fully sympathise.		
Development: (5 minutes) Set the homework/follow-on task below. It is important to emphasise that the Byford villager whose speech students will write knows the full facts about what happened in the tunnel. He spoke to an officer from the same regiment, on leave at the time of the explosion. He had known both Tom and Will, had been impressed by Tom and had had doubts about Will's ability to cope under pressure.		
Plenary: (10 minutes) Prepare students to write the speech by arguing yourself that the court martial verdict was correct, thus provoking arguments on the other side of the case. Inform students that time will be available in a future lesson for them to deliver the speech they write.		
Homework/Follow-on: Students imagine themselves to be a Byford villager who does not appear in the play. There is a meeting in the Village Hall after Scene 13 to decide whether to honour Tom as a hero or condemn him as a coward. The villager has found out from an officer all that happened in the tunnel. Students write the speech this villager makes at the meeting.		
Resources required: Student Sheet 9		
Personal teaching notes:		

9

Chart for recording characters' reactions to the news about Tom in Act Two Scenes 10 to 13

Characters	Reaction to the news about Tom
Polly & Lizzie	Think he is a coward who ran away and left his friends to die
Jenny Lucas	
Mrs Hedley	
Hannah	
Dr Lindsay	

Lesson 10

60 minutes

Class:	Date:	Period:
Lesson coverage: Act Two Scenes 17 and 18 + Whole play		
Lesson aims: <ol style="list-style-type: none"> 1 To reach a balanced judgement about a character in the play as a whole 2 To differentiate between fact and opinion 3 To write a newspaper obituary in an appropriate style 		
Prior learning/ Knowledge: <p>Awareness of the basic difference between fact and opinion Experience of writing factually in a formal style</p>		
Framework Objectives for all Years: 5.1, 6.2, 6.3, 7.1, 8.1, 9.1		Assessment Foci: R1, R2, R3 W2, W3, W7
Starter: (15 minutes) Read Act Two Scenes 17 and 18 around the class. Then announce the purpose of this lesson: to plan and write an obituary for Will Fordham in <i>The Times</i> on April 30th, 1919. Make clear to students that the style and language of this piece should reflect the period.		
Introduction: (15 minutes) Distribute Student Sheet 10 and display the version on OHT 10 – a recent obituary from a quality newspaper. Question students about its main features, e.g. largely factual/biographical content, chronologically sequenced, selective rather than exhaustive, incorporating some opinions from contemporaries, written in a concise and formal way. Annotate the OHT as students make their responses.		
Development: (20 minutes) Divide the class into groups. They should look over the play and make brief notes on the main facts about Will's life, e.g. his family and their status in Byford, Will's interests as a young man, how World War 1 changed his plans for his future, how he came to be wounded and invalided home, how he died and at what age. They then add brief notes about the impressions given of his personality in (i) Act One Scenes 3, 4 and 5, and (ii) Act Two Scenes 5, 7, 8 and 9.		
Plenary: (10 minutes) Take feedback from the groups. Then set the homework/follow-on task below. Point out that Dr Lindsay says in Scene 18: 'There's no need to blacken Will's name after all this time'. Will <i>The Times</i> take the same view?		
Homework/Follow-on: Students write a 3-paragraph obituary for Will in <i>The Times</i> . It should be mainly factual but some opinions about him will be included – from Jenny Lucas? Mrs Hedley? Dr Lindsay? A fellow army officer?		
Resources required: Student Sheet 10/OHT 10		
Personal teaching notes:		

10

A recent newspaper obituary

Carl Stephens

Carl Stephens, the Newcastle and England footballer, has died aged 21. He was killed in a car accident on July 2nd.

The young footballer, who was capped twenty four times for England, was considered to be among the most talented players of recent years. He set a record for his club when he played in an F.A. cup tie aged just 16 years and two months, scoring two goals.

Carl Stephens was born and brought up in Ashington, home of the footballing Charlton brothers. As a schoolboy, he was scouted by several Premier League clubs and represented England at under-12 and under-14 levels. His only ambition, however, was to play for Newcastle for whom he signed as an apprentice in 1992.

His precocious talent was recognised immediately by both club and country. His Newcastle manager of the time, Ruud Guillelt, thought he had 'an old head on young shoulders – outstanding

vision and the ability to run a game either from midfield or as a striker'.

Although fame brought Carl Stephens enormous wealth at an early age, he was widely respected by fellow professionals for shunning the celebrity life-style. One Newcastle team-mate noted, 'Carl doesn't care about the bling or the booze. He lives for the game. He's modest and shy off the field, but you only have to play alongside him to know that he's a giant talent'.

The car crash in which he died happened when he was travelling to a charity fund-raising event for disabled youngsters, a cause to which he devoted considerable time and money. An oil tanker lost control on the M1 and collided with his BMW, killing him outright.

A devoted family man, Carl Stephens leaves a wife, Hayley, and a two-year-old daughter.

Lesson 11

60 minutes

Class:	Date:	Period:
Lesson coverage: Whole play		
Lesson aims: <ol style="list-style-type: none"> 1 To make a personal choice of the play's main events 2 To show how the main events are linked within the structure of the play 3 To produce a plotboard of the play 		
Prior learning/ Knowledge: Awareness that different parts of a play are important in different ways Experience of presenting a response to literature in graphical form		
Framework Objectives for all Years: 1.2, 5.2, 6.3, 7.2, 8.3, 8.5		Assessment Foci: R2, R4, R6 W1, W5, W7
Starter: (10 minutes) Announce the purpose of the lesson: to make a choice of six key events from the play and show their inter-connections by making a plotboard. A plotboard, like a storyboard, is made up of square frames set out in chronological sequence. Each frame contains a sketch of the event it describes, a short caption and (where appropriate) speech bubbles. Supply students with large sheets of plain paper.		
Introduction: (25 minutes) Create pairs. Students talk about what they consider to be the play's single central event. The young men going off to war? Mattie's death? Tom's execution? The Remembrance Day ceremony in Byford? Jenny's loss? The family's quarrel? Encourage students to argue strongly for their view. Support those who find difficulty in doing so. Students then select five other key events in the play that link up with the one they have chosen as being central. They should explain to each other the reasons for their choices (even if these are the same).		
Development: (20 minutes) Working individually, students begin drafting their plotboard. In each frame they make a rough sketch of what they want it to show, then add (i) single-sentence captions written in the third person, and (ii) speech or thought bubbles written in the first person – these can be quotations from the text.		
Plenary: (5 minutes) Ask students to complete their work in 'best' form for the homework/ follow-on task. If their ICT skills are sufficiently developed, they can do this on a computer. Advise them to show the draft version of their plotboard to someone who has not read the play and see if they can follow it clearly; if not, they should make changes.		
Homework/Follow-on: Students produce a final version of their plotboard.		
Resources required: Large sheets of plain paper		
Personal teaching notes: In preparation for Lesson 12 students need to conduct research online. Details of suitable websites are given on the Lesson 12 sheet.		

Lesson 12

60 minutes

Class:	Date:	Period:
Lesson coverage: Whole play		
Lesson aims: <ol style="list-style-type: none"> 1 To locate and retrieve information from websites 2 To relate the play's title to its themes 3 To write a formal literature essay 		
Prior learning/ Knowledge: Experience of conducting research online Experience of using PEE to write a formal literature essay		
In preparation for this lesson, students need to carry out research into the Poppies for Peace movement and soldiers who were shot for cowardice. Some websites that will help them can be found at www.heinemann.co.uk/hotlinks . The express code they will need is 3457. They should bring their findings to the lesson.		
Framework Objectives for all Years: 5.1, 5.3, 6.1, 7.1, 8.5, 9.1		Assessment Foci: R1, R2, R3 W3, W6, W7
Starter: (15 minutes) Lead class discussion about why red poppies are (i) always associated with World War 1, and (ii) used as symbols of remembrance for those who died in this and other wars. Do students agree that (i) we should observe Remembrance Day on November 11 th every year, and (ii) red poppies are the most appropriate symbol?		
Introduction: (25 minutes) Announce the purpose of the lesson: to prepare and write a literature essay about how the title <i>White poppies</i> relates to the themes of the play. Then take feedback from students about what they have discovered from their research. Encourage them to take up personal opinions and find links between their material and the events of the play.		
Development: (15 minutes) Divide the class into groups. Ask them to look over the play and discuss (i) which scenes make a particularly strong case for seeing Tom as a brave, heroic soldier rather than a coward, and (ii) how the play's overall structure is designed to emphasise this theme.		
Plenary: (5 minutes) Set the homework/follow-on task below. Remind students of the need to use the PEE method.		
Homework/Follow-on: Students write a formal literature essay about the meaning of the title and how well, in their opinion, the play reflects it. They should support the points they make with quotations and detailed comments on them.		
Resources required:		
Personal teaching notes:		