

Paka Mdogo
Little Cat

H. S. Toshack

Teaching and Learning Resources

Teaching Copy

Notes for Teachers

- This Teaching Copy is aligned on a page-by-page basis with the principal Student Copy, for ease of cross reference. The amount of space in the right-hand column of both is determined by the likely length of responses to the study tasks.
- We have tried to be tree-conscious in the allocation of space for responses, and teachers should encourage students to use the back of the sheet for longer answers.
- For teachers who prefer to have pupils work in a separate exercise book, we have additionally provided a Student Copy (Condensed), without working spaces. This version can be printed out on fewer pages.
- The 4-6 notation in the 'Level' column of the tables is an estimate of task difficulty rather than a precise reference to the Year Levels of the Literacy Strategies.
- The 'Suggested responses' are in the main just that – suggested. They are not exclusive of other possible responses, and student answers should as far as possible be judged by the quality of the thinking that has gone into them...
- The 'Other Strands' sections ask questions and suggest activities relating to all Strands other than 7. They do not always provide overt reference to the 'meta-knowledge' specified in the UK Strategies documentation, but should nevertheless lead students towards that.
- Teachers who do not wish their students to work through the book page by page, completing the detailed language tasks as they do so, may choose to direct them instead to the Whole Book Tasks which form the final part of the resources. These include the IB PYP-specific tasks to which the next page refers.

SCASI

To help teachers who may wish to use *Paka Mdogo* for the purposes of Novel Study, we have linked the study tasks for Strand 7 to the five SCASI elements in the story (Setting, Character, Action, Style and Ideas). The S-I references have been added in the 'Level' column for that Strand. They do not appear in either of the two student versions, but can be easily added if teachers plan to make use of them.

An account of the SCASI framework for thinking and writing about prose fiction, drama and poetry is given in the final section of this Teaching Copy: 'SCASI – A Tool for the Analysis of Literature'. It includes a page which can be printed out for student use.

Notes for International Baccalaureate Primary Years Programme (PYP) Teachers

The PYP-specific study tasks are to be found on Pages 110-114 below

Here is a statement from the LitWorks.com website regarding the appropriateness of these teaching and learning resources for use within programmes of study other than the UK National Literacy Framework:

The fact that the resources are aligned to a particular national system of education should not make them any less attractive to teachers working in different contexts. Their alignment is largely a matter of structure and organisation, and the skills they help develop match the objectives of all good, progressive English teaching for those grade levels.

We have set out below a table showing those Learning Outcomes from the PYP Scope and Sequence Continuums (Phases 4-5) that match and are supported by the UK Literacy Strands, and in particular by the study tasks in the *Paka Mdogo* resources. (This is not, please note, a complete table of equivalence.)

It is possible to view the three PYP Phases as identifying language skills appropriate to Levels 4, 5 and 6 within the UK Literacy Framework – but that should be done with caution.

UK Literacy Strands	PYP Learning Outcomes		
	Phase 3	Phase 4	Phase 5
Speaking Listening and responding Group discussion, interaction	Learners: <ul style="list-style-type: none"> express thoughts, ideas and opinions and discuss them, respecting contributions from others begin to understand that language use is influenced by its purpose and the audience understand and use specific vocabulary to suit different purposes 	Learners: <ul style="list-style-type: none"> listen appreciatively and responsively, presenting their own point of view and respecting the views of others listen for a specific purpose in a variety of situations understand that ideas and opinions can be generated, developed and presented through talk; they work in pairs and groups to develop oral presentations argue persuasively and defend a point of view 	Learners: <ul style="list-style-type: none"> participate appropriately as listener and speaker, in discussions, conversations, debates and group presentations generate, develop and modify ideas and opinions through discussion listen and respond appropriately to instructions, questions and explanations show open-minded attitudes when listening to other points of view

Drama	<p>Learners:</p> <ul style="list-style-type: none"> participate in a variety of dramatic activities, for example, role play, puppet theatre, dramatization of familiar stories and poems 		
Word structure and spelling	<p>Learners:</p> <ul style="list-style-type: none"> use familiar aspects of written language with increasing confidence and accuracy, for example, spelling patterns, high-frequency words, high-interest words 	<p>Learners:</p> <ul style="list-style-type: none"> use knowledge of written code patterns to accurately spell high-frequency and familiar words use a range of strategies to record words/ideas of increasing complexity 	<p>Learners:</p> <ul style="list-style-type: none"> use standard spelling for most words and use appropriate resources to check spelling
Understand and interpret texts	<p>Learners:</p> <ul style="list-style-type: none"> make predictions about a story, based on their own knowledge and experience; revise or confirm predictions as the story progresses discuss personality and behaviour of storybook characters, commenting on reasons why they might react in particular ways 	<p>Learners:</p> <ul style="list-style-type: none"> understand and respond to the ideas, feelings and attitudes expressed in various texts, showing empathy for characters 	<p>Learners:</p> <ul style="list-style-type: none"> appreciate authors' use of language and interpret meaning beyond the literal recognize and understand figurative language, for example, similes, metaphors, idioms use a range of strategies to solve comprehension problems and deepen their understanding of a text make inferences and be able to justify them
Engage with, respond to texts	<p>Learners:</p> <ul style="list-style-type: none"> discuss their own experiences and relate them to fiction and non-fiction texts wonder about texts and ask questions to try to understand what the author is saying to 	<p>Learners:</p> <ul style="list-style-type: none"> recognize the author's purpose, for example, to inform, entertain, persuade, instruct understand that stories have a plot; identify the main idea; discuss and outline the 	<p>Learners:</p> <ul style="list-style-type: none"> identify and describe elements of a story – plot, setting, characters, theme – and explain how they contribute to its effectiveness participate in class, group or

	<p>the reader.</p>	<p>sequence of events leading to the final outcome</p> <ul style="list-style-type: none"> • appreciate that writers plan and structure their stories to achieve particular effects; identify features that can be replicated when planning their own stories 	<p>individual author studies, gaining an in-depth understanding of the work and style of a particular author and appreciating what it means to be an author</p>
<p>Creating and shaping texts</p>	<p>Learners:</p> <ul style="list-style-type: none"> • engage confidently with the process of writing 	<p>Learners:</p> <ul style="list-style-type: none"> • write for a range of purposes, both creative and informative, using different types of structures and styles according to the purpose of the writing • show awareness of different audiences and adapt writing appropriately • select vocabulary and supporting details to achieve desired effects 	<p>Learners:</p> <ul style="list-style-type: none"> • write independently and with confidence, showing the development of their own voice and style • write using a range of text types in order to communicate effectively, for example, narrative, instructional, persuasive • adapt writing according to the audience and demonstrate the ability to engage and sustain the interest of the reader • use a range of vocabulary and relevant supporting details to convey meaning and create atmosphere and mood • use planning, drafting, editing and reviewing processes independently and with increasing competence
<p>Text structure and organisation</p>	<p>Learners:</p> <ul style="list-style-type: none"> • organize ideas in a logical sequence, for example, 	<p>Learners:</p> <ul style="list-style-type: none"> • organize ideas in a logical sequence 	<p>Learners:</p> <ul style="list-style-type: none"> • use appropriate paragraphing to organize

	write simple narratives with a beginning, middle and end		ideas
Sentence structure, punctuation	<p>Learners:</p> <ul style="list-style-type: none"> • use appropriate writing conventions, for example, word order, as required by the language(s) of instruction • use increasingly accurate grammatical constructs 	<p>Learners:</p> <ul style="list-style-type: none"> • use appropriate punctuation to support meaning • check punctuation, variety of sentence starters, spelling, presentation 	<p>Learners:</p> <ul style="list-style-type: none"> • vary sentence structure and length • demonstrate an increasing understanding of how grammar works
Presentation	<p>Learners:</p> <ul style="list-style-type: none"> • write legibly, and in a consistent style • realize that visual information reflects and contributes to the understanding of context 	<p>Learners:</p> <ul style="list-style-type: none"> • work independently, to produce written work that is legible and well-presented, written either by hand or in digital format. • discuss and explain visual images and effects using appropriate terminology, for example, image, symbol, graphics, balance, techniques, composition 	<p>Learners:</p> <ul style="list-style-type: none"> • choose to publish written work in handwritten form or in digital format independently • analyse the selection and composition of visual presentations; select examples to explain how they achieve a particular impact

Chapter One: Safi (The Clean Dog)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
1	4 C	Which of the following words means the same as 'indolent'? (Choose one.) a) Stupid b) Lazy c) Friendly d) Slow-moving	b) Lazy
2	4 C	Why does Safi never chase Sheena? (Give more than one reason if you can.)	<ul style="list-style-type: none"> • Because he knows she'll just run up a tree • Because he's indolent Teachers: acknowledge non-text-based answers – e.g. 'Because she might scratch him' – but re-focus students on the text.
3	4 Se	Why does Sheena walk along the path 'watchfully'? (Choose one.) a) Because it's hot b) Because she needs to check that this place is safe c) Because she's afraid of getting lost d) Because she's afraid there'll be children around who may pick her up and squeeze her	b) Because she needs to check that this place is safe. <i>[Further teaching opportunity/ explanation: The pathway is 'winding' and she can't see what lies ahead.]</i>

Possibly new vocabulary (in the order in which it appears):

compound
Ridgeback

Questions on the illustrations:

For all the illustrations, you can imagine ‘speech bubbles’ coming from the animals’ mouths. Write down something short you think each animal might be saying (not part of their actual dialogue, but something you yourself have thought up). If you have separate copies of the illustrations, you can put the speech bubbles in place. (Your teacher may not want you to write in the book itself...)

Page	Task	Suggested responses, teaching notes
2	How can we tell from Safi’s appearance that he has no intention of chasing Sheena?	His chin is almost resting on the ground, and his right paw is draped loosely over the edge of the mound he is lying on. His eyes look dull, as if he isn’t very interested in what he can see in front of him.

Personal Writing:

Task	Teaching support
Imagine you are walking bare-foot along a gravel pathway. Describe what it is like to do that.	Suggest that students re-read the chapter’s opening paragraph; or just remind them that the gravel is sharp, and shifts underfoot, and may make a noise.

Chapter Two: Kenge (The Monitor Lizard)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
4	4 C	The children who go to this school are different from each other in some ways. In what ways are they the same?	<ul style="list-style-type: none"> • They smile and laugh a lot. • They probably wear the same uniform.
5	5 St	Why is ‘scuttering’ an effective word to describe the noise the gravel makes when Sheena sets off running?	<ul style="list-style-type: none"> • Its sound is the same as the one made by the gravel. <i>[Further teaching opportunity: we call this onomatopoeia (ono-mato-pee-ya). ‘Scuttering’ is an onomatopoeic (‘ono-mato-pee-ic’) word – a word that makes the same noise as the one it represents. Compare it with ‘splattering’ – a slightly different-sounding word describing a slightly different noise. Think of some other words that describe light sounds (e.g. ‘dripping’, ‘popping’). There’s an example in the very first paragraph of the story (‘crunched’), and another one on the second page (‘scratching’).]</i> • It also reminds us of the word ‘scattering’, and helps us to see (in our imagination) what happens to the gravel when Sheena kicks off from it.
6	5 St	<p>On Page 5 Sheena decides to investigate the movement in the undergrowth because she thinks it may have been made by something worth chasing, and she is bored. On the other hand she hopes that she won’t have to chase whatever has moved, because it is a very hot day.</p> <p>This is an example of antithesis (pronounced ‘an-tith-ess-is’). It means that two things are in balance against each other – ‘on the one hand ...on the other hand...’</p> <p>a) Find other examples of antithesis on Page 6. b) Compose a sentence of your own which begins ‘On the one hand...’ and continues, ‘on the other hand...’</p>	<p>a) There are three simple examples in the first paragraph:</p> <ul style="list-style-type: none"> • ‘Most of her head...face was white...’ • ‘the front part of her body...shoulders...’ • ‘the back part of her body...partly white, like a rabbit’s.’ <p>A more complex example:</p> <ul style="list-style-type: none"> • The fact that her tail is very short means, on the one hand, that she has difficulty balancing when she jumps; on the other hand, it means that she can move more easily without being seen. <p>b) Teaching example: ‘On the one hand I’d like to go to the party, but on the other hand I don’t want to miss my favourite tv programme.’</p>
7	4 A	What is dangerous about one of the pointed ends of the ‘blotchy sausage’?	It’s not a sausage, it’s a snake, with poisoned fangs at the front end.

8	4 I	<p>Do you think it was a good idea of Thomas's to identify his homework by putting a tongue-print on it instead of his name?</p> <p>a) It was a good idea because...</p> <p>b) It was a bad idea because...</p>	<p>a)</p> <ul style="list-style-type: none"> Nobody else could have exactly the same tongue-print (any more than they could have the same finger-print) so it proved that that work was his. It helped to clean his tongue. It was fun. <p>b)</p> <ul style="list-style-type: none"> It annoyed the teacher. It got him into trouble with his mother. The teacher would be able to tell whose homework it was. The tongue-print might have spread germs.
9	4 A	<p>Which two of the following surprises Sheena on this page?</p> <p>a) The fact that the lizard knows she is there</p> <p>b) The lizard's sudden movement</p> <p>c) The fact that she understands what the lizard is saying</p> <p>d) The lizard's friendliness</p>	<p>a) The fact that the lizard knows she is there, and</p> <p>d) The lizard's friendliness</p>
10	5 C	<p>What evidence is there on this page that the lizard is being friendly toward Sheena? (Give as many answers as you can.)</p>	<ul style="list-style-type: none"> He is trying hard not to hiss like a snake. He doesn't get upset at that fact that Sheena has been stalking him. He shows her how he knew she was there. He apologises for calling her nose 'stubby'.
11	4 I	<p>What sort of 'agreement' do you think teachers and students could come to, so that they don't have to work so hard?</p>	<p>Teachers could set less homework, and students could write very short answers so that teachers had less marking to do.</p>
12	5 C	<p>What lie might Sheena have been tempted to tell 'in order to be more interesting'?</p>	<p>'That she often caught things. The truth is that she caught them only 'sometimes'.</p>
13	5 C	<p>Explain, as fully as you can, why it's unlikely that the cat and the lizard will begin to fight.</p>	<ul style="list-style-type: none"> Neither one could be sure of winning (since they are about the same weight, and both have sharp claws and teeth). Each one seems interested in what the other has to say.
14	5 C	<p>Do you think the lizard is a good story-teller? Base your answer on his account of how he came to be</p>	<ul style="list-style-type: none"> He gives the impression from the very beginning that he is going to tell the story carefully, by correcting himself twice in the opening

		<p>here (from ‘It was an accident’ on this page as far as ‘here I am’ on the next page) and give as many reasons as you can.</p> 	<p>sentence.</p> <ul style="list-style-type: none"> • He emphasises how big the truck and its load were. • He draws Sheena into the story by using the phrase, ‘You see...’ • He keeps his style friendly and informal – ‘Now I like...’ • He takes care that Sheena knows exactly what eating a water melon is like – he looks for the right word (‘slurp’) to describe both the sensation and the sound, and then he compares it with drinking. • When the situation suddenly becomes dangerous for him, he begins a new paragraph. • He makes a proverbial-sounding statement about what he might have expected to find – ‘Where there’s a way in there’s usually a way out’ – and then uses a sharp ‘But’ (at the beginning of the next sentence) to introduce the reality of what happened instead. <p><i>[Further teaching opportunity: it’s acceptable to use ‘And’ and ‘But’ at the beginning of a sentence, but only very occasionally, for special effect.]</i></p> <ul style="list-style-type: none"> • As he recalls the feeling of being squashed by the melons, he uses again the exclamation he used then (‘Ow!’): he seems to be re-living the experience. • He introduces a touch of humour, in the comparison with ‘hippopotamusses’ and his joke with the word ‘squash’. <p><i>[Further teaching opportunity: the joke depends on the fact that ‘squash’ has two meanings, and Kenge uses – ‘plays on’ – both. We call this a pun, a play on words.]</i></p> <ul style="list-style-type: none"> • He knows when to bring the tale to a swift conclusion – to ‘cut a bumpy sstory short’.
15	5 C	Why do you think Kenge smiled ‘thinly’?	<ul style="list-style-type: none"> • His lips are very thin. • It’s a ‘thin’ smile because it’s also rather weak and insincere – there’s a part of the lizard that would still like to consider Sheena as a possible meal.
16	4 St	<p>In the last complete paragraph on the page (beginning, ‘He told stories’) there are more examples of words that make the same sound as the noise they are describing (‘growls and giggles’, and so on).</p> <p>a) Speak them aloud, exaggerating the sound they make.</p>	<p><i>[Further teaching opportunity, if the term has been introduced at Page 5: These are more examples of what? Onomatopoeia.]</i></p> <p>b) Each of the pair of words (and the last three) begins with the same letter.</p> <p><i>[Further teaching opportunity: this is called alliteration, and it is used to link words together and draw attention to their sound – and sometimes, particularly in poetry, to create a musical effect. Find another example of alliteration further up the</i></p>

		b) Do you notice anything else about the sound of the words in that list?	<i>page. 'Deep in the darkness'; 'She and the lizard shared a shiver.' n.b. Alliteration is also dealt with later, at Page 79.]</i>
17	5 St	Kenge speaks the place-names with 'relish'. Think about that word and where you have come across it before. What does it suggest about Kenge's feelings as he talks about life up North?	You've perhaps seen a spicy sauce named a 'relish'. Here the word suggests that Kenge almost enjoys the <i>taste</i> of the place-names in his mouth.
18	4 C	Why would Kenge prefer an empty truck to travel back North in?	He doesn't want to get squashed again.
19	4 A	Which one of the following is NOT a reason why Kenge steps forward 'carefully'? a) Because the millipede is poisonous b) So that he will be close to the millipede when it passes by c) Because he does not want to frighten the millipede away d) Because he seems to do everything carefully	a) Because the millipede is poisonous
20	4 C	Read again the description of the 'bigger monster' on this page, and the description of the 'very different' Sheena on Page 21. If you were a very small animal (say a mouse), which of these two new creatures would you find more terrifying? Why?	Either answer could be the right one, for you. A lot will depend on how strongly you have imagined both creatures. <i>[Further teaching opportunity: Compare the techniques used in the two descriptions, particularly the similes.]</i>
21	5 C	We have just been told that Kenge is embarrassed. What evidence can you find on this page that <i>shows</i> he is embarrassed?	<ul style="list-style-type: none"> • He seems to have diminished in size (got smaller). • The crest on his tail (which was 'like a dragon's') has flopped over to one side. • He has hardly anything to say. • He walks awkwardly. • He avoids looking at Sheena, at least to begin with. • He makes an excuse to leave immediately.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	5	Most of the questions Sheena and Kenge ask each other are simply designed to get information. Some, however, are being used to do other things as well. Find those questions. Ask them aloud of a partner and discuss what the questioner is trying to do in each case (as well as find something out). Once you have decided, ask them again, trying to express their extra purposes in the tone of your voice. (Take turns at this.)	<ul style="list-style-type: none"> Teaching example, Page 10: ‘How did you know I was here? It didn’t seem as if you’d seen me.’ Sheena is also expressing her surprise and annoyance at being caught stalking. Page 12: ‘Crows aren’t easy to catch, though, are they?’ Sheena is trying to hide the fact that she doesn’t really know a lot about catching things. Page 14: ‘What do you mean, up North? You mean to the Arctic? Only polar bears and Arctic foxes live up there.’ Sheena is trying to impress Kenge by demonstrating that she knows a lot about some things, even if chasing isn’t among them. Page 14: ‘If you like it so much up there, why are you down here?’ To begin with at least this is a further expression of her annoyance with Kenge.
1. Speaking	4	Suppose you met Kenge in your garden at home. What questions would you ask him?	
3. Group discussion, interaction	4	a) In what ways is your school a happy one? b) What changes might make it even happier?	
6. Word structure and spelling	4	a) Can you remember the ‘C’ words that have been used to describe Sheena so far? b) Think of some more ‘C’ words to describe cats. Make a note of them, and decide which, as the story moves on, are	a) <ul style="list-style-type: none"> Choosey Cautious Curious Clever (at spotting things)

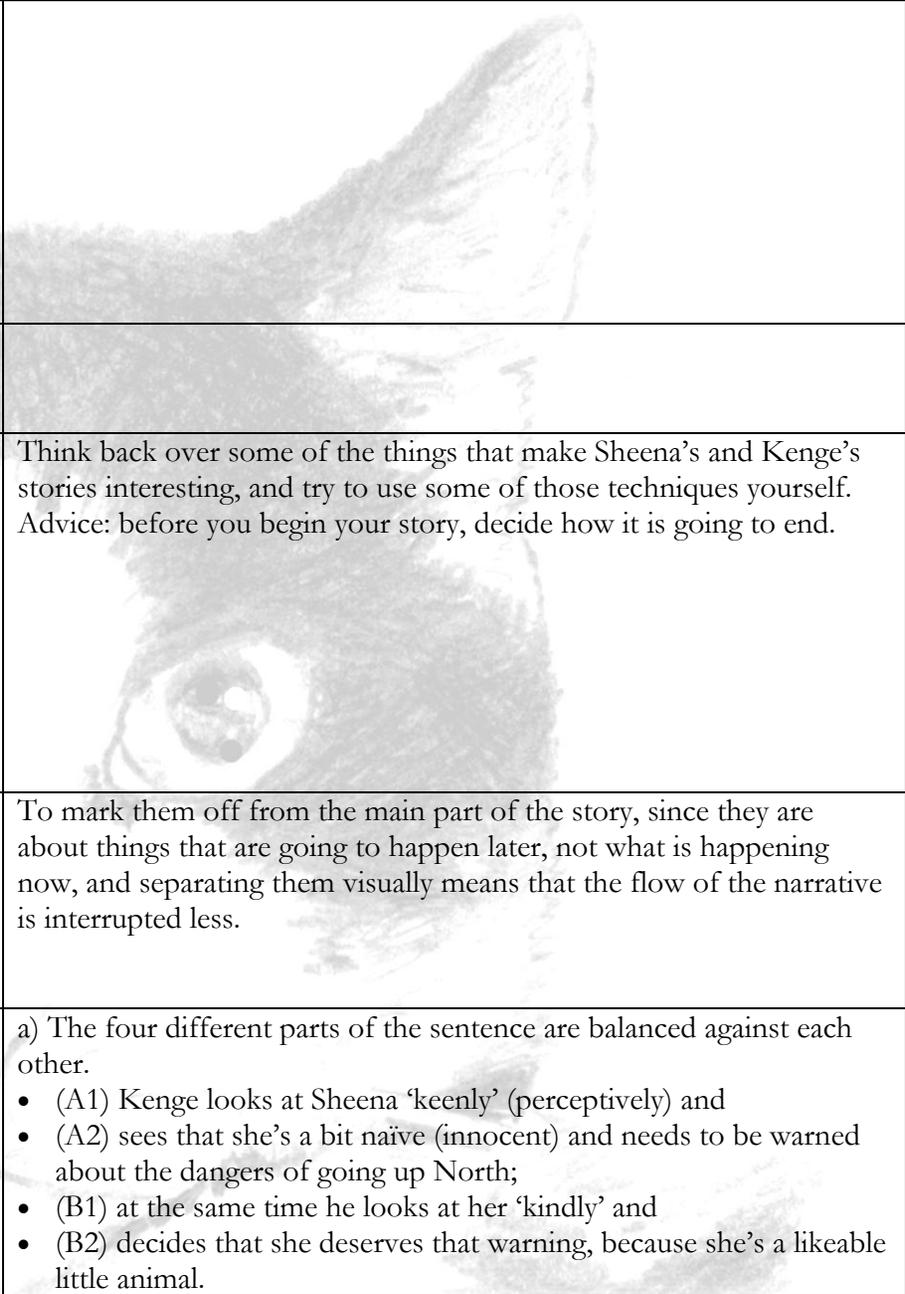
true of Sheena.

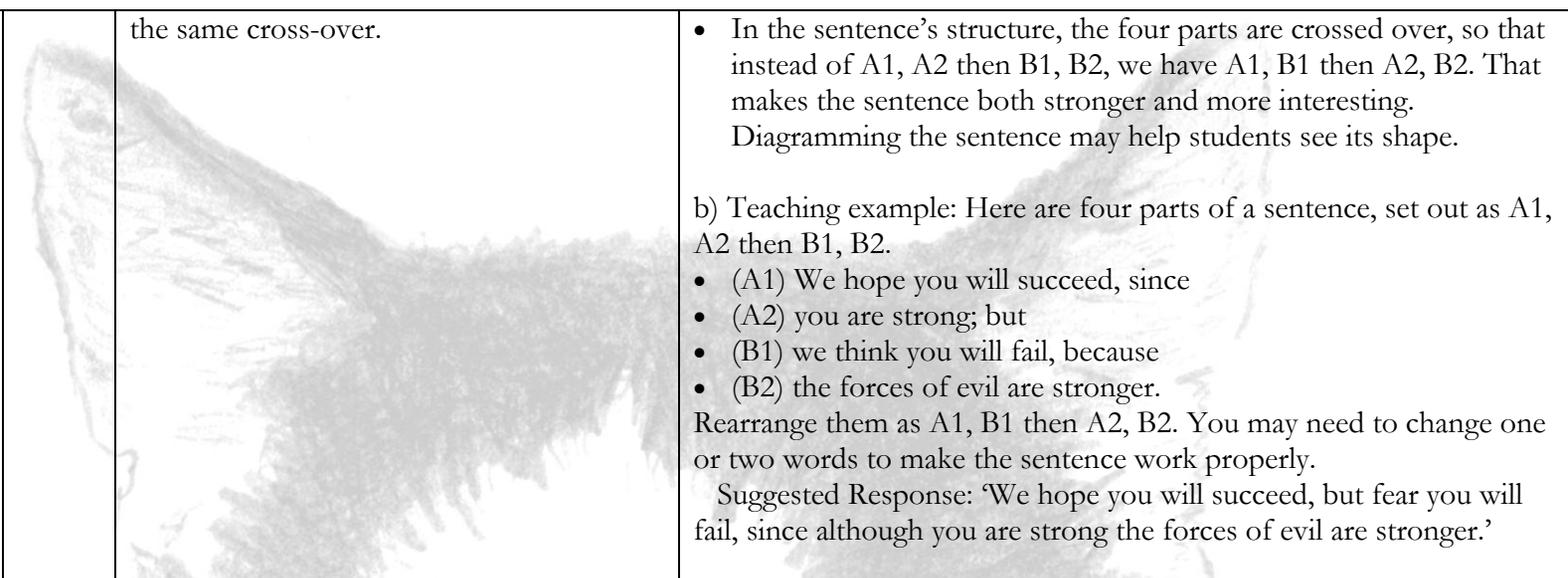
c) Learn how to spell them.

b) Words in italics appear in the story.

- Cagey
- Calculating
- Calm
- *Caustic*
- Canny
- Capable
- Capricious
- Careful
- *Carnivorous*
- *Casual*
- Changeable
- Characterful
- *Cheeky*
- *Choosey*
- Churlish
- *Circumspect*
- Clairvoyant
- *Clean*
- Cleanly
- *Clever*
- Cold
- *Comfort-seeking*
- Complacent
- Composed
- Conceited
- Confident
- *Conservative*
- *Contented*
- *Contrary*
- Cool
- Crafty
- Cruel
- Cunning
- Cute

6. Word structure and spelling	5	<p>a) The singular of ‘geckoes’ (Page 9) is ‘gecko’. What spelling rule has been used to create the plural?</p> <p>b) Can you find another example, on this page, of the same rule being applied?</p> <p>c) Can you think of other words that follow the same rule?</p> <p>d) Can you think of any words ending in ‘o’ that follow a different rule?</p>	<p>a) Some words ending in ‘o’ have ‘es’ added when they become plural.</p> <p>b) Mosquitoes</p> <p>c) Echo, hero, potato, tomato, torpedo</p> <p>d) Radio, stereo, studio, video. This rule is that if a word has another vowel (a, e, i, o, or u) before the ‘o’, only an ‘s’ is added to make the plural. (This is also true of some words that do <i>not</i> have a vowel before the ‘o’, for instance logo, piano, cello, solo, taco.)</p> <p>Be warned, however: what we have called ‘rules’ here are broken by so many words that it would be better to call them by a different name – ‘guidelines’; and you may just have to memorise how some words are spelt. To make things even more complicated, the plurals of some words can be spelt either way: buffalo, cargo, volcano.</p>
6. Word structure and spelling	5	Why do you think several words in the last paragraph on Page 13 (beginning, ‘Truth to tell...’) are in <i>italics</i> ?	To emphasise them, suggesting that when unhappy expatriates complain about the country they’re living in they speak loudly and grumpily – <i>emphatically</i> .
8. Engage with, respond to texts	5	‘Maybe there were other things to learn about chasing than just how to do it,’ Sheena thinks to herself on Page 18. What other things might she have to learn, do you think?	<ul style="list-style-type: none"> • How to choose what to chase • What to do once you’ve caught something • How to avoid being chased, and caught, yourself • Whether chasing is always worth the effort • Whether chasing (and catching, and killing) is always the right thing to do
8. Engage with, respond to texts	4	What in the first two chapters may make you want to read more of the book? Compare the chapters with the opening chapters of other books you have enjoyed.	<ul style="list-style-type: none"> • The parts in <i>italics</i> (Chapter One) that mention things that will happen later in the story • Wanting to know more about Sheena • Kenge’s description of how exciting life can be ‘Up North’ • The frightening parts of the chapter (when Kenge looks like he’s going to attack Sheena) • The amusing parts of the chapter (when Sheena makes Kenge fall over) • The way the chapter is written (the description, the sounds, the smells, the sensations) Students can be asked to find examples. • The dialogue (the lively way the two creatures speak to each other)

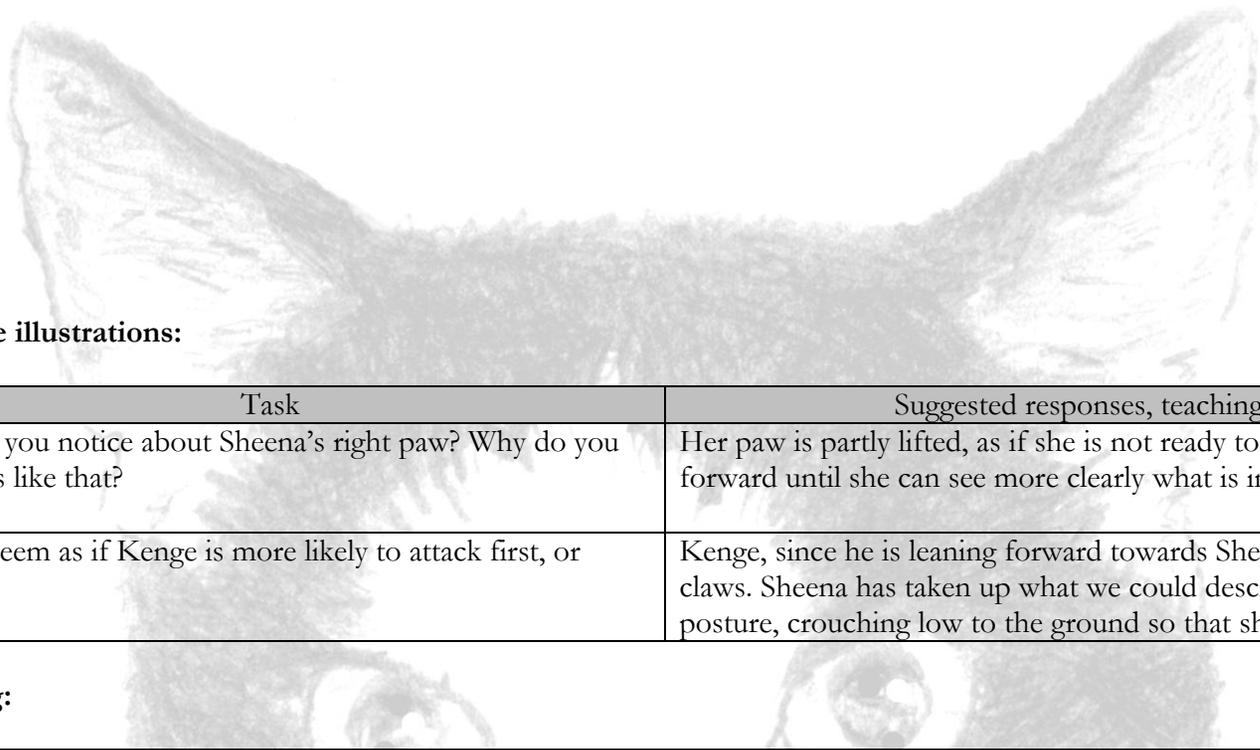
8. Engage with, respond to texts	5	Have you read any other books that begin in one place but then quickly move to another, very different, one? How did the authors of those books establish the contrasts between the two settings (places where the stories happen)? How does this author do that?	
9. Creating and shaping texts	4	Note how the 'C' words help to draw this chapter (and, later, the whole story) together.	
9. Creating and shaping texts	5	<p>In this chapter, Sheena just goes for a walk on a Sunday morning and suddenly finds herself face to face with a nasty-looking creature; and Kenge tells the story of how he was just eating some melons and things went badly wrong for him.</p> <p>Write a short story of your own about doing something that seemed to be safe but that suddenly became dangerous. Begin, 'I was just....'</p>	Think back over some of the things that make Sheena's and Kenge's stories interesting, and try to use some of those techniques yourself. Advice: before you begin your story, decide how it is going to end.
10. Text structure and organisation 12. Presentation	5	We saw why several words on Page 13 were in <i>italics</i> (for emphasis). Can you suggest why some whole paragraphs on the first six pages of the story are also in italics?	To mark them off from the main part of the story, since they are about things that are going to happen later, not what is happening now, and separating them visually means that the flow of the narrative is interrupted less.
11. Sentence structure, punctuation	6	<p>'Here the lizard looked at Sheena keenly, and at the same time kindly, as if he felt she needed, and deserved, some good advice' (Page 17).</p> <p>a) Look at the shape of that sentence. What is interesting, and effective, about it? b) Write a four-part sentence of your own (about anything you like) in which there is</p>	<p>a) The four different parts of the sentence are balanced against each other.</p> <ul style="list-style-type: none"> • (A1) Kenge looks at Sheena 'keenly' (perceptively) and • (A2) sees that she's a bit naïve (innocent) and needs to be warned about the dangers of going up North; • (B1) at the same time he looks at her 'kindly' and • (B2) decides that she deserves that warning, because she's a likeable little animal.

	 <p>the same cross-over.</p>	<ul style="list-style-type: none"> • In the sentence's structure, the four parts are crossed over, so that instead of A1, A2 then B1, B2, we have A1, B1 then A2, B2. That makes the sentence both stronger and more interesting. Diagramming the sentence may help students see its shape. <p>b) Teaching example: Here are four parts of a sentence, set out as A1, A2 then B1, B2.</p> <ul style="list-style-type: none"> • (A1) We hope you will succeed, since • (A2) you are strong; but • (B1) we think you will fail, because • (B2) the forces of evil are stronger. <p>Rearrange them as A1, B1 then A2, B2. You may need to change one or two words to make the sentence work properly.</p> <p>Suggested Response: 'We hope you will succeed, but fear you will fail, since although you are strong the forces of evil are stronger.'</p>
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Possibly new vocabulary:

- askari
- rickety
- Kiswahili
- dappled
- stalking
- forcibly
- geckoes
- camouflaged
- mesmerised
- dual-purpose
- outsmarted
- preening
- pied
- hostility
- comparably
- expatriates
- tarpaulin

savannah
guttural
relish
combinations
curdle
millipede
aggression
dignified



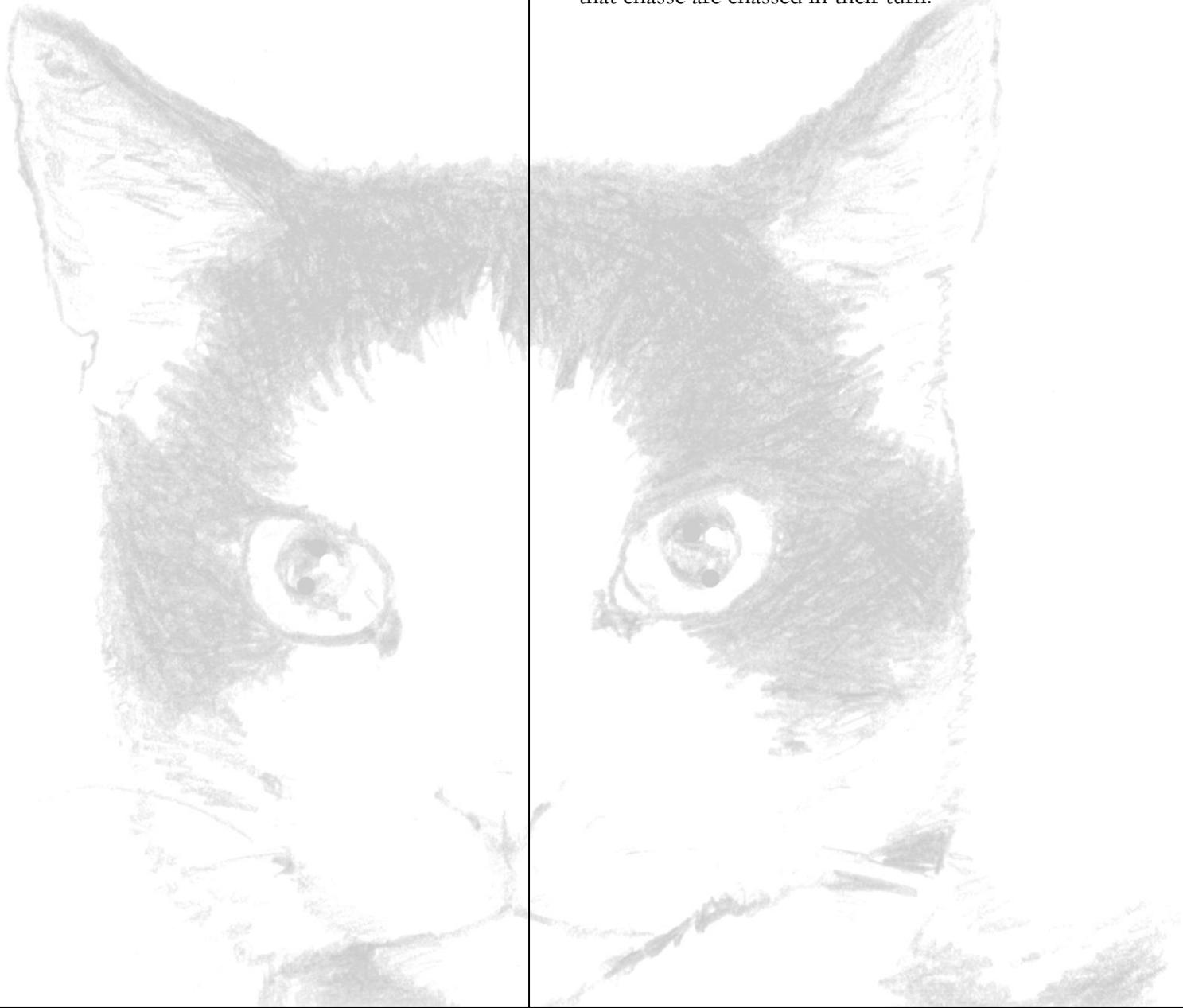
Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
6	What do you notice about Sheena’s right paw? Why do you think it is like that?	Her paw is partly lifted, as if she is not ready to place it further forward until she can see more clearly what is in the bush.
20	Does it seem as if Kenge is more likely to attack first, or Sheena?	Kenge, since he is leaning forward towards Sheena and brandishing his claws. Sheena has taken up what we could describe as a defensive posture, crouching low to the ground so that she is less exposed.

Personal Writing:

Task	Teaching support
Imagine you have met Sheena and she has asked you to tell her about the place you come from. Describe where you live so as to make it sound interesting and exciting, somewhere where a cat could have lots of adventures.	<p>Suggest that students re-read Pages 16 and 17, from ‘The lizard began to talk’. They should make a list (with your help) of Kenge’s descriptive techniques, and try to use some of them in their own writing. Techniques are:</p> <ul style="list-style-type: none"> • He talks enthusiastically (‘eagerly’). • He uses technical terms (‘savannah’, ‘monitor’) but makes sure Sheena understands what they mean. • He contrasts different features of the place. • He uses colours, sounds and smells. • He mentions things that will be of interest to a cat (trees where she would feel safe; dangerous birds; food sources). • He appeals to her sense of adventure, telling her about the opportunities for chasing. • He also, however, adds a touch of the scary by telling her, ‘Things

that chase are chased in their turn.'



Chapter Three: Ahali Allen (The Allen Family)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
22	5 Se	<p>Sheena is surprised by one of the following facts about the local people. Which one?</p> <p>a) They don't have enough to eat. b) They seem to be happy. c) They're often sick. d) They share everything.</p>	<p>b) They seem to be happy.</p>
23	5 C	<p>Sheena is described on the previous page as being contented.</p> <p>a) Which paragraph on this page (23) gives some of the ways in which she was contented? The paragraph beginning....</p> <p>b) Which paragraph suggests that she would be very reluctant to give up her contented life? The paragraph beginning....</p> <p>c) Which paragraph suggests that her contentment has just been disturbed? The paragraph beginning...</p> <p>d) Which paragraph gives practical reasons to explain why she may succeed in living a long as well as a contented life? The paragraph beginning...</p>	<p>a) 'So she was glad...' b) 'But she wouldn't be able to...' c) 'Still, however...' d) 'She didn't get sick, either...'</p>
24	4 Se	<p>a) Can you remember what 'contemplate' means? (If not, look back at the first paragraph in this chapter.) b) What is Sheena being forced to contemplate? c) What would she prefer to do?</p>	<p>a) 'Think about things deeply and carefully.' b) What life is like Up North, in the game parks Kenge has talked about. c) Actually go there.</p>
25	5 C	<p>'People didn't remember things as well as cats' (first paragraph).</p> <p>a) Whose opinion do you think that is? b) Do you agree with it?</p>	<p>a) Sheena's b) There's no easy way of deciding whether it's correct. Cats do remember some things very well indeed (for instance, the way back home when they've been taken a long way away).</p>

26	4 C	Amy speaks 'more loudly' on this page. Why?	Because no-one seems to have heard her the last time she spoke.
27	4 C	When Thomas says, 'Hah!' on this page, which of the following is he NOT expressing? a) Apology b) Scorn c) Triumph Explain why you think he <i>is</i> expressing the other two feelings.	a) Apology The other two feelings: b) He is scornful of the Land Rover because it's old and slow. c) He is triumphant because he thinks he has fought back successfully against the attack on his 'bluff' that he would be able to get up early for the journey.
28	5 Se	What contrasts are there between each of the following? a) The Land Rovers and the tools being used to fix them. b) The mechanics and the owners.	a) • The tools are shiny and the Land Rovers dusty or mud-splattered. • The tools clang noisily and the Land Rovers are silent (because they don't work). b) • The mechanics are from the local African community, the owners are expatriates. • The mechanics are cheerful and the owners glum and worried. • The mechanics are busy and the owners just standing around.
29	4 C	Why do you think everybody has a second drink?	• They're hot and thirsty. • They aren't looking forward to putting up the second tent, since putting up the first one has been so difficult – so they delay starting.
30	4 C	Where has Sheena's idea 'jumped forward' from?	The 'little dark place at the back of her mind where ideas were born' (Page 26).
31	5 C	a) Explain what you think Mum Allen means when she says, 'Right.' b) Give some examples of how she follows that up with action.	a) 'Right, let's have no more nonsense. From now on you do things the way I decide.' (Or something like that...) b) • She gives out orders to everyone. • She sends Thomas back to work, when he stops to stroke Sheena. • She tells Dad Allen where to put the folding tables. • She makes sure everything fits snugly in. • She stays seated on her chair while she gives the orders, to emphasise the fact that she's in charge.

Whole Chapter (Other strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	5	<p>Make a list of all the things in the chapter that the Allens are going to take camping with them.</p> <p>a) Imagine you are Mum Allen supervising the loading of the Land Rover. Give instructions (aloud) to the different members of the family about how and where to put each item in the list, and give reasons for what you are telling them to do.</p> <p>Speak as you imagine Mum Allen would do (clearly and forcefully?)</p> <p>b) Think of other things they should be taking with them, and explain why you think they may need them.</p>	<ul style="list-style-type: none"> • Two tin trunks • Cooking things (give details) • Digging things (give details) • Ropes • Chains • Panga • Axe • Torches • Lanterns of various kinds • Cans of oil • Toolbox • Tyre pump • Two containers of diesel • Two tents • Food boxes • Two water containers • Camping chairs • Folding tables <p>b) Teaching example: A first aid kit.</p>
3. Group discussion, interaction	5	<p>In the discussion on Pages 25-28,</p> <p>a) Which member of the family is reckless (willing to take risks)?</p> <p>b) Which one is realistic (sensible and practical)?</p> <p>c) Which one is long-sighted (able to look further into the future)?</p> <p>d) Which one is persistent (keeps making the same point)?</p> <p>In a group of four, discuss how you are going to spend an evening together. One of you should try, in your arguments, to be reckless, one of you realistic, one of you long-sighted and one of you persistent.</p>	<p>a) Thomas</p> <p>b) Dad Allen</p> <p>c) Mum Allen</p> <p>d) Amy</p>

6. Word structure and spelling	4	<p>‘There are always elephant around the Lodge’ (Page 24). Can you see anything wrong with this sentence?</p>	<p>You might think that ‘elephant’ should have an ‘s’ on the end, since it’s a plural noun (there are lots of elephants, in other words). However, the names of wild animals (and of fish) do not need to change when they become plural. So we can say either, ‘Lions are mainly found in Africa’, or, ‘Lion are mainly found in Africa.’</p> <p><i>[Further teaching opportunity: the plural without the ‘s’ is more likely to be used in a scientific context. Can you think of any reason why Dad Allen might be using it here? So that it sounds as if he’s an expert on wild animals?]</i></p>
8. Engage with, respond to texts	5	<p>‘Imagination...is all very well in its way but is a bit like looking out at a sunny day through a dusty window’ (Page 24).</p> <p>Think, or talk, about how imagination helps you to enjoy a book.</p>	
9. Creating and shaping texts	4	<p>Begin a list of the ‘many’ good aspects of being a cat. Use any ideas you have found in the chapter and, as you read the rest of the story, add to the list. Use that list to help you understand how we build up a full picture of characters in a story, and the life they lead, as the story develops.</p>	<p>Two suggestions from this chapter, to begin with:</p> <ul style="list-style-type: none"> • Cats seem to have lots of time. • Cats are usually well looked after.
9. Creating and shaping texts	5	<p>Read again the paragraph on Page 24 that begins, ‘Oh no!’ Imagine your family has been away on holiday without you. Write down four of the things that you missed while they were away. Follow the pattern of the paragraph you have just re-read –</p> <p>‘There was nothing to do but...’</p> <p>‘There were no games like...’</p> <p>‘There was no...’</p> <p>‘There was nobody to...’</p> <p>Include those sentences in a story about what happened while you were on your own. You could develop each one by adding ‘so I had to...instead,’ then describing what happened next in each case. You could end your account when</p>	<p>Suggest that students think back to some of the techniques they may have used in their stories at the end of Chapter One (the story that began, ‘I was just...’). They can use them again if they think they will be helpful.</p>

	<p>the family suddenly return (earlier than expected). What did they find? What did they say and do? How did you explain things to them? What did they decide about the next time they planned to go on holiday? (You needn't use any of those suggestions if you don't want to, but try to create a structure of some kind for your story before you begin telling it.)</p>	
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Possibly new vocabulary:

contemplate (contemplative)
sampled
Caribbean
insisted
lodge
protective
reputation
campsites
cockroaches
reflectively
panga
sheer

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
24	How would you describe Sheena's expression as she destroys the homework?	Intent, focused, mischievous, naughty, wicked, satisfied
27	What suggests that the mechanic is not finding this repair job too difficult?	His legs are crossed, in a relaxed manner.

Personal Writing:

Task	Teaching support
<p>Imagine Sheena has destroyed your homework. Write down what you will say to your teacher when the time comes to hand it in. Try to explain things so that you avoid blame. Anticipate any questions the teacher might ask you (e.g. 'Had you finished your homework before Sheena attacked it?')</p>	<p>This activity can be an oral one (with students in pairs, or one-on-one with you).</p> <p>Other questions the teacher might ask:</p> <ul style="list-style-type: none">• 'Why was the homework on the floor?'• 'Has Sheena done anything like this before?'• 'Why did you throw the damaged homework away instead of bringing it in, so that I could see how much you had done?'• Why did you not do your homework again?

Chapter Four: Safari Njema (Safe Journey)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
33	4 C	Why do you think Sheena may be dreaming about birds?	<ul style="list-style-type: none"> • Because cats often dream about birds • Because the birds are singing outside, and we sometimes dream about things that are happening around us while we sleep • Because she's becoming excited at the prospect of going up North, where she thinks there will be lots of things to chase
34	5 C	Why does Amy: a) stuff three extra books into her backpack? b) feel she has to say something to Thomas about his football?	<p>a) Because Thomas has scoffed at the fact that she is taking any books at all with her.</p> <p>b) Because Thomas has not noticed her putting extra books in her bag, or her glare, so she has to get back at him in a different way.</p>
35	4 C	Which of the following do we NOT see evidence of on this page? a) Sheena's knowledge of other animals b) Sheena's ability to plan. c) Sheena's greediness. d) Sheena's ability to experiment.	c) Sheena's greediness
36	5 C	What does the phrase, 'a deep family breath' suggest?	<ul style="list-style-type: none"> • That they are satisfied at a job well done • That they are a bit anxious about the safari they are about to begin • That they are standing close together as they breathe in, and share the same air • That they are also a close family, and will share any problems that come up during the journey
37	5 C	a) What was Dad Allen's 'very important job'? b) In whose opinion was it very important?	<p>a) Cleaning the windscreen (more precisely, polishing the central part of the windscreen)</p> <p>b) His</p>

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	4	Practice speaking 'sternly' to a partner.	Starting-point: imagine your partner has done something wrong (dropped litter in the playground, kept a library book too long, cheated in a game or something like that) and needs to be told off. Don't

			pretend to be angry: speak in a controlled and ‘official’ way.
2. Listening and responding	5	a) When you go home tonight listen carefully to the different members of your family (and to yourself, when you speak). Which of you sound most like each other? Perhaps you could make notes... b) Think now (before you go home) about which parts of what you will hear might be similar. They will probably be....	a) If you made notes, you could share them with the class tomorrow. b) <ul style="list-style-type: none"> • The ideas and feelings expressed • The words and phrases used • The way words are pronounced • The loudness (or quietness) of the voices • The gestures (hand and face movements particularly) that accompany the words
3. Group discussion, interaction	5	‘Sheena was going North.’ Do you think Sheena is doing the right thing?	Teaching note: discussion should centre around what we may mean by ‘the right thing’.
6. Word structure and spelling	5	a) ‘Get down...get in...get off... got up...’ These phrases (on Page 37) all mean something different, because of the words added to ‘get’ or ‘got’. Think of some more words that are often added to ‘get’ to create phrases. Use each of the phrases you have created in a sentence of your own. b) If you find that any of the phrases have more than one meaning, try to write one sentence for each meaning	a) Teaching example: ‘Brothers and sisters sometimes don’t get along very well.’ <ul style="list-style-type: none"> • Across • Ahead • Around • Away • Back • By • Into • Over • Past • Through b) Teaching example: ‘He tried very hard to get by the doorman’; ‘He had to get by with only a few pounds.’
10. Text structure and organisation		In the paragraph beginning, ‘No time to lose!’ on Page 36, Sheena suddenly jumps into action. Which verbs in the paragraph give the impression of speed, and add unity to the whole paragraph?	<ul style="list-style-type: none"> • Sprang • Skidded • Burst • Raced • Slew <p><i>[Further teaching opportunity: should ‘braked’ be included in the list, even though it suggests a slowing down? Perhaps, since it reminds us of what Sheena was slowing down from – running fast. Words sometimes have an effect through what they imply as well as what they say directly.]</i></p>

10. Text structure and organisation	5	Why do you think the author has ended the chapter with a very short paragraph?	<p>To suggest that this is a very dramatic moment for Sheena. ‘Going North’ has been a very exciting prospect for her ever since she met Kenge.</p> <p>Think of an alternative (short) final paragraph that would also emphasise the drama of her situation. Teaching example: ‘Cats are Clairvoyant – they can usually see what lies ahead of them. Right now, however, Sheena could not see beyond the lumpy tent bag into which her face was pressed.’</p>
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Possibly new vocabulary:

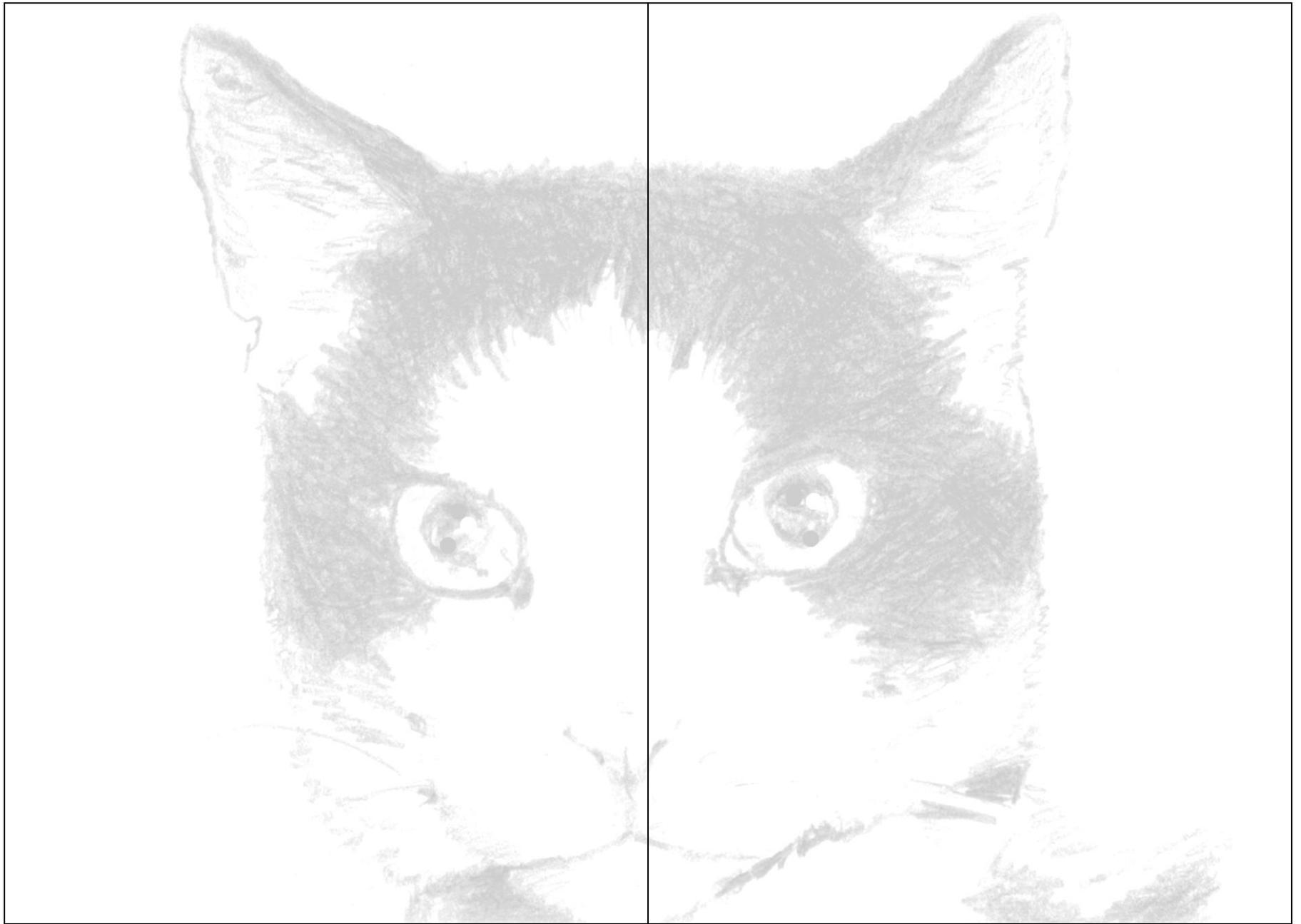
sternly
radiator
dithering
slewed

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
35	What mistake is Sheena making?	She is trying to eat lots without anybody noticing, so she should take food from all the bowls instead of emptying one.

Personal Writing:

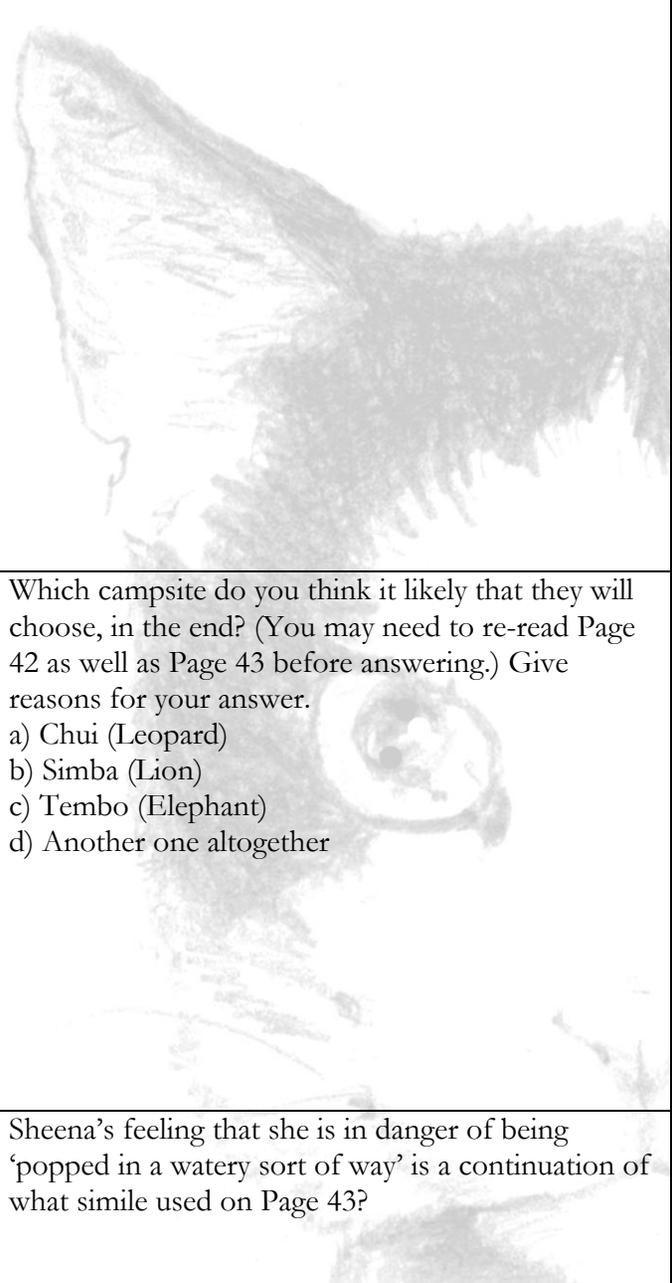
Task	Teaching support
<p>If you can remember having an enjoyable dream that you wished would continue, write about it. How did you feel when you woke up?</p> <p>(Alternative question): If you can't remember any dreams you have had, write about a time when you ate too much.</p>	<p>Suggest that students write about a bad dream instead, if they want to.</p> <p>Suggest that students focus on their five senses, and take their account towards a climax.</p>



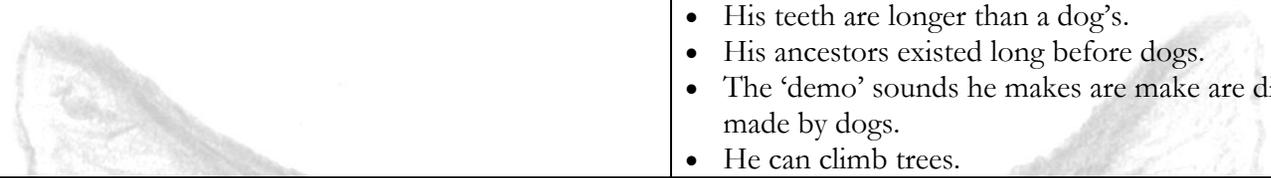
Chapter Five: Mbweha (The Black-backed Jackal)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
38	4 Se	How many different things make Sheena’s journey uncomfortable?	Five. For checking: <ul style="list-style-type: none"> • Being jiggled around • Being poked by something sharp • The smell of diesel • Having her head bounced off a table • Having her ears jammed between her head and the table The last two might be regarded as the same source of discomfort, so ‘Four’ would be an acceptable answer to the question.
39	5 A	a) One paragraph on this page lists three things that should make Sheena happy, because they suggest the journey is at an end. Which paragraph is it? The one beginning... b) Another paragraph lists three reasons why she might be anxious. Which paragraph is it? The one beginning...	a) ‘The next time she came out of the trance...’ b) ‘Sheena knew that if the family discovered her ...’
40	4 A	What does Sheena mean by ‘the Watermelon Express’?	The kind of lorry Kenge came South in – one packed with watermelons. <i>[Further teaching opportunity: such a lorry would hardly travel fast, so ‘Express’ is therefore not appropriate, and the word is used as a sort of joke – it says the opposite of what is really meant. Teaching example: ‘That was a smart thing to do’ (said when an action turns out to be stupid). The figure of speech (language device) is called ‘irony’, and the word is used ‘ironically’.]</i>
41	4 A	How does Dad Allen nearly prove Mum Allen right?	By almost rolling the Land Rover over
42	5 C	a) How far is Mum Allen acting in character (typically) in what she says on this page? b) How far is Dad Allen doing the same?	a) <ul style="list-style-type: none"> • She insists on ‘having her say’, as usual (here, about which camp-site they should use). • It seems she is very good at seeing gaps in rules, and she does that

			<p>again here by interpreting what the Ranger has said in a way that suits her.</p> <ul style="list-style-type: none"> • On the other hand, it is unlike her to take risks (as the family will do if they drive further into the Park). <p>b)</p> <ul style="list-style-type: none"> • He talks like an expert once more – about the camp-sites and ‘The Big Cats’. • He gives some sound reasons (in the final paragraph) for choosing one of the official campsites nearby – he is as realistic and practical as he was in the discussion (in Chapter Two) about which Park to go on safari to. • On the other hand, he usually insists on rules being followed only when it’s Thomas who should be following them. Here, he thinks they should all follow them. • Also, he’s the one, now, unwilling to take risks, whereas he often, at other times, forgets about safety.
43	5 Se	<p>Which campsite do you think it likely that they will choose, in the end? (You may need to re-read Page 42 as well as Page 43 before answering.) Give reasons for your answer.</p> <p>a) Chui (Leopard) b) Simba (Lion) c) Tembo (Elephant) d) Another one altogether</p>	<p>d) Another one altogether. Other answers are acceptable if the reasons are sound.</p> <p>Reasons:</p> <ul style="list-style-type: none"> • Mum Allen seems to want to go further into the Park...and she seems to take the important decisions. • They have already turned away from Chui and Simba, but not towards Tembo, since Mum Allen has no idea where that is. • It may get dark before they turn around to head back to Chui or Simba, so they may be forced to camp elsewhere anyway. <p><i>[Further teaching opportunity] What kind of information did you use in deciding what your answer should be?</i></p> <ul style="list-style-type: none"> • Knowledge about characters’ feelings and relationships (first bullet, above) • Knowledge about what has already happened (second bullet) • Knowledge about the circumstances (third bullet).
46	4 St	<p>Sheena’s feeling that she is in danger of being ‘popped in a watery sort of way’ is a continuation of what simile used on Page 43?</p>	<p>‘She felt like an over-filled water balloon.’</p>

47	5 A	Why does the author make the point that when Sheena sees the jackal for the first time, it is much closer than the closest tree?	So that we immediately know that she will not be able to escape by jumping up into a tree
48	5 Se	'...she found herself on an overgrown pathway leading away from the track.' Does that statement remind you of another one from much earlier in the story?	'Her decision to walk along it on that sunny morning would lead her before long to some very different paths – paths less certain, paths much more dangerous...' (Page 1).
49	4 C	The jackal's long legs are both an advantage and a disadvantage on this page. In what ways? Bring your answers together into one sentence so that it is a clear example of antithesis ('On the one hand...')	On the one hand they help him to look over the grass and see Sheena, and also to run through it; on the other they make it impossible for him to get through the gap in the thorns.
50	5 St	Sheena 'scooted' up the trunk on Page 49; on this page she 'scrabbled' up it. Why do you think the author has used these two different words to describe how she climbed the tree?	<ul style="list-style-type: none"> 'Scooted' suggests she climbed very easily (which she did to begin with), and that she feels confident that the jackal will not be able to follow her. 'Scrabbled' makes it sound as if she has difficulty in climbing further, and suggests she is doing so in desperation, realising that she is about to be left behind by the Allens.
51	5 C	a) What does the word 'smooth' suggest about the jackal? b) Why do you think the author has put it in italics?	a) That he is calm, unruffled, confident b) To draw attention to it, so that we know it is used in a rather unusual sense, which needs to be thought about
52	4 C	'Fat chance.' Whose words are these – the author's, Sheena's or the jackal's?	Sheena's: they're the scornful words that come into her mind when she realises how the jackal is trying to trick her. They are her way of defending herself. <i>[Further teaching opportunity: Narrative viewpoint. The author is looking at the situation through Sheena's eyes and telling us what words come into her head.]</i>
53	5 C	'Learned' is a formal, slightly old-fashioned word suggesting that Sheena is knowledgeable, even scholarly. a) Find a group of words on this page that say the same about the jackal, much less formally. b) How does he go on to prove that he, too, is 'learned'?	a) 'He too knew some stuff.' b) He gives Sheena detailed academic facts about the history of his species. You may wish to look ahead to '6. Word structure and spelling' in the section 'Whole Chapter (Other Strands)' below, which deals with the pronunciation of 'learned'.
54	5 I	Mbweha claims he has 'proved' he is not a dog. Do you think he has done that? (Give reasons.)	Your answer should probably be yes, if you believe all the evidence he produces on this and the previous page:

			<ul style="list-style-type: none"> • His teeth are longer than a dog's. • His ancestors existed long before dogs. • The 'demo' sounds he makes are different from those made by dogs. • He can climb trees.
55	5 St	Is Mbweha really giving a 'recital' of his calls?	<p>No. The words 'recital' suggests that he is demonstrating his vocal skills again, in planned way, whereas in fact he can't help the noises he is making, since they are caused by the thorns.</p> <p><i>[Further teaching opportunity: this is a further example of a word used ironically, like 'Express' on Page 40. Mbweha's cries are in some ways the opposite of a recital.]</i></p>

Whole Chapter (Other Strands):

Strands	Level	Tasks	Suggested responses; additional teaching opportunities; notes
1. Speaking 9. Creating and shaping texts	4	<p>Practice saying each of the three tongue-twisters in this chapter (Pages 41 and 50). Which is the most difficult? Why? (Think about the way your lips and tongue work together when you speak.)</p> <p>Create some tongue-twisters of your own, using what you have learnt from studying these three.</p>	<i>[Further teaching opportunity: a Tongue-Twister Competition (using the examples from the text, traditional tongue-twisters and students' own creations).]</i>
6. Word structure and spelling	5	What is a) unusual and b) amusing about the word 'de-interesting' (Page 38)?	<p>a) It's unusual because it's a new word – the author has made it up by adding 'de-' in front of 'interesting'.</p> <p>b) It's amusing because it's a stronger word than 'uninteresting' and suggests how really unhappy Sheena is to have her head repeatedly bounced off the folding table.</p> <p><i>[Further teaching opportunity: experiment with adding 'de-' in front of other words to create amusing opposites, and try them out in sentences of your own. Teaching example: 'As soon as she saw what was happening in the classroom, she decided to de-enter it.' 'When he realised the ball was trickling towards his own goal, he wished he could de-kick it.' The picture these sentences may create in our minds is one of a video being played backwards – usually quite funny to watch.]</i></p>
6. Word structure and	5	The meaning of 'circumspect' (Page 47) is explained for you; but you should have	a) Circum = around (as in 'circumference'); spect = looking ('as in inspect')

spelling		<p>been be able to work it anyway out by breaking it down into its two parts (prefix + root).</p> <p>a) Try to do that.</p> <p>b) Find other words that have the same prefix as 'circumspect', then words that have the same root.</p>	<p>b)</p> <p>(Same prefix)</p> <ul style="list-style-type: none"> • Circumnavigate • Circumvent <p>(Same root)</p> <ul style="list-style-type: none"> • Introspective • Retrospect • Spectacles • Spectacular • Spectator
6. Word structure and spelling	6	<p>The word 'learned' (Page 53) should be pronounced 'learn-ed': the 'ed' is a separate sound (syllable).</p> <p>a) Why do you think it is pronounced in that way?</p> <p>b) Do you know any other words which end in —ed', where that final syllable is pronounced separately?</p>	<p>a) To distinguish it from 'learned' as in, 'Good habits are learned early.'</p> <p>b) 'Aged' (you've perhaps come across that in fairy tales) – to distinguish it from 'aged', as in, 'When I saw him next, he had aged terribly.'</p> <p><i>[Further Teaching Opportunity: When the words are used in that sense they are sometimes written 'learnèd' and 'agèd'. Other words where the final 'ed' is pronounced separately are usually found in poetry or songs from earlier times (where the final syllable is necessary to maintain the rhythm). Example: 'The hornèd moon' (in Coleridge's poem, 'The Ancient Mariner'):</i></p> <p style="padding-left: 40px;"><i>From the sails the dew did drip – Till clomb above the eastern bar The hornèd Moon, with one bright star Within the nether tip.'</i></p> <p><i>('Hornèd' here means 'crescent-shaped', like a pair of animal horns.)]</i></p>
6. Word structure and	5	<p>a) The word 'demo' (Page 53) is a shortened version of which word?</p>	<p>a) Demonstration</p> <p>b) Teaching examples: memorandum (memo); combination (combo);</p>

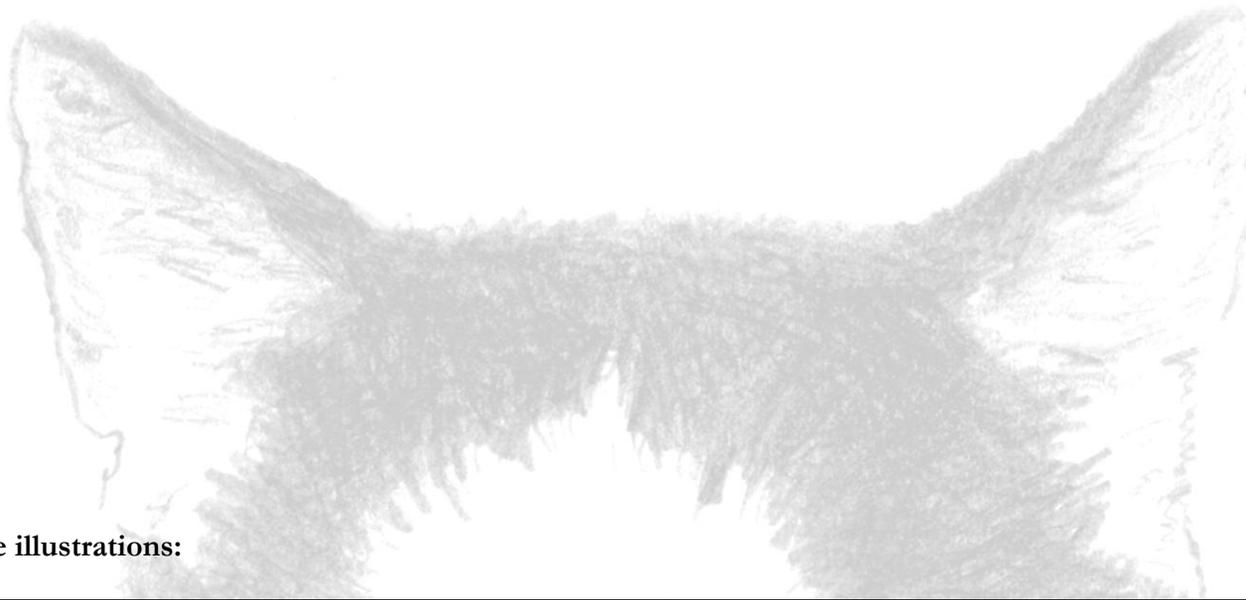
spelling		b) Make a list of other words which are often shortened in everyday use.	possible (poss, as in 'if poss'); condominium (condo); fridge (refrigerator – note the change in spelling); tv (television). Can be asked in quiz format, in either direction.
8. Engage with, respond to texts	5	Can you think of episodes in any other stories in which a physical conflict is delayed or avoided by a battle of wits and words?	
8. Engage with, respond to texts	4	Without looking again at the map on Pages 44 and 45, begin your own map of Baragandiri on which you will mark the different places Sheena finds herself in, chapter by chapter, and make brief notes about what happens in each one. Advice: Sheena is going to travel South in the Park, so leave lots of room below the place where you decide the Park Gate should be.	This could well be, and perhaps should be, a group or whole-class project, using large sheets of paper, a large wall chart, whiteboard or electronic whiteboard. Make use of the illustrations as 'markers' for each location. Sheena's movements in the Park can be traced by a dotted line or continuous arrow.
9. Creating and shaping texts	5	In the second-last paragraph on Page 47 we, like the jackal, are allowed to read what is in Sheena's mind ('Dog: not very dangerous...'). a) Read the paragraph again and say what style you think it is written in. Begin your answer, 'It sounds as if Sheena is reading from...' b) Write at least one additional entry for the same sort of book, about a different animal. Use the same style.	a) ...an encyclopaedia, one written by cats to help other cats identify other kinds of animal and the threat they may pose. b) Teaching example: 'Rat: like a large mouse. Lives in smelly places and has fleas. Short claws but long teeth. Can taste very good or very bad, depending on where it's been that day. DO NOT TRUST.'
9. Creating and shaping texts	5	Imagine a boy or girl talking to a bully, using words to make up for the fact that the bully is bigger and stronger (as Sheena does on Pages 51 and 52). Write down what they might say.	

10. Text structure and organisation		<p>a) How is most of Page 40 organised? b) Produce a short piece of writing of your own following a similar structure. (It can be about some choices you have, e.g. whether it's better to eat chocolate in the morning, at night, or all the time.)</p>	<p>a) Sheena's three choices are laid out in a numbered list. Then each choice is examined in turn in a separate paragraph.</p>
10. Text structure and organisation		<p>How does the 'encyclopaedia entry' about dogs (Page 45) provide a structure for the remainder of the chapter?</p> <p>In the end, however, Sheena outwits Mbweha. Think of at least one item to add to the list in the encyclopaedia entry which turns out to be true of the jackal and which explains how she manages to escape from him.</p>	<p>There are six pieces of information in the description of dogs:</p> <ul style="list-style-type: none"> • They are not very dangerous. • They will pause before they run, to decide whether it's worth the trouble. • They're a bit slow off the mark. • They're a bit slow in the brain. • They will give up quickly. • They can be intimidated. • Each one in turn is shown not to be true of Mbweha. That gives the chapter a very clear direction and shape. <p>Suggested responses: 'Can be taken by surprise; thinks it is better at some things than it really is.'</p>
9. Creating and shaping texts			

Possibly new vocabulary:

catalepsy, cataleptic
mangy
baobab
pitched
newly-acquired
investigative
circumspect

intimidated
 jackal
 spiked
 congratulating
 provocative
 caustic
 sarcastic
 unappetising
 demoralise
 regurgitate
 canine
 learned
 emitted
 recital



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
48	Looking at the illustration, can you think of anything else Sheena might have done to get away from Mbweha?	<ul style="list-style-type: none"> • She could have jumped up into the Land Rover through one of the open doors, and burrowed back down into the baggage at the back. • She could have run round to the front and jumped up onto the bonnet, and if necessary onto the roof. <p><i>[Further teaching opportunity: Might either of those alternatives have caused problems of a different kind?]</i></p>
55	How can we tell that Sheena does not know that the thorns are about to save her?	<ul style="list-style-type: none"> • She looks very frightened. • Mbweha is only just landing among the thorns, so he will not have begun yelping in pain.

Personal Writing:

Task	Teaching support
<p>Re-read the description on Pages 46 and 47 of the things Sheena smells from under the Land Rover. Imagine that you wake up in a strange place. It is dark and quiet, and you do not know where you are. Describe the things you smell. Do they help you work out what sort of place this is? Perhaps you eventually hear a sound that confirms what you think.</p>	<p>Suggestions for a location: a hospital ward; a garden centre; a garbage dump; the school canteen.</p> <p>n.b. Students may point out that Sheena would also have been able to smell the Land Rover itself – and they’re right; but you could go on to talk about narrative selectiveness...</p>

Chapter Six: Twiga (The Giraffe)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
56	4 Se	<p>Compare the list of sounds ('night-noise') on this page with the list of sounds Kenge talked about on Page 16.</p> <p>a) Which sounds appear in both lists? (You will need to turn back and forward between the two pages to answer.)</p> <p>b) If you had been in the tree with Sheena, which sounds would you have been most frightened to hear?</p> <p>c) Which sounds would you have been most surprised to hear?</p>	<p>a)</p> <ul style="list-style-type: none"> • Growls • Whistles <p>b) Growls? Screams?</p> <p>c) Coughs? Laughs?</p> <p><i>[Further teaching opportunity: What techniques did you use to compare the two lists? Did you:</i></p> <ul style="list-style-type: none"> • <i>Choose one as the 'main' list and check each of its words in turn against the other list?</i> • <i>Use the initial letters of the words?</i> • <i>Use your finger?</i> • <i>Make any of the sounds in your head?</i> • <i>Make any of the sounds out loud?</i> • <i>Write down each word that you found in both lists, as soon as you found it?</i> • <i>Which do you think would be the most efficient technique?]</i>
57	5 Se	<p>Why does it seem to Sheena as if the sun's rays are stabbing her through the leaves?</p>	<ul style="list-style-type: none"> • Because they are bright and sharp, and hurt her eyes • Because as the leaves move, the rays come through them suddenly, and each time it is like a blow from a knife
58	4 C	<p>Since you'll probably know by now that this animal is a giraffe, you may be able to suggest why it's appropriate that his words seem long-drawn-out.</p>	<p>It's as if the words have to travel all the way up its long neck (not true, of course), which slows them down.</p>
59	5 C	<p>On Page 56 Sheena has been thinking about the fact that some animals and people – herself included – try to avoid being classified (grouped) with other, similar animals. She again tries to avoid that, herself, on this page, and so does the twiga. How?</p>	<ul style="list-style-type: none"> • Twiga objects to Sheena's phrase, 'You lot' – to being included with the animals who make 'an awful lot of noise'. • Sheena quickly changes the subject when Twiga suggests that she is a 'moaner'.
60	5 C	<p>a) Why does Sheena pause and say, '...er...' in the middle of her second question?</p> <p>b) She does something similar further down the</p>	<p>a) She realises that the twiga may not know what a Land Rover is, and changes her words to make sure he understands.</p> <p>b) When she explains what a 'domestic' cat is. The dash (–) is the</p>

		page. When, and why? c) Find two examples on the same page of the twiga helping Sheena understand something <i>he</i> is saying.	equivalent of her ‘er’ earlier. c) He explains what an ‘acacia’ is; and he flicks his eyelashes upwards to show Sheena what he means by ‘hang on – here’.
61	5 St	The word ‘delicately’ suggests that Sheena is being very careful, in order to ensure that she does not fall. Which two words suggest that she also needs to be forceful, for the same reason?	<ul style="list-style-type: none"> • Jammed • Bracing
62	4 St 5 St	a) The phrase ‘Hang on’ is used twice on Page 60, but with different meanings (‘Wait a minute’ and ‘Hold on tight’). Can you find on Page 62 another word used twice, with different meanings? (Alternative question): How does the author emphasise the fact that the twiga is very tall?	b) Inclined – meaning ‘leaning (towards thinking)’ and then ‘sloping’ <i>[Further teaching opportunity (if the pun on Page 14 has been noted): These are further examples of puns. Both the twiga and Sheena are making little jokes with the words.</i> <ul style="list-style-type: none"> • He compares the giraffe (twice) with a tree. • He uses the word ‘long’ several times. <i>[Further teaching opportunity: How many times?]</i> • He states simply: ‘This was a very large giraffe.’ • He uses repetition again in the final paragraph: ‘Slid...slid...all the way down...all the way down...all the way down.’
63	5 St	How does the author continue, on this page, to suggest the twiga’s great height?	<ul style="list-style-type: none"> • He describes how difficult it is for the twiga to lower his head towards ground level. • He repeats ‘up’ to suggest how long it takes for the twiga to raise his head again. <i>[Further teaching opportunity: How often does he repeat the word ‘up’? He uses it three times, but repeats it only twice – the first time is not a repetition. Trick question!]</i>
64	4 C	Explain Sheena’s ‘bonkers’ joke.	Sheena is comparing what the male giraffes do (bang their heads together) with the game of conkers; and the words she uses (‘bonkers’) suggests that she thinks they’re mad to do it.
65	5 I	Can you think of ways in which this good eating arrangement will work even better than the twiga has said?	<ul style="list-style-type: none"> • Young giraffes, even shorter than the females, will be able to eat the leaves lower down the tree, and so will not be competing for food with the adults. • All giraffes will have their heads up high when eating, so will be able to look out for approaching danger.
66	5 St	We are told on this page that the word ‘giraffe’ may come from the language of any one of three	a) <ul style="list-style-type: none"> • Arabia

		countries or areas. a) What countries (areas)? b) From what you have been told so far about giraffes, and what you already knew about them, which name suits them best? Why?	<ul style="list-style-type: none"> • Ethiopia • Greece b) Any answer supported by sound reasons is acceptable.
67	4 C	Who else, in the story so far, has had a surprising tongue?	<ul style="list-style-type: none"> • Kenge • Thomas (when he had sucked the pen)
68	5 C	On Page 59 Sheena tried to avoid being seen as one of a particular group of animals (and people). Here she shows that she does perhaps belong to the group after all. What is the group?	Moaners. <i>[Further teaching opportunity: Puns, continued.</i> <ul style="list-style-type: none"> • ‘ox pecker’ = a bird that picks parasites off oxen and other large animals • ‘peckish’ = hungry • ‘pecker’ = spirits, courage <i>Students may have found Sheena’s play on words ‘punny’. (That’s another play on words, this time on similar-sounding ones. Which words? ‘Pun’ and ‘fun’.)]</i>
69	5 C	In which paragraph on this page is Sheena: a) curious? b) keen to know how far they have travelled? c) disgruntled? d) surprised? e) tempted? The paragraph (in each case) that begins...	a) ‘The landscape...’ b) ‘By now...’ c) ‘It’s all very well...’ d) ‘She hadn’t...’ e) ‘They set off again...’
70	4 C	Why didn’t Thomas ask for his chewing gum back?	<ul style="list-style-type: none"> • It was old and had probably lost its flavour. • It would probably have acquired the flavour of Cat instead. • In any case it would have been covered in Sheena’s fur.
71	5 St	The last time Sheena’s claws came out ‘automatically’ (second-last paragraph on this page), that wasn’t the word used to describe what happened. What word was it?	Instinctively (Page 59)
72	5 C	Sheena realises several things on this page. Write down as many as you can.	a) That in some ways she and the leopard are the same b) That Games Parks are dangerous places c) That the young giraffe is going to be killed d) That Twiga is a brave animal after all e) That giraffes are not defenceless animals

73	4 C	The leopard does something on this page which again suggests that it and Sheena have something in common. What is it?	It lands on its feet. Cats nearly always do that when they fall.
74	5 C	Which one of the following does 'Twiga NOT' show himself to be, on this page? a) Angry b) Caring c) Puzzled d) Cautious	a) Angry
	5 C	(Alternative question): Why do you think Sheena doesn't like to be brought so close to the young giraffe's wounds? Give several reasons, if you can.	<ul style="list-style-type: none"> • Because she can smell the blood from them • Because they're horrible to look at • Because she can imagine how much pain the giraffe must be feeling • Because of what she came to realise on the previous page, that she can be just as vicious as the leopard, and is probably as capable of causing injury and pain to animals weaker or smaller than she is
75	5 C	a) Why is Sheena 'strangely' pleased to be back on her own four paws (in other words, why would we not have expected her to be pleased)? b) Why, then, do you think she <i>is</i> pleased?	a) <ul style="list-style-type: none"> • Because she's just had to say goodbye to Twiga, and is on her own again • Because now she won't be able to travel as swiftly. b) <ul style="list-style-type: none"> • Because being on Twiga's head has brought her to a terrible experience • Because she's independent by nature

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 8. Engaging	4	Look at the kind of questions asked about Pages 70 and 74 (Alternative question). They ask you to explain why you think some things have happened or are happening. Work in pairs or groups. Think of some questions you would like to ask the author	Teaching example: (Page 55, opening paragraph) Why is there a short period of silence? Because the animals who were making the 'night-noise' have fallen asleep, and the birds have not yet woken up.

and responding to texts		<p>about why other things have happened in this chapter, and ask them of one member of the group who is pretending to be the author. Give the number of the page on which you are basing your question, if you think that will be helpful.</p> <p>The ‘author’ can try to answer the questions, but you may need to give suggestions and discuss what may be the best answer.</p>	
3. Group discussion, interaction	5	<p>‘Can you lose something you never knew you had?’ Sheena wondered on Page 57. What do you think the answer is?</p>	<p>Possible conclusions: There a few things that people can have without knowing it (some examples are chewing gum on the sole of your shoe; an opportunity you have not become aware of; a cold in the head that does not show any symptoms). So in those rare cases, yes, it’s possible to lose something you never knew you had.</p> <p>That might be different for animals, of course – we have no easy way of telling how much they ‘know’ (‘are aware of’).</p>
6. Word structure and spelling	5	<p>On Page 60 Sheena tells Twiga that she is a domestic cat. In repeating what she says Twiga drops one ‘c’ and creates the new word ‘domesticat’. Can you think of any other words that are a combination of two words, where part of one or both of the words is missed out?</p>	<p>Teaching example: brunch (breakfast + lunch).</p> <ul style="list-style-type: none"> • Guesstimate (guess + estimate) • Ginormous (gigantic + enormous) • Cyborg (cybernetic + (Alternative question)m) • Mariculture (marine + agriculture) • Animatronics (animal + electronics) <p><i>[Further teaching opportunity: These are called portmanteau words. A portmanteau is a kind of large suitcase or trunk. You may have read ‘Alice in Wonderland’, by Lewis Carroll. He also wrote, ‘Through the Looking-Glass, and What Alice Found There’. In that book, Humpty Dumpty explains to Alice the meaning of the word ‘slithy’ (from the poem ‘Jabberwocky’): “Well, ‘slithy’ means ‘lithe’ and ‘slimy’ ... You see it’s like a portmanteau – there are two meanings packed up into one word.”</i></p> <p><i>Create some portmanteau words of your own. Here to get you started are pairs of words that you should be able to run together quite easily:</i></p> <ul style="list-style-type: none"> • Spoon + fork (a fork that it’s easy to eat peas with) • Hen + entrance (the small doorway to a hen-coop) • Information + maniac (someone who enjoys learning weird facts). • Awkward + word (a word that is difficult to pronounce)]

6. Word structure and spelling	5	<p>On Page 67 we read about animals that ‘ruminant’ (chew their food a long time).</p> <p>a) If something that irritates us (makes us itch, perhaps) is called an ‘irritant’, and someone who applies for a job is an ‘applicant’, what might we call an animal that ruminates?</p> <p>b) What do you think the ‘-ant’ part of those three words means?</p> <p>c) Can you think of any other pairs of words like those above (irritate/irritant and apply/applicant)?</p>	<p>a) A ruminant. (Cattle, sheep, camels and deer are all ruminants.)</p> <p>b) ‘Someone (or something) that... (e.g. an applicant is someone who applies for something).</p> <p>c) Alternative teaching strategies: ‘What word ending in -ant is connected to each of the following?’ Or, ‘What word is each of these ones, ending in -ant, connected to?’</p> <ul style="list-style-type: none"> • Attend/attendant • Assail/assailant • Celebrate/celebrant • Claim/claimant • Coagulate/coagulant • Combat/combatant • Command/commandant • Complain/complainant • Contaminate/contaminant • Defend/defendant (someone who defends themselves in court) • Depend/dependant • Dilute/dilutant • Disperse/dispersant • Emigrate/emigrant • Enter/entrant • Immigrate/immigrant • Inhabit/inhabitant • Lubricate/lubricant • Migrate/migrant • Mutate/mutant • Occupy/occupant • Participate/participant • Pollute/pollutant • Propel/propellant • Repel/repellant • Serve/servant
9. Creating and shaping texts	5	<p>(Page 54, last line) ‘Did she sleep?’</p> <p>a) Who is asking that question? Who are they asking it of?</p> <p>b) What does that suggest about how the</p>	<p>a) The author is imagining that you are asking him the question (and he goes on to answer it).</p> <p>b) As someone who is listening closely (or reading carefully) and is eager to know what happens next</p>

		<p>author thinks of you, the reader?</p> <p>c) What effect does it have on you?</p> <p>d) Think of some other questions (not ones spoken by Twiga or Sheena to each other) that could be inserted at particular points in the chapter, and discuss the effect each might have on the reader.</p>	<p>c) It may make you feel closer to the author, and included in the story-telling experience.</p> <p>d) Teaching example: ‘Why was she sleeping in a tree?’ (To be inserted at the beginning of the second paragraph on Page 54.) Advice: use this technique only rarely in your own writing.</p>
<p>10. Text structure and organisation</p>	<p>5</p>	<p>The middle section of this chapter (Pages 65 to 70) describes Sheena’s journey through the Park. The author makes several statements to remind us that she and the giraffe are travelling a long way, and that time is passing.</p> <p>a) Write down as many as you can find, from ‘As they moved onwards’ (Page 66) to the end of Page 69.</p> <p>b) Imagine you are walking through a town you have not visited before. Complete the following sentences so that they show you are walking a long way and that time is passing. (Join the sentences up as you work, to produce a complete piece of writing.)</p> <ul style="list-style-type: none"> • After I had been walking a while, I did notice that..... •was already a long way behind. • I’d passed several... • I had travelled... • At one point... • I was beginning to... • I... • I...in the next short while. • By now... • Every so often... <p>Then add a complete sentence of your own which brings your journey to an end.</p>	<p>a) Teaching example, Page 66: ‘She did notice they were covering a lot of ground.’</p> <p>Page 66:</p> <ul style="list-style-type: none"> • ‘The clump of trees where she had spent the night was already a long way behind.’ • ‘They’d passed several other giraffes in the middle distance.’ • ‘They had travelled quite a distance in a short space of time.’ <p>Page 67:</p> <ul style="list-style-type: none"> • ‘At one point they stopped.’ • ‘She was beginning to feel a bit hungry herself.’ • ‘She had had a drink from a muddy pool some miles back.’ <p>Page 68:</p> <ul style="list-style-type: none"> • ‘She settled down...ready for the next part of the journey.’ • ‘Maybe you can get down for a while next time I stop.’ <p>Page 69:</p> <ul style="list-style-type: none"> • ‘They set off again.’ • ‘Sheena turned her head a few times in the next short while.’ • ‘By now they were well into the day; and well into the park.’ • ‘Every so often they came to a clump of trees.’ • ‘The giraffe stopped more and more often.’ <p>Teaching example: ‘Finally, I found myself at the doorway I had come all that way to find.’</p>

<p>10. Text structure and organisation</p>	<p>4</p>	<p>‘But events took a different turn, as if they too were on a winding track.’ (Page 71)</p> <p>a) Why is this a good simile to describe the events of the story so far?</p> <p>b) Remember the comparison as you read the rest of the story, and look for ways in which events take other, equally sudden, turns.</p>	<p>a)</p> <ul style="list-style-type: none"> • Because unexpected things have already happened three times, when Sheena met Kenge, and when Mbweha’s attack caused her to become separated from the Allens, and when Twiga’s head suddenly appeared inside the tree • Because when a track, or road, is winding you can’t see what is round the next bend – and Sheena has no way of knowing what will happen next
<p>10. Text structure and organisation 11. Sentence structure, punctuation</p>	<p>5</p>	<p>Read again the paragraph on Page 61 beginning, ‘Sheena kept her claws in...’. It’s one complete, and quite long, sentence.</p> <p>a) Why do you think the author has written it in that way?</p> <p>b) Here are some short statements for you to join together into one sentence so that, again, the account of what happens reads smoothly. You may have to add some words to help the different parts fit together. (The statements describe how Sheena might have climbed down from the top of the tree, if she had had to.)</p> <ul style="list-style-type: none"> • Sheena reached down with a front paw towards the next branch. • She reached for the point where the branch joined the tree-trunk. • She reached down with her other front paw. • She let go with her back paws. • Her whole body swung down against the trunk of the tree. • She slid down backwards, slowly. • When she was near the ground she jumped clear. • She twisted around. • She landed on all four paws. 	<p>a) Because he is describing a single event in which one movement leads smoothly into the next one</p> <p>b) Suggested response: ‘Sheena reached down towards the next branch where it joined the tree-trunk, first with one front paw then with the other, then let go with her back paws so that her whole body swung down against the trunk of the tree and she could slide down backwards, slowly, until she was near the ground and was able to jump clear, at the same time twisting around to land on all four paws.’</p> <p>This is a demanding exercise, so the number of statements to be joined can be reduced as appropriate.</p>

Possibly new vocabulary:

assumed
 differentiated
 domestic
 jackal
 acacia
 fringed
 instinctively
 inclined
 pendulum
 meaningful
 accessories
 Arabic
 Ethiopian
 ox-pecker
 peckish
 perpetually
 ruminating
 philosophical
 sentimental
 alternate
 illusion
 enlarging
 partially
 receded



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
61	How has the artist suggested that this process is a ‘delicate’ one for Sheena?	<ul style="list-style-type: none"> • Sheena has reached out with her left paw as if she is looking for somewhere to put it that won’t be painful for the twiga. • Her rear end is hanging over the back of the twiga’s head, and she is at risk of over-balancing.
73	The leopard looks rather like a being blown along the ground by a high wind.	Leaf

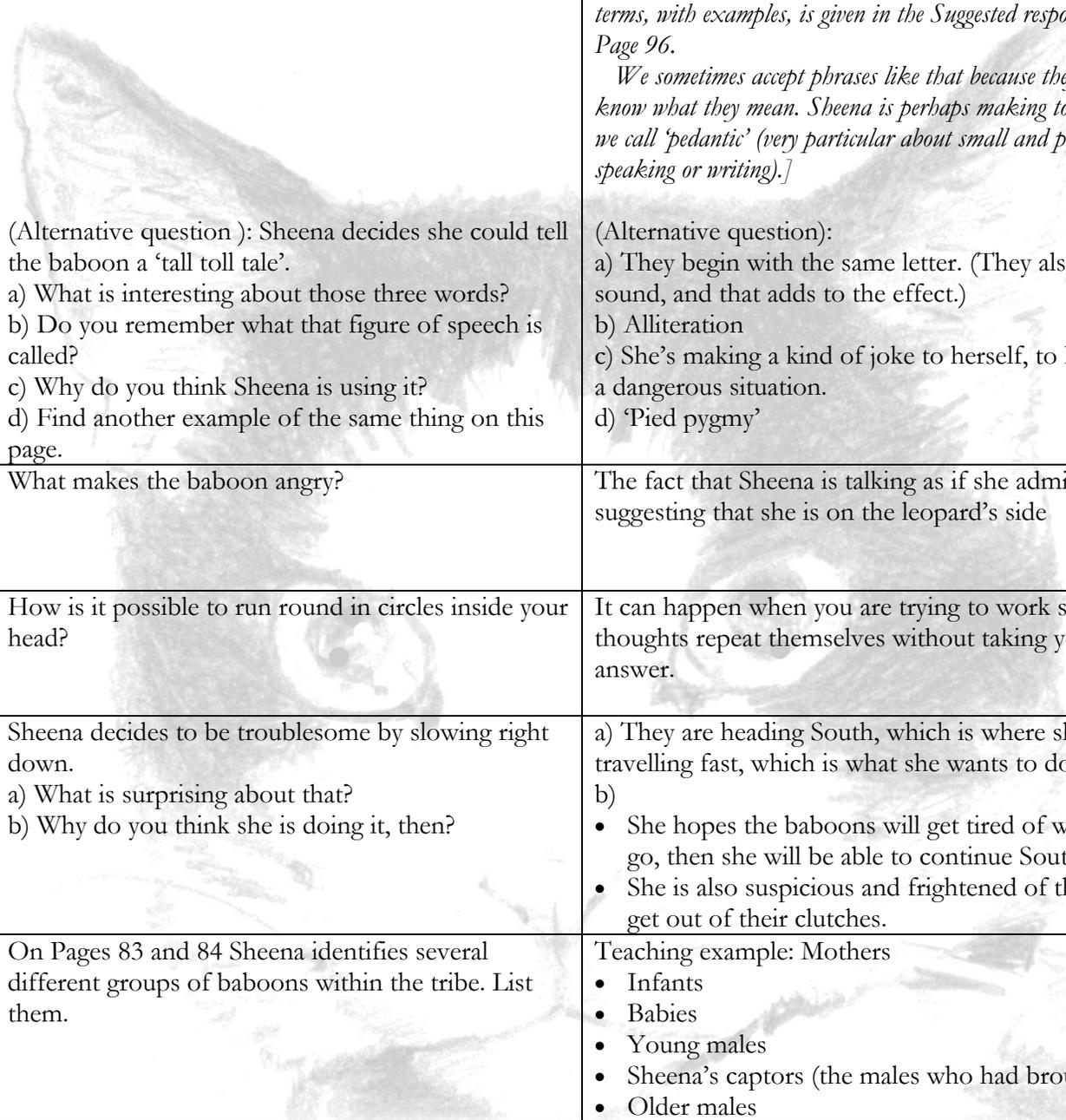
Personal Writing:

Task	Teaching support
<p>Imagine you are sitting on a giraffe's head as it walks through the school playground. How do your friends (and perhaps your teachers) look from up there? How do they behave, and what do they say, when they see you?</p>	<p>Discuss the idea of 'fresh perspectives' (how things and people can look different when seen from a new angle); but suggest that students should not describe anyone in a way that may be seen as unkind (e.g. that Mr. – 's bald head is more obvious from up there).</p> <p><i>[Further teaching opportunity: identify stories that help us see from a 'new angle' – 'Black Beauty', 'The Borrowers', 'The Little Prince', 'Gulliver's Travels', Science Fiction etc.]</i></p>

Chapter Seven: Manyani (Baboons)

Page by Page (Strand 7 – Understand and interpret texts):

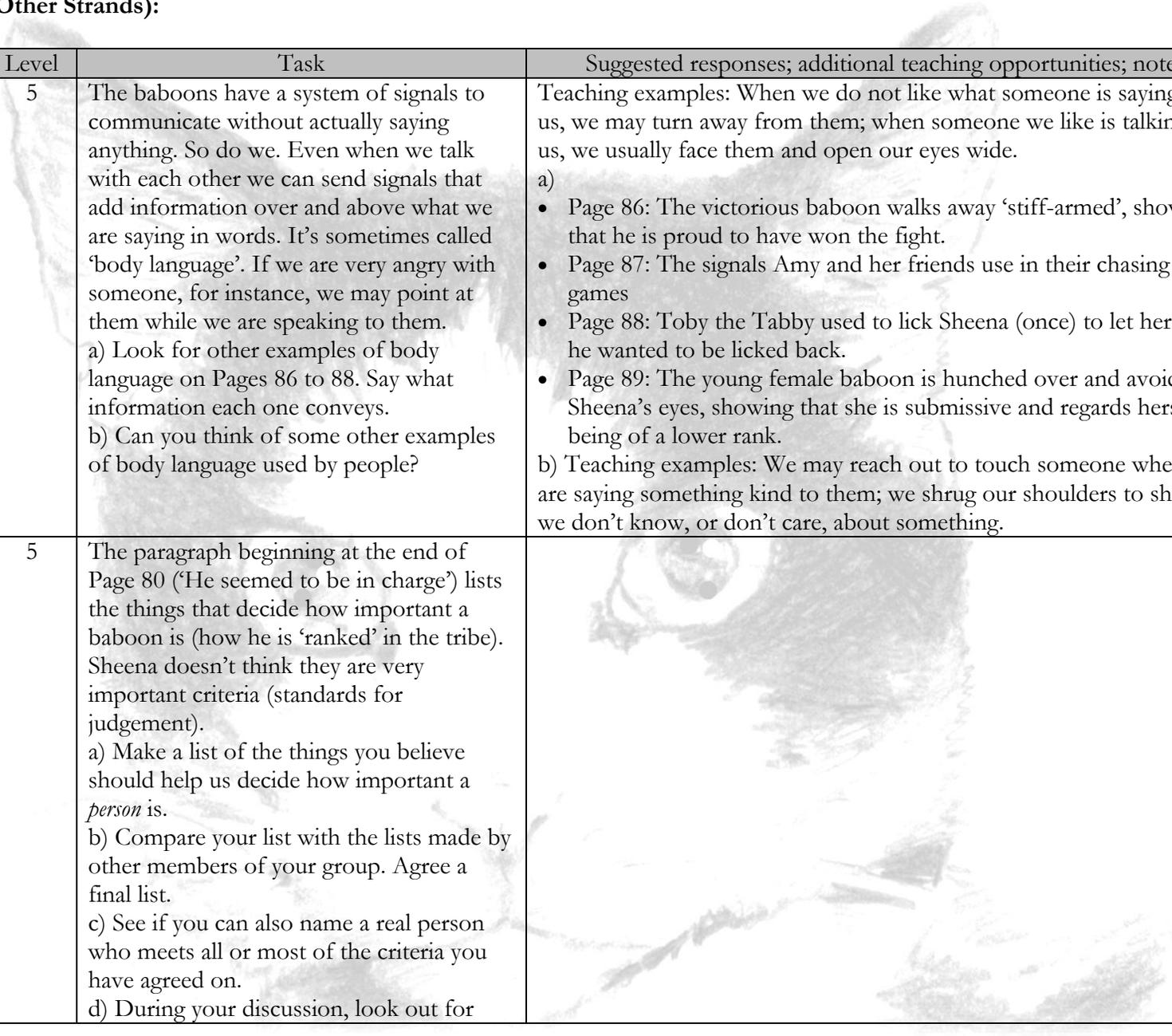
Page	Level	Task	Suggested responses, teaching notes
76	4 C	<p>Make two lists, based on the information on this page:</p> <p>a) The things that make the leopard seem terrifying.</p> <p>b) The things that make it seem beautiful.</p>	<p>a)</p> <ul style="list-style-type: none"> • Its cruel attack on the young giraffe • Its teeth • Its ugly snarl • Its power • Its strength (not exactly the same thing) <p>b)</p> <ul style="list-style-type: none"> • Its power • Its strength • Its perfection • Its lovely coat • Its square shoulders • Its upward-curving tail <p><i>[Further teaching opportunity: The items shared by the two lists, which go to prove even further the point made in the chapter's opening sentence. Individual characteristics, as well as whole 'things', can be both terrifying and beautiful.]</i></p>
77	5 St	<p>a) Is 'Carniravenous' a 'right' word?</p> <p>b) Why?</p> <p>c) Why has Sheena used it?</p> <p>d) What kind of word is it? (Remember 'slithy'.)</p>	<p>a) No</p> <p>b) There's no such word.</p> <p>c) Because she's confused between 'carniverous' (meat-eating) and 'ravenous' (very hungry).</p> <p>d) It's a portmanteau word (two meanings are packed into it).</p>
78	5 St	<p>'Monotony' means which of the following?</p> <p>a) Sadness</p> <p>b) Boredom</p> <p>c) Sameness</p> <p>d) Slowness</p>	<p>c) Sameness</p> <p><i>[Further teaching opportunity: 'Monotony' comes from two words, 'mono' (meaning 'one' or 'same') and 'tone' ('level of sound'). 'Boredom' is almost right, also, since we often feel bored when things don't change much. Sheena is probably a bit bored, but only because the track she is following is the same all the way.]</i></p>
79	4 St	<p>How is the monkey getting his sizes mixed up?</p>	<p>'Little Big Cats' doesn't really make sense, Sheena thinks, since things can't be little and big at the same time.</p> <p><i>[Further teaching opportunity: 'Little Big Cats' is really an oxymoron (a condensed paradox. If students don't yet know what a paradox is, a brief explanation ('an apparent contradiction') will be necessary; a fuller account of both</i></p>

	5 St	 <p>(Alternative question): Sheena decides she could tell the baboon a ‘tall toll tale’.</p> <p>a) What is interesting about those three words?</p> <p>b) Do you remember what that figure of speech is called?</p> <p>c) Why do you think Sheena is using it?</p> <p>d) Find another example of the same thing on this page.</p>	<p><i>terms, with examples, is given in the Suggested responses to the Study Task for Page 96.</i></p> <p><i>We sometimes accept phrases like that because they’re useful and in any case we know what they mean. Sheena is perhaps making too much of a fuss – being what we call ‘pedantic’ (very particular about small and perhaps unimportant details in speaking or writing).]</i></p> <p>(Alternative question):</p> <p>a) They begin with the same letter. (They also end with the same sound, and that adds to the effect.)</p> <p>b) Alliteration</p> <p>c) She’s making a kind of joke to herself, to help keep her spirits up in a dangerous situation.</p> <p>d) ‘Pied pygmy’</p>
80	5 C	What makes the baboon angry?	The fact that Sheena is talking as if she admires the leopard – suggesting that she is on the leopard’s side
81	5 I	How is it possible to run round in circles inside your head?	It can happen when you are trying to work something out, and your thoughts repeat themselves without taking you any closer to an answer.
82	5A	<p>Sheena decides to be troublesome by slowing right down.</p> <p>a) What is surprising about that?</p> <p>b) Why do you think she is doing it, then?</p>	<p>a) They are heading South, which is where she wants to go, and travelling fast, which is what she wants to do.</p> <p>b)</p> <ul style="list-style-type: none"> • She hopes the baboons will get tired of waiting for her, and let her go, then she will be able to continue South by herself. • She is also suspicious and frightened of the baboons, and wants to get out of their clutches.
83, 84	4 C	On Pages 83 and 84 Sheena identifies several different groups of baboons within the tribe. List them.	<p>Teaching example: Mothers</p> <ul style="list-style-type: none"> • Infants • Babies • Young males • Sheena’s captors (the males who had brought her here) • Older males

			<ul style="list-style-type: none"> Females with shiny red bottoms <p><i>[Further teaching opportunity: Why do the two baboons guarding Sheena not qualify as a group?</i></p> <ul style="list-style-type: none"> Because by 'group' we generally mean several of something. These two baboons have been separated out only temporarily, and given the special job of looking after Sheena. A group is usually more permanent.]
84, 85	4 C	On Pages 84 and 85 several things about the baboons surprise Sheena. Make a list	<ul style="list-style-type: none"> They travel very efficiently as a whole group. They pay no attention to her. They can concentrate on only one thing at a time. They eat poisonous scorpions. They have clever fingers (nothing else about them seems to be clever). They eat mainly scraps from the ground, even though they have enormous teeth. They don't get on with each other as well as she had thought.
86	4 C	Why does Sheena sniff? (Choose one.) a) Because the baboons have kicked up a lot of dust b) Because she is very scornful of the baboons' behaviour c) Because the baboons look rather like dogs and she is she is trying to find out whether they smell like them as well	b) Because she is very scornful of the baboons' behaviour
87, 88	5 St	Several parts of the body (human, animal and insect) are mentioned on Pages 87 and 88. Find the part of the body that matches each of the following. A part used for: a) Providing protection and warmth b) Picking things up c) Piercing d) Carrying oxygen around the body e) Carrying blood around the body f) Cutting food before it is chewed g) Helping attach the arms (or front legs, in the case of animals) to the body h) Covering the body (underneath the hair or fur) i) Holding the main part of the body together, at the	<ul style="list-style-type: none"> Fur Fingers Proboscises Blood Veins Incisors Shoulder blades Skin Flank <p><i>[Further teaching opportunity: What methods (or clues) did you use to find the answers?</i></p> <ul style="list-style-type: none"> Starting with each definition (in turn) in the list and scanning the page, looking for a match

		sides	<ul style="list-style-type: none"> • Reading down the page, looking for words that seemed as if they referred to body parts, and then checking the list of definitions for a match • Working by a process of elimination (answering the easier questions first, and then looking at the remaining words that seemed to refer to parts of the body) • Thinking about the context (the information surrounding each word) <p>At least two of these words may have been new to you. In those cases, a further method would have been to consider the word origins – the words they are derived from, and words they are connected with:</p> <ul style="list-style-type: none"> • The prefix ‘pro’, for instance, often means ‘forward’ (as in ‘projectile’ – something thrown forward), and the Greek word ‘boskein’ means ‘to feed’ (you may not have known that). So an animal or insect that ‘feeds or drinks forward’ through an extension of its mouth is said to have a proboscis (plural proboscises, or proboscides). Can you think of some wild animals or insects that do that? Elephant, ant-eater, tapir, mosquito. Birds’ beaks are also proboscises (think particularly of a humming-bird); and we sometimes, rather rudely, refer to someone with a large nose as having a proboscis. • If you have come across the word ‘incision’ before you may know that it is another word for ‘cut’. Teeth at the front of the mouth, used for cutting or slicing, are called incisors.]
89	4 A	In what way is Sheena ‘on the right side’ for once?	She used to have to do most of the licking (of Toby); now she is on the receiving end, and being licked thoroughly.
90	5 I	a) What does Sheena have in mind when she says, at the foot of the page, ‘It wasn’t only in Africa that things jumped on you out of the darkness’? b) What other examples are there, on this page, of that happening?	a) The fact that unexpected things like illness can make life harsh for us, no matter where we live b) <ul style="list-style-type: none"> • The young baboon’s mother was often sick. • Her father was no good at anything (what we call a ‘loser’). • Her mother died when she was quite small. • She was slightly handicapped (had difficulty walking).
91	4 C	Sheena sees the young baboon as ‘a sad little figure’. Find another phrase on this page which tells us that Sheena feels sorry for her.	“This poor soul.”

Whole Chapter (Other Strands):

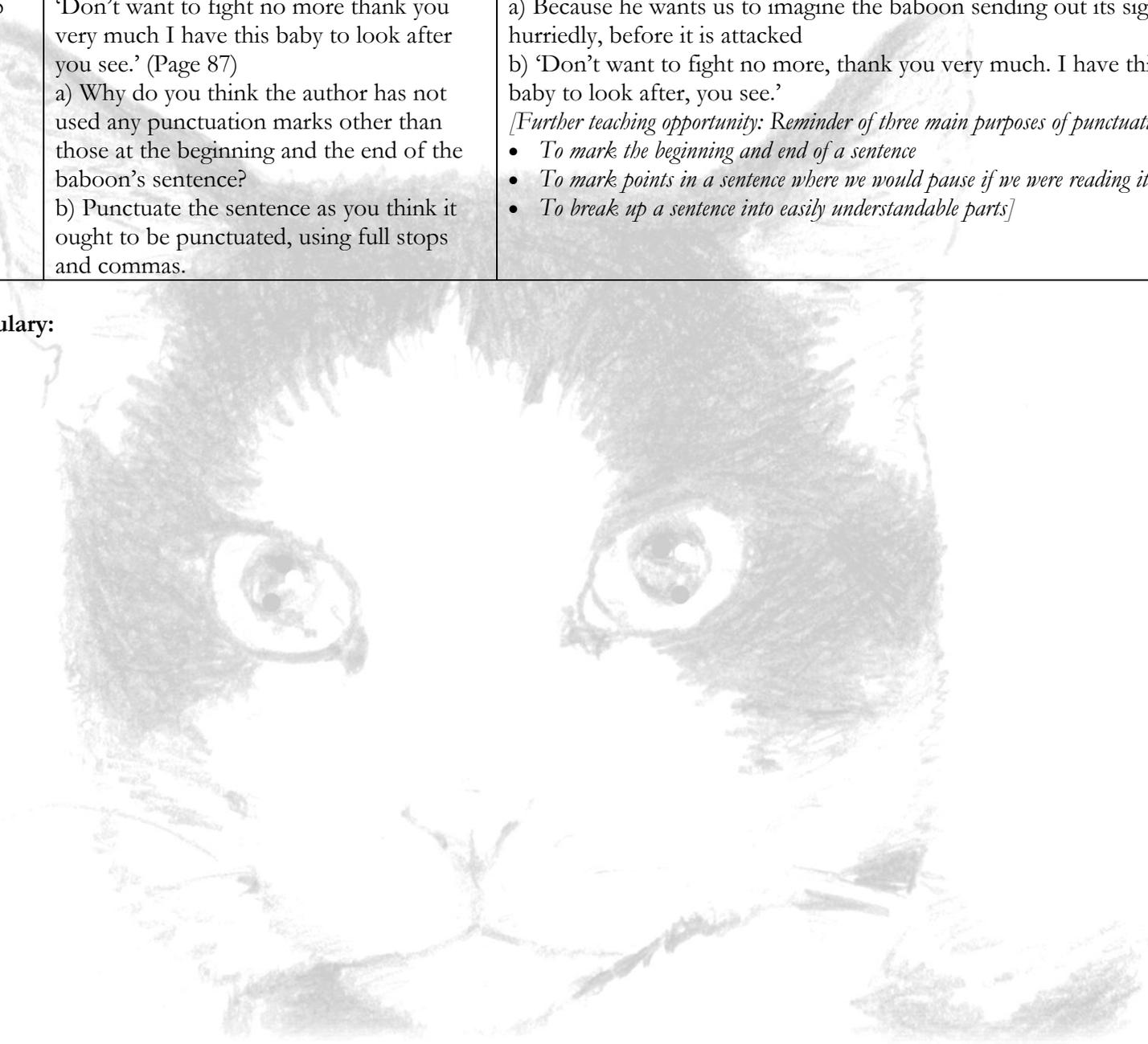
Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
<p>1. Speaking 2. Listening and responding 3. Group discussion, interaction</p>	5	<p>The baboons have a system of signals to communicate without actually saying anything. So do we. Even when we talk with each other we can send signals that add information over and above what we are saying in words. It's sometimes called 'body language'. If we are very angry with someone, for instance, we may point at them while we are speaking to them.</p> <p>a) Look for other examples of body language on Pages 86 to 88. Say what information each one conveys.</p> <p>b) Can you think of some other examples of body language used by people?</p>	<p>Teaching examples: When we do not like what someone is saying to us, we may turn away from them; when someone we like is talking to us, we usually face them and open our eyes wide.</p> <p>a)</p> <ul style="list-style-type: none"> • Page 86: The victorious baboon walks away 'stiff-armed', showing that he is proud to have won the fight. • Page 87: The signals Amy and her friends use in their chasing games • Page 88: Toby the Tabby used to lick Sheena (once) to let her know he wanted to be licked back. • Page 89: The young female baboon is hunched over and avoids Sheena's eyes, showing that she is submissive and regards herself as being of a lower rank. <p>b) Teaching examples: We may reach out to touch someone when we are saying something kind to them; we shrug our shoulders to show we don't know, or don't care, about something.</p>
<p>3. Group discussion, interaction</p>	5	<p>The paragraph beginning at the end of Page 80 ('He seemed to be in charge') lists the things that decide how important a baboon is (how he is 'ranked' in the tribe). Sheena doesn't think they are very important criteria (standards for judgement).</p> <p>a) Make a list of the things you believe should help us decide how important a <i>person</i> is.</p> <p>b) Compare your list with the lists made by other members of your group. Agree a final list.</p> <p>c) See if you can also name a real person who meets all or most of the criteria you have agreed on.</p> <p>d) During your discussion, look out for</p>	

		body language (being used by any member of the group, not just the person speaking). Does anyone scratch their head, for instance, to show that they're thinking hard?	
8. Engage with, respond to texts	5	Towards the end of the previous chapter, and again at the beginning of this one, Sheena realises something about herself – that she is a vicious killer, just like the leopard. Have you read any other stories in which one of the characters learns something about his or her self – perhaps something unwelcome?	
9. Creating and shaping texts 10. Text structure and organisation	5	<p>'Things which are terrifying can also be beautiful.' This chapter begins with a broad, interesting statement, almost a piece of philosophy.</p> <p>a) What is the effect of that?</p> <p>b) Imagine you are about to tell a story about each of the following. Think of a similar interesting and broad ('philosophical') statement for your opening sentence.</p> <ul style="list-style-type: none"> • Lost treasure. • School friends. • A lucky escape. • Exploring Space. <p>If you wish you can also write the next sentence, in each case, to show how your story would carry on. (Look, first of all, at how the second sentence in this chapter narrows down the opening statement.)</p>	<p>a)</p> <ul style="list-style-type: none"> • It challenges us to think, straight away. • It gives us a context (a background) to help us understand Sheena's more precise thoughts, about the leopard. • It leads <i>into</i> those thoughts. <p>b) Teaching example, 'Lost treasure': 'All that glistens is not gold.'</p>
10. Text structure and organisation	5	'How many days did she have to find the family? Four? Five?' That question appears on Page 77. What job does it do in the story?	It reminds us of the limit on the amount of time Sheena has to find the Allens before they leave for home, and therefore adds a sense of urgency, and provides a 'backbone' for the story.

11. Sentence structure, punctuation	5	<p>'Don't want to fight no more thank you very much I have this baby to look after you see.' (Page 87)</p> <p>a) Why do you think the author has not used any punctuation marks other than those at the beginning and the end of the baboon's sentence?</p> <p>b) Punctuate the sentence as you think it ought to be punctuated, using full stops and commas.</p>	<p>a) Because he wants us to imagine the baboon sending out its signal hurriedly, before it is attacked</p> <p>b) 'Don't want to fight no more, thank you very much. I have this baby to look after, you see.'</p> <p><i>[Further teaching opportunity: Reminder of three main purposes of punctuation –</i></p> <ul style="list-style-type: none"> • <i>To mark the beginning and end of a sentence</i> • <i>To mark points in a sentence where we would pause if we were reading it aloud</i> • <i>To break up a sentence into easily understandable parts]</i>
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Possibly new vocabulary:

profitable
 carnivorous
 ravenous
 monotony
 insolent
 aggressively
 engaging
 toll
 unprovocative
 ranked, ranking
 belligerently
 outcomes
 recessed
 vantage
 forage, foraging
 stagnant
 distinguish
 encounter
 stiff-armed
 self-satisfied
 proboscises
 incisors
 stimulated



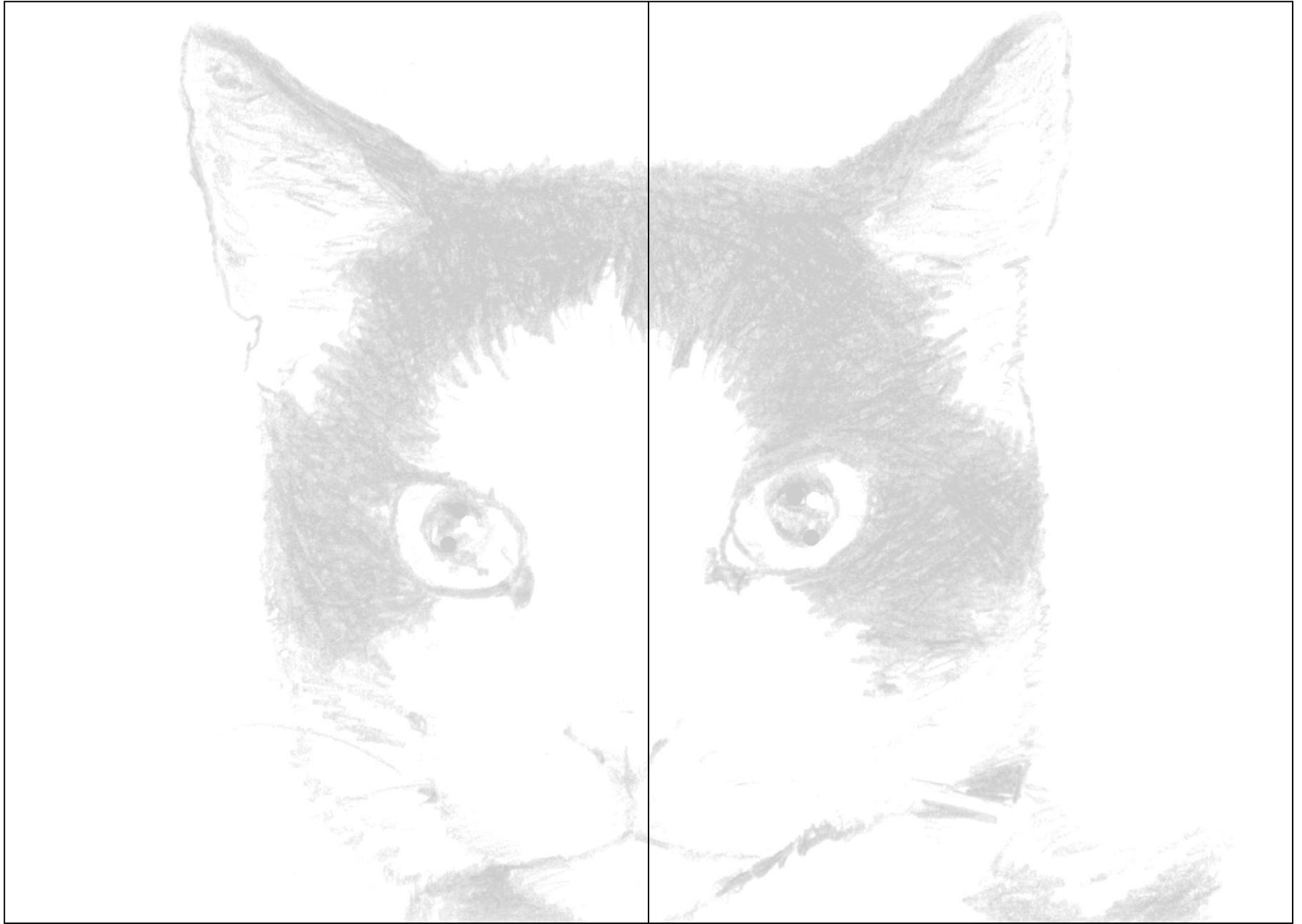
hunched
 low-ranking
 leukemia
 assumption

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
81	Most of the baboons are yawning at Sheena. Why do you think two of them are not?	They seem to be interested in this strange new creature, and are looking closely at her.
89	How has the illustrator suggested that life is going on very much as normal, around Sheena?	Most of the baboons are paying no attention to her, and are looking off in different directions as if they are wrapped up in their own concerns.

Personal Writing:

Task	Teaching support
Write more of one of the stories you began in the section ‘Whole Chapter (Other Strands)’ above.	<p>Remind students of the advice they were given during their work on Chapter Two: ‘Before you begin your story, decide how it is going to end.’ They should have in mind, in this case, an ending that will drive home the point made in their opening ‘philosophical’ statement.</p> <p><i>[Further teaching opportunity: A writer, explaining how he planned his stories, said ‘In my end is my beginning.’ What do you think he meant by that? Have you read any stories with endings that seem as if they were planned right from the start? What gives us that impression?]</i></p>



Chapter Eight: Dunzi (A Spy)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
92, 93	4 C	Which group of baboons are described on these pages as: a) Looking hard at Sheena? b) Working together to chase lions away? c) Not having done their job properly? d) Finding the missing baboon?	a) The older baboons b) The big male baboons c) The outrunners (the young males) d) The senior members of the troop (probably the same group as the 'older' baboons – all male)
94	5 I	When the baboon says, 'You are a cat, and all cats think alike,' how do you think Sheena will feel?	<ul style="list-style-type: none"> Annoyed, because she doesn't want to be grouped together with the Big Cats. (Page 58 tells us that.) Ashamed, because she has recently realised that she has a lot in common with the Big Cats. (We read about that on Pages 76 and 77.) <p><i>[Further teaching opportunity: Would it be possible for her to have both feelings at the same time, or are they what we call mutually exclusive? How easy is it for us to feel two very different things simultaneously, e.g. annoyed with someone and sorry for them, all at once?]</i></p>
95	5 C	On this page Sheena shows herself to be all of the following except one. Which one? a) Obedient b) Argumentative c) Timid d) Realistic	c) Timid

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction	5	Sheena wishes (on Page 94) she had been able to hear the baboons talking in the higher branches of the trees during the night. Working in a group, make up the discussion you think she might have heard. Use some of the things the old baboon	

4. Drama		<p>says to Sheena as the basis for what you say. At the end of it you will need to agree to send Sheena off as a <i>dunzi</i> to spy on the lions.</p> <p>As you argue, try to remember the importance of baboon 'rank' (status) – some of you can try to use your importance in the tribe to make others agree with you. Think, too, about your body language (you can show your teeth every now and again if you want to...)</p>	
6. Word structure and spelling	5	<p>'Outrunners' (Page 92) is a made-up word to describe a very particular job done by some of the young males.</p> <p>a) What do you think the prefix 'out' means in this case?</p> <p>b) Find some other terms consisting of 'out' combined with another word, and give a meaning for each.</p> <p>c) When you have your list, see if you can add to the meanings of 'out'.</p> <p>d) Sheena was surprised, in Chapter One, when Kenge knew she was there even before he could see her. Do you remember the words used to explain why that annoyed her?</p>	<p>a) Beyond. ('Outrunner' is very similar to 'outrider', a horseman who accompanies a group of travellers but who rides beyond – out from – the trail they are following to make sure the area is safe.)</p> <p>b) Teaching example: outplay</p> <ul style="list-style-type: none"> • outbreak • outclass • outdistance • outflung • outmanoeuvre (also spelt outmanoeuver.) • outplay • outsource • outside • outwards <p>c) Further than, more than, better than</p> <p>d) She had been 'outsmarted and outsmelled' by the lizard.</p>
8. Engage with, respond to texts 9. Creating and shaping texts	5	<p>Imagine there is such a place as 'Black-and-White Land' (Page 94). What adventures might Sheena have there? You could write an account of one of them.</p>	

Possibly new vocabulary:

intently
outrunner
baobab
scamper
scarper
stunted
illusions

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
93	What impression do we get from this drawing of how vultures behave towards one another?	They squabble over food: the one in the air seems to be about to attack the one already feeding.

Personal Writing:

Task	Teaching support
Sheena is in a bad mood at the beginning of this chapter. Write about the things that put you in a bad mood.	Suggest that students re-read the paragraph's third chapter ('All of the older baboons...') before beginning to write.

Chapter Nine: Nygwasi (Warthogs)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
96	5 St	On Page 79 Sheena thought the phrase ‘little Big Cat’ didn’t make sense, because ‘little’ and ‘Big’ contradicted each other (couldn’t both be true at the same time). Can you find a short phrase on this page (94) in which two words seem to contradict each other?	<p>‘Roar softly.’</p> <p><i>[Further teaching opportunity: This is an example of paradox, an apparent contradiction in terms (words). It’s usually possible to explain the paradox away (since it’s only ‘apparent’). Can you explain this one away? Lions can make a noise with the same kind of sound as a roar but not at full volume.</i></p> <p><i>Can you think of other examples of paradox? [Teaching examples:</i></p> <ul style="list-style-type: none"> • ‘Suddenly the sun felt cold.’ • ‘Deep down he’s really very shallow.’ <p><i>Very short paradoxes (like ‘roar softly’) are in fact called oxymorons. ‘Bittersweet’ is another good example of an oxymoron.]</i></p>
97	5 I	Sheena’s brain works in different ways on this page. Can you find and explain some of them? (There are as many as five.)	<ul style="list-style-type: none"> • It <i>calculates</i> how much time she has to find the Allens. • It <i>notes</i> the detail of what she sees when she looks at the baobab tree. • It <i>makes comparisons</i> (between the baobab and other trees; between its branches and tree roots). • It <i>imagines</i> what might be happening in the ‘underground’ branches of the tree; and it helps her to identify with the storks (put herself in their position) – another kind of imagining. • It <i>remembers</i> how big storks are.
98	4 St	Which one of the following is closest in meaning to ‘predicament’? a) Wishfulness b) Difficult situation c) Anxiety d) Tiredness	b) Difficult situation
99	4 C	The warthogs are obviously both dangerous and well-protected. One thing mentioned on this page, however, suggests that they are at a disadvantage in one respect. What is it?	They seem to be short-sighted.
100	5 C	Sheena says, ‘Most helpful!’ a) Does she mean it?	<ul style="list-style-type: none"> a) No b) The opposite: ‘Very unhelpful!’

		<p>b) If not, what does she mean?</p> <p>c) Why does she say it?</p> <p>d) Does she say it out loud?</p> <p>e) Do you remember the technical name for this figure of speech (language device)?</p>	<p>c) She's being sarcastic (sarCastic).</p> <p>d) Probably not, since she wants the warthogs to help her and it wouldn't be a good idea to annoy them. On the other hand, they do stop and look back at her...</p> <p>e) Irony. (We came across it on Page 40, when Sheena referred to a slow lorry as 'the Watermelon Express'.)</p>
101	4 A	Why does Sheena avoid mentioning lions on this page?	Because the last time she mentioned them the warthogs ran away.
102	4 A	Why does Sheena persevere?	Because she has worked out that the warthogs must know where the lions are, so she keeps trying to get that information from them.
103	5 A	<p>a) What can the warthogs not quite agree about?</p> <p>b) What do they agree about, very emphatically?</p>	<p>a) How far away the lions may be</p> <p>b) That being outside at night is dangerous</p>
104	5 A	<p>What things on this page:</p> <p>a) are likely to make Sheena unhappy?</p> <p>b) should please her?</p>	<p>a)</p> <ul style="list-style-type: none"> • She has to drink from a muddy pool. • The warthogs set off running again after they've drunk, and she's tired. <p>b)</p> <ul style="list-style-type: none"> • They are heading in the right direction. • They soon stop for the night, in what seems to be a safe place. • They include her in their circle. • They seem to have been happy to help her so far, and this may mean they will help her some more.
105	5 A	<p>Why does Sheena tell them her story? (Choose one.)</p> <p>a) To win the talking competition</p> <p>b) To avoid being caught with nothing to say</p> <p>c) To persuade them to help her</p> <p>d) As a way of thanking them for providing her with shelter for the night</p>	c) To persuade them to help her

106	5 I	Why do you think the warthogs take such an interest in the fate of the young giraffe?	<ul style="list-style-type: none"> • Because life for them is full of danger, and the more they know about the bad things that happen to other animals the more able they are to protect themselves • Because they like to know how stories end • Because the survival of their young is important to all animals
107	5 I	'That was true most of the time of most animals and all of the time for some.' Can you think of some things that are true most of the time of most people and all of the time for some?'	Teaching examples: They are healthy; they are happy; they tell the truth; they like chocolate.
108	4 C	What was Sheena expected to do when her turn came?	Snore

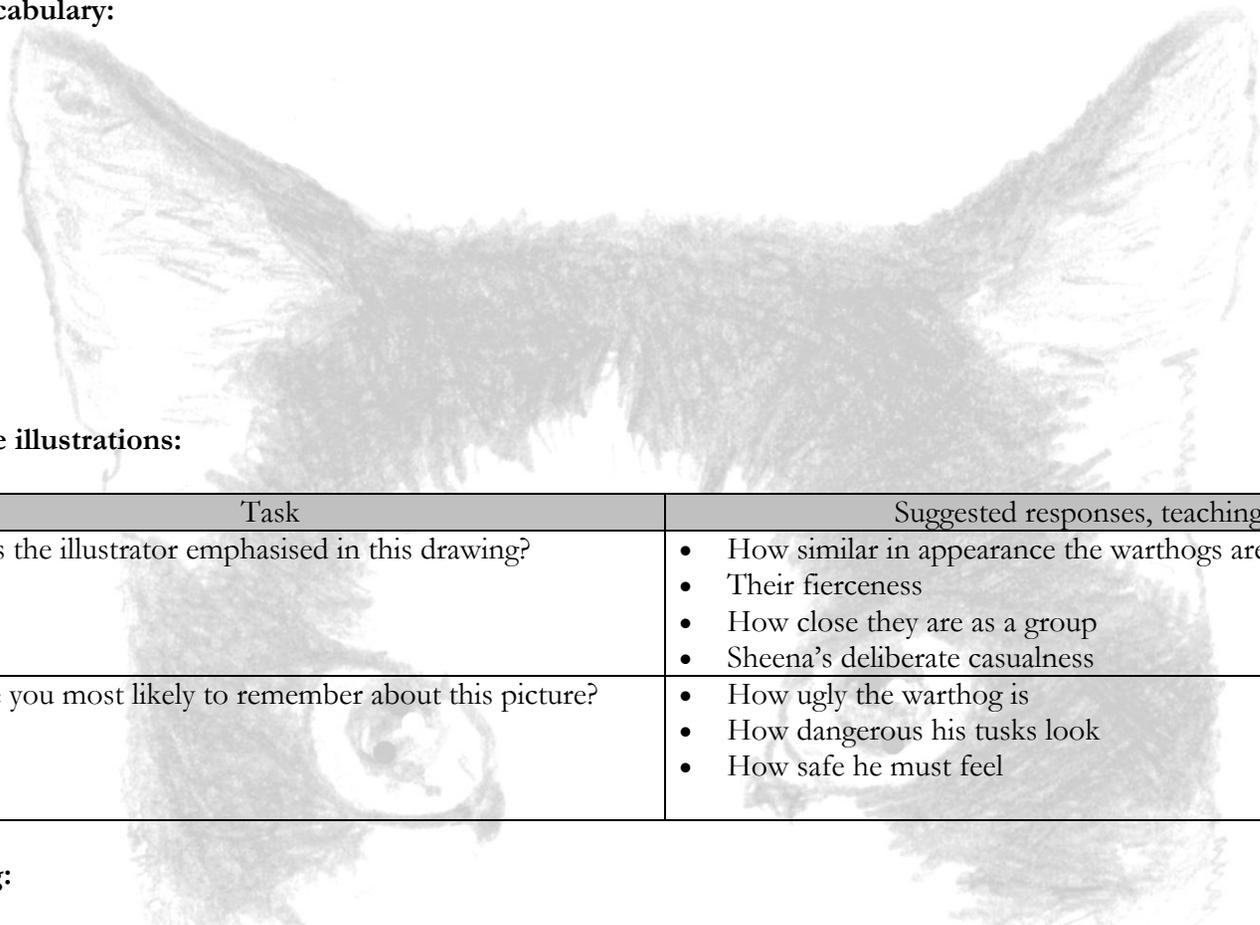
Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 4. Drama	5	<p>In a group, read the dialogue (speech) from this chapter as if it's part of a play. One of you will need to be Sheena. The rest of you, as warthogs, should speak in turn. Try to make the dialogue, particularly the sentences that are shared, flow smoothly. It will help if you sit in a circle, and take turns clockwise.</p> <p>When you have finished the chapter, and mastered the technique, you could try making up a similar 'quick-fire' conversation about something else. Here are some suggestions:</p> <ul style="list-style-type: none"> • A tv news reporter asks a group of zoo visitors to say what happened when a lion escaped from its enclosure. • A tourist invites some Eskimos to talk about their lives in the Arctic. • A policeman asks passengers for an account of what happened when a ferry they were travelling on began to sink. 	

		<p>(Remember that:</p> <ul style="list-style-type: none"> • Each time your turn comes to speak you can make only one brief statement or ask one short question. • You need not use whole sentences. • This is like a game of pass-the-parcel, and the trick is to avoid being caught with nothing to say.) 	
6. Word structure and spelling	5	<p>Sheena's explanation of the word 'pert' (Page 104) suggests that it is what kind of word?</p>	<p>A portmanteau word. (It isn't, actually: it comes from a single word meaning 'bold' and 'lively' among other things – but her definition is pretty convincing, isn't it?)</p> <p><i>[Further teaching opportunity: A game of 'Call My Bluff' might fit in quite well here...]</i></p>
8. Engage with, respond to texts	5	<p>Sheena understands (near the beginning of Page 106) one of the reasons why storytelling is important to the warthogs. Think of some reasons why it is important to people.</p> <p>When you have finished reading <i>Paka Mdogo</i>, decide which of the reasons on your list apply to it.</p>	<ul style="list-style-type: none"> • It entertains (as in the case of the warthogs). • It helps keep alive memories of things that have happened. • It commemorates the lives of important, or good, or brave people. • It helps us explore and understand the world and the way it works. • It warns us about how things can go wrong in our lives. • It reassures us that even though they do go wrong, they usually work out well in the end.
9. Creating and shaping texts 10. Text structure and organisation 11. Sentence structure, punctuation 12. Presentation	5	<p>'Her final sentence had been extremely long, and in it she had given the warthogs all sorts of reasons why they should help her find the lions' (Page 107):</p> <p>Write the sentence, as you imagine it might have been. Think carefully about how to make it effective:</p> <ul style="list-style-type: none"> • How will you make it persuasive? • How will you organise it so that it's easy for a listener to follow? • How will you punctuate it? (Remember that you can use only one full stop, at the end.) • How will you make it difficult for the warthogs to interrupt you? 	<p><i>[Further teaching opportunity: Students can read their sentences to each other, or to the whole class, and decide which are the most persuasive.]</i></p>

Possibly new vocabulary:

predicament
ineffectually
immaculate
persevered
pert
formalised
brevity
whiskery
leisurely



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
100	What has the illustrator emphasised in this drawing?	<ul style="list-style-type: none">• How similar in appearance the warthogs are• Their fierceness• How close they are as a group• Sheena's deliberate casualness
106	What are you most likely to remember about this picture?	<ul style="list-style-type: none">• How ugly the warthog is• How dangerous his tusks look• How safe he must feel

Personal Writing:

Task	Teaching support
Write a long sentence of your own in which you try to persuade someone else to do something, or to let you do something.	Teaching example: persuading your parents to buy you something; persuading the class to vote for you as class monitor (or equivalent); persuading a team to elect you as captain; persuading a friend to lend you something; persuading your cat to come down from a tree.

Chapter Ten: Simba (Lions)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
109	4 St	Why is the simile (comparison) in the opening paragraph a good one to describe the way the warthogs emerge from their holes? Give as many reasons as you can.	<ul style="list-style-type: none"> • Both they and trains make a clattering, drumming noise. • It emphasises how suddenly the warthogs come into view from the darkness inside the mounds. • It reminds us of their rounded shape. • We can imagine them huffing and puffing like steam engines as they run.
110	5 St	What do you think Sheena means by ‘Carnivariuous’?	<p>That she is willing to eat a whole variety of meat (particularly when she’s hungry).</p> <p><i>[Further teaching opportunities: ‘Carnivariuous is another ? word. Portmanteau. Do you remember the very similar portmanteau word used in Chapter 6? (Carniravenous.) They are also coinages – new words, made up for a particular purpose (‘coined’, as if they have been stamped out in a mint).]</i></p>
111	5 A	Why does Sheena not roll in the mud? Give reasons from the book as well as ideas of your own.	<ul style="list-style-type: none"> • Because it smells bad (it’s ‘malodorous’) • Because she hasn’t been bitten by insects • Because she doesn’t feel too hot • Because cats don’t normally roll in mud
112	5 C	Why do you think Sheena has found the warthogs to be ‘impressive’? (Give as many reasons as you can. You can take material for your answer from this and the previous chapter.)	<ul style="list-style-type: none"> • They have keen senses of smell and hearing. • They can be ferocious. • They’re purposeful. • They run fast, and can keep going for a long time. • They’re very good at other things (like pooping). • They cooperate very well. • They treat each other equally. • They’re skilful at avoiding danger and protecting themselves from attack. • They spend a lot of time telling each other stories. • They’re friendly and helpful. • They’re usually cheerful.

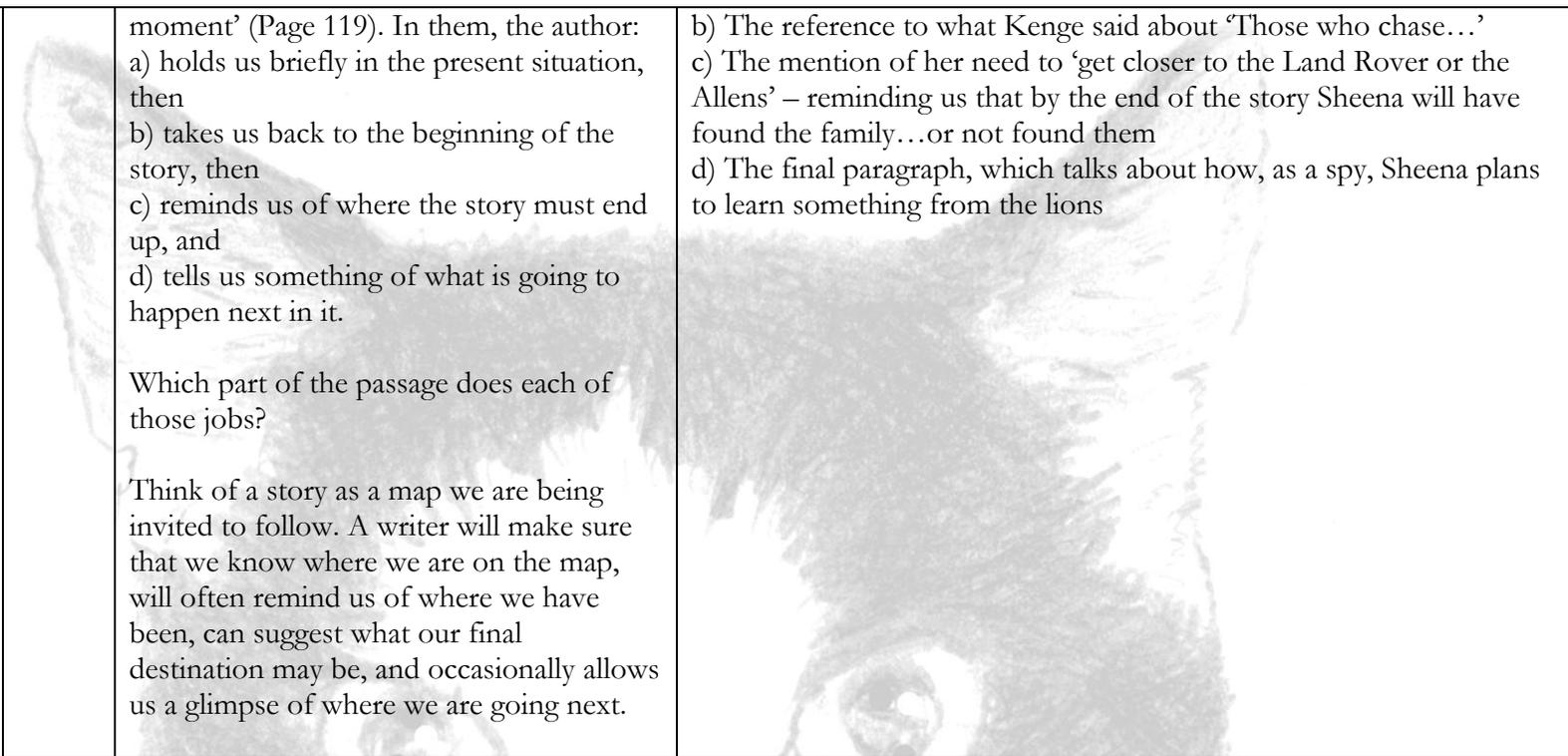
113	5 A	Sheena now thinks of several problems she is facing. Beginning with the final paragraph on Page 112, list as many as you can.	<ul style="list-style-type: none"> • She did not know what she would do when she reached the lions. • The lions may be hungry. • The lions may be angry when they discover she's come to spy on them. • They may not say anything useful that she could take back to the baboons. • These may not even be the right lions. • There could be other dangerous animals around. • There is no way of crossing the open ground around the lions without being seen.
114	5 A	Why does Sheena go into a trance? (Choose one or more of the following reasons.) a) Because she is feeling the heat b) Because the lions look so comfortable c) Because there is nothing else she can do d) Because time is passing	<p>a) Because she is feeling the heat, and c) Because there is nothing else she can do</p>
115	5 I	It seems possible that the lions have put the cubs in a hole earlier, and blocked it up. a) Why would it make 'good sense' to do that? b) Why has <i>not</i> made good sense?	<p>a) It would give the lions some peace and quiet. b) Now the cubs have been released they are causing cause even more 'mayhem' – trouble.</p>
116	5 I	In what way are Thomas and Amy 'sort of second best'?	They are not her kittens, and she cannot be their mother no matter how protective of them she is. Their relationship can never be as close as that of the lionesses and their cubs, nor as close as the one Sheena would have had with her kittens.
117	5 St	a) Find an example of paradox on this page. b) Try to explain it away.	<p>a) The lion's spray is 'attractive and repulsive at the same time'. b) It's a strong, unpleasant smell in itself; but it's also a male scent and Sheena is a female, so she's drawn to it.</p>
118	5 A	a) We might be puzzled by several things on this page. What are they?	<ul style="list-style-type: none"> • Why the male lion has walked straight past the pride, without stopping • Where the single female has been, the one who wandered off earlier • How the other lions know she is coming even before they see her • Why the other lions react as they do when she returns • Why all the lions, both the single male and the females, are so thin

119	5 A	Try to give some answers to the questions you have just listed. Use information from the previous page and this one, and add ideas of your own as necessary.	<ul style="list-style-type: none"> • He is busy marking out his territory, by spraying. • The single female has been off looking for food. • They probably smell her. • The other lions are interested in learning from her just where food might be found, so that they can go off on a hunt; they also, as a matter of course, rise to greet her simply because she has been away. • They are starving.
120	4 I	What 'ideas' do you think Sheena may be having about her career as a spy?	

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	4	<p>The warthogs very often speak in abbreviations (they run words together). 'Smellem' (Page 112) is an example.</p> <p>a) Find more examples on the same page.</p> <p>We sometimes run words together, also.</p> <p>b) Why do we do that?</p> <p>c) When are we more likely to use abbreviations?</p> <p>d) Speak the following short passage aloud, pronouncing each word separately. Then speak it again, running together the words that go together in meaning.</p> <p>'When you hear a tummy rumble inside you, you know it is jolly well time to eat something. If you are going to warm your food on a hot plate, however, do not do it in a slip shod way or it will be overcooked.'</p>	<p>a)</p> <ul style="list-style-type: none"> • 'Hearem.' • 'Noseeyem.' • 'Gofindem.' <p>b) To speed up what we are saying</p> <p>c) When we are speaking rather than writing; in informal rather than formal situations; in texting</p> <p>e) Here's the passage written as you may have spoken it the second time:</p> <p>'When you hear a tummyrumble inside you, you know it's jollywell time to eat something. If you're going to warm your food on a hotplate, however, don't do it in a slipshod way or it'll be overcooked.'</p> <p>[Further teaching opportunities:</p> <ul style="list-style-type: none"> • <i>When we miss out a letter we usually place an apostrophe where the letter was – as in 'it's' and 'you're'.)</i> • <i>Hyphens are often used to show that two words are closely connected but haven't quite become one, yet. Hyphens gradually disappear over time, as we become accustomed to using the two words together. Write out the words from the passage that could be joined by a hyphen. Tummy-rumble, hot-plate, slip-shod, over-cooked.]</i>

3. Group discussion, interaction	4	Read Pages 115 and 116 again, and have a discussion (with the whole class or in a group) about what grown-ups miss if they don't have children of their own. Are the things they miss the same for men and women?	
6. Word structure and spelling	5	The mud the warthogs roll in on Page 111 is described as 'malodorous'. a) Can you break the word down into its two components (prefix + main part) and say what each means? b) Can you think of any other words beginning with the same prefix?	<p>a)</p> <ul style="list-style-type: none"> • 'Mal' is a prefix meaning 'bad'. • 'Odorous' means 'smelling' (of something). You'll probably already know the word 'odour' – 'smell'. <p>b) (If you do not know the meaning of any the following words, try to work it out.)</p> <ul style="list-style-type: none"> • Malcontent • Malevolent • Malfunction • Malnutrition • Malpractice • Maltreat <p><i>[Further teaching opportunity: Some other words connected with badness or illness seem as if they start with the same prefix, but in fact the 'mal' is part of the root word, not a prefix: it is not attached ('fixed') to the front of another, complete word. Examples are:</i></p> <ul style="list-style-type: none"> • <i>Malingering</i> • <i>Malady</i> • <i>Malicious</i>
6. Word structure and spelling	5	The old word 'rapscallion' appears on Page 112. Can you think of two more modern words, meaning much the same, which share a group of at least three letters with 'rapscallion'?	<ul style="list-style-type: none"> • Rascal ('rapscallion' was actually an early adaptation of 'rascal', which already existed). • Scamp
8. Engage with, respond to texts	4	What in the story so far has led Sheena to conclude, 'We're all different'?	Teaching example from this chapter: the warthogs pity Sheena because they think she has had to eat a lizard; she finds the thought of eating clammy grass unpleasant.
10. Text structure and	5	Read the final four paragraphs of the chapter again, beginning with 'For a	a) The first paragraph, which begins, 'For a moment...' and in which Sheena is faced with an immediate choice

organisation	 <p>moment' (Page 119). In them, the author:</p> <ul style="list-style-type: none"> a) holds us briefly in the present situation, then b) takes us back to the beginning of the story, then c) reminds us of where the story must end up, and d) tells us something of what is going to happen next in it. <p>Which part of the passage does each of those jobs?</p> <p>Think of a story as a map we are being invited to follow. A writer will make sure that we know where we are on the map, will often remind us of where we have been, can suggest what our final destination may be, and occasionally allows us a glimpse of where we are going next.</p>	<ul style="list-style-type: none"> b) The reference to what Kenge said about 'Those who chase...' c) The mention of her need to 'get closer to the Land Rover or the Allens' – reminding us that by the end of the story Sheena will have found the family...or not found them d) The final paragraph, which talks about how, as a spy, Sheena plans to learn something from the lions
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Possibly new vocabulary:

propelled
 leisurely
 agama
 malodorous
 distinguish
 shimmering
 mayhem
 indulgent
 rascallions
 pungent
 repulsive
 vexatious

communal
enterprise

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
117	What in this picture helps explain why the lion does not see Sheena?	<ul style="list-style-type: none">• She is well hidden in the grass.• His eyes are focused ahead of him.• The lion's thin ribs remind us that he is starving, and suggest that he is thinking about that.

Personal Writing:

Task	Teaching support
Imagine you are very hungry, and must force yourself to eat something repulsive. Describe how you get yourself to eat it, what it tastes and feels like...and how you feel afterwards.	Brainstorm a list of 'repulsive' foods. Hold a draw (or similar) to assign items to students. When they have completed their account allow them to read it out to the class to compete for the top spot as the student who ate the yuckiest food. Start items for the list: a purple and green lizard, clammy grass, a millipede.

Chapter Eleven: Simba Tena (Lions Again)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
121	5 A	How is rolling in the mud likely to help Sheena?	<ul style="list-style-type: none"> • It will make her more difficult to see, since it will hide her black-and-white fur. • It will make her more difficult to smell. • It will probably make her feel freer and more powerful, since it's as if she has broken some unnecessary rules. • It will make her more confident as a spy, since she now feels 'secret'.
122	4 C	Which are the 'mixed creatures she'd met recently'?	Twiga and the Manyani, both of whom seemed to have been designed by a committee using bits from different animals (Pages 67 and 78).
123	4 C	<p>a) How does the lion cub make up for his small size?</p> <p>b) Which other creature in the story so far have made up for their small size? How have they done that?</p>	<p>a) By:</p> <ul style="list-style-type: none"> • Jumping out suddenly so as to take Sheena by surprise • Landing solidly to make himself seem heavier than he is • Growling as deeply as he can • Leaping up onto a rock so that he can look down on Sheena • Snarling • Glaring • Pretending to be about to spring on her • Talking fiercely <p>b)</p> <ul style="list-style-type: none"> • Kenge and Sheena both made themselves appear as large as possible (and did other things as well, like hissing). • The warthogs made sure they looked fierce (like dwarves), kept their tusks sharp and stayed together as a group.
124	5 A	'You can work out for yourself why they were feeling all three of those things at the same time.' Do that, and write down your explanation.	They are surprised because they did not expect their orders to be obeyed so quickly, but they're also relieved that any danger Sheena represented is going away. At the same time, however, they're disappointed because they're bored in their hole and she might have been interesting to talk to.

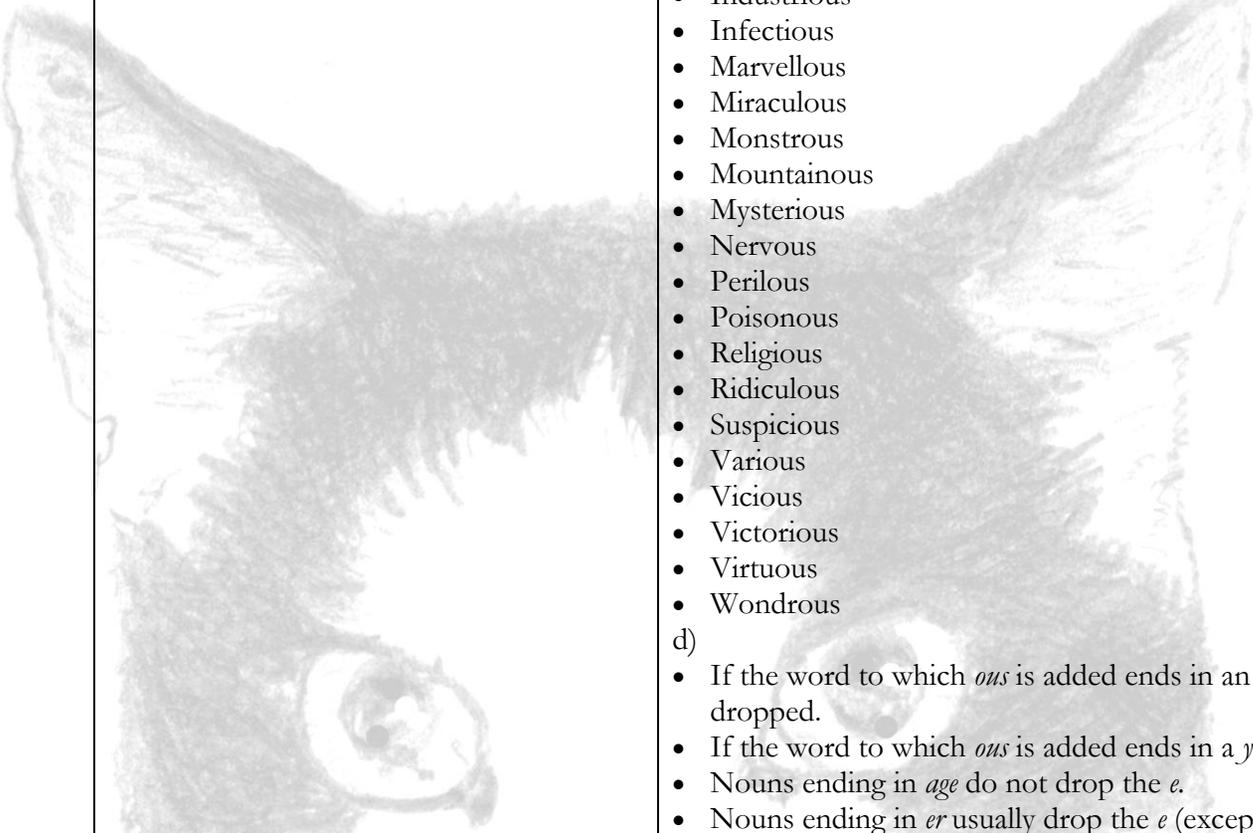
125	5 St	<p>a) Explain how there is more than one kind of lion pride.</p> <p>b) Find another phrase with two meanings on this page, and explain them.</p>	<p>a) A lion pride means a group of lions; but lions also <i>have</i> pride (i.e. feel proud of being lions) – and Sheena must take care not to offend that kind of pride in the lion cubs.</p> <p>b) ‘Come clean.’ Sheena can’t ‘come clean’ by getting rid of her mud coating; but she can ‘come clean’ in another sense, by telling the lion cubs the truth about what she’s up to. (Does she do that, however?)</p> <p><i>[Further teaching opportunity: These phrases are further examples of puns.]</i></p>
126	5 C	<p>Sheena demonstrates her ability to think quickly, by instantly making up reasons to explain three things.</p> <p>a) What three things?</p> <p>b) Do you think the reasons are clever?</p>	<p>a)</p> <ul style="list-style-type: none"> • Why she has failed to jump up into the tree • Why she is coming to bits • Why she doesn’t need to stick the lost bit back on
127	5 I	<p>There’s a more complete answer on this page to one of the puzzles we noted on Page 118 (previous chapter). What was the question?</p>	<p>‘Why are all the lions, both the single male and the females, so thin?’</p>
128	4 A 5 St	<p>Why do the lions not pay much attention to what the cubs have to say?</p> <p>(Alternative question): Why is ‘skittered’ a good word to describe how the lump of mud falls?</p>	<p>Because:</p> <ul style="list-style-type: none"> • They’re in a gloomy mood. • Pangolins aren’t interesting and they can’t eat them. • They have more important things to talk about. • The cubs are only cubs. <p>(Alternative question):</p> <ul style="list-style-type: none"> • It makes the same light sound as a piece of caked mud would as it dropped quickly through tree branches – a mixture of sliding and rustling. • It reminds us of the word ‘scattered’, and suggests that the piece of mud keeps changing direction as it falls.
129	4 C	<p>We read on this page that two other kinds of animals sometimes (if rarely) eat lions. What are they?</p>	<p>Baboons and hyenas</p>
130	5 I	<p>On the next page (131) we learn that Sheena thinks Nyanya is the most terrible thing she has seen in the park. Why do you think that is?</p>	<p>Because Nyanya is a reminder that no matter how quick, clever, strong or lucky we are, death still awaits us in the end, and it can be slow, painful and undignified.</p>

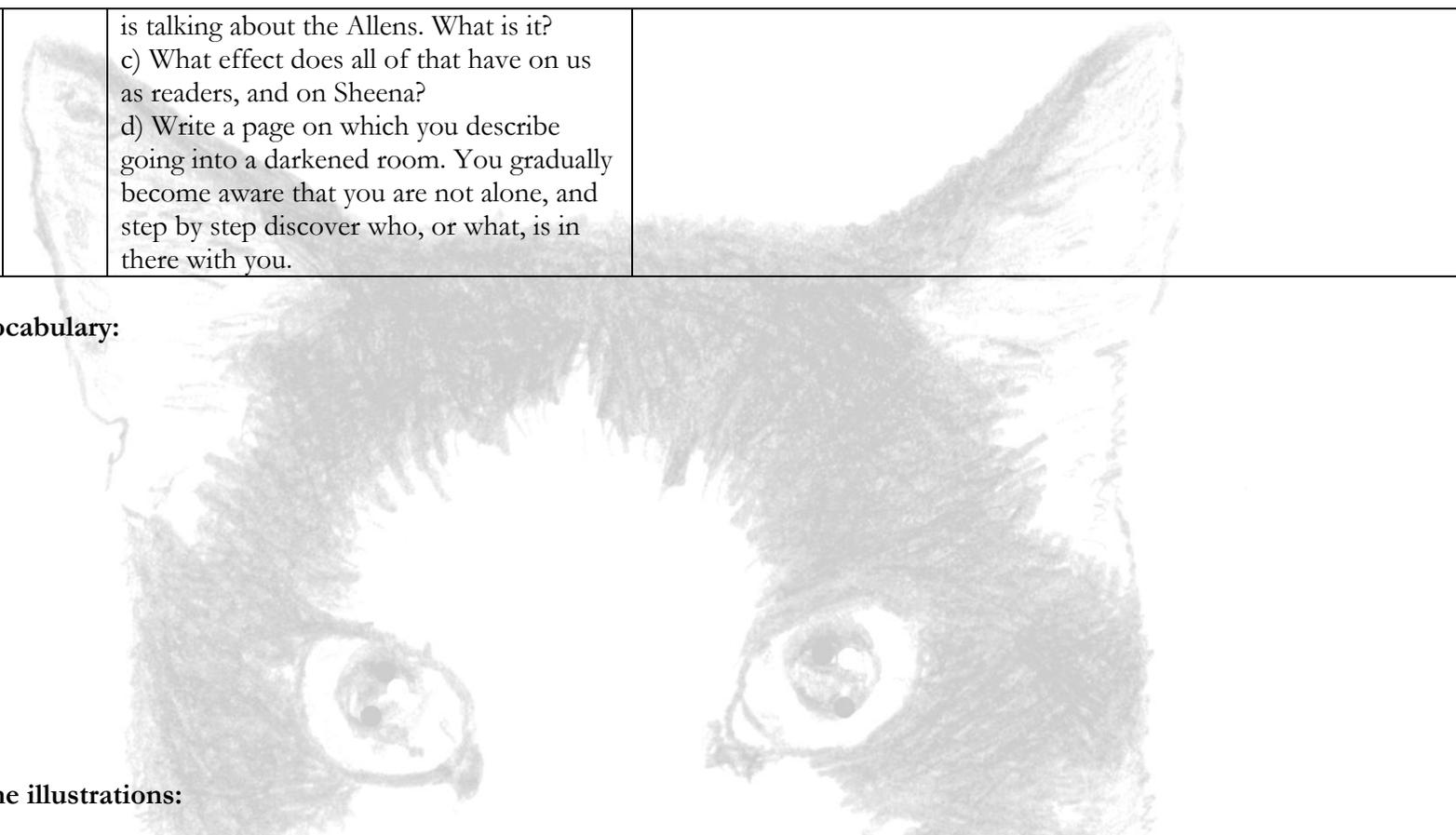
131	5 C	Why does Sheena admire the old lioness?	<ul style="list-style-type: none"> • Because she has retained some spirit even though her body is wasting away • Because of her ability to use sharp and clever words to stand up for herself • Because Sheena too can speak sharply and cleverly when she needs to, and she appreciates that skill in other animals
132	5 I	What a) arguments, and b) methods, does Nyanya use to persuade the lion pride that it would be a good idea to attack the people she has found?	<p>a)</p> <ul style="list-style-type: none"> • They're much closer than the grazing animals down in the swamps. • They are not protected, either by game scouts or by guns. • If the pride attacks together, the size of the humans won't matter. • The children are small and defenceless, and sleep in a separate tent. <p>b)</p> <ul style="list-style-type: none"> • She has made their mouths water by talking about baby baboon brains. • She tries to calm the pride's fear of game scouts and guns. • She invites them to join her. • She attacks the pride, scornfully, for being proud, lazy and cowardly. • She makes it sound as if it will be easy to seize the children. <p><i>[Further teaching opportunity: Notice the overlap between the two lists. Sound arguments are a very good method of persuasion.]</i></p>
133	5 A	Why would returning to the baboons be too 'uncertain'?	<ul style="list-style-type: none"> • She might not be able to find them. • They might decide not to hunt Nyanya down after all. • They might have been lying to her about knowing where the Land Rover was.
134	4 A	Why does Nyanya's parting comment terrify Sheena?	Because if Nyanya has her way, her stomach will be full of either Thomas or Amy when she returns.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	5	Read again the work you did on Page 132. Imagine Sheena has come down from the tree and is attempting to persuade the lion	

		<p>pride that it would be a bad idea to attack the people Nyanya has found. Speak to the rest of your group as if you are Sheena (take turns at this). Use as many different arguments and methods of persuasion as you can.</p>	
2. Listening and responding	5	<p>While 'Sheena' is talking (during the previous task) make notes on what she is saying. Decide which is the single most effective argument or method she uses.</p>	
3. Group discussion, interaction	5	<p>There are some important opinions expressed in the second half of Page 129. Read them again and discuss any you find interesting.</p>	
6. Word structure and spelling	5	<p>The word 'sulphurous' appears on Page 122.</p> <p>a) What other word that we have studied recently does it remind you of?</p> <p>b) What do you think the suffix '-ous' means in those two words?</p> <p>c) Can you think of some other '-ous' words? (Begin with any words you can remember from the 'C' list.)</p> <p>d) Most '-ous' words are adjectives formed by adding that suffix to an existing root word (usually a noun). Can you work out any rules governing how the root word changes when '-ous' is added?</p>	<p>a) Malodorous (Page 111)</p> <p>b) 'Full of, giving off'</p> <p>c)</p> <ul style="list-style-type: none"> • Capricious • Carnivorous • Cautious • Curious • Adventurous • Ambitious • Anxious • Bulbous • Courageous • Courteous • Dangerous • Disastrous • Envious • Famous • Furious • Generous • Glorious • Hazardous • Humorous

			<ul style="list-style-type: none"> • Industrious • Infectious • Marvellous • Miraculous • Monstrous • Mountainous • Mysterious • Nervous • Perilous • Poisonous • Religious • Ridiculous • Suspicious • Various • Vicious • Victorious • Virtuous • Wondrous <p>d)</p> <ul style="list-style-type: none"> • If the word to which <i>ous</i> is added ends in an <i>e</i>, the <i>e</i> is usually dropped. • If the word to which <i>ous</i> is added ends in a <i>y</i>, the <i>y</i> changes to an <i>i</i>. • Nouns ending in <i>age</i> do not drop the <i>e</i>. • Nouns ending in <i>er</i> usually drop the <i>e</i> (exception: danger).
8. Engage with, respond to texts	5	In your group discussion (if you had one) you will have talked about the important ideas on Page 129. Have you read any other stories which, although they're mainly tales of adventure, deal with important ideas?	
10. Text structure and organisation	5	<p>a) Near the beginning of Page 132 we are given a piece of information that suggests the old lioness may have found the Allen family. What is it?</p> <p>b) Nearer the end of the page we are told something that makes it very <i>likely</i> that she</p>	<p>a) She has come across people in tents.</p> <p>b) There are two children who sleep in a separate tent.</p> <p>c) It builds up the suspense and, for Sheena, the fear; then it makes Sheena determined to act.</p>

	<p>is talking about the Allens. What is it?</p> <p>c) What effect does all of that have on us as readers, and on Sheena?</p> <p>d) Write a page on which you describe going into a darkened room. You gradually become aware that you are not alone, and step by step discover who, or what, is in there with you.</p>	
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Possibly new vocabulary:

sulphurous
 inclement
 pangolin
 encased
 deficiency
 wildebeest
 impala
 economics
 archeologist
 prophecy
 inflict

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
124	Draw Sheena from the front, as the lion cubs will see her.	You can if you wish draw only her face, using the portrait of her at the beginning of the chapter as a starting-point.
130	What details in the illustration suggest that the pride are not pleased to see Nyanya arrive?	Nearly all of the pride are ignoring her; and the only one who is not seems to be making aggressive noises in her direction.
133	Does this illustration affect your feelings towards Nyanya? How?	Take a tally as to whether students, now they have seen her close up, find her more worthy of sympathy, or more frightening.

Personal Writing:

Task
Write down your opinions about how people should be treated when they become very old.
Teaching support
<p><i>Tell the class the traditional story, 'The Wooden Bowl'. This is one version:</i></p> <p>A frail old man went to live with his son, daughter-in-law, and four year old grandson. The old man's hands trembled, his eyesight was blurred, and his step faltered.</p> <p>The family ate together at the table. But the elderly grandfather's shaky hands and failing sight made eating difficult. Peas rolled off his spoon onto the floor. When he grasped the glass, milk spilled on the tablecloth.</p> <p>The son and daughter-in-law became irritated with the mess.</p> <p>'We must do something about father,' said the son. 'I've had enough of his spilled milk, noisy eating, and food on the floor.'</p> <p>So the husband and wife set a small table in the corner. There, grandfather ate alone while the rest of the family enjoyed dinner. Since grandfather had broken a dish or two, his food was served in a wooden bowl.</p> <p>When the family glanced in grandfather's direction, sometimes he had a tear in his eye as he sat alone. Still, the only words the couple had for him were sharp admonitions when he dropped a fork or spilled food.</p> <p>The four-year-old watched it all in silence.</p> <p>One evening before supper, the father noticed his son sitting on the floor carving a block of wood. He asked the child sweetly, 'What are you making?'</p> <p>Just as sweetly, the boy responded, 'Oh, I am making a little bowl for you and mama to eat your food in when I grow up.'</p> <p>The four-year-old smiled and went back to work.</p> <p><i>(You could end the story here and ask then class to imagine what happened next. Here's the rest of the story, however, in case you want to finish telling it.)</i></p> <p>The words so struck the parents so that they were speechless. Then tears started to stream down their cheeks. Though no word was spoken, both knew what must be done.</p> <p>That evening the husband took grandfather's hand and gently led him back to the family table.</p> <p>For the remainder of his days he ate every meal with the family. And for some reason, neither husband nor wife seemed to care any longer when a fork was dropped, milk spilled, or the tablecloth soiled.</p> <p><i>[Further writing opportunity: Ask students to produce a different ending.]</i></p>

Chapter Twelve: Nyanya (The Old One)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
135	5 C	Why do you think Nyanya does not seem worried that another animal might suddenly attack her?	<ul style="list-style-type: none"> • Because she is a lion, and most other animals are afraid of lions • Because she's old and sick, and tired of life anyway, so wouldn't care too much if she was killed
136	5 C	As far back Page 79 we found Sheena being 'pedantic' (very particular about small and unimportant details in speaking or writing), when she objected to the phrase 'little Big Cats'. Can you find an example of her 'pedantry' on this page?	She is not satisfied with the vague phrase 'bone dust' and substitutes the precise chemical term 'calcium'.
137	5 C	Something on this page contradicts one of the answers we suggested for the question on Page 135. What is it?	<p>'Nyanya had a desperate desire to live out the last short stretch of her life as well as she could.'</p> <p><i>[Further teaching opportunity: When we read a book we must always be ready to adjust our assessment of characters, and how they behave, when new evidence comes to light.]</i></p>
138	5 Se	Read again the short paragraph beginning, 'Night, as usual, fell quickly.' How does that paragraph provide an appropriate setting for Nyanya's overnight stop?	<ul style="list-style-type: none"> • It describes the colourlessness of the scene once the sun has gone down, and suggests the grimness of the situation. • The pool is 'almost-dried-up', like Nyanya herself – and her life. • The tree is 'solitary' – again, like Nyanya.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
2. Listening and responding	5	Listen carefully as your teacher reads aloud the last-but-one paragraph on Page 138. Each time you hear a word or phrase that is a synonym for (means the same as) one of the words in the list below, write it down. (Don't worry if you aren't sure how to spell it.) Your teacher may read the passage to	a) Stretch b) Creatures c) Quietly d) Trouble e) Stilled f) Begun Teaching tip: Read the passage slowly, but take care not to emphasise the words being looked for. Read twice if you judge that to be

		<p>you twice so that you can have a second attempt at finding each word.</p> <p>Here are the words or phrases for which you should find synonyms. They are in the same order as in the paragraph:</p> <ul style="list-style-type: none"> a) Area b) Animals c) Noiselessly d) Difficulty e) Gone quiet f) Started 	necessary.
3. Group discussion, interaction	5	<p>On Page 137 Sheena finds herself ‘leaping ahead too quickly, in her imagination, to a happy ending.’</p> <p>Working as a group, leap ahead in your imaginations to a happy ending for the story, and discuss ways in which it might come about.</p> <p>You can, if you’d rather, leap ahead to an unhappy ending...</p>	
6. Word structure and spelling	5	<p>The adjective ‘bluey’ on Page 138 means ‘sort of blue’. The ending of ‘blue’ has had a ‘y’ added to change its meaning slightly and make the colour approximate.</p> <ul style="list-style-type: none"> a) Can you think of any other adjectives that have a ‘y’ added at the end to change the meaning to ‘sort of...’? b) Is there another way in which the endings of adjectives (not just colour adjectives) can be changed so that the meaning becomes ‘sort of...’? 	<ul style="list-style-type: none"> a) Yellowy, pinky, brownly and so on – all of them colours b) By the addition of ‘ish’: yellowish, tallish, quickish
10. Text structure and organisation	5	<p>What is the effect of the very short final paragraph in this chapter (“She settled down to rest”)?</p>	<p>It represents a pause, a break in the action, and allows us a breathing space before we move on to the next episode in the story. It works, in other words, something like a full stop at the end of a sentence.</p>

<p>10. Text structure and organisation</p>	<p>6</p>	<p>Narrative writing must maintain a balance between the things that are happening (the events of the story) and how the characters react to those events (in their thoughts and feelings, as well as in what they do). In most stories there is a mixture of doing and thinking, action and reflection.</p> <p>Read each paragraph in the chapter again and decide whether it mainly describes the events of the story in themselves, or Sheena’s thoughts and feelings about those events (about what has happened, is happening or may happen). Does the paragraph, in other words, contain mostly Action or Reflection?</p> <p>Here are the openings of the paragraphs, with letters attached to them. Write down each letter in turn and put ‘A’ (Action) or ‘R’ (Reflection) against it.</p> <p>a) Sheena would have liked...</p> <p>b) Nyanya herself...</p> <p>c) Of course she was a lion</p> <p>d) ‘Bone dust,’</p> <p>e) ‘Calcium,’</p> <p>f) Now she was thinking</p> <p>g) Yes, it would solve</p> <p>h) But she couldn’t go looking</p> <p>i) Besides, her feelings</p> <p>j) Sheena had to get in the way</p> <p>k) But Sheena was leaping ahead</p> <p>l) She was having to zig-zag</p> <p>m) Night, as usual, fell quickly</p> <p>n) There were a lot of large trees</p>	<p>a) R b) A c) R d) R e) R f) R g) R h) R i) A j) R k) R l) A m) A n) A</p> <p><i>[Further teaching opportunity: Notice how the author has taken care to have something happen near the beginning of the chapter, in the middle, and at the end, so that we always have the sense that the story is moving forward – no matter how much thinking Sheena is doing.]</i></p>
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Possibly new vocabulary:

calcium
madcap
extensive

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
136	Why do you think Nyanya's head is hanging low?	<ul style="list-style-type: none">• She is weak through hunger.• She is thinking about how badly the pride is treating her, and that has made her unhappy.• She knows her way around this part of the Park very well, so does not need to look ahead.• She is not expecting to come across any animals worth chasing, so does not feel a need to look around.

Personal Writing:

Task	Teaching support
Write about a time when you knew you were going to have to do something difficult or unpleasant the next day. What did you feel when you 'settled down to rest' (in bed)? How did you make yourself feel better about what lay ahead?	<p>Suggestions:</p> <ul style="list-style-type: none">• First day in a new school or a new class• A test• A competition• Being in trouble• A visit to the dentist's, or to hospital• Sorting out a problem you have had with a friend• Facing up to a bully• Confessing to something• Apologising for something

Chapter Thirteen: Chatu (The Python)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
139	5 A	The sudden event at the end of this page comes as even more of a shock because Sheena has just been behaving so cautiously. In what ways has she been doing that?	<ul style="list-style-type: none"> • She has not slept, but has kept watch instead. • She has climbed down carefully from the tree. • She has peered round the trunk. • She has crept closer to the pool.
140	5 A	Explain why the fact that the bite is slow makes it also seem ‘awful’.	The creature biting her is in no hurry, suggesting that it is confident that she can not escape.
141	5 A	Almost everything on this page suggests that things are very bad for Sheena; one detail, however, near the beginning of the page, notes something that could have been even worse. What is it?	The python’s teeth have not gone a long way into her.
142	4 C	a) Where has Nyanya just come from? b) Why do you think she has come?	a) The muddy pool b) <ul style="list-style-type: none"> • To find out why Sheena was following her • To gloat – make Sheena feel stupid for having been caught while ‘snooping’ <i>[Further teaching opportunity: ‘Snooping’ may remind us of two other words used earlier in the book to describe what one animal does when it is hunting or following another. Which two words?</i> <ul style="list-style-type: none"> • Stalking • Sneaking <i>What are the fine distinctions among the three words?</i> <ul style="list-style-type: none"> • Snoopers are usually trying to find something out. • Stalkers intend to attack. • Sneakers are mainly trying not to be seen.]
143	5 I	Sheena thinks Nyanya needs lessons of one kind or another. Which of the following is NOT a reason why Sheena thinks that? a) Because she needs to learn which animals make tasty food and which don’t	a) Because she needs to learn which animals make tasty food and which don’t <i>[Further teaching opportunity: Why might we be surprised to hear Sheena suggest that Nyanya should help her because they are both cats? When she met Twiga, she was anxious to be known as ‘not a Big Cat’ (Page 58); and she was also upset</i>

		<p>b) Because she is using lots of past tenses, as if Sheena’s story is over (and Sheena thinks it isn’t, yet)</p> <p>c) Because she needs to learn that even little cats have a great determination to survive</p> <p>d) Because although she is a Big Cat, she is still a cat, and she should have been willing to help Sheena for that reason alone</p>	<p><i>when she realised that she had a lot in common with the leopard. Now that she’s in trouble and needs help, however....]</i></p>
144	5 C	What suggests that Sheena has managed to retain something of her sense of humour (even if it’s grim humour)?	Her joke at the end of the page. ‘The Mincery of the Interior’ is of course a play (pun) on the similar-sounding phrase ‘The Ministry of the Interior’.
145	4 St	Why does Sheena tell the python to remember its full stops and capitals?	<p>Because it needs to break its long sounds into short ones to make them easier to understand</p> <p><i>[Further teaching opportunity: A reminder of how full stops and capitals work – by separating a word or group of words (not only complete sentences) that make sense on their own.]</i></p>
146	4 A	a) What journey, and b) what transformation, do not appeal to Sheena?	<p>a) The journey down into the python’s stomach and back again</p> <p>b) The transformation from a live animal into a collection of bones</p>
147	5 St	<p>Both Sheena and the python play on words at the end of the page. What other words do they have in mind, when they use each of the following?</p> <p>a) Squeezed</p> <p>b) Gripping</p> <p>c) Pressure</p>	<p>a) Pleased</p> <p>b) Ripping</p> <p>c) Pleasure</p>

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
<p>1. Speaking</p> <p>2. Listening and responding</p>	4	In pairs or a group, stage an interview in which one of you asks questions and the other(s) respond(s), not with words but with a set of signals agreed beforehand (like Chatu’s ‘Ssssssss’ for ‘Yes’ and ‘Ssss.	

		Ssss' for 'No'). You can include signals for more than those two words – for 'Maybe', 'You', 'Me' and so on – but the questioners will have to make sure they ask questions that can be answered with one of them.	
6. Word structure and spelling	5	<p>Pythons are 'constrictors' – they kill their prey by constricting their breathing.</p> <p>a) Can you see the root word from which it is derived?</p> <p>b) Use the root word, and any other related words you can think of, in sentences of your own.</p>	<p>a) Strict (tight, narrow)</p> <p>b) Teaching examples:</p> <ul style="list-style-type: none"> • His mother was very strict. • His father treated him just as strictly. • They placed lots of restrictions on what he could do at night. • They laid down stringent rules about what time he had to come home. • He was tired of his restrictive home environment. • He was also tired of the strictures (criticisms) he received every time he did something wrong.
8. Engage with, respond to texts. 9. Creating and shaping texts	5	<p>a) What would you need to do to change this chapter into a short story (one that you could understand and enjoy even if <i>Paka Mdogo</i> had never been written)?</p> <p>b) Think of a suitable title for the short story.</p> <p>c) Rewrite the opening of the chapter as if it <i>were</i> a short story.</p>	<p>a)</p> <ul style="list-style-type: none"> • Provide enough information on the first page of the short story to explain why a domestic cat is alone in a Game Park, following a lioness • Take out the whole section involving Nyanya (perhaps) • Remove the reference to Amy on Page 144 • Remove all other references to things that have happened earlier in <i>Paka Mdogo</i> <p>b) Teaching Example: 'A Tight Squeeze'.</p>
9. Creating and shaping texts	5	<p>Re-read from the bottom of Page 139 ("Then, 'Crash!") to the end of Page 140. Throughout this section two opposing sets of forces are in conflict: those that are trying to keep Sheena from moving, and Sheena's own attempts <i>to</i> move.</p> <p>a) Make a list of the words and phrases that tell us she is being stopped from moving.</p> <p>b) Make a list of the words and phrases telling us how she struggles.</p> <p>The comparative length of the two lists</p>	<p>a)</p> <ul style="list-style-type: none"> • Pinning • Couldn't move • Crushing weight • Seized • Took hold • Gripped • Bite • Forced down into the dust • Great heaviness • Weight pressing down on her • The grip on her back half

		<p>might suggest which side is likely to win in the end.</p> <p>c) Write a paragraph describing a struggle between two opposing forces. Use two sets of words and phrases to represent the two sides, and intersperse them (mix them up, taking one from one set then one from the other) to show how the struggle moves backwards and forwards.</p>	<ul style="list-style-type: none"> • Held tight • Underneath the snake <p>b)</p> <ul style="list-style-type: none"> • Wriggle • Wriggle • Squirming • Continued to struggle • Kicked out • Twist around <p><i>[Further teaching opportunity: The important thing to notice is how the two sets of words and phrases are interwoven through the whole account, so that there is a continual tension in the narrative, a sense of things pulling against each other.]</i></p> <p>c) Teaching example: Climbing a mountain slope against wind and snow coming down from the peak. Two sets of words (a selection only to be used)...</p> <p>Crawl, force, heave, lean against, push, resist, shoulder (as a verb), strain, strength, struggle, thrust, withstand</p> <p>Batter, bear down on, beat, blast, blow, bully, heavy, lean on, powerful, press down on, shake, swirl around, unbalance, weight.</p>
10. Text structure and organisation	5	<p>a) Examine the structure of the sentences in the paragraph at the end of Page 140 (beginning ‘This was very different’). What do you notice about how the sentences begin?</p> <p>b) Now examine the structure of the sentences in the first complete paragraph on Page 141. What do you notice about how these sentences begin?</p> <p>c) What is the overall effect of that?</p> <p>d) Write a paragraph of your own, with three or more sentences all beginning in the same, or a similar, way. It can be about anything you like, but you should try to create a sense of climax and finality.</p>	<p>a) They begin in very similar ways (‘This was...This was...As if that was...’)</p> <p>b) Their beginnings are even more similar (‘She couldn’t...She couldn’t...She probably wouldn’t...’)</p> <p>c) There’s a rising tension in the first paragraph, leading to what seems finality in the second: each of the page’s last three sentences reads like a blow, pinning Sheena down with no hope of escape.</p> <p>d) Teaching example: ‘The fire roared closer. The flames of the fire rose higher. The fire reached out for him. The fire would not be denied, and would devour him. The flames of the fire engulfed him, and he was gone.’ Further suggestion: a rising flood.</p>

Possibly new vocabulary:

constrictors
mottled
elongated
contortions
intelligible
formalise

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
142	Which details in this drawing make it horrifying?	<ul style="list-style-type: none">• The sight of Sheena half-way into the python• The despair on Sheena's face• The nastiness on Nyanya's face• The python's small, cold eyes• Sheena's paw waving in the air as if she is asking for help

Personal Writing:

Task	Teaching support
Sheena helps herself out of this tricky situation by remembering two things. What are they? Write about a time when you were in a tricky situation and got out of it by remembering something useful.	Students can recount either an actual episode or a fictional one. The 'thing remembered' could be a fact (including a scientific fact), or a previous experience, or a piece of advice.

Chapter Fourteen: Manyani Tena (Baboons Again)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
148	5 A	a) What do the three questions on this page tell us about Sheena at the present time? b) What do they prepare us for?	a) How little she knows about the situation, and therefore how helpless she feels b) Her decision to go back to the baboons to ask for help
149	5 A	What will Sheena have been relieved about, on this page?	<ul style="list-style-type: none"> The fact that she has found her way back to Island Campsite without getting lost The fact that the baboons are still there
150	5 C	<p>Here are four sentences (or part-sentences) spoken by Sheena on this page.</p> <ol style="list-style-type: none"> ‘Well-<i>come</i> you mean.’ ‘You should be pleased to see me.’ ‘Will you be pleased with what I tell you if what I tell you is bad news?’ ‘The other lions in the pride won’t give her any proper food so she’s having to make do with...’ <p>In which sentence (or part-sentence) does she:</p> <ol style="list-style-type: none"> make a mistake? correct a mistake she thinks the baboons have made? puzzle the baboons? tell the baboons off? 	<ol style="list-style-type: none"> 4: ‘The other lions in the pride won’t give her any proper food so she’s having to make do with...’ 1: ‘Well-<i>come</i> you mean.’ 3: ‘Will you be pleased with what I tell you if what I tell you is bad news?’ 2: ‘You should be pleased to see me.’
151	5 I	How <i>bad</i> the old baboon become leader of the troop, as well as by being old (and strong)?	By being clever. He has quickly worked out that Sheena’s ‘friends’ are in danger from Nyanya, and that tells him where Nyanya must be going, since he knows where the Land Rover is.
152	5 I	Explain the difference between an exhibition yawn and an exclamation yawn.	<ul style="list-style-type: none"> An exhibition yawn is designed to show the other baboons something – on Page 151, that he has noticed Sheena’s insult and as their leader is dealing with it. (There is a ‘political’ motive in his yawn, in other words.) An exclamation yawn (like an exclamation mark) is used to emphasise what is being said – here, the baboon’s ‘No!’, his total refusal to let Sheena leave.

153	4 I	What has Sheena remembered about black baboon babies?	That they can be used to send a signal to stop other baboons from attacking
154	5 A	What mystery does the author maintain through the second half of this page?	Exactly what kind of bird has seized Sheena in its talons

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	5	Near the beginning of Page 151, Sheena adjusts what she is in the middle of saying, after she has seen and heard the baboon's reaction. a) How does she do that? b) Construct a sentence of your own in which you begin to be rude to somebody then change your mind, and the direction of your sentence. Practise your sentences on each other and discuss whether you have managed to avoid giving offence.	a) She quickly changes what was going to be simply 'make do with baboons' (an insult) to a rather long sentence which includes a compliment. b) Teaching examples: <ul style="list-style-type: none"> • 'Go and boil your...self a nice egg and have it with some lovely toast fingers.' • 'I think it's time you...' • 'How many times do I have to tell you that...'
4. Drama	5	Imagine the baboons put on trial the young female who helped Sheena escape. Hold the trial, and decide on the verdict and the punishment (if any is needed). Use as evidence the events of both this chapter and Chapter Six.	
6. Word structure and spelling 9. Creating and shaping texts	5	Sheena thinks up the name <i>Malodeur</i> (Page 148) for the 'perfume' she is wearing. Think up some humorous names for perfume made from other unpleasant substances.	Teaching example: 'Slobber' (Essence of Dog Drool)
8. Engage with, respond to	5	a) How is kindness rewarded in this chapter?	a) In Chapter 6 Sheena was kind towards the lonely female baboon who groomed her. The baboon who 'accidentally' gets in the way of

texts		b) Do you know any other stories in which that happens?	the large male and helps Sheena escape is the same baboon.
9. Creating and shaping texts	5	<p>On Page 154 Sheena tries to think of herself as being ‘borne aloft’ rather than ‘yanked upwards by the scruff of her neck’.</p> <p>a) Why?</p> <p>b) Rewrite the following sentences, replacing the ‘grand terms’ with more straightforward language.</p> <ul style="list-style-type: none"> • He was deposited on his posterior. • He was directed to a correctional facility. • A trio of female senior citizens were imprisoned in the facilities. • He undertook employment as a transparent-wall maintenance officer. • He was a purveyor of pre-owned vehicles. 	<p>a) She uses ‘grand terms’ to make the episode seem more enjoyable and less undignified.</p> <p>b)</p> <ul style="list-style-type: none"> • He landed his bum. • He was sent to prison. • Three old ladies were locked in the lavatory. • He took a job as a window-cleaner. • He was a second-hand car salesman. <p><i>[Further teaching opportunity: Euphemism – the use of a less unpleasant term as a substitute for an unpleasant one, in order to avoid giving offence, as in the above examples. Further examples:</i></p> <ul style="list-style-type: none"> • ‘Challenged’ for ‘handicapped’ • ‘Passing away’ for ‘dying’ • ‘Between jobs’ for ‘out of work’
10. Text structure and organisation	5	<p>a) What links does the author establish between this chapter and Chapter Six (Sheena’s previous encounter with the baboons)?</p> <p>b) What effect do those links have?</p>	<p>a)</p> <ul style="list-style-type: none"> • He repeats the baboons’ ‘unmistakable’ warning call. • Sheena is interrogated by the same baboon as before. • She is immediately threatened by a yawn. • The author reminds us that the baboons know where the Land Rover is. • The female baboon who gets in the way of the big baboon and helps Sheena escape is the one who befriended Sheena the first time. • Sheena makes use of something she learnt (about baboon babies) the last time she was with the baboons. <p>b) They remind us of:</p> <ul style="list-style-type: none"> • How much danger Sheena is still in from the baboons • How little progress she has made in her search for the Allens since Chapters Six and Seven <p>They suggest some important ideas:</p>

		<ul style="list-style-type: none"> • The value of kindness • The importance of learning new things <p><i>[Further teaching opportunity: The concept and importance of continuity in fiction and films].</i></p>
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Possibly new vocabulary:

confronted
 diplomatically
 dilating
 three-tier

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
155	What tells us that the eagle is very powerful?	<ul style="list-style-type: none"> • It is gripping Sheena with only one set of claws. • It has carried her high up over the trees.

Personal Writing:

Task	Teaching support
Write down the rules you have to obey when you are playing an informal game (e.g. a chasing game, not a sport) with your friends.	Begin by listing the playground games students play. The writing emphasis should be on producing a clear (i.e. unambiguous) set of rules that everyone in the class agrees about.

Chapter Fifteen: Kapungu (The Bateleur Eagle)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
156	5 C	Sheena feels the following things in the second paragraph of this page. Put them in the order in which she feels them. a) Satisfaction b) Puzzlement c) Regret d) Pleasure	b) ('she couldn't understand...') d) ('she might as well enjoy...') a) ('the thought of all those baboons...') c) ('She was a bit sorry...')
157	5 A 5 St	What will probably make this a new experience for Sheena? (Alternative question): Which of the following is nearest in meaning to 'surreptitiously'? a) Suspiciously b) Stealthily c) Suddenly e) Decisively	She 'had yet to meet a bird who would be anything of a match for her at close quarters'; but this one clearly would be. b) Stealthily
158	4 A	What tactics does Sheena adopt on this page, to try to avoid danger?	<ul style="list-style-type: none"> • She introduces herself in a friendly way, even trying to speak with the same accent as the eagle. • She doesn't react aggressively when the eagle tells her she's 'lunch': she speaks in a small voice instead. • She stays quiet while the eagle and the chick are arguing, hoping she'll learn something useful from what they say.
159	4 A	Why does Sheena smile at the chick?	<ul style="list-style-type: none"> • To pretend that she isn't upset at having been pecked • To show the chick her sharp teeth, and so warn it to behave
160	5 A	What reasons does Sheena have for starting a conversation with the eagle on the previous page, and keeping it going on this one?	<ul style="list-style-type: none"> • By talking to him she may find a way of escaping. • She may also discover where the Allens are. • She is putting off the time when the eagle will have her for lunch.

161	5 C	'He took his eyesight seriously as well.' As well as what?	His flying, his acrobatics
162	6 C	a) Why does Sheena wish she could get close to the elephant? b) Why does she wish it only 'fleetingly' (briefly)?	a) She hasn't seen an elephant before, and as we know she is very Curious. b) She has more urgent things to do.
163	4 A	What is Sheena thinking, when she suggests that wings can perhaps be borrowed?	That she may be able to get Kapungu to fly her to where the Land Rover is.
164	5 C	a) What is the correct number on the Land Rover's number plate? b) Why does Kapungu tell Sheena it's something different?	a) TZL8046 b) Because it seems as if Sheena can see as well as he can, and his pride won't let him admit that – so he 'corrects' her
165	4 A	a) Why is the chick watching 'wide-eyed'? b) Who else have recently watched Sheena with wide-open eyes?	a) Because it's a surprising sight to see Sheena being carried up into the sky b) The baboon tribe (for the same reason)
166	5 St	The paragraph beginning 'Sheena said nothing' contains an example of which one of the following? a) Paradox b) Alliteration c) Irony d) Antithesis	d) Antithesis
167	4 A	'Somersault! Sounds like fun!' Sheena has difficulty believing she has said that. a) Why does she have that difficulty? b) Why, then, has she said it?	a) Because she is finding the eagle's acrobatics terrifying b) So that she can then persuade him to fly further towards the Land Rover before he attempts the somersault
168	5 C	How is Sheena making fun of Kapungu when she says, 'It's a triple spin with a half-nelson downwards flop'?	He takes his acrobatics very seriously and has just used some technical terms to congratulate himself. Sheena mocks him by making up a similar high-sounding (but largely meaningless) phrase. The additional joke is that what she says is really a warning that she's about to bring him down to earth, in more than one sense. <i>[Further teaching opportunities: Parody; literal and metaphorical meanings.]</i>

	5 C	(Alternative question): When Sheena says, ‘That was fun!’: a) Why did she partly not mean it? b) Why did she partly mean it?	(Alternative question): a) She was being sarcastic – the acrobatics had, after all, been very frightening. b) She had enjoyed it, in a terrified sort of way.
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Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	4	On Page 159 we read that Thomas once complained about having had to learn a poem off by heart because it was ‘old-fashioned’ to do that. a) Why is it worth, sometimes, learning poems off by heart? b) If you have memorised any poems, recite one to a partner, or to a group, or to the whole class.	
1. Speaking 2. Listening and responding 6. Word structure and spelling	5	On Page 158 the eagle corrects two mistakes the chick makes when speaking. a) What are they? b) What are some mistakes in speaking (or writing) that you make regularly, and that your teacher or parents try to correct? Discuss them with a partner, and help each other understand (and remember) what the correct version is.	<ul style="list-style-type: none"> • The chick says ‘off of’ instead of ‘off’. • It also pronounces ‘bateleur’ as ‘battler’ – a word with a different meaning.
1. Speaking 2. Listening and responding	5	a) Examine how Sheena ‘steers’ the conversation, beginning on Page 160. b) Have a group conversation, and try to steer it towards something you yourself want to talk about.	<ul style="list-style-type: none"> • She flatters the eagle. • She encourages it to talk about ‘that fancy stuff’ – its acrobatic skills. • She makes sure the topic doesn’t change, by not commenting on the strange idea of an egg with feathers. • She hints that she would like to be taken up for a ride. • She moves the conversation on to the topic of eyesight, and uses the eagle’s sharp vision to locate the Land Rover. • She brings the discussion back to the subject of acrobatic flying.

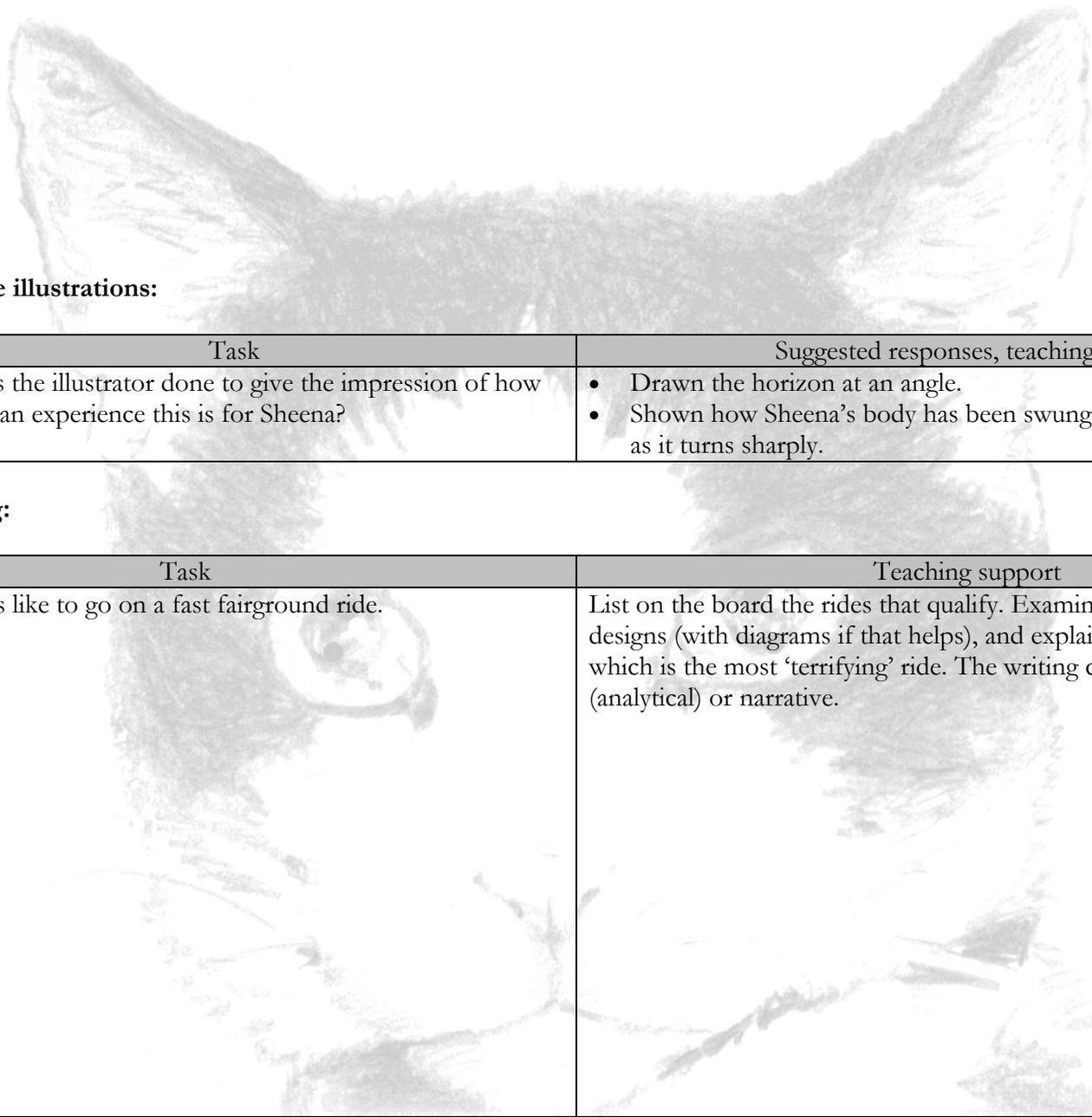
3. Group discussion, interaction	5	<p>Re-read the following bit of conversation between the eagle and its chick (Page 158), and discuss why it is important for people to be proud of their heritage.</p> <p>‘My real name’s Kapungu,’ he said. ‘No it’s not!’ said his father. ‘That’s your African name. You’ve got a French name and you should be proud of it.’ ‘I think I should be proud of my African name. That’s the one I want to use, anyway.’</p>	
6. Word structure and spelling	5	<p>a) What word should Kapungu be using on Page 161 instead of ‘birdnoculars’? b) What do the two parts of ‘binoculars’ (prefix + root) mean? c) Can you give some more bi— words?</p>	<p>a) Binoculars b) Two + eyepieces. ‘Twin telescopes’ is a clearer definition. (Bin— meaning ‘two’ would normally just be bi— The ‘n’ is added here as a joining letter.) c)</p> <ul style="list-style-type: none"> • Bicentennial • Bicycle • Bifocals • Biped • Bisect • Bilingual • Bipolar <p><i>[Further teaching opportunity: There are more than fifty such words in the English language. Bi— at the beginning of a word, however, is not always a prefix (e.g. in ‘binding’); and ‘biology’ has a different prefix – ‘bio’ (life).]</i></p>
8. Engage with, respond to texts	4	<p>Find and read the poem that Sheena is thinking about on Page 159. (You can look either in the school library or on the Internet.) Decide what it tells us about eagles. Compare that with what we learn about them in this chapter. Which one, the poem or the chapter, gives us a more powerful picture of an eagle? Why?</p>	<p style="text-align: center;">The Eagle</p> <p>He clasps the crag with crooked hands; Close to the sun in lonely lands, Ringed with the azure world, he stands. The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunderbolt he falls.</p> <p style="text-align: right;">Alfred Tennyson, Lord Tennyson</p> <p><i>[Further teaching opportunity: Full analysis of the poem.]</i></p>

10. Text structure and organisation	5	<p>Here is a paragraph from Page 165. The order of the sentences has been changed. Without looking back at Page 162, rearrange their letters – a), b) and so on – into what you think is likely to be the correct order.</p> <p>a) As they swung past the highest branches she had a last view of the fat chick looking up at them, wide-eyed. b) She was dragged out of the nest and up into the air once more. c) Her head was still out of the nest. d) Then they were climbing and climbing and moving out from the hillside towards the bare tree in the far distance. e) The eagle lifted off on his broad wings and as he did so grabbed her by the back of her neck again.</p>	<p>c) Her head was still out of the nest. e) The eagle lifted off on his broad wings and as he did so grabbed her by the back of her neck again. b) She was dragged out of the nest and up into the air once more. a) As they swung past the highest branches she had a last view of the fat chick looking up at them, wide-eyed. d) Then they were climbing and climbing and moving out from the hillside towards the bare tree in the far distance.</p>
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Possibly new vocabulary:

- surreptitiously
- accessories
- bateleur
- battery (attack, beating)
- physics
- light-sensitive
- deposited
- airlifted
- tedious
- ponderously
- aerodynamics
- interaction
- aerial
- stalling

ballistic
 gravitational
 centrifugal
 unpredictable
 half-nelson
 de-stabilised
 concise
 entanglement



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
166	What has the illustrator done to give the impression of how dizzying an experience this is for Sheena?	<ul style="list-style-type: none"> • Drawn the horizon at an angle. • Shown how Sheena's body has been swung outwards by the eagle as it turns sharply.

Personal Writing:

Task	Teaching support
Describe what it is like to go on a fast fairground ride.	List on the board the rides that qualify. Examine their comparative designs (with diagrams if that helps), and explain G-force. Discuss which is the most 'terrifying' ride. The writing can be either descriptive (analytical) or narrative.

Chapter Sixteen: Nyanya Tena (Nyanya Again)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
169	5 I	<p>‘Have their cat and eat it’ is based on a proverb that the author has changed slightly.</p> <p>a) What is the original proverb? b) What does the original proverb mean? c) Is the idea in the changed version the same as the one in the original?</p>	<p>a) ‘You can’t have your cake and eat it.’ b) ‘It’s not possible to keep something (have it) but at the same time use it up (eat it).’ c) No. Sheena is saying that the baboons <i>will</i> be able to ‘have’ her (in the sense of <i>catch</i> her) <i>and</i> eat her. <i>[Further teaching opportunity: The original proverb is very old: the first recorded use was in 1546. Look out for another proverb in this chapter.]</i></p>
170	5 St	<p>Why is the simile at the top of the page a good one to use, particularly at this point in the story?</p>	<ul style="list-style-type: none"> • It makes the tree trunks seem sinister: they are a reminder that in this place animals (and humans) can easily be reduced to a pile of cast-off bones. • The fact that they look as if they might be ‘half dug up’ suggests that there could be an enormous predator nearby who has done that.
171	4 A	<p>a) What three things surprise Sheena? b) What surprises Nyanya?</p>	<p>a)</p> <ul style="list-style-type: none"> • The two dots of colour • Nyanya, under the bush • How calm Nyanya’s eyes are (even though they’re tired-looking) <p>b) The fact that Sheena has escaped from Chatu</p>
172	4 A	<p>Can you remember what it was that Nyanya said which makes Sheena think she plans to attack the children while the family are sleeping?</p>	<p>‘They sleep in a tent by themselves.’ (Page 132)</p>
173	5 C	<p>Nyanya is described as each of the following, on this page. Explain why, in each case.</p> <p>a) Terrible b) Brave c) Sad d) Dangerous</p> <p>She also shows herself, further down the page, to be one further thing.</p>	<p>a) Because she is a reminder of how slow, painful and undignified death can be (the same answer as for the question on Page 130) b) Because she is determined to fight for survival c) Because she can not survive much longer, no matter how hard she fights d) Because she can still kill, and is coming close to killing Thomas and Amy e) Cruel f) She taunts Sheena when she talks about (maybe) leaving some</p>

		<p>e) What is it? f) Why does she seem to be that?</p> <p>(Alternative question): Why might Sheena be suddenly afraid when Nyanya stands up?</p>	<p>children's toes for her to eat. (Alternative question):</p> <ul style="list-style-type: none"> • The lion may be about to attack her. • Nyanya may now be able to see Thomas and Amy.
174	5 I	How many reasons does Nyanya 'string together' to explain why she doesn't believe Sheena is a lion?	<p>Five. Sheena:</p> <ul style="list-style-type: none"> • is too small • is the wrong colour • is too easily seen to be a hunter • is not clever enough to be a hunter • lacks the ability to roar (probably).
175	5 I	<p>a) <i>Does</i> it matter which way round? b) Why?</p>	<p>a) Yes b)</p> <ul style="list-style-type: none"> • If they kill Sheena first, Nyanya may escape while they are doing that, and could still attack the children, with no Sheena around to get in the way. • If they kill Nyanya first, Sheena may escape while they are doing so, and even if she fails she will at least know the children are safe.
176	5 A	How had Sheena made things worse, in telling Nyanya about the baboons?	Nyanya may now decide to attack the children earlier than she had planned to.
177	5 I	<p>a) What's the difference between a chance and a risk? b) What risk is Sheena planning to take? c) Think of a situation in which you might take a chance, then a risk.</p>	<p>a) When you take a risk, there's some danger (or possibility of loss) involved; that isn't necessarily true when you take a chance. b) That the baboons will kill her c) Teaching example: You take a chance that a friend will be home and you call at their house to leave a book for them. There's nobody home, so you risk leaving the book on the doorstep.</p>
178	4 A	What is 'the whole distance'?	The distance between the river bank and the baboons
179	4 St	How many times are Sheena, and parts of her, called 'little' on this page?	Four

180	5 A	What evidence is there on this page of careful planning by Sheena?	<ul style="list-style-type: none"> • She had changed direction, when laying her smell trail, to slow the baboons down. • She had taken care not to overdo that. • She makes sure the baboons will be able to see her as soon as they reach the river bank. • She had worked out that the baboons would have difficulty running through the sand on their small feet, and knew she would be able to run much faster along the river bank.
181	5 St	‘River bank or river bed?’ This is not a full sentence. a) Rewrite it as a full sentence. b) Why do you think the author has used the short version?	<p>a) ‘Should she run on the river bank or the river bed?’</p> <p>b) To suggest that Sheena must make her mind up very quickly.</p>
182	5 A	Do you think the baboons will attack Sheena, or Nyanya? Why?	Any opinion supported by evidence is acceptable.
183	5 I	Another proverb is used on this page, to suggest why the baboons begin to chase Nyanya instead of Sheena. Find the proverb and explain what it means in this context.	‘Out of sight, out of mind.’ As soon as they can no longer see Sheena, they forget her.
184	4 C	What do you think Sheena will feel, as she stands alone on the river bed? Write down as many things as you can think of.	<ul style="list-style-type: none"> • Relief • Satisfaction at the part she has played in saving the children • Sadness (for Nyanya) • Anger (at the baboons, who nearly caught her) • Concern (still) for Thomas and Amy, and a need to see them • A desire to go home now

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	4	Read the first paragraph on Page 178 again. Imagine some of the impolite things Sheena might have said to the baboons to	Teaching example: ‘Gwahoo to you too, dog face. Have you come to watch me fly again?’

		get them to chase her. Say them to each other. (Don't be <i>too</i> impolite.)	
3. Group discussion, interaction	4	Discuss: <ul style="list-style-type: none"> • Whether you think the baboons will catch and kill Nyanya. • Whether she deserves to be caught and killed. 	
8. Engage with, respond to texts		Have you read any other stories in which a disaster is averted by a happy accident (like Sheena falling into the elephant water-hole)? Is it a good idea for an author to get his or her central character out of trouble by a device like that, or is it better if the character escapes by his or her own efforts?	
9. Creating and shaping texts	5	On Pages 173 and 174 both Sheena and Nyanya 'string reasons together' to support what they are saying. Think about one of the following topics, and quickly string together as many reasons as you can (even flimsy ones) to explain: <ul style="list-style-type: none"> • Why you can't do any homework tonight. • Why your team lost. • Why it's good to play video games. 	
9. Creating and shaping texts	5	Imagine that a riddle comes into Sheena's head as her plan begins to work on Page 180 and she sets off running back towards the river bank. Make up the riddle and try it out.	Suggested vocabulary: terrible, tiddle, time, trap, tribe, trick, trickle, tricky, troop, try, turn etc.
10. Text structure and organisation	5	Immediately following the illustration of Sheena on Page 178 there are five very short paragraphs, the first one beginning, 'Now Sheena had to take a chance.' a) Why might you have expected them to be together in one longer paragraph?	a) They're all about the same topic – the chances and the risk Sheena is about to take. b) To emphasise the chances and the risk, and make the situation sound more dramatic

	<p>b) Why has the author broken this paragraph 'rule'?</p> <p>c) Write three or more short paragraphs (one sentence each) on any one of the following topics, so that the situation sounds dramatic.</p> <ul style="list-style-type: none"> • A giant wave. • A runaway train. • A difficult choice. 	
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Possibly new vocabulary:

bleached
depressions
provoking
predator
genet-cat
genetic
modified
feline
new-fangled
irrelevant
geology
divert
commotion
turmoil
floundering

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
172	Does the look on Nyanya's face match her first words to Sheena?	Her comments are sarcastic, and there's usually some enjoyment to be had in making sarcastic comments, so her expression perhaps suggests that she's enjoying herself.

178	Do you think that Sheena is doing a piddle, a widdle or a diddle here – or is she waiting a liddle?	There's no sign of intense concentration on Sheena's face, so perhaps she's just at the piddling stage. She's not in the shadow of the bush, and there's no sign of a baboon coming towards her, so this is unlikely to be her final diddle.
181	What is unexpected about the way the baboons are running?	They aren't all looking at Sheena. Perhaps they're urging each other on, and telling each other what they'll do to her when they catch her.

Personal Writing:

Task	Teaching support
<p>Sheena thinks of Nyanya as 'old, but also terrible, and brave, and sad...and very dangerous'. Write about an animal or a person you see in a very mixed way like that. (They need not be a real animal or person – and they don't have to be dangerous!)</p>	<p>Some sensitive guidance will be necessary here, if you think students may write 'too close to home'.</p>

Chapter Seventeen – Kwaheri (Farewell)

Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
185	4 A	Does Dad Allen come out of the tent forwards or backwards?	Backwards ('His khaki behind came out first.')
186	4 A	Why does Sheena need a long drink?	<ul style="list-style-type: none"> • Because she has not drunk since she totally emptied herself the day before • Because she expects to be going on a long drive soon, back home
187	4 St	The phrase 'stowing herself away' suggests a word that could be used to describe what kind of traveller Sheena is.	Stowaway
188	4 C 4 St	Why does Sheena nearly crawl forward and lick Thomas and Amy? (Alternative question): Find words on this page meaning: a) Scorn, haughtiness b) Walked stiffly c) Left behind	Because they have just shown that they are looking forward to seeing her again, and she feels a rush of affection. a) Disdain b) Stalked c) Abandoned
189	4 Se	Why do you think Sheena will remember these three things, particularly?	

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	Work in pairs. One of you is a parent trying to get a son or daughter to tidy up their room (or do something else they	

		don't want to do). The son or daughter tries the 'diverting trick' (Page 186). Have the conversation. Try to resolve the problem (come to an agreement) at the end.	
3. Group discussion, interaction	4	Discuss which three things each of you would have remembered most clearly, if you had been Sheena.	
6. Word structure and spelling	5	<p>a) What does the word 'hurly-burly' (Page 186) mean?</p> <p>b) Have you come across the word before? The word has been created from an old word 'hurl', meaning 'to cause an uproar'. It has been changed into 'hurly' and the similar-sounding 'burly' added to make a more powerful double noun that creates a sense of confusion.</p> <p>c) Find another word on this page that has been created in the same way.</p> <p>d) Say what you think the second word means, and explain how it may have been formed.</p> <p>e) Do you know another word that means the same and sounds almost the same?</p>	<p>a) Bustle, liveliness</p> <p>b) Perhaps in Shakespeare's play <i>Macbeth</i>: 1st Witch: When shall we three meet again? In thunder, lightning, or in rain? 2nd Witch: When the hurly-burly's done, When the battle's lost and won. 3rd Witch: That will be ere set of sun. 1st Witch: Where the place? 2nd Witch: Upon the heath. 3rd Witch: There to meet with Macbeth.</p> <p>c) Shilly-shally.</p> <p>d) Hesitate, dawdle. It developed from 'Shall I? Shall?' – as spoken by someone who can't make their mind up.</p> <p>e) Dilly-dally <i>[Further teaching opportunity: How the repetition of sounds plays a part in the creation of words or phrases, as in 'hot-shot', 'mumbo-jumbo'. Other examples?]</i></p>
8. Engage with, respond to texts	5	<p>This book could be classified as a 'journey narrative'.</p> <p>a) What are the principal characteristics of such a genre (type of writing)? You will need to think or talk about other similar stories in order to develop a list.</p> <p>b) How many items on your list apply to <i>Paka Mdogo</i>?</p>	<p>a)</p> <ul style="list-style-type: none"> • They tell the story of a complete journey. • They often (but don't always) end where they began. • They involve adventures or danger or discovery – or all three. • They call on the central character(s) to display such qualities as courage, ingenuity, strength, perseverance. • The changing setting plays an important part in the story. • They are often episodic – they consist of brief episodes (almost-separate events) held together by the thread of the journey. • By the end of the journey the travellers are usually changed in some way, even if only because they have learnt new things.

			<ul style="list-style-type: none"> • They sometimes bring something back with them. b) All but the last one (but maybe Sheena's memories count).
9. Creating and shaping texts	4	Imagine that during the night Sheena hears a mysterious noise from her perch up in the tree. She thinks it may be Nyanya. Write an account of what happens.	

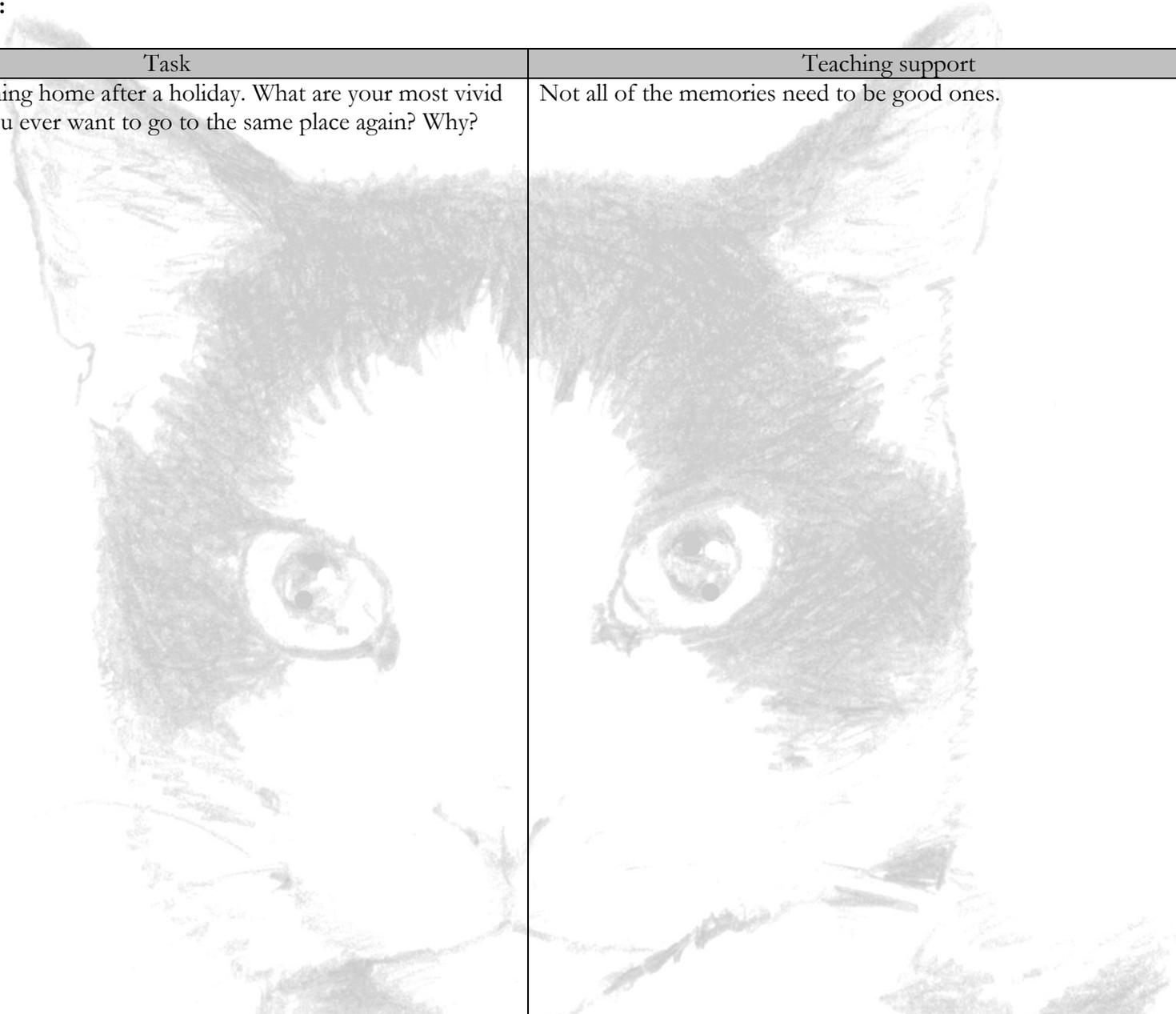
Possibly new vocabulary:

khaki
hurly-burly
dawdled
shilly-shally
chivvied
chided
chastised
disdain
abandoned

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
187	What was it important for the illustrator to do in this drawing?	Make the giraffe look the same as the one on Page 61, since they're both Twiga.
189	What might you wonder now, whenever you see a cat curled up peacefully?	What it's been up to...

Personal Writing:

Task	Teaching support
<p data-bbox="136 261 1035 332">Write about returning home after a holiday. What are your most vivid memories? Will you ever want to go to the same place again? Why?</p> 	<p data-bbox="1035 261 1934 300">Not all of the memories need to be good ones.</p>

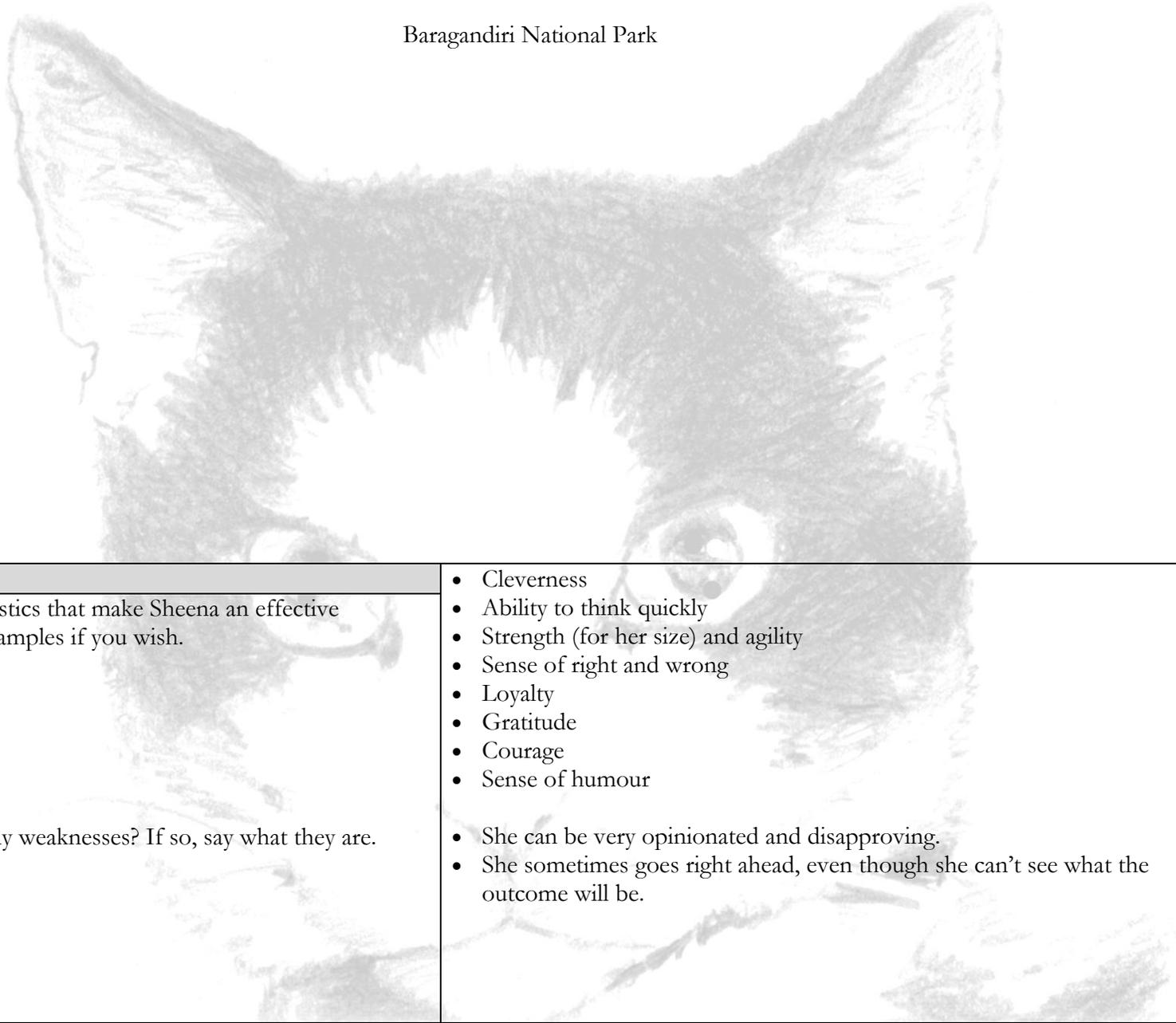
Whole Book Tasks

(n.b. There is some overlap with the Whole Book Tasks assigned to the other *Paka Mdogo* stories.)

PYP-specific tasks are located at the end of this section.

Task	Suggested responses; additional teaching opportunities; notes
<p>1. (Setting)</p> <p>What would make you want to visit Baragandiri National Park? What would make you hesitate to do that?</p>	<p>This can take the form of a discussion.</p>
<p>2. (Setting)</p> <p>Write a Visitors' Guide to Baragandiri National Park. Mention its major features, and tell visitors what animals to look out for and where they may be found. (Do not, however, refer to the particular characters or events of the story.)</p>	<p>Sample description of a game park:</p> <p>Your first view as you approach National Park is spectacular. You can easily pick out the mosaic of the Park's different habitats. In the tall trees of the forest area monkeys leap from branch to branch; on the slope of the escarpment elephants stand in the shade of a baobab. In the acacia woodland lions lie draped along the branches of umbrella trees; in the pools along the lake shore the hippos wallow; and in the lake itself wade colourful flamingos. The large variety of mammals, reptiles and birds in the Park and the different types of vegetation, all within a small area, make a diverse and particularly memorable place to visit.</p> <p>Despite the fact that National Park is only 330 square kilometres in area, it contains a large variety of habitats: the rift wall, the ground water forest, acacia woodland, areas of open grassland, the lake shore, swamp, and the lake itself. Due to the variety of habitats the Park is able to support a large number of species. Over 380 species of birds, some migratory, have been recorded in the Park.</p> <p>..... National Park is an ideal size for a day trip. You can leave camp or the lodge early, picnic at one of the sites, and then return towards evening. The Park roads are suitable for two-wheel-drive vehicles, although some of the tracks are for dry season use only. In order to get the most from your visit to, drive slowly, take some of the loop roads and spend time looking at the different types of trees and watching animals. Surprisingly enough, it is easy to drive past a pride of sleeping lions unless you are trained through constant practice to spot them.</p> <p>There is only one entrance to the park, and so all trails start and end at the gate.</p>

Baragandiri National Park



3. (Character)

List the characteristics that make Sheena an effective 'heroine'. Give examples if you wish.

Does she show any weaknesses? If so, say what they are.

- Cleverness
- Ability to think quickly
- Strength (for her size) and agility
- Sense of right and wrong
- Loyalty
- Gratitude
- Courage
- Sense of humour

- She can be very opinionated and disapproving.
- She sometimes goes right ahead, even though she can't see what the outcome will be.

4. (Character)

Imagine that Sheena has been seen and studied by some animal researchers working in Baragandiri. They think they have discovered a new species of mammal. Write an entry for her in a Nature Magazine, announcing the new discovery. Use the same format as the example alongside and as far as possible the same style. Head the entry 'NEW SPECIES!' and think up a Latin-sounding scientific name.

Sample species description:

BROWN HYENA *Hyaena brunnea*

IDENTIFICATION: About the size of an Alsatian dog. Head large in relation to body, face square and short, ears of medium size with pointed tips, back sloping rearwards, front legs longer than rear, tail of medium length, strongly bushy. Colouring brownish-black with darker stripes on flanks. Pelage rough and long-haired.

HABITAT: Savannah plains.

HOME RANGE: Wanders over area 30km wide.

VOICE: Has a variety of calls, e.g. when surprised or hunting. Yowls, whines or growls when arguing over food.

SENSES: Smell and hearing more acute than sight.

ENEMIES: Lions, spotted hyenas in packs, hunting dogs.

SOCIABILITY: Rarely solitary, usually in pairs or family packs. May gather at large carcasses or in larger hunting groups.

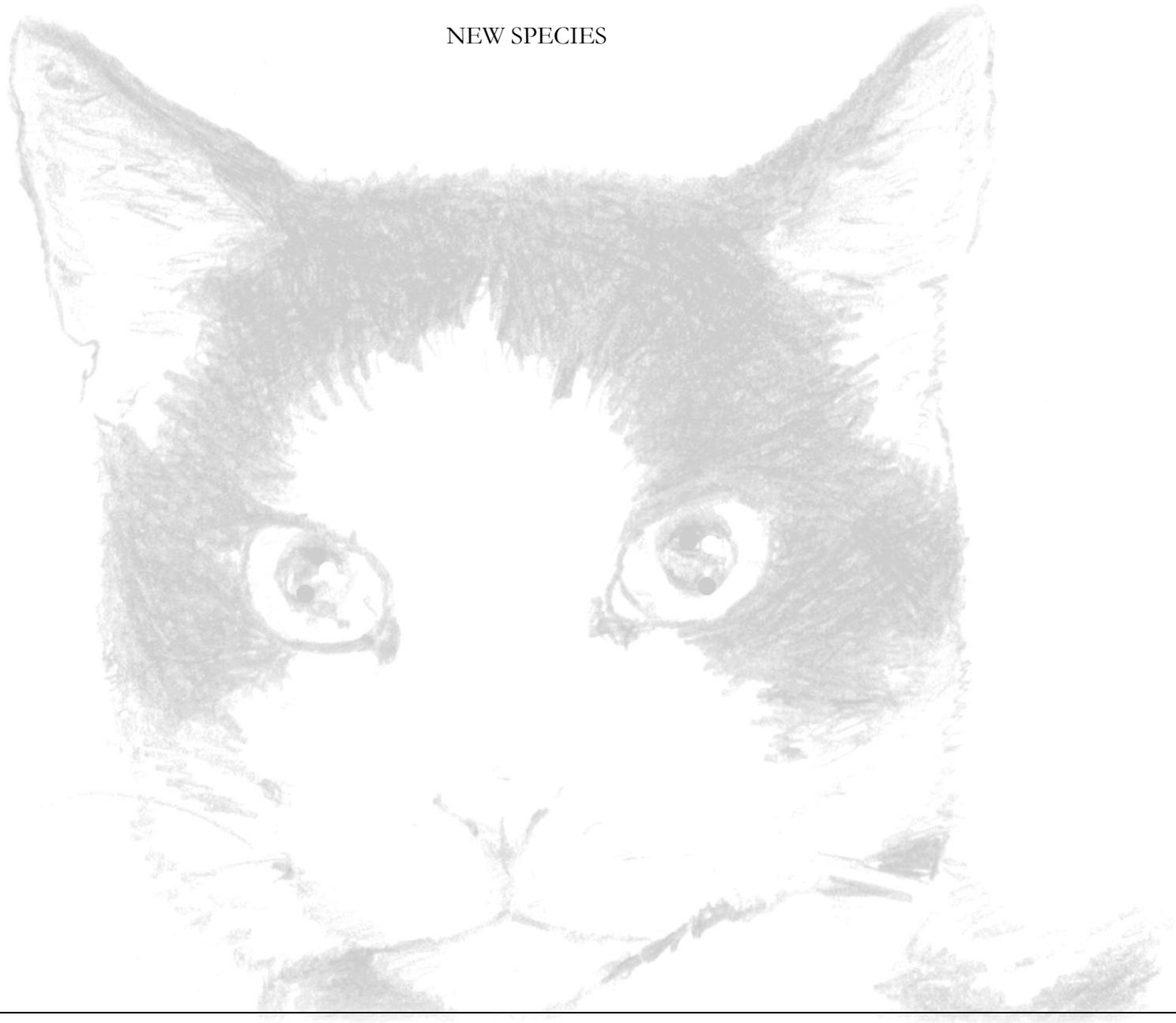
FOOD: Searches for food in a zig-zag course. Eats mainly carrion, often from lion kills, but can hunt and kill small and medium-sized mammals.

TOILET HABITS: Rarely enters water except to chase prey. Mutual licking. Urinates to mark territory. Does not cover droppings.

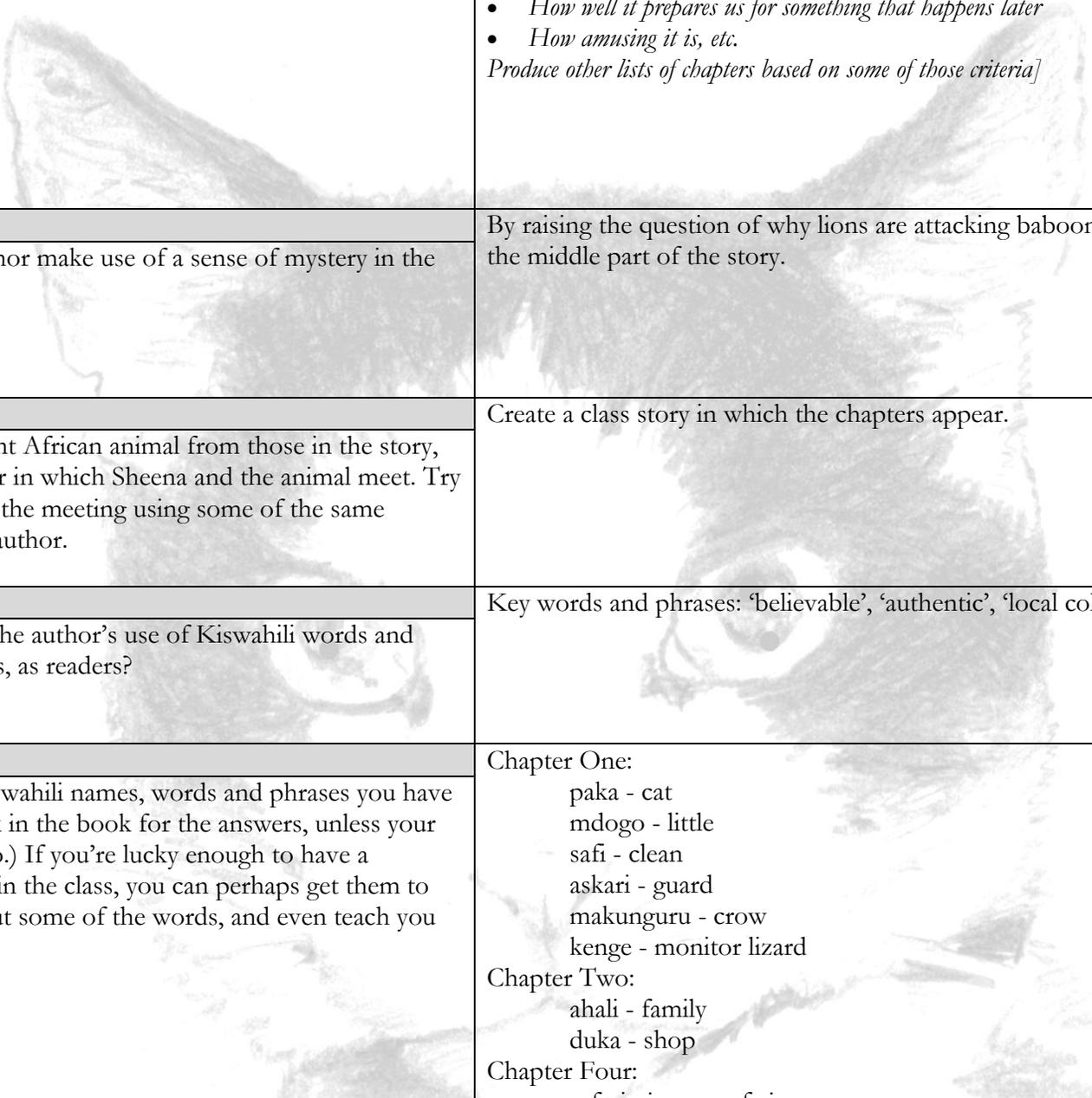
SLEEPING HABITS: Sleeps during the day in burrows, rock fissures, thickets or tall grass.

OTHER OBSERVATIONS:

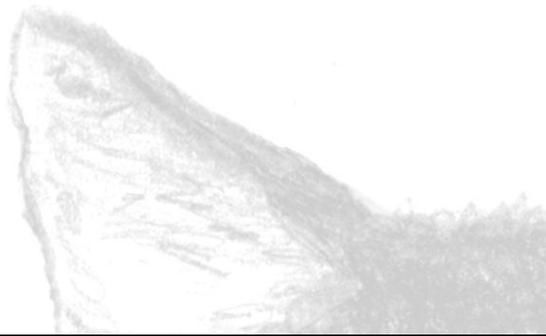
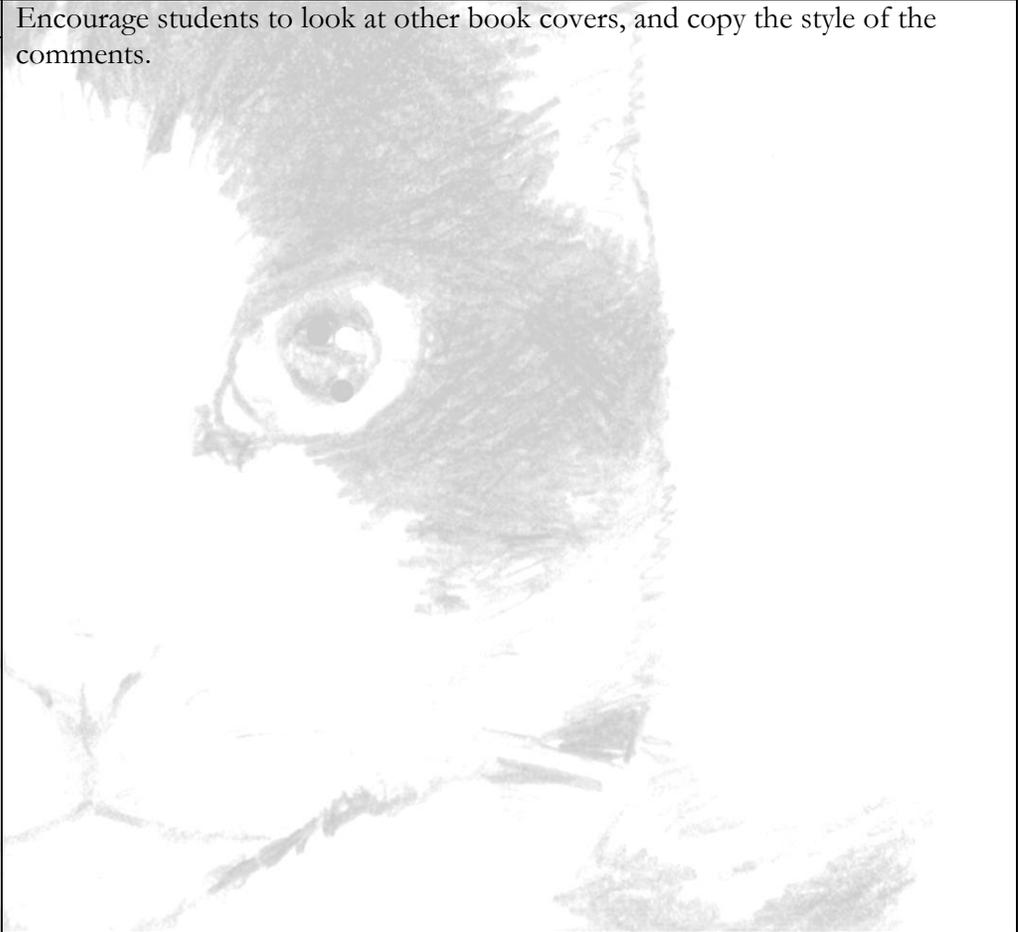
NEW SPECIES



<p>5. (Character)</p> <p>List all the animals in the story, in the following order: the one you liked most first; the one you liked least, last. (You can include the humans if you wish.) Give reasons.</p>	<p>This activity can be restricted to one or two animals at the top and bottom of the scale.</p>
<p>6. (Character)</p> <p>Each of the animals and people in the story is probably proud of something. Say what you think each one may be most proud of (one thing for each animal).</p>	<p>Teaching example: Kapungu – flying, or eyesight.</p>
<p>7. (Character)</p> <p>Write down the sounds made by some of the animals in the story, then do the same for other animals that you know. Try to re-create as closely as possible, in letters, the noises the animals actually make (as in the ‘hoo-hoo’ of the dove Sheena hears on Page 169). It will help if you make the sounds out loud from what you have written with the page. Experiment!</p>	<p>When students are ready (and have practised) conduct a ‘jungle orchestra’.</p>
<p>8. (Character)</p> <p>Read aloud any of the passages of dialogue in the book. Try to give the animals different voices from each other, and choose suitable voices for particular animals. Experiment!</p>	<p><i>[Further teaching opportunity: Is there any connection between the way an animal talks and its ‘character’?]</i></p>
<p>9. (Action)</p> <p>List the chapters in the order: most exciting first, least exciting last. Say why you have chosen the ‘most exciting’ chapter, then the ‘least exciting’ chapter.</p>	<p><i>[Further teaching opportunity</i> <i>What other criteria could we use to judge how ‘good’ a chapter is?</i></p> <ul style="list-style-type: none"> • <i>How much it tells us about one or more of the characters</i> • <i>How interesting the ideas in it are</i>

	<ul style="list-style-type: none"> • <i>How well it prepares us for something that happens later</i> • <i>How amusing it is, etc.</i> <p><i>Produce other lists of chapters based on some of those criteria]</i></p>
<p>10. (Action)</p> <p>How does the author make use of a sense of mystery in the story?</p>	<p>By raising the question of why lions are attacking baboons – the driving force in the middle part of the story.</p>
<p>11. (Action)</p> <p>Research a different African animal from those in the story, and write a chapter in which Sheena and the animal meet. Try to tell the story of the meeting using some of the same techniques as the author.</p>	<p>Create a class story in which the chapters appear.</p>
<p>12. (Style)</p> <p>What effect does the author’s use of Kiswahili words and phrases have on us, as readers?</p>	<p>Key words and phrases: ‘believable’, ‘authentic’, ‘local colour’.</p>
<p>13. (Style)</p> <p>See how many Kiswahili names, words and phrases you have learnt. (Don’t look in the book for the answers, unless your teacher tells you to.) If you’re lucky enough to have a Kiswahili speaker in the class, you can perhaps get them to tell you more about some of the words, and even teach you some new ones.</p> <p>Chapter One: paka mdogo - safi -</p>	<p>Chapter One: paka - cat mdogo - little safi - clean askari - guard makunguru - crow kenge - monitor lizard</p> <p>Chapter Two: ahali - family duka - shop</p> <p>Chapter Four: safari njema - safe journey</p>

<p>askari - makunguru - kenge - Chapter Two: ahali - duka - Chapter Four: safari njema - Chapter Five: mbweha - chui - simba - tembo - Chapter Six: twiga - acacia - Chapter Seven: manyani - Chapter Eight: dunzi - Chapter Nine: nygwasi - Chapter Eleven: tena - nyanya - Chapter Thirteen: chatu - Chapter Fifteen: kapungu -</p>	<p>Chapter Five: mbweha - jackal chui - leopard simba - lion tembo - elephant Chapter Six: twiga - giraffe acacia – thorn tree Chapter Seven: manyani - baboons Chapter Eight: dunzi - spy Chapter Nine: nygwasi - warthogs Chapter Eleven: tena - again nyanya – old one Chapter Thirteen: chatu - python Chapter Fifteen: kapungu - eagle</p>
<p>14. (Ideas) What ideas in the book have you found interesting? Consider particularly some of the questions, or issues, it raises.</p>	<ul style="list-style-type: none"> • Safety vs adventure • Family decisions • Pride in our own identity and what makes us different • Animals killing other animals • How members of a species work together • How conflict within a group is kept under control • Hierarchy (the class system) within animal and human groups

	<ul style="list-style-type: none">• Storytelling• Kindness and its rewards• Old age, and how society treats old people• Revenge
<p>15. (General)</p> <p>Write comments for the book cover of a new edition of <i>Paka Mdogo</i>. You can pretend to be the Literary Editors of a number of different magazines and newspapers.</p>	<p>Encourage students to look at other book covers, and copy the style of the comments.</p> 

Sheena the PYP Cat

IB PYP Whole Book Tasks

In developing these resources, we have focused on two major aspects of the IB Programme – the Learner Profile (Task 1) and the PYP transdisciplinary themes (Task 2).

Task 1: Explain how well Sheena fits the IB Learner Profile.

Here is the list of Profile characteristics, set out so that you can add notes (including examples or quotations from the story). We have included references to pages on which you may find material to help you answer. Try to work without using those to begin with, however, and go back and add in other ideas (using the page references) later.

How does Sheena show herself to be...	Page References and Teaching Notes
An Inquirer?	<ul style="list-style-type: none">• Pages 7, 10, 14: She is ‘Curious’.• Page 17: She is excited by the idea of going North and finding out new things.• Page 41: She is interested in the names of the campsites and what they mean.• Page 52: She’s keen to know what ‘regurgitating’ is (but she has a special reason for asking).• Page 59: ‘You never knew when something you had learnt by asking the right questions might help you in (or out of) a difficult situation.’ She is aware of the importance of knowing things.• Pages 63-66: She asks the giraffe lots of questions, even though most of the answers probably won’t be of any use to her.• Page 67: As for 59 above – ‘She knew she was going to have to learn a lot to stay safe in this dangerous place, and she was very ready to pick up a few ideas.’• Page 78: She experiments with walking ‘the twiga way’.• Page 94: She’s interested in the idea that there may be a ‘Black-and White Land’.• Page 101: She takes an interest (some of it selfish, however) in the warthogs and how they live.• Page 119: She is fascinated to find cats (although they’re Big Cats – lions) living as group – something outside her experience.• Page 170: Even though she is in a dangerous situation, she wonders what has made the holes in the sand.
Knowledgeable?	<ul style="list-style-type: none">• She knows ‘about cats and trees’.• Page 14: She has learned a lot by watching and listening to the family (in this case, Amy while she does her homework).• Pages 16-17: She has learnt a lot about wild animals by watching dvds alongside the Allens.

	<ul style="list-style-type: none"> • Page 22: She has acquired a lot of information (about food, mainly) that may come in useful one day. • Page 28: She knows what ‘the gear’ is. • Page 88: She knows quite a lot about ticks. • Page 99: She knows what warthogs’ diet is. • Page 144: She knows how pythons can increase the power of their squeeze. • Page 164: She knows the Land Rover’s registration number. • Page 174: She knows enough scientific terms to try to bamboozle Nyanya.
A Thinker?	<ul style="list-style-type: none"> • Page 26: ‘She had a little dark place at the back of her mind where ideas were born.’ • Page 32: She intends to use her ‘sheer genius’ to find a way of sneaking aboard the Land Rover. • Page 39-40: She thinks her way through her situation logically, before coming to a decision. • Page 57: (‘Can you lose something you never knew you had?’ she wondered.) Sheena often thinks about difficult ideas, even when she’s in a difficult situation. • Page 67: She makes connections – here, between the giraffes’ strange appearance and Mum Allen’s complaints about what committees produce. • Page 69: She is an effective lateral thinker – she sees three possible explanations for the name ‘elephant grass’, and realises moreover that they are not mutually exclusive. • Page 95: She has some confidence in her ability to solve problems – ‘She just had to hope she would find a way of dealing with that problem when it arose.’ • Page 97: Her brain works (‘thinks’) in five different ways on this page. (Students were asked to list all five in the study task on Page 55 in these resources.) • Page 133: She recognises the need to plan. • 178-179: She thinks of a clever way to lead the baboons back to Nyanya.
A Communicator?	<ul style="list-style-type: none"> • Pages 51-54: She holds her own in the battle of words and wit with the jackal. • Page 59: ‘Any sign of a Land Rover...er...a big white car?’ She realises she needs to adjust what she says in order to make herself understood. • Page 66: She takes an interest in the meaning and appropriateness of (giraffe) names. • Page 68: She shows skill in creating tongue-twisters, even if she only uses them to express things to herself (in itself an important form of communication). • Page 79: She is quick to pick up inconsistencies in what others say – here, the contradiction in the baboon’s phrase ‘little Big Cats’. Listening carefully is an important part of communication. • Page 80: She enjoys telling the baboon about the leopard (and gets ‘carried away’ and lands herself in trouble). • Page 100: She knows when not to communicate (not to say out loud what she’s thinking) – one mark of a good communicator. • Pages 145-147: She is cleverly persuasive in talking to Chatu, but remembers to say an appropriate (and witty) farewell. • Page 150: She makes a mistake in using the phrase ‘make do with’, and upsets the chief baboon. Even good

	<p>communicators can slip up; but she quickly smooth over her error (on Page 151).</p> <ul style="list-style-type: none"> • Page 153-154: She communicates very effectively in this emergency by using one of the baboons' social signals. • Pages 160-164: She is very good at 'steering' conversations. • Page 166: '<i>Might</i> manage?' She understands the more subtle implications of what others say. • Page 168: She demonstrates two communication skills – parody (copying somebody satirically... 'It's a triple spin with a half-nelson downwards flop') and conciseness ('Leaving.') • Page 174: She is quite good at putting together reasons (but Nyanya is better). • Pages 178-179: She communicates in an original way
Principled?	<ul style="list-style-type: none"> • Page 12: 'Sheena...wasn't prepared to tell lies in order to be more interesting.' • Page 59: 'Sheena had faced up to the fact that she was the one who had done the losing, and she was the only one who could put that right.' She accepts responsibility for her own actions.
Open-minded?	<ul style="list-style-type: none"> • Page 102: 'But then the warthogs were altogether impressive animals.' She's always ready to give other animals their due (acknowledge their special qualities) even if they seem odd, or are dangerous. • Page 113: She recognises Nyanya's right to 'live out the last short stretch of her life as well as she could', even though that presents a threat to Amy and Thomas. • Page 173: Her feelings about Nyanya are still mixed: 'She was several things in fact – old, but also terrible, and brave, and sad...and very dangerous.' Conflict in our attitudes is often a sign that we can see things from different viewpoints. • Page 185: 'Sheena hoped Nyanya would survive': she bears no grudge against the old lion, because she understands what has driven her to behave as she has done.
Caring?	<ul style="list-style-type: none"> • Page 40: It's important to her that she does nothing to spoil the family's safari – 'She knew how much their breaks from school meant to them.' • Page 74: She feels concern for the young giraffe. • Page 91: 'This baboon was a sad little figure, however, and partly out of kindness Sheena started asking her questions about her life in the troop.' • Page 132: She cares deeply about Thomas and Amy – "'Oh! Oh!'" Sheena cried out inside, and she very nearly shouted it out loud as well. That couldn't be! The lions couldn't be allowed to attack Thomas and Amy! No!' • Page 188: She is pleased to see that the young giraffe has survived.
A Risk-taker?	<ul style="list-style-type: none"> • Page 37: She is 'going North' – in spite of the dangers Kenge has warned her about. • Page 82: She tries to slow the baboons down by pretending she has forgotten how to walk, and thereby risks (and experiences) their anger.

	<ul style="list-style-type: none"> • Page 119: She is not reckless, however: she is tempted to follow the lions ('the big girls') when they go hunting, but then thinks of several good reasons why she should not. • Page 149: 'She decided to take a risk' – to attempt a short-cut. • Page 177: She takes several risks ('chances').
Balanced?	<p>There are no precise references; just think (and write) about the way Sheena's different qualities complement each other, and sometimes work together. You may find it helpful to look back at whatever answer you gave in Whole Book Task No. 3.</p> <p>She is aware, however, of the importance of balance in our lives:</p> <ul style="list-style-type: none"> • Page 6: Her short tail makes it difficult for her to balance when jumping. • Page 13: She achieves a kind of balance with Kenge, since they are 'two creatures of roughly equal weight, comparably clawed and toothed', and that allows them communicate on an equal footing. • Page 147: She and Chatu also establish a kind of equilibrium (balance) by the end of their encounter, and that allows them to part 'like two animals – or people for that matter – who have met and matched each other and hope never to meet again.'
Reflective?	<ul style="list-style-type: none"> • Page 22: She is 'Contemplative'. • Pages 76-77: She reflects on her behaviour in killing the mouse, and concludes that 'as far as the mouse was concerned she had been as great and as terrible and as sudden as the leopard had been to the giraffe calf.' She is afraid of becoming 'philosophical' – but she already is. • Page 113: 'Besides, her feelings about Nyanya were rather confused.' She processes her thoughts, and recognises when she is having difficulty coming to a conclusion. • Page 189: She remembers her experiences vividly, thinks them through, and comes to a conclusion (but not necessarily a final one).

Task 2: Remind yourself of the PYP's six transdisciplinary themes. How, in the course of the story, has Sheena shown herself to be aware of some of those ideas?

Here is the list of themes, set out so that you can add your ideas (including examples or quotations from the story). We have included references to pages on which you may find material to help you answer. Try to work without using those to begin with, however, and go back and add in other ideas (using the page references) later.

Themes	Page References and Teaching Notes
Who we are	<ul style="list-style-type: none"> • Page 18: 'Sheena was pleased to be called <i>paka</i>, the Kiswahili word for <i>cat</i> – it made her feel more African.' She is taking on something of a new identity in this new place. • Page 21: 'She became a very different Sheena.' Who we are can change when things around us change and new demands are made on us. (She makes this changed deliberately however.) • Page 23: She still has a strong sense of self, however: 'She was glad she was who and what she was.' • Page 58: She is aware of the need to establish an individual identity: she 'had noticed that lots of animals (and people, for that matter) were very anxious to be differentiated from other animals (and people) that looked like them.' • Page 72: She recognises herself in the leopard. (See also the note on Page 76-77 in Task 2 below – 'Reflective?'). • Page 110: 'Just shows – we're all different.' She's aware of differences among groups (as well as among individuals). • Page 152: You'd warn the people because you're a <i>people cat</i>; and you might well decide to warn the lion because you're a <i>people cat</i>.' The baboons challenge her on the matter of her true identity and on the question of where her loyalties and sympathies lie. • Page 175: She notes how difficult life can be if we do not have a clear identity, and do not 'belong' – 'I may seem funny to you, but it's not funny being me. Nobody wants me to be one of them. I tried being a mouse but the other mice kept running away from me. So I decided to be a lion.'
Where we are in place and time	<ul style="list-style-type: none"> • Page 4: She understands that this international school is in a sense a world community. • Pages 22-23: She is aware of the local community also. • Page 77: She calculates where she is in time (in relation to other things that are happening). • Pages 90-91: 'It wasn't only in Africa that things jumped on you out of the darkness.' She recognises some of the things that are the same across the world (as well some of the things that are different). • Page 95: She has the task now of finding her way further into the Park, following the baboons' directions...so she needs to know where she is, again at a very simple, local level. • Page 143: She begins to speculate about where she is in time – in relation to how long a life she may have, and where she is in it. • Page 189: Her horizons have been widened, and she now has two very different places to set against each other, in her thinking.

<p>How we express ourselves</p>	<ul style="list-style-type: none"> • Page 52: ‘She found that she was talking to the jackal the way Amy sometimes did to Thomas, using words to make up for the fact that he was bigger and stronger than she was.’ She is aware that she is using language, here, to defend herself against the jackal. • Pages 86-87: She quickly understands that the baboons express themselves partly by giving each other signals, and makes a comparison with playground games. • Page 92: She is able to select an appropriate way of expressing her feelings when the baboons stare at her – she stares back.
<p>How the world works</p>	<ul style="list-style-type: none"> • Page 65: She takes an interest in giraffes’ eating arrangements, which are such that different sized animals don’t compete for the same food. (Also applicable to ‘Sharing the planet’.) • Page 91: She has understood the Allens’ discussion about how people ‘scratched each others’ backs as a way of getting things they wanted.’ (Students may be able to give examples of how that happens in real life.) • Page 100: She notices how the shape of the warthogs’ heads helps them look out for danger even when they have their heads down – another example of how the world (in this case animal design) ‘works’.
<p>How we organise ourselves</p>	<ul style="list-style-type: none"> • Page 64: She takes a dim view of the ‘bonkers’ way male giraffes compete for dominance within the group. • Page 68: She notes how Twiga defends the ox-picker, because it’s useful to him. (Topics: how animals co-operate; parasitism and symbiosis.) • Pages 80-81: She takes an interest in the whole business of ‘ranking’ (how animals and people organise themselves in hierarchies). • Pages 83-84: She notices how different members of the baboon troop have different responsibilities (following the principle of division of labour). • Pages 89-91: As for Pages 80-81 above. • Pages 101-102: She notes that the warthogs present an example of a unified group of animals who do everything together (there seems to be no division of labour here). • Pages 118-119: She is aware of how lion prides are organised, and how males and females interact. • Page 129: She shows an interest in the discussion about how resources are shared among lions; lion hierarchy; how old lions are treated; and how the principles of Economics come into play in the lives of lions.
<p>Sharing the planet</p>	<ul style="list-style-type: none"> • Page 58: She shows respect for other creatures’ space – ‘When you’re in another animal’s territory it’s always a good idea to say that you’re just passing by.’ • Page 92: She learns how lions and baboons share the planet – they stay out of each others’ way, and when that is not possible they usually settle the matter without physical conflict. • Page 100: She notes that it’s the same with warthogs and lions.

SCASI – A Tool for the Analysis of Literature

Notes for Teachers

The SCASI system has proved very useful to students of all ages when they are asked to think about a work of literature in a structured manner, and is particularly helpful to older students preparing for literature examinations. The IB, AP and A Level study guides available at www.liworks.com have SCASI as their structural base, and we shall shortly be developing comparable guides for the Lower Secondary levels, using that same framework. There is clearly an argument for introducing students to it at quite an early age...

The following brief accounts of each of the five elements may help you to explain them to students:

Setting: Where the story happens. There are different kinds of setting – physical, geographical, historical, social, economic, philosophical (the way people in that place and at that time think about things).

Character: Who the people (or animals) in the story are, what they look like, what kind of personalities they have, how they think and why they do what they do. Characterisation – the methods the author uses to help us see his or her characters clearly – is also important.

Action: The events of the narrative and how they affect us, as readers; the way the author tells his story (how he captures and holds our attention, how he varies the pace of what happens, how he builds up towards a climax, and so on).

Style: The words and images both the characters themselves and the author choose, how they are put together for particular purposes, and what effect they have. This can include analysis of particular language devices (alliteration, similes, puns and so on), humour, and word meanings, origins and associations.

Ideas: Thoughts the characters and the author voice. When ideas about a particular subject run through the story, they become part of its themes. (Themes also emerge, of course, through the events themselves.)

Please note also that since the *Paka Mdogo* study tasks were not devised with SCASI principally in mind, some of the connections we have suggested (in the 'Level' column) are not as strong as others; and some tasks could be linked to more than one SCASI feature.

Study tasks within other Strands can also be linked to SCASI features, as appropriate.

The Whole Books study tasks above, you may have noticed, are linked to five SCASI elements. Teachers may find some of those tasks, and their connections, useful in bringing together student thoughts on the book as a piece of literature.

Notes for Students

Things People Do In Front Of Other People

Think of any human activity that involves an audience or spectators – say a soccer match. If we wanted to write or talk about the match we could break it down so that we could think about it in an organised way.

- o Where and when did it take place? (*Was it a home or away game? What was the state of the pitch? How was the weather? How much was at stake? What was the crowd atmosphere like?*) We could call that the **Setting** for the event.
- o Who took part? (*The players, and the referee...and the spectators too if their behaviour had an impact on what was happening on the pitch.*) They are the people – **Characters** – involved.
- o What happened? (*The story of the game, with as much detail as needed.*) That's the **Action**.
- o How did it happen? (*An account of what the team strategies seemed to be, and of the way each team played.*) We might call that the **Style** of the game.
- o What conclusions can we draw from all of the above? (*Can we now explain why the winners won? What did we learn from the match about what makes a winning side or a good game, or about football as a sport?*) These are the **Ideas** we take away with us at the end.

If you aren't interested in soccer, try thinking about a rock concert in the same way, or a party, or a bank robbery. Then try a story you have read. That will take us closer to where we're going next – a short discussion about how we can analyse literature.

Novels and Plays – and Poems As Well

It's easy to see that novels and plays can be thought about under the same five headings. They tell stories after all, and stories involve action, which has to happen somewhere and usually includes people...and stories make us think.

What about **Style**, however? You perhaps felt that category didn't work too well for soccer, or the other events. Well it works rather better for literature, since most stories are told in words; and language has a whole range of different styles ('ways of putting words together').

The framework we've outlined above can be very useful to you when you study a work of fiction, or a piece of drama – or even some poems.

So see (without looking back) if you can remember the five headings. Think about the soccer match. Here's a start: Se..... Ch.....

There you are – you already have a valuable tool you can use: SCASI. Now you need to practise using it. Your teacher may help you to do that, as you read *Paka Mdogo* and work through the learning resources that go with it.