

The Gradual Elephant

Tembo Mpole

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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 notation in the 'Level' column of the tables is an estimate of task difficulty rather than a precise reference to the Year Level of the Strategies documentation.
- The 'Suggested responses' are in the main just that – suggested. They are not exclusive of other possible responses, and the quality of 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 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 *The Gradual Elephant* 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 links have been added in the 'Level' column for that Strand. They do not appear in either of the two student versions, but can easily be 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 123-128 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: Safari Nyingine (Another Safari)

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

Page	Level	Task	Suggested responses, teaching notes
1	4 A	a) What things are the same as they were the last time the Allen family set off for Baragandiri? b) What things are different?	a) <ul style="list-style-type: none"> The sound of the Land Rover doors being shut The fact that Sheena is well hidden What the askari calls out as they drive through the gate b) Amy and Thomas have brought along several things to make this journey more pleasant.

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

askari
campus

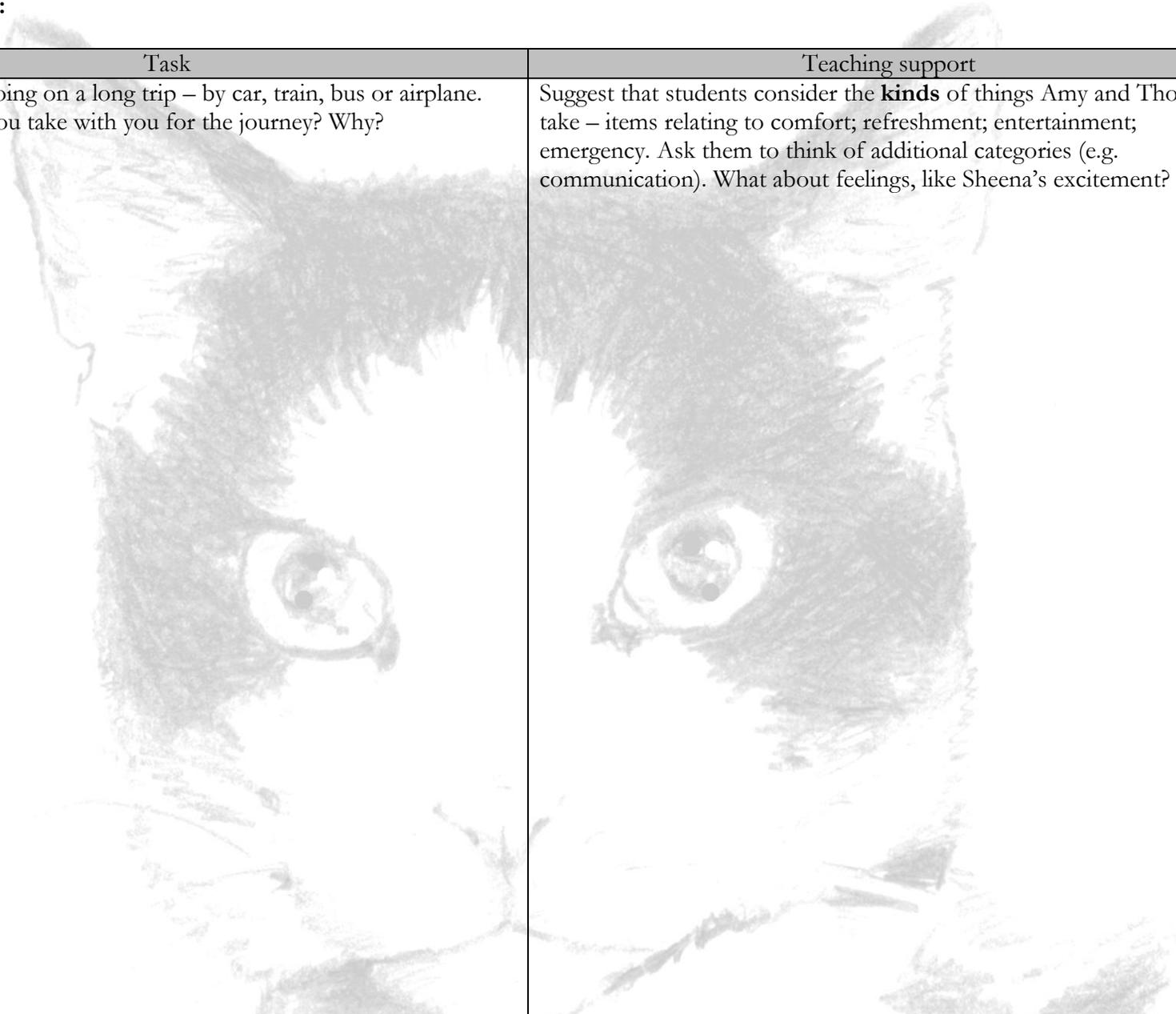
Questions on the illustrations:

For all the illustrations, you can if you wish 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	What has Sheena done as they drive away from the school campus?	Crawled out from her hiding place so that she can look out of the rear window.

Personal Writing:

Task	Teaching support
<p>Imagine you are going on a long trip – by car, train, bus or airplane. What things will you take with you for the journey? Why?</p>	<p>Suggest that students consider the kinds of things Amy and Thomas take – items relating to comfort; refreshment; entertainment; emergency. Ask them to think of additional categories (e.g. communication). What about feelings, like Sheena’s excitement?</p>



Chapter Two: Swila (The Something Cobra)

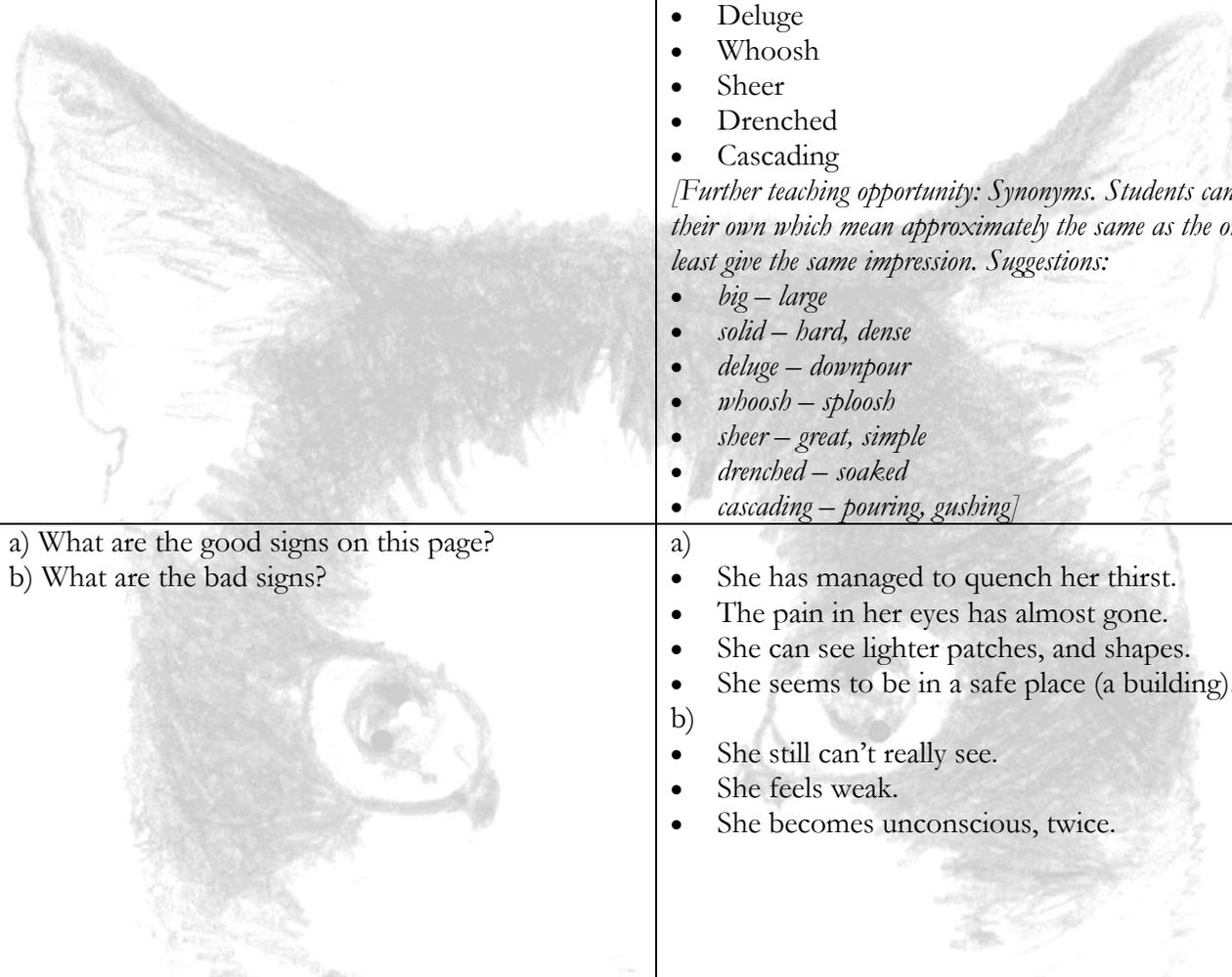
Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
3	4 C	Look back at your answer to the question on the Chapter One illustration. What has Sheena done, now that the journey is under way?	Crawled ('squeezed') back into her hiding place
4	5 A	Sheena knows she is taking some risks in coming on safari again. How do we learn that?	<ul style="list-style-type: none"> • Some of the smells she remembers from her last safari are warning smells. • Some of the smells, this time, may frighten her 'half to death'. • She stays absolutely still when they stop at the Park Gate, so that she is not discovered.
5	4 C	Why is Dad Allen afraid of being 'bitten' by his Land Rover?	<p>It could cost him lots of money for repairs.</p> <p><i>[Further teaching opportunity: Irony. The family refer to the Land Rover, jokingly, as 'Great White', as if it is a large, fast and powerful shark, but in reality it is slow and clumsy, and can bite Dad Allen only 'in the area of his pocket'. The name they give it is therefore ironical – it says one thing but means the opposite. Teaching examples: 'Great idea!' (when someone has made a rather silly suggestion); 'That was a lot of fun!' (when you've just been made to tidy up your bedroom). Irony is often close to sarcasm.]</i></p>
8	5 C	<p>a) Why is he fact that the Allens are going to camp at Tembo Campsite 'good news' for Sheena?</p> <p>b) What does that suggest about her character?</p> <p>c) What else do we learn about her character, on this page?</p>	<p>a) It means that she may see an elephant.</p> <p>b) That she is Curious.</p> <p>c)</p> <ul style="list-style-type: none"> • She accepts responsibility for her own mistakes (she thinks she lost the Allen Family and the Land Rover 'foolishly' when she was here before). • She is very precise and accurate about things (she admits she has 'in truth' seen an elephant, but we are told in detail why that was not enough to satisfy her – why it didn't 'count' – and what other things beyond just seeing one she hopes for). • She is eager to learn from other animals. • She can act quickly when she needs to.

9	4 Se	<p>What makes it possible for Sheena to get up into the tree, and hide there, without being seen?</p> 	<ul style="list-style-type: none"> • The Allen family are busy with discussions and arguments. • Sheena can move very quickly ('in a black-and-white flash'). • The tree provides lots of cover (it is 'leafy'). • It is shady under the leaves.
9	5 St	<p>Find a sentence which includes examples of both alliteration (words close together that begin with the same letter) and onomatopoeia (words that sound like the noise they represent).</p>	<p>The sentence that begins, 'Lying comfortably along a leafy branch...' <i>[Further teaching opportunity: Which words in the sentence are alliterative? Which ones are onomatopoeic? Some debate about which words are onomatopoeic is possible...]</i></p>
10	5 C	<p>a) Who do you think Sheena is making the promise to:</p> <ul style="list-style-type: none"> • Toby? • The parent mice? • The baby mice? • Herself? <p>b) Why do you think that?</p>	<p>a) Herself b)</p> <ul style="list-style-type: none"> • It's unlikely to be Toby, since as a cat he probably won't see anything wrong in eating little mice. • The babies' parents aren't there to hear her, so it's unlikely to be them. • The babies wouldn't understand what she was saying even if they <i>could</i> hear her. <p><i>[Further teaching opportunity: If you have chosen 'Herself', does that suggest something new about Sheena? Perhaps that she is a cat with a conscience?]</i></p>
11	5 A	<p>For what reason might the family not be 'safe for the moment'? Choose one:</p> <p>a) There is something moving in the trees nearby. b) The fire they are trying to light may get out of control. c) Sheena is leaving them alone. d) The family are not paying attention to what is happening around them.</p>	<p>b) The fire they are trying to light may get out of control.</p>
12	5 A	<p>a) What causes Sheena to have her first moi? b) Sheena goes out of sight of the Land Rover. How does she reassure herself that she won't have a problem because she has done that?</p>	<p>a) The sound is coming from further away than she had thought. b) To get back to it she needs only to follow the dry river bed.</p>

13	5 C	a) What makes this snake seem more dangerous than Chatu the python? b) What makes it seem less dangerous?	a) <ul style="list-style-type: none"> • It is poisonous. • It has large, sharp fangs. b) <ul style="list-style-type: none"> • It does not appear to be deceitful like Chatu, who ‘cheated’. • It is not so large (it doesn’t have Chatu’s ‘great weight’).
14	5 C	a) How does Sheena try to appear ‘Casual’? b) What sign is there that she doesn’t <i>feel</i> Casual?	a) <ul style="list-style-type: none"> • She addresses the snake in a friendly and low-key manner (‘Oh hullo snake.’) • Then she tries to start a conversation with it about the noise she has heard. b) She gets her words mixed up because she’s nervous. <i>[Further teaching opportunity: Spoonerism. The examples on Page 15 are only partial Spoonerisms, since the consonant swap does not produce alternative recognisable words. An example of a full Spoonerism would be if a teacher, lecturing a student about poor performance, said, ‘You’ve tasted two worms.’ Other examples of phrases that can be converted in the same way: ‘funny bone’; ‘flat battery’; ‘pouring with rain’. Students can of course think of their own, but some censorship may be necessary...otherwise you won’t be able to avoid the ‘fun part’.]</i>
15	6 C	What evidence is there to show that this snake thinks things out carefully?	It: <ul style="list-style-type: none"> • Considers whether Sheena may be too big to swallow. • Only uses its venom when it is worthwhile to do so. • Takes into consideration the fact that some animals are not as large as they look. • Tries to assess Sheena’s weight, so that if it does decide to strike at her it will not use more venom than necessary. • Looks ahead at things that may go wrong (if, for instance, it does not paralyse Sheena immediately).
16	5 C	In what ways is Sheena at a disadvantage in this encounter?	<ul style="list-style-type: none"> • Her claws are not as powerful a weapon as the snake’s fangs, which are both larger and venomous. • She cannot stand on her rear legs for long, so the snake will always be able to tower over her. • The snake’s poison is very powerful. • The snake’s eyes are hypnotic. • The snake is on its home ground.

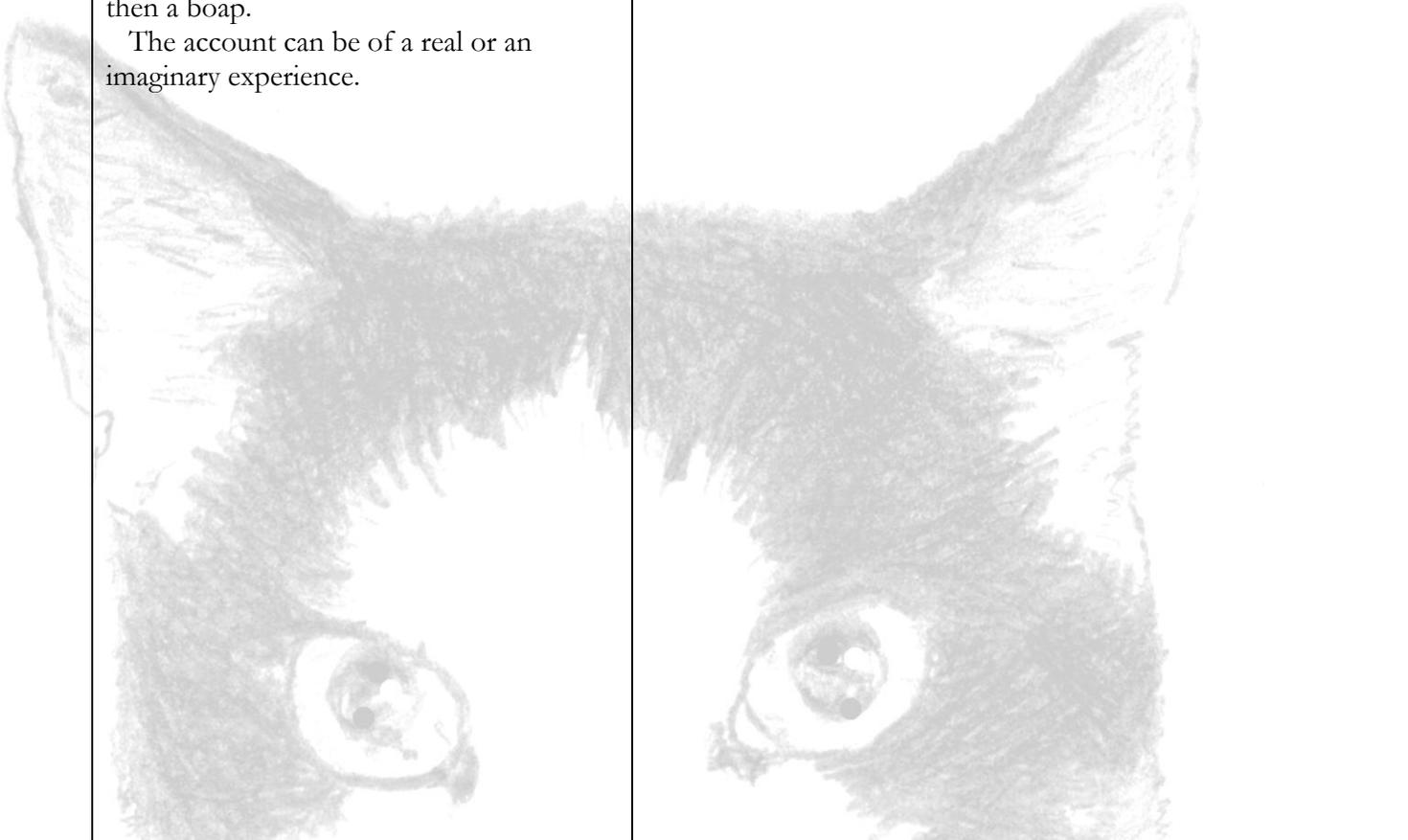
17	4 St	Sheena feels sleepiness ‘washing over her’ as if it is water. Find to two other words on the page that suggest the same thing.	<ul style="list-style-type: none"> • Sink (in ‘she must not sink’) • Flooding (in ‘the sleepiness flooding out towards her’)
18	4 St	In the second half of this page the author uses lots of words relating to liquid in order to focus our attention on the snake’s venom and its effects. See how many you can find.	<ul style="list-style-type: none"> • Spit • Droplets • Stream • Spat • Squirting • Soda • Poison • Ran • Dissolving • Acid • Melted • Liquid • Run
19	6 St	Sheena has difficulty on this page in knowing what is happening, since she cannot see. It seems, however, that her brain has become sharper, to compensate: it is able to discriminate between alternatives (e.g. that the snake may bite her in her shoulder or on her neck). Find other examples of pairs of alternatives set in contrast to each other on this page, which suggest that her imagination is making up for her blindness by helping her make fine distinctions.	<ul style="list-style-type: none"> • Snake-slither/animal-crash • Trampled/stabbed • Sniff/whoosh • Hurting horribly in the eyes/a bit less frightened in the mind. • Not aggressive/more enquiring • A strong voice/trying not to be loud
20	4 A	Cats are normally good at jumping, and make sure they land gently. Why then does Sheena have a ‘jarring’ sensation as she lands after jumping forward?	Because she cannot see, so she is not able to judge her landing properly
21	4 C	Why does Sheena force her eyes open, even though it’s painful to do so?	In the hope that if she can see anything at all, it may help her feel less sick
22	4 St	What words and phrases suggest that a lot of water falls on Sheena?	<ul style="list-style-type: none"> • Big • Solid

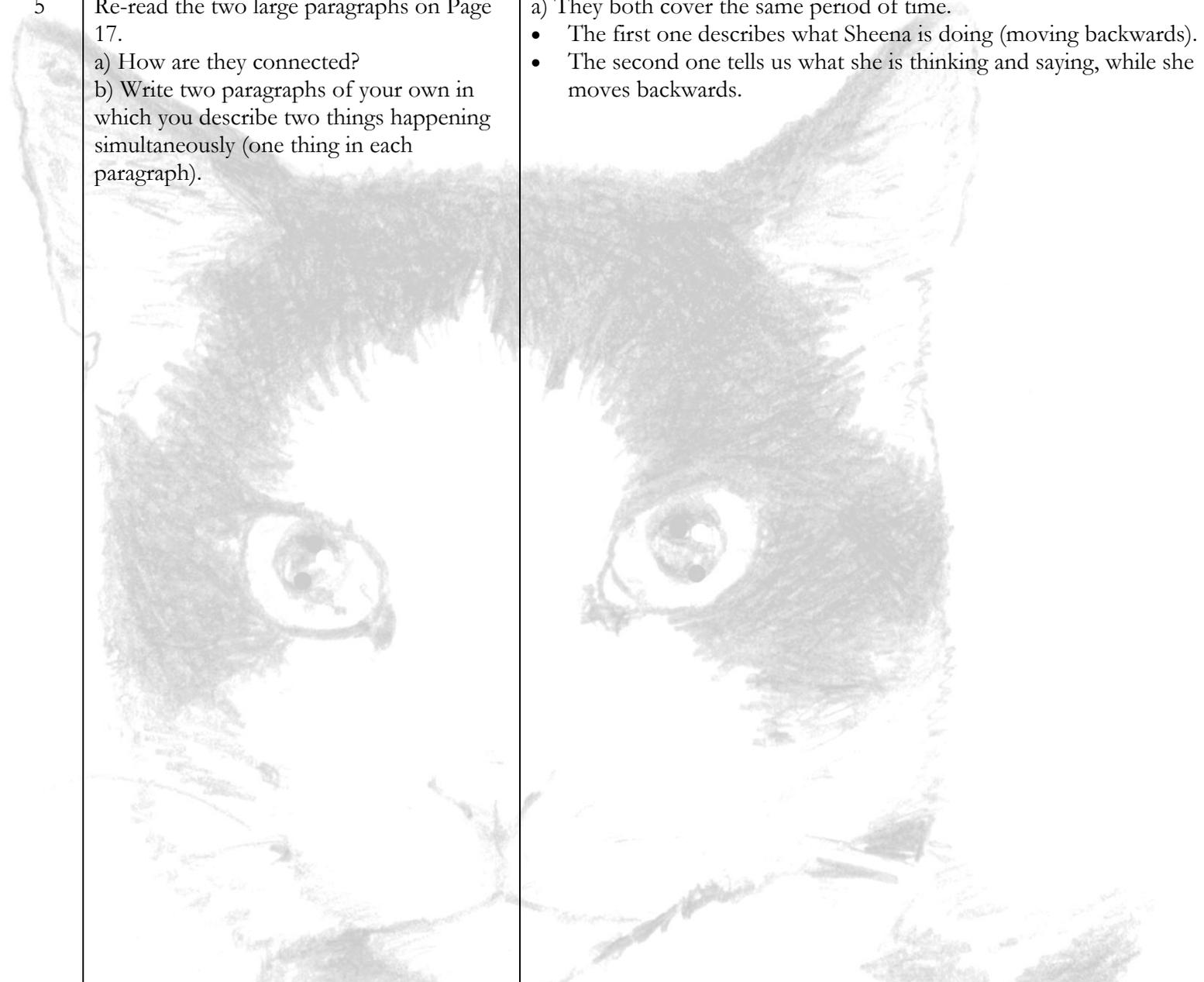
			<ul style="list-style-type: none"> • Deluge • Whoosh • Sheer • Drenched • Cascading <p><i>[Further teaching opportunity: Synonyms. Students can be asked to supply words of their own which mean approximately the same as the ones on the list, or which at least give the same impression. Suggestions:</i></p> <ul style="list-style-type: none"> • <i>big – large</i> • <i>solid – hard, dense</i> • <i>deluge – downpour</i> • <i>whoosh – sploosh</i> • <i>sheer – great, simple</i> • <i>drenched – soaked</i> • <i>cascading – pouring, gushing</i>
23	5 A	<p>a) What are the good signs on this page?</p> <p>b) What are the bad signs?</p>	<p>a)</p> <ul style="list-style-type: none"> • She has managed to quench her thirst. • The pain in her eyes has almost gone. • She can see lighter patches, and shapes. • She seems to be in a safe place (a building). <p>b)</p> <ul style="list-style-type: none"> • She still can't really see. • She feels weak. • She becomes unconscious, twice.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group	5	Sit with a partner, close your eyes, and have a conversation about anything you like. (You could talk about what has happened in this chapter, or about	Teaching suggestion: Select a 'live' topic – perhaps a current class or school issue. The post-conversation discussion could be in pairs, or whole-class, or both. At some point it should pay attention to the importance of visual clues in conversation. The discussion could also

discussion, interaction		<p>something you have just bought or are going to buy, or what your plans are for tonight...or anything else.)</p> <p>Keep your eyes closed throughout.</p> <p>When you have finished, discuss the experience. Did having your eyes closed make conversation more difficult in any way? Did it make it easier in other ways?</p>	<p>take place with eyes closed, raising the issue of how we recognise and respond to speakers when we cannot see them (e.g. in telephone conversations).</p>
6. Word structure and spelling	4	<p>The word 'swallicked' (Page 8) is made up of two other words that have been run together ('swallowed' and 'sicked'). Which two words have been run together to create the word 'strangulped' (also on Page 8)?</p>	<p>'Strangled' and 'gulped'</p> <p><i>[Further teaching opportunity: 'Swallicked' and 'strangulped' are portmanteau words. If students have worked with the teaching and learning resources for 'Paka Mdogo', the first Sheena story, they will have been given a full explanation of what portmanteau words are and how they originated. Which two words go together to make up the single word 'guestimate'? Students can think of more portmanteau words (e.g. 'smog'), or make up some of their own.]</i></p>
6. Word structure and spelling	5	<p>On Page 17 Sheena asks the snake whether the plural of mongoose should be 'mongooses' or 'mongeese'. What do you think?</p>	<p>'Geese' is the plural of 'goose' (what we call an irregular form of the plural, since we normally add 's' to a noun when there is more than one of it). However the word 'mongoose' has no connection with the word 'goose', so its plural should take the regular form 'mongooses'.</p>
8. Engage with, respond to texts	4	<p>What in the first two chapters may make you want to read more of the book?</p> <p>Compare the chapters with the opening chapters of other books you have enjoyed.</p>	<ul style="list-style-type: none"> • Wanting to know more about Sheena and what happens to her • The list of smells Sheena remembers • The vivid descriptions of what Sheena experiences, particularly when the cobra spits poison into her eyes • The new and unusual words (Baragandiri, askari, swila) • The map on Pages 6 and 7
9. Creating and shaping texts	5	<p>Write about a time when you did something you knew you shouldn't.</p> <p>Imagine that you have made a promise not to do it, then show how you go through the different stages of having a moi, a wor,</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> • Eating a bar of chocolate • Spending money on something you knew you didn't really need • Accessing a forbidden website

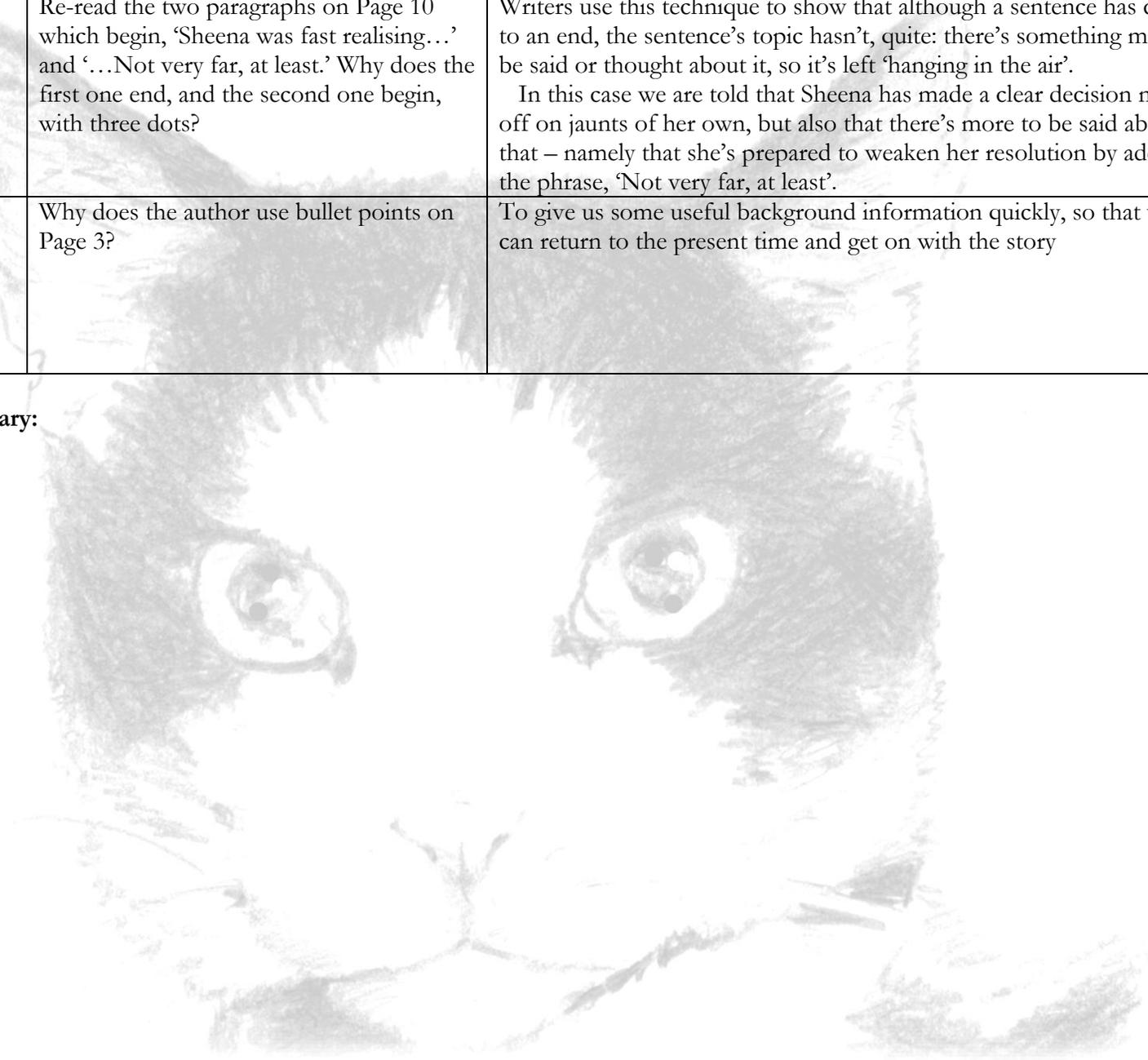
		<p>then a boop. The account can be of a real or an imaginary experience.</p>	
<p>9. Creating and shaping texts</p>	<p>5</p>	<p>Re-read the second paragraph on Page 17. a) How does the author give us the idea that things are happening very slowly at this point? b) What effect does this have on the reader?</p>	<p>a) He use several words that suggest slow, minimal and cautious movement:</p> <ul style="list-style-type: none"> • Slowly • Careful • Wiggle (a very small movement) – used twice • Quiet • Little • Fraction • Inched • Slow <p>b) It adds to the suspense of the moment.</p>

<p>9. Creating and shaping texts 10. Text structure and organisation</p>	<p>5</p>	<p>Re-read the two large paragraphs on Page 17.</p> <p>a) How are they connected? b) Write two paragraphs of your own in which you describe two things happening simultaneously (one thing in each paragraph).</p>	<p>a) They both cover the same period of time.</p> <ul style="list-style-type: none">• The first one describes what Sheena is doing (moving backwards).• The second one tells us what she is thinking and saying, while she moves backwards. 
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11. Sentence structure, punctuation	6	Re-read the two paragraphs on Page 10 which begin, 'Sheena was fast realising...' and '...Not very far, at least.' Why does the first one end, and the second one begin, with three dots?	Writers use this technique to show that although a sentence has come to an end, the sentence's topic hasn't, quite: there's something more to be said or thought about it, so it's left 'hanging in the air'. In this case we are told that Sheena has made a clear decision not go off on jaunts of her own, but also that there's more to be said about that – namely that she's prepared to weaken her resolution by adding the phrase, 'Not very far, at least'.
12. Presentation	4	Why does the author use bullet points on Page 3?	To give us some useful background information quickly, so that we can return to the present time and get on with the story

Possibly new vocabulary:

folly
 shock absorbers
 penetrated
 imminent
 re-organised
 unpromising
 downright
 circumstances
 weightily
 stern
 distractions
 sinister
 leisure
 antidote
 flatter
 ballast
 acrobatic
 aerial
 extravaganza
 jaunts



troublesome
lolling
resolution
modification
intention
committed
khaki
yanked
glittered
cobra
lunged
jitteriness
verbal
unhinge
slender
serval
front-fanged
subsided
mutually-destructive
writhing
delicacy (spelt 'delicassy' in the book, to allow for the swila's hiss)
finesse (spelt 'finessse' in the book for the same reason)
locate
jet
succumb
elongating
patter
rambled
rampages
mongooses
distraction
comparative
merits
termite
inhospitable
venom



dissolving
 slither
 injecting
 snagged
 aggressive
 enquiring
 vigorously
 saliva
 jarring
 gnawed
 apologetic
 scrabble
 tangled
 sheathed
 cylindrical
 sickening
 mallet
 deluge
 drenched
 cringed
 cascading



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
6-7	What is your eye most drawn to, on the map? Why?	A discussion on the nature and purpose of maps is in order, either now or later. The .tif image of the map can be downloaded from the 'Illustrations' sections of the Resources page on the LitWorks.com website, and enlarged for wall display or for use on a smartboard.
13	What does Sheena's body posture (the way she is standing) suggest?	<ul style="list-style-type: none"> • Her surprise • Her readiness to defend herself • Her unsteadiness

Personal Writing:

Task	Teaching support
<p>Imagine you are confronted by something or someone you want to get away from (an angry dog or adult, an opponent in a game, a bully or a cyber-bully). Describe your attempts to escape, and how they either succeed or fail.</p> <p>Before you begin, look back at the way the encounter between Sheena and the cobra is described, and think about the effective methods the author uses to bring the episode alive. Try to use some of those in your own writing.</p>	<p>Allow students to tell the story in the past tense (“The dog was right in front of me, blocking my path...”) or as if it is happening to someone else.</p> <p>Writing techniques from the chapter for students to consider using:</p> <ul style="list-style-type: none">• Surprise• Simile (may need explaining, with examples, e.g. ‘like a half-hidden coil of stripey brown rope’).• Detailed description of the threatening animal or person• Memory of a previous comparable event• Dialogue• Development of a strategy (e.g. casualness, distraction, edging away)• Speculation about what is in the animal’s/person’s mind• Suspense• Climax

Chapter Three: Mitihani Saba (The Seven Tests)

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

Page	Level	Task	Suggested responses, teaching notes
24	5 A	<p>a) The animal helping Sheena has come prepared, as if it is expecting something. What has it expected?</p> <p>b) One word on this page tells us that Sheena herself is expecting something. What word, and what is she expecting?</p>	<p>a) That Sheena might need another shower (so it has brought some water)</p> <p>b) 'Braced'. She is expecting the shower to be forceful, as it was the day before.</p> <p><i>[Further teaching opportunity; the meaning of 'braced' and its use in other contexts – playing in waves, construction, dentistry.]</i></p>
25	4 C	The elephant that Sheena sees when she opens her eyes has a golden glow around its edges. What reasons for that can you think of?	<ul style="list-style-type: none"> • Her eyesight is still blurred – she is looking through either teardrops or water...or even the remains of the poison. • The early morning sun is shining behind the elephant. • The elephant has helped to save her, so she sees it in a golden light, as her 'saviour'.
26	4 C	'Someone' has recently told the elephant something which makes him speak, now, 'with a touch of defiance'. What might they have told him?	That he would never grow big
27	5 I	What are 'Christmas cracker standard' jokes?	<p>Jokes that are usually:</p> <ul style="list-style-type: none"> • Weak • Old • Very short • In the form of questions or riddles • Dependent on weak puns (play on words) <p><i>[Further teaching opportunity: Puns. Ask students for some 'Christmas cracker standard' jokes, and analyse their puns. Starter examples:</i></p> <ul style="list-style-type: none"> • <i>Who hides in the bakery at Christmas? A mince spy</i> • <i>What's furry and minty? A polo bear.</i> • <i>Who was England's first chiroprapist? William the Corncurer.]</i>

28	4 A	What symptoms is Sheena still showing?	<ul style="list-style-type: none"> • Sickness (possibly) – one reason why she does not want to be carried again • Thirst • Stiffness
29	4 C	<p>a) What two words suggest that Sheena drinks quickly?</p> <p>b) Find a word that tells us something she does not do, even though she <i>has</i> drunk quickly.</p>	<p>a)</p> <ul style="list-style-type: none"> • Gulp • Gasp (she gasps after drinking, as if she has not paused for breath). <p>b) Splutter</p>
30	5 St	Look again at the explanation given of the meaning of the word ‘plaintive’, near the end of the page, then use the word in a sentence of your own.	<p>Teaching examples:</p> <ul style="list-style-type: none"> • ‘I wish we could still have our own bonfires on Guy Fawkes’ night.’ • ‘My parents don’t let me sleep with the light on any more.’ • ‘I wish I still believed in Santa Claus.’
31	4 A	The phrase ‘do it’ has three slightly different meanings on this page. What are they?	<ul style="list-style-type: none"> • Grow up • Grow up into a male elephant • Pass the Seven Tests
32	4 C	<p>a) Think of some of the ways in which Sheena might have ‘lived in luxury’ while Amy was taking her Pet Keeper test.</p> <p>b) What special treat are we told she is unlikely to have been given?</p>	<p>a) She might have been:</p> <ul style="list-style-type: none"> • given special cat food, or even human food (e.g. sardines in tomato sauce) • played with lots • given a new cushion to sleep on • given a shampoo and pedicure. <p>b) Birds cooked on a campfire</p>
33	5 C	Why does Tembo Mpole stop saying ‘they’ when talking about the elephants who are Sent Out, and begin using ‘we’ instead?	Because, it seems, he has finally accepted that he too has been Sent Out.
34	4 I	Which of the following does an elephant NOT need to be, in order to be a good father (as Tembo Mpole sees it)?	d) Very clever

		<p>a) Strong b) Healthy c) Clever d) Very clever e) Accepted</p>	
35	5 Se	<p>a) Why must the loud trumpeting sound have been <i>very</i> loud at the place it was coming from? b) How has Sheena been deceived by a sound's loudness (or lack of it) earlier in the story?</p>	<p>a) It was coming from a long way away. b) On Page 12 she found that 'the small sound she had heard nearby was actually a large sound further away.'</p>

Whole Chapter (Other strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	5	Tell a partner why you think you are starting to grow up. Explain what you think you will need to do to become even more grown up.	Prompts may include physical characteristics, style of dress, what responsibilities are carried, whether jobs are done for money, changes in bed-times, how leisure time is spent, achievements, behaviour, opinions, hopes and ambitions.
3. Group discussion, interaction	5	Have a discussion about the importance and value of tests. Consider also why some tests are fairer than others.	<p>Begin by brainstorming with the whole class the different kinds of test they are likely to face in their lives:</p> <ul style="list-style-type: none"> • School tests • Tests as part of a job application • Safety tests (e.g. driving tests, height checks before you are allowed on a fairground ride) • Medical tests (including genetic testing)
6. Word structure and spelling	5	<p>Page 24 contains a word that may never have appeared before in the English Language – 'apoison'.</p> <p>a) How has the word been created? b) Find a word or phrase on Page 29 that has been created by the same process.</p>	<p>a) The author has taken the common word 'asleep' (a + sleep) and built a new word with the same form (a + poison).</p> <p>b) 'Elephant trunky' (elephant trunk + y, the same form as leathery - leather + y).</p> <p><i>[Further teaching opportunity: New words ('neologisms') are often created in this way, by copying the structure of other words. However, words that are unlikely to be used again, like the examples from pages 24 and 29, are called 'nonce words' - words created 'for the nonce', for use once only. They are often 'joky' words.]</i></p>

8. Engage with, respond to texts	5	Stories often begin with a character facing a challenge, or a task. Discuss some stories you have read that begin in this way. Why do we enjoy reading such stories?	<p>Guiding questions (for each identified story):</p> <ul style="list-style-type: none"> • What kind of challenge is involved? • What skills does the challenge draw on? • Does the character face physical danger? • Is the task successfully completed? • If the character succeeds, is that wholly through their own efforts, or does help come from elsewhere (e.g. other characters, unexpected occurrences, natural forces, supernatural forces)? • What if anything do we learn from the story?
8. Engage with, respond to texts	5	Read the poem <i>The Killer</i> (in the box at the end of this section). How does it help us understand why Sheena is upset at the thought of the snake slithering into her mind?	<p>In the lines, ‘He has vanished whence he came, my nimble enemy’ the poet suggests that the snake came out of her mind in the first place, as if she has been responding to a deeply-held fear of snakes; and because the fear is so deep-seated (and the snake, her enemy, ‘nimble’) she will never be able to escape it. Sheena may feel the same.</p>
9. Creating and shaping texts	5	Consider how as this chapter begins the emphasis is wholly on Sheena and her problems, then as the chapter develops the focus gradually shifts to Tembo Mpole and <i>his</i> problems. Write down some sentences that are key points in that process.	<p>Some key sentences (there are alternatives):</p> <ul style="list-style-type: none"> • Why couldn’t she open her eyes? • ‘Oh dear, you aren’t better yet.’ • Sheena watched the elephant walk off. • ‘How old are you, may I ask?’ • ‘I’m not sure I can do it.’ • ‘It’s time,’ said the elephant, turning towards the sound.
10. Text structure and organisation	6	<p>Re-read the five short paragraphs on Pages 24 and 25 beginning, ‘Sheena braced herself.’</p> <p>a) Say what the topic of each paragraph is.</p> <ul style="list-style-type: none"> • Paragraph 1 (‘Sheena braced...’) • Paragraph 2 (‘She rubbed...’) • Paragraph 3 (‘Yes, the world...’) • Paragraph 4 (‘Slowly her eyes...’) • Paragraph 5 (‘Her next feeling...’) 	<p>a)</p> <ul style="list-style-type: none"> • Paragraph 1: What happens to Sheena • Paragraph 2: Her physical sensations and actions • Paragraph 3: Changes in her ability to see • Paragraph 4: Her first feeling • Paragraph 5: Her second feeling <p>b) Various answers, and various reasons, are possible. Principles to be considered:</p> <ul style="list-style-type: none"> • Links between/among topics

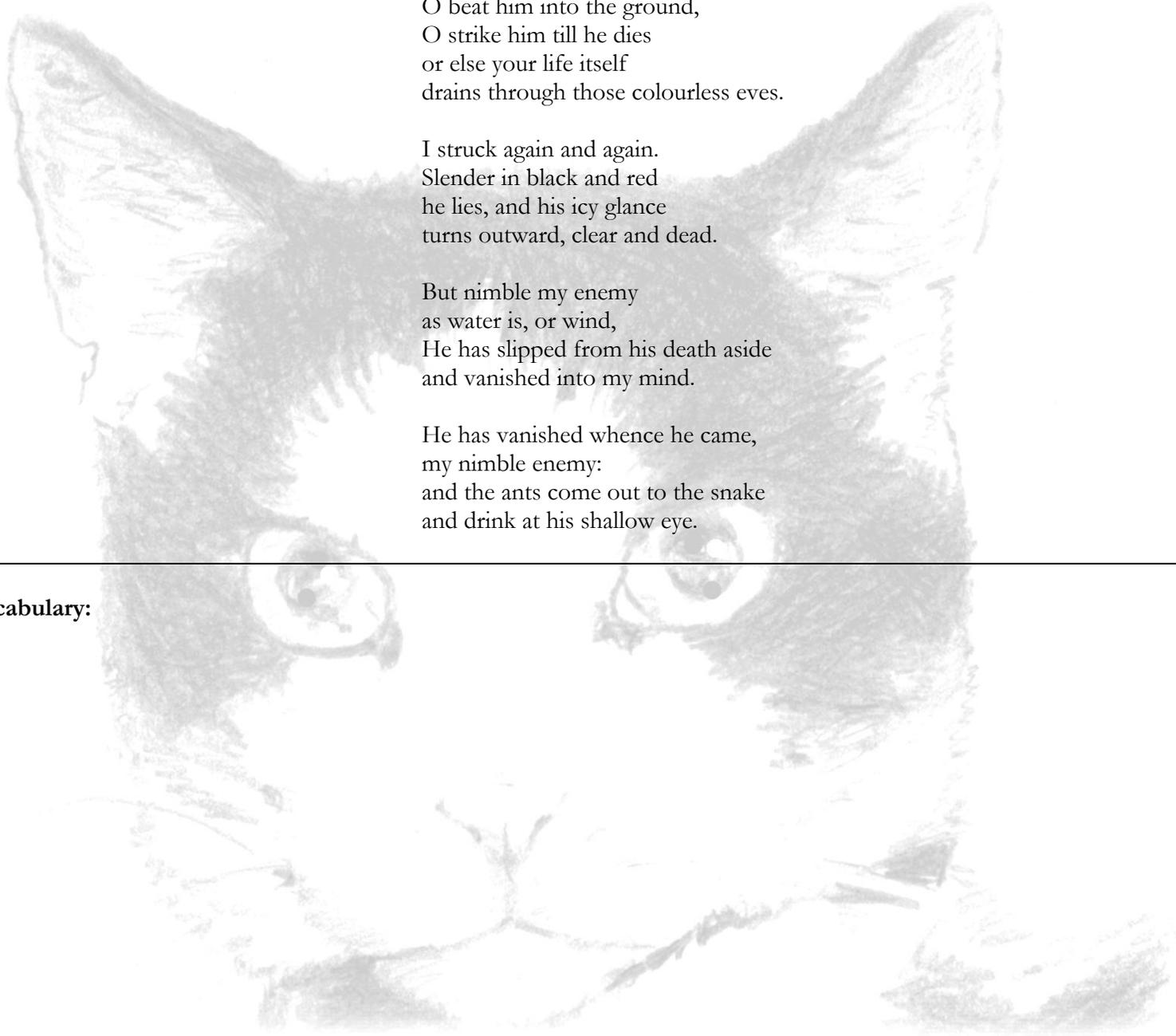
		<p>b) If you had to combine the paragraphs so that there were only two, where would you keep the break – after the first, second, third or fourth sentence? Why?</p> <p>c) Having looked at those possibilities, do you think it would be better to keep the five paragraphs separate?</p>	<ul style="list-style-type: none"> • Dramatic effect <p>c) Either yes or no would be acceptable – but you could ask for reasons (e.g. ease of reading, ‘flow’).</p>
11. Sentence structure and punctuation	5	<p>Re-read the sentence from Page 32 beginning, ‘These seemed to be much more useful than the school tests...’</p> <p>a) Why does the writer use two sets of brackets (parentheses)?</p>	<p>a) To give us additional information without interrupting the flow of the main sentence</p> <p>b) Write a sentence of your own which contains a list of some kind (e.g. of the things you like or don’t like about school) then add in some information, in brackets, about one or two of the items in your list. Note that when you read the sentence (in your head or aloud), minus what’s in the brackets, it should still make sense.</p>

The Killer – Judith Wright

The day was clear as fire,
the birds sang frail as glass,
when thirsty I came to the creek
and fell by its side in the grass.

My breast on the bright moss
and shower-embroidered weeds,
my lips to the live water
I saw him turn in the reeds.

Black horror sprang from the dark
in a violent birth,
and through its cloth of grass
I felt the clutch of earth.



O beat him into the ground,
O strike him till he dies
or else your life itself
drains through those colourless eyes.

I struck again and again.
Slender in black and red
he lies, and his icy glance
turns outward, clear and dead.

But nimble my enemy
as water is, or wind,
He has slipped from his death aside
and vanished into my mind.

He has vanished whence he came,
my nimble enemy:
and the ants come out to the snake
and drink at his shallow eye.

Possibly new vocabulary:

banded
decontaminated
dilute
ponderously
haunches
leathery
Kiswahili
discreet
mite
singletons
reckoning
capable

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
25	What, in Tembo Mpole's appearance, would help you to recognise him?	One of his tusks is slightly shorter than the other, and sticks out at a different angle.

Personal Writing:

Task	Teaching support
<p>Have you ever had to pass a test in order to join a group or gang? Write about that – what the test consisted of, how you performed, and what you felt about it.</p> <p>If that has never happened to you, write about whether it is right to exclude other people from a group because they don't 'fit', or can't pass a test.</p>	<p>This task could open the way for a useful discussion on gangs and initiation ceremonies (if they're a concern) or at least exclusivity and cliquishness.</p>

Chapter Four: Mtihani wa Buri (The Test of the Tusks)

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

Page	Level	Task	Suggested responses, teaching notes
36	5 A	<p>a) Why does Sheena feel safe on Tembo Mpole’s head?</p> <p>b) She feels only ‘reasonably’ safe, however. Which word tells us that we are about to learn why that is the case?</p>	<p>a)</p> <ul style="list-style-type: none"> • She is high off the ground and well away from snakes. • She is partly behind the dome on his head. <p>b) Though</p>
37	4 St	The words ‘sick’ and ‘seasick’ both appear on this page. Find another word on the page that describes the same feeling.	Queasy
38	4 A	<p>Which of the following does Sheena NOT need at this stage?</p> <p>a) To find the Allens</p> <p>b) To know that the Land Rover still has four wheels</p> <p>c) Water</p> <p>d) Food</p>	c) Water
39	6 I	<p>Sheena suggests that there are three slightly different ways that Mpole could succeed in the tests:</p> <p>a) By getting through them</p> <p>b) By <i>feeling</i> that he’d got through them</p> <p>c) By feeling that <i>he’d</i> got through them</p> <p>Try to explain the differences among the three kinds of success she has in mind</p>	<p>a) Is about simply passing the tests, by whatever means (even if it involves such things as luck, or cheating, or only just reaching the lowest level of performance).</p> <p>b) Is more about taking satisfaction from a job completed, and perhaps well done.</p> <p>c) Is about knowing that he himself will deserve the credit for passing the tests, because of who he is and what he’s done.</p> <p><i>[Further teaching opportunity: The use of italics for emphasis and differentiation.]</i></p>

40	4 C	<p>a) What reasons does Sheena have for deciding to help Mpole?</p> <p>b) For what reason should she not be helping him?</p>	<p>a)</p> <ul style="list-style-type: none"> • She has come to Baragandiri for adventures. • There seems to be no danger involved. • She owes Mpole a favour, since he has saved her life. • She can see a way in which she can help him without helping him cheat. <p>b) She will be continuing to break her promise to stay at the campsite and protect Amy and Thomas.</p>
41	5 C	<p>a) Why has Mpole become even gloomier?</p> <p>b) Why, perhaps, should he not have felt so bad?</p>	<p>a) He feels that he has failed a sort of test, by not recognising, or understanding, the joke.</p> <p>b) It wasn't a very good joke.</p>
42	4 Se	<p>Why may Thomas have been disappointed by the trees in Baragandiri?</p>	<ul style="list-style-type: none"> • There are no sausages on the sausage trees. • There is fruit on them instead, but it is not edible. • There are probably no mashed potato trees either.
43	4 A	<p>How might someone nearby (but out of sight) know what is happening?</p>	<p>They might be able to hear:</p> <ul style="list-style-type: none"> • the violent shaking of the elephants' heads (which would cause their ears to flap) • the clatter of their tusks. <p>They might also be able to see dust rising above the trees.</p>
44	5 C	<p>What signs are there that Mpole is beginning to think he could pass this test after all?</p>	<ul style="list-style-type: none"> • He uses the word 'he' rather than 'I' when he talks about how the fight will be lost. • There is a gleam in his eye. • He listens to Sheena when she suggests something to him, and comes up with an idea of his own.

45	5 A	How does the plan work 'too well'?	Mpole manages to force the other elephant backwards, but that means that when their tusks slip against each other he receives a gash on the chest, since he is pushing forward.
46	4 C	Why does Sheena pause, and say, '...er...?'	She is trying to find a way to avoid using words that may make Mpole feel bad.
47	5 I	What parts of the elephant dropping do you think the dung beetles will regard as 'select'?	Perhaps the moistest parts, and those holding the most nourishing items, like seeds.
48	4 I	What impressed Sheena about the dung beetle, as she watched it?	Its: <ul style="list-style-type: none"> • Strength • Perseverance • Skill • Cleverness (in getting the dung ball out of the hollow) • Speed (in chasing the dung ball –'skittering' after it) • Courage (in allowing itself to roll over and over with the ball)
49	5 I	Re-read the sentence that begins, 'Eventually there would be more trees'. How do you think the sentence could end? Try adding your own words after 'to live there...'	'...there would be more dung for the dung beetles to feed on.'
50	4 C	What does the fallen elephant's squeal tell us?	<ul style="list-style-type: none"> • It's frightened. • It isn't altogether grown-up yet, since it squeals 'in a youngish sort of way'.
51	5 St	Sheena leaves 'confusion' behind her. Which word earlier on the page tells us that Mpole left confusion behind him, also?	'Milling', which means moving round in a disorganised circle. (It is as if the elephants are being stirred by a very big spoon.)

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking.	5	Imagine you are a sports commentator. Give a commentary on the wrestling match.	Advise students to break the commentary into 'rounds'. They should use appropriate techniques to give the audience a clear visual picture of what is happening, adding details of their own as necessary. They should not just describe what happens during the rounds, but should also give an account of what happens between them, and provide some round-by-round analysis of the fight itself.
3. Group discussion, interaction	5	Discuss what Mum Allen may mean by the phrase 'a Modern Mum'. What is the opposite of that? Why do you think she wants to seem 'modern'? When you have answered those questions, consider the things about your mother or father or another grown-up which perhaps show that they are either 'modern' or the opposite. (You do not need to share those things with other students unless you want to.)	Think about things your subject: <ul style="list-style-type: none"> • Wears • Does • Reads • Watches • Thinks • Says
9. Creating and shaping texts	5	Re-read your response to the question on Page 48, about what impressed Sheena in the dung beetle's behaviour. Write an account of a performance or an achievement by an animal or person, in which they show some of the same characteristics (e.g. strength, perseverance, skill, cleverness, speed, courage). Try to structure your writing around those characteristics, so that they provide a kind of framework.	Suggestions: <ul style="list-style-type: none"> • An episode in a sports match • A rescue • A climb • Overcoming an injury or a handicap

10. Text structure and organisation		How many 'rounds' are there in the wrestling match?	Four <i>[Further teaching opportunity: Narrative markers. Have students identify the sentences which indicate that a new round is beginning.</i> <i>Round 1: 'The two elephants came at each other from a slight angle...' (Page 43)</i> <i>Round 2: 'Mpole walked back to the middle of the clearing.' (Page 45)</i> <i>Round 3: 'The next round...' (Page 46)</i> <i>Round 4: 'Then he went over to one edge of the dip...' (Page 49)]</i>
11. Sentence structure and punctuation	4	Re-read the paragraph on Page 39 beginning, 'There was more silence.' Part of the paragraph lacks punctuation. Why do you think it has been written like that?	Mpole speaks 'all of a whoosh', and the lack of punctuation shows that his words are coming out quickly, with no pauses.
11. Sentence structure and punctuation	6	Re-read the sentence that begins the final paragraph on Page 44 ('Mpole did need <i>some</i> help...'). Why do you think chevrons (>) are used between some of the words?	They act like arrow heads pointing from one action to the next, and indicate the step-by-step nature of Sheena's plan to help Mpole.

Possibly new vocabulary:

domed
queasy
pouting
jauntily
Economics
abundance
ritual
interlocked
encouragement
raked
inevitable
despondent
half-digested
fascinated
digestive
enriched
regenerate
creatively

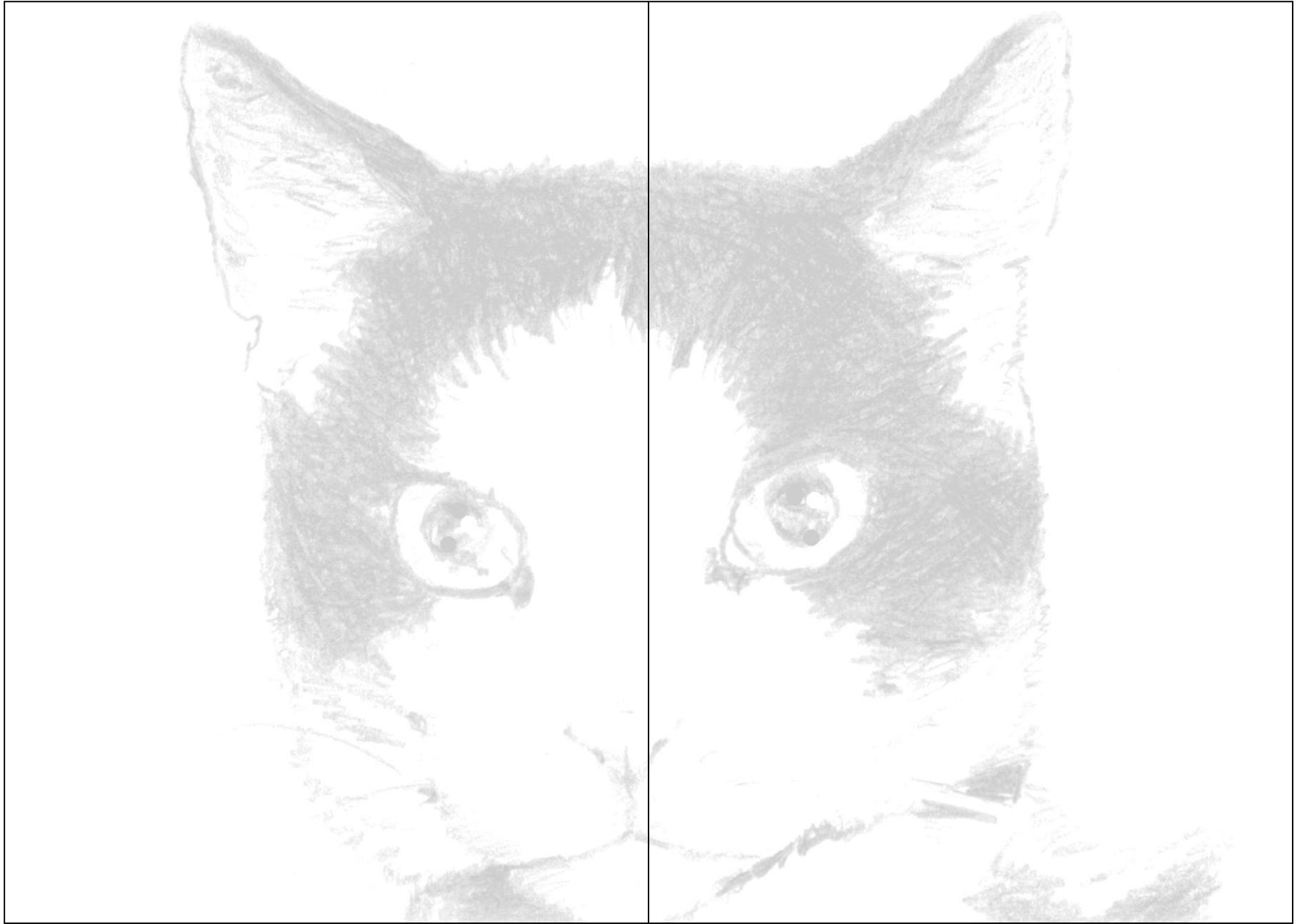
lurched
 internal
 vulnerable
 inclination

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
36	a) How would you describe the expression on Mpole's face? b) Why do you think it is there?	a) Thoughtful b) He is worrying about the Test of the Tusks.
47	What has the illustrator emphasised, in this drawing?	<ul style="list-style-type: none"> • How much bigger than the beetles the dung balls are • How the beetles have shaped the balls so that they are very round and will roll easily • How the beetles can balance on their front legs while using their back ones to steer the balls
50	a) What do you notice about some of the elephants in the background? b) Why do you think they are doing that?	a) They seem to be looking away rather than watching what is happening. b) Perhaps they are finding it too painful, or too embarrassing, to watch one of their Accepted group being beaten in this undignified way.

Personal Writing:

Task	Teaching support
Think again about how Mpole learns something from the dung beetles and their behaviour. Write about some of the things we can learn from watching wild creatures, or pets. How useful can those things be to us, as humans?	This might be a good time to watch an appropriate wildlife dvd. (Suggestions: one of the Jane Goodall chimpanzee documentaries, or part of the <i>Meerkat Manor</i> series. It might be better not to select a programme about elephants, because of the 'interference' factor.)



Chapter Five: Mtihani wa Mtkeketezo (The Test of the Great Fire)

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

Page	Level	Task	Suggested responses, teaching notes
52	4 C	<p>a) Why will Sheena have been relieved to find Mpole waiting for her?</p> <p>b) Why will she have been pleased?</p>	<p>a) Because she probably wouldn't be able to find her way back to Tembo Campsite without him</p> <p>b) Because she was perhaps beginning to think he wasn't grateful for the help she had given him, and had forgotten about her</p>
53	5 C	Dad Allen had 'muttered' something about the word 'leading', when working on his Master's Degree in Education. Why had he muttered?	Because he was finding the work difficult – he was 'struggling' with it – and therefore in something of a bad mood.
54	4 C	<p>a) Why do you think Dad Allen used to insist on putting Sheena outside at night?</p> <p>b) Why, perhaps, does he no longer insist on it?</p>	<p>a) It was a 'ritual' – something he thought he needed to do as part of his duties as a father.</p> <p>b)</p> <ul style="list-style-type: none"> • He has realised there's no point in it. • Sheena is now an older cat who needs to be kept safe inside at night. • Sheena has somehow made it plain that she was annoyed ('put out') by being Put Out.
55	5 I	'Life provided quite enough real tests of its own,' Sheena thinks. What example of a 'real' test, sometimes faced by elephants, does Mpole give?	Poachers use fire to frighten elephants into running towards where they can be shot. Only clever or brave elephants will survive that.
56	5 C	<p>Here are some reasons that may explain why Sheena is very ready to go with Mpole. Choose the one which is least likely to be true.</p> <p>a) She thinks she may be able to see more animals.</p> <p>b) She has enjoyed watching the first test.</p> <p>c) She thinks she may be able to help Mpole with</p>	b) She thinks she may be able to help Mpole with the second test.

		the second test. d) It does not seem that she will be in any danger.	
57	6 St	a) Which word on this page can we fully understand only by linking it with a word on the previous page? b) Why does the author think 'deposited' might be a better word to use here?	a) Deposed. Sheena is described on Page 56 as being 'enthroned' on Mpole's head, as if she is a queen. When a queen or king is forcibly removed from the throne, they are said to be deposed. <i>[Further teaching opportunity: Metaphors. By using the word 'enthroned' the author has suggested that Sheena is a queen. Note that he has not just compared her with a queen, using the words 'like' or 'as': that would have meant he was using a simile rather than a metaphor. 'Deposed' continues the metaphor. Further examples: There is a weakish metaphor on Page 58 – 'with knobs on' (Plan A is presented as if it is a piece of ornate furniture, or perhaps a machine which can have knobs added to give it more functions. There are also two similes.)]</i> b) It suggests that Sheena is in danger of being dropped, or dumped, a much more sudden, more physical and less dignified experience.
58	5 A	'Let me out!' Sheena says at the beginning of this page. We learn near the end of the page what she is 'in'. What is it?	A Situation
59	4 C	a) What does Mpole do on this page that impresses Sheena? b) What does he do that probably does not impress her?	a) He thinks up a way of staying cool. c) He rolls on her.
60	4 St	Which words or phrases on this page suggest the power of the forces working on Sheena?	<ul style="list-style-type: none"> • Pressed • Great weight • Struggled • Pressure • Tight • Bulk
61	4 St	There are quite a lot of onomatopoeic words on this page. Find them	<ul style="list-style-type: none"> • Slurpingly • Gaspd • Spluttered • Gurgled • Bloop • Slid • Plop

62	5 I	Mpole uses 'lateral thinking' to suggest ways of dealing with their problem. In considering what he has suggested, which of the following does Sheena NOT use? a) Imagination. b) Guesswork c) Observation d) Logic e) Memory	b) Guesswork.
63	5 St	a) The phrase 'touched him off' suggests that Mpole is not an elephant but a... b) The phrase 'flowered into flame' suggests that Sheena is not a cat but a...	a) Cannon, mine or firework that could easily explode b) Plant
64	4 C	Why do Mpole and Sheena both have to apologise to each other?	<ul style="list-style-type: none"> • Mpole because he is being forced to flap his ears • Sheena because she has to hook her claws into the skin on Mpole's neck
65	4 A	Sheena is in three different places on this page. a) What are they? b) Which is the best place for her to be? c) Why?	a) <ul style="list-style-type: none"> • Behind Mpole's head • On Mpole's head • Up Mpole's trunk b) Up Mpole's trunk c) <ul style="list-style-type: none"> • The air was clearer, so she could breathe more easily. • She could see further ahead.
66	4 C	Which parts of Mpole's body, in this situation, do not work as well as they usually do?	<ul style="list-style-type: none"> • The soles of his feet • His ears
67	5 C	Re-read the whole of the final paragraph on Page 58, beginning, 'She knew that the worst thing you can do...'. What evidence is there on this page (67) that Mpole has overcome his panic?	He is thinking his way through the problem.

68	5 A	How does Sheena have to pay a price in order to reach safety?	She must put all four paws on the hot ground before she can jump onto the patch of cooler earth Mpole has exposed.
69	4 C	a) Why do you think Sheena would have liked to lick Mpole's feet? b) Why is she not able to do that?	a) <ul style="list-style-type: none"> • Because she knows his feet will be hurting at least as much as hers • Because she is grateful to him for saving her again b) <ul style="list-style-type: none"> • Because she is travelling on his head • Because they are much too big for her to do so effectively

Whole Chapter (Other Strands):

Strands	Level	Tasks	Suggested responses; additional teaching opportunities; notes
1. Speaking	4	Practise speaking the whole of the Chorus from <i>The Hippopotamus Song</i> (below) as enthusiastically as you can. If you know the tune, you could also sing it. 'Mud, mud, glorious mud, Nothing quite like it for cooling the blood, So follow me, follow, down to the hollow, And there let us wallow in glorious mud.'	
3. Group discussion and interaction	5	'Sometimes the best kind of teaching was telling,' Sheena thinks on Page 61. Have a discussion on what different kinds of teaching there are, and which ones work best.	Kinds of teaching: <ul style="list-style-type: none"> • Telling (giving information formally) • Asking (questions, in order to prompt thinking) • Discussing (sharing ideas) • Showing (demonstrating or using visual aids) • Pointing (towards other sources of information) • Linking (with other ideas and information) • Reinforcement (re-teaching) • Testing (what has been taught) • Assessing (how good the learning has been)

6. Word structure and spelling	6	<p>Read again the explanation of the Latin word ‘educere’ on Page 53. We can often understand English words more fully if we know what words in other languages they are derived from.</p> <p>Here are some more Latin words (with their original meanings) that have given rise to English words in common use today. Consider how knowing the origin of each of the English words can help us understand it.</p> <table border="1" data-bbox="485 581 995 954"> <thead> <tr> <th>Latin</th> <th>English</th> </tr> </thead> <tbody> <tr> <td>insula (island)</td> <td>insulate</td> </tr> <tr> <td>obscura (dark)</td> <td>obscure</td> </tr> <tr> <td>fluere (to flow)</td> <td>fluent</td> </tr> <tr> <td>currere (to run)</td> <td>curriculum</td> </tr> <tr> <td>vulnerare (to wound)</td> <td>vulnerable</td> </tr> <tr> <td>janua (door)</td> <td>January</td> </tr> <tr> <td>bellum (war)</td> <td>belligerent</td> </tr> <tr> <td>docere (teach)</td> <td>documentary</td> </tr> <tr> <td>errare (wander)</td> <td>error</td> </tr> </tbody> </table>	Latin	English	insula (island)	insulate	obscura (dark)	obscure	fluere (to flow)	fluent	currere (to run)	curriculum	vulnerare (to wound)	vulnerable	janua (door)	January	bellum (war)	belligerent	docere (teach)	documentary	errare (wander)	error	
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8. Engage with, respond to texts	5	<p>‘Thomas’s jokes kept coming into her head at very inappropriate moments’ (Page 59).</p> <p>The events described in this chapter are serious: both Mpole and Sheena could have been badly burnt or even died. What effect do the jokes have on us, as we read the chapter?</p> <p>Think about the way other writers use humour in what are basically serious stories.</p>																					
9. Creating and shaping texts	5	<p>Re-read the paragraph on Page 68 that begins, ‘Then she saw what he was doing.’ Write a set of instructions describing how</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> • How to climb a climbing wall (or a real rock face) • How to play Jengo (the game where you build a tower of wood) 																				

		to follow a complicated process in which one step must follow another in a fixed order.	blocks) <ul style="list-style-type: none"> • How to bake a cake • How to create a table on a computer, with specific dimensions
10. Text structure and organisation		On Page 56 the author has inserted a space break before the final paragraph. a) How has he marked the break? b) Why has he inserted it? c) Find another example from earlier in the story, and see whether the reasons for it are the same.	a) By adding an extra line break, and not indenting the first line of the new paragraph. b) So that we get a sense of time passing (and distance being covered) – between Sheena and Mpole leaving for the fire and arriving ‘half-way there’. c) Page 4. Yes, the reasons are the same. <i>[Further teaching opportunity: Breaks like this effectively create ‘chapters within chapters’. Does that help the reader, particularly when the original chapters are long?]</i>
11. Sentence structure, punctuation		Look at the capital letters on Page 54 (other than those that begin sentences). a) Which ones signify that proper nouns (special names) are being used? b) How does the author use the remaining ones?	a) Those in: <ul style="list-style-type: none"> • Dad Allen • Sheena • Mtihani wa Mteketezo – the Test of the Great Fire • Fire Tests • Thomas’s b) To suggest how important the things being named are, at least to those involved (Mpole badly wants to become Accepted, and Dad Allen used to think it very important to Put the Cat Out etc., as part of his ritual.)
11. Sentence structure, punctuation		The final paragraph on Page 57 begins, ‘But no trees.’ a) What two rules of grammar or style that you may have been taught does that group of words not follow? b) What effect is the author aiming for, in breaking the rules?	a) <ul style="list-style-type: none"> • Write in sentences. • Do not begin a sentence (or a paragraph) with ‘And’ or ‘But’. b) He wants to emphasise the shock Sheena feels when she suddenly realises there are no trees to take refuge in.

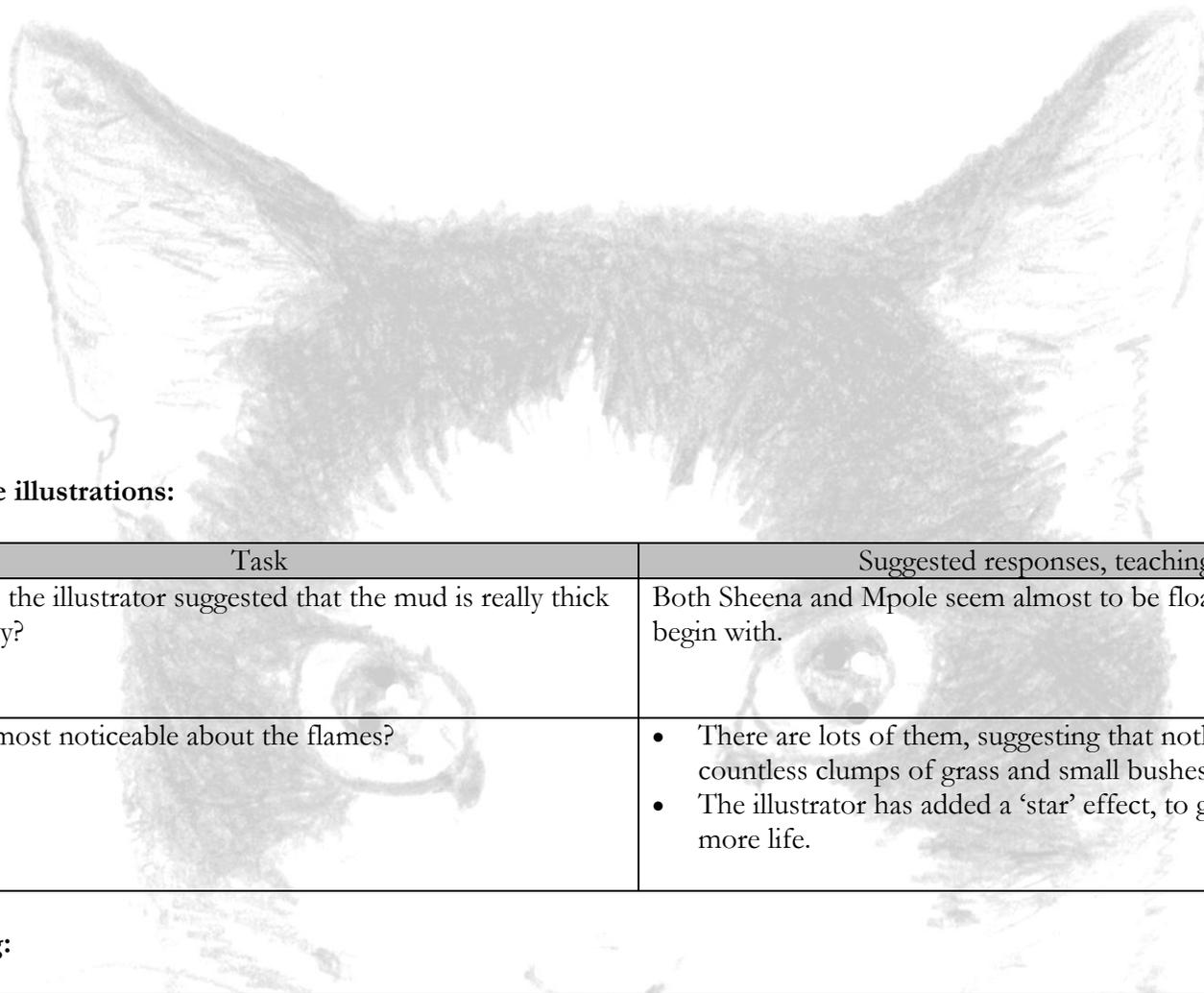
11. Sentence structure, punctuation		There are also two groups of words on Page 64 that do not seem to be complete sentences, even though they begin with capital letters and end with full stops. Find them, and justify them (say why it's alright for the author to use them).	<p>a) 'Especially when they were flapped.' The flapping of Mpole's ears will mean a lot to Sheena, since it will expose her to the flames and she may even fall to the ground. The author therefore separates these words from the sentence they should really be joined to in order to make them stand out and to add to their dramatic effect.</p> <p>b) 'No wonder Mpole now had to flap his.' This in fact works like a sentence, because although some words are missing, they are implied (we need to imagine they are there). The full sentence would read, 'It was no wonder that Mpole now had to flap his.'</p>
11. Sentence structure, punctuation		Why are there so many exclamation marks on Page 65? Do they all do the same job?	<p>They all express strong feelings, but the feelings are different:</p> <ul style="list-style-type: none"> • Sympathy • Desperation • Relief • Anxiety

Possibly new vocabulary:

futon
 protocol
 rituals
 primitive
 minimise
 grazers
 poachers
 enthroned
 deposed
 deposited
 luncheon
 surging
 fire-resistant
 flammable
 inappropriate
 lumbered
 lateral
 hammock
 evaporated



precariously
 scorching
 expanse
 charred
 wispy
 tissue
 plateau
 smouldering
 fritters
 reverberated
 agonising
 abandoned
 rhythmic

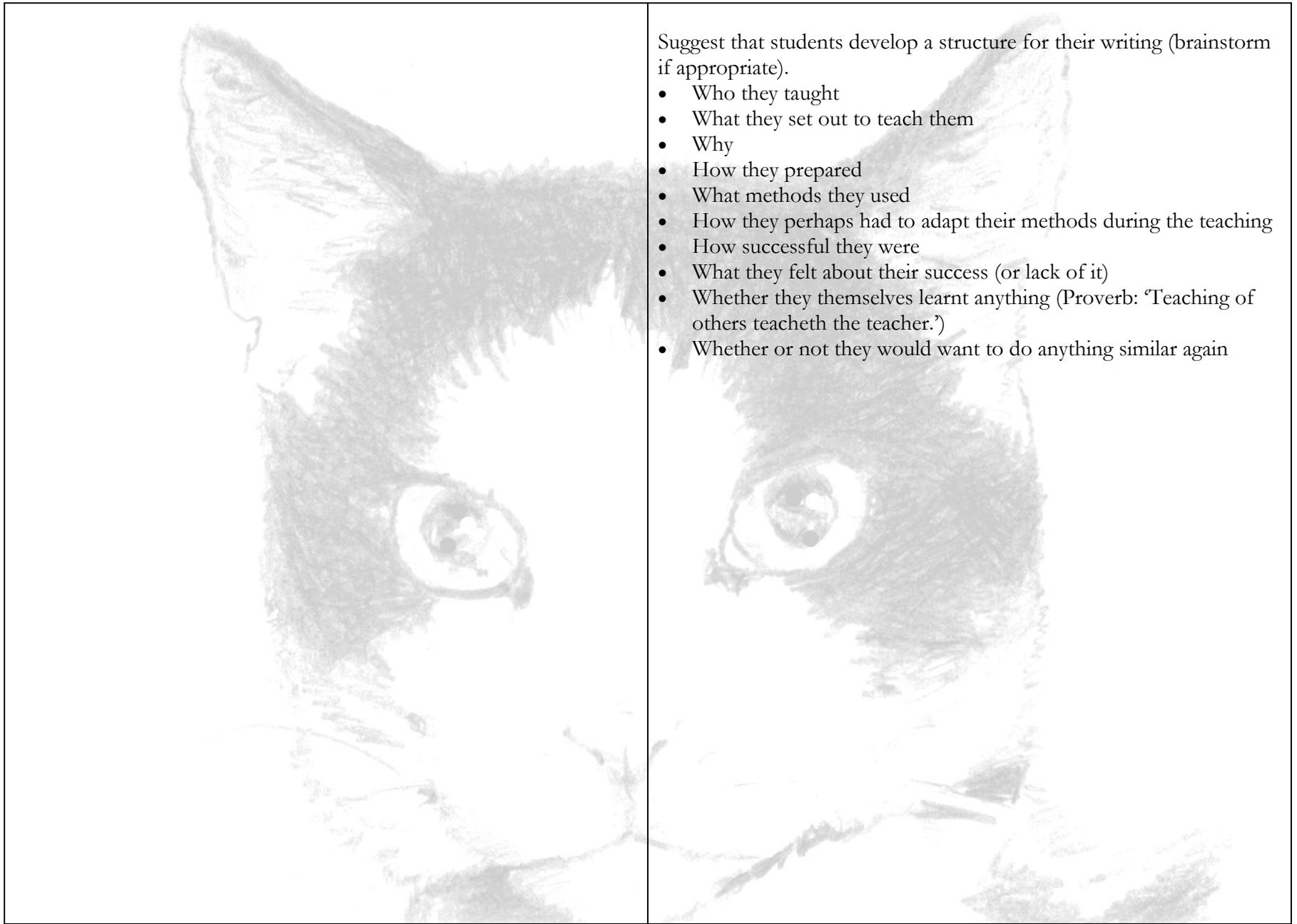


Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
60	How has the illustrator suggested that the mud is really thick and heavy?	Both Sheena and Mpole seem almost to be floating on the surface, to begin with.
64	What is most noticeable about the flames?	<ul style="list-style-type: none"> • There are lots of them, suggesting that nothing big is burning, just countless clumps of grass and small bushes. • The illustrator has added a 'star' effect, to give the illustration more life.

Personal Writing:

Task	Teaching support
Write about a time when you have taught somebody something.	Suggestions: <ul style="list-style-type: none"> • Teaching a younger brother or sister to do something (e.g. tie their shoelaces) • Helping a fellow student understand some classwork or homework • Showing an adult how to do something on a computer • Helping another boy or girl improve their performance in a sport



Suggest that students develop a structure for their writing (brainstorm if appropriate).

- Who they taught
- What they set out to teach them
- Why
- How they prepared
- What methods they used
- How they perhaps had to adapt their methods during the teaching
- How successful they were
- What they felt about their success (or lack of it)
- Whether they themselves learnt anything (Proverb: "Teaching of others teacheth the teacher.")
- Whether or not they would want to do anything similar again

Chapter Six: Mtihani wa Simba (The Test of the Lions)

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

Page	Level	Task	Suggested responses, teaching notes
70	5 I	<p>a) Imagine you are an optimist – someone who looks on the bright side of things. What on this page will help you to do that?</p> <p>b) Now you are a pessimist (someone who only sees the bad aspects of a situation). List the things that will allow you to see Mpole’s and Sheena’s situation in a negative light.</p>	<p>a)</p> <ul style="list-style-type: none"> • They have been able, safely, to stop, and rest. • Nothing will attack them, since Mpole is an elephant. • Sheena’s paws have not been as badly damaged as they might have been. • Her fur was not burnt away, only scorched brown. • Her tail has not caught fire, which it might have done if it was longer. • Mpole has passed the Test of the Great Fire. <p>b)</p> <ul style="list-style-type: none"> • They have not been able to travel far, because of their injuries. • They may be surrounded by dangerous animals. • Sheena’s paws hurt. • Her fur has been scorched brown. • The fire is still burning behind them, and the wind may change direction and bring it after them. • Mpole’s injuries may make it difficult for him to pass the other tests.
71	5 C	<p>a) List the things on this page that Sheena is sure about.</p> <p>b) Find one thing that she’s not sure about.</p>	<p>a)</p> <ul style="list-style-type: none"> • She is better able to look after herself than Mpole is. • Mpole did some good thinking during the Test of the Great Fire. • Mpole won’t keep his discovery (about how to cross the Black Ground) to himself. <p>b) How older elephants pass their knowledge on to younger ones</p>
72	4 Se	<p>How do we know from this page that hunters are a real threat to elephants?</p>	<ul style="list-style-type: none"> • They use guns and tricks. • Elephants are terrified of them. • The Matriarch ‘did her best’ to keep the herd away from hunters, but the implication is that she didn’t always succeed.

73	5 I	<p>Amy had to have Thomas’s joke explained to her. Imagine you need to explain it to a younger brother or sister. Write down what you would say. (If you aren’t sure you yourself understand the joke, look up the word ‘dermatologist’ in a dictionary.)</p> <p>Keep your explanation as simple as possible, while making the meaning of the joke clear.</p>	<p>Sample explanation: ‘Pachyderm’ is another word for ‘elephant’. A dermatologist is a doctor who treats skin problems. Thomas has put the two words together to make a new, amusing word. (A younger brother or sister might not find that funny, but they should be able to see that it’s clever.)</p> <p><i>[Further teaching opportunity: ‘Pachydermatologist’ is another example of what kind of word? A portmanteau word.]</i></p>
74	5 St	<p>a) When Mpole says, ‘I’ll probably go for Mtihani wa Simba next,’ what does the phrase ‘go for’ suggest about his mood?</p> <p>b) Use the phrase in a sentence of your own, to suggest the same feeling.</p>	<p>a) That he’s confident (since he’s just passed two tests)</p> <p>b)</p> <ul style="list-style-type: none"> • ‘If he bowls a slower ball in this over, I’ll go for a six.’ • ‘I’ll go for blue – it’s my lucky number.’
75	4 St	<p>What do you think the ‘unfair’ side of a set of lion teeth is?</p>	<p>The inside</p> <p><i>[Further teaching opportunity: Does that sound like another ‘Christmas cracker standard’ joke? What characteristics of such jokes does it have? Refer back to the question on Page 27 as necessary.]</i></p>
76	4 A	<p>How do we know that Mpole used a lot of water to hose Sheena down?</p>	<ul style="list-style-type: none"> • The joke about the jumbo jet tells us that. • So does the phrase ‘well and truly’. • She needs to get her breath back afterwards. • The water runs off her fur and drips into Mpole’s eyes. • She thinks he deserves some kind of punishment for what he has done (‘...and it served him right.’)
77	5 St	<p>a) Which short phrases in the first paragraph give us the impression that Sheena’s mood is indeed ‘perky’?</p> <p>b) Find a word further down the page that means the same as ‘perky’.</p>	<p>a)</p> <ul style="list-style-type: none"> • This bunch • Quick stroll • Left-overs • On our way

			(These are all casual, light-hearted phrases.) b) Buoyant. <i>[Further teaching opportunity: This is the same kind of casual language as 'go for' (Page 74), and expresses the same mood.]</i>
78	4 I	Sheena sees the lion as 'another of the world's forces'. Which of the world's forces have been mentioned earlier in this chapter? (Try to answer without looking back.)	<ul style="list-style-type: none"> • Fire • Peer pressure
79	6 I	When we find a way of persuading ourselves that it's alright to do something that we know we perhaps shouldn't do, we are said to 'rationalise'. Find an example of rationalisation on this page.	Sheena sticks her claws into Mpole's head so that she won't fall off. She persuades herself that it's alright to do that, however, since it will 'help him concentrate'.
80	5 St	One of the things that make this account horrific is the way it includes the sensations Sheena experiences, through her five senses. a) Write down the five senses (if you remember what they are) and try to find an example of each of Sheena's in use. b) There is a sixth sense called the 'kinesthetic' sense (the sense of movement). Find an example of that.	a) <ul style="list-style-type: none"> • Sight: the slicing of the lion's claws; the bleeding • Sound: the thud as the lion lands; Mpole's trumpeting; the rasping of the lion's claws • Taste: no example • Smell: the hot blood; Mpole's fear • Touch: she lands 'hard'. b) 'She flew through the air.'
81	5 C	a) How does the author make the point that both Sheena and Mpole are at a disadvantage in this encounter? b) What, towards the end of the page, suggests that Sheena is not at a disadvantage, in another respect?	a) <ul style="list-style-type: none"> • He reminds us that Sheena has a 'little' body (and a little head). • He tells us that Mpole's trunk is too short to reach the lion (since he's quite a young elephant). b) She quickly thinks up a plan to help Mpole – so her brain is clearly not small, even if her head is.

82	5 St	<p>'Ker-splat' is an onomatopoeic word.</p> <p>a) What makes it different from the other examples of onomatopoeia we have considered so far?</p> <p>b) Do you recall an example of a similar onomatopoeic word from an earlier chapter? (Clue: it was part of one of Thomas's jokes.)</p> <p>c) Write down examples from elsewhere (not from the book), or make some up.</p>	<p>a) It's double-barrelled' (reproduces a sound that has two parts to it).</p> <p>b) bar-ROOM!</p> <p>c)</p> <ul style="list-style-type: none"> • Kapow • Achoo • Cuckoo • Meow • Gwahoo (you'll only know that word if you've read <i>Paka Mdogo</i>).
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Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
3. Group discussion, interaction	5	<p>On Page 71 Mpole and Sheena 'debated for a long time the question of whether it was better not to have, then find, or to have, then lose.'</p> <p>Debate that question yourselves, in a pair or group. Begin by using the details of Sheena's and Mpole's lives in your discussion, then move on to other ways of illustrating your ideas.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> • Being rich and losing all your money, or starting off poor and becoming rich • Being good at a sport, then having an injury that permanently stops you playing, or not being good at sport, then finding a sport you can excel at
8. Engaging and responding to texts	5	<p>On Page 70 the author asks the reader a direct question: '(Have we told you yet how her tail came to be stumpy? Perhaps some other time.)'</p> <p>a) Why might that not be such a good thing for an author to do?</p> <p>b) Why may the author have done it, in this case?</p> <p>c) Why, however, has he put the question in brackets?</p>	<p>a) It reminds us that we are reading a book, and so may get in the way of our imagination, which has perhaps carried us right <i>into</i> the book. It may spoil the illusion, in other words.</p> <p>b) He is creating something of a mystery, so that we will want to find out why Sheena has a stump instead of a proper tail. The word 'yet' suggests that we may learn the answer in a later book.</p> <p>c) So that it doesn't interrupt the flow of the story more than is necessary. We can usually 'skip over' things in brackets without missing anything very important.</p>

<p>9. Creating and shaping texts</p>	<p>6</p>	<p>Imagine you are going on a shopping expedition. Write two accounts of your expectations as you think about what the trip will bring – one as an optimist and one as a pessimist. As far as possible use the same structure for both accounts, and cover the same topics (things you may buy, what they may cost, whether they will turn out to be good value, what things other than actual shopping may happen, how the trip will end, and so on). Aim for contrast between the two accounts.</p>	<p>Possible opening sentences: Optimist: 'I just know the sun will be shining when we set out, bright and early.' Pessimist: 'By the time my mother and brother are ready, it will be half way through the morning and it will be starting to rain.'</p>
<p>10. Text structure and organisation 11. Sentence structure, punctuation</p>		<p>Re-read the paragraph on Page 72 beginning, 'That wasn't how it worked, either...' a) What is that paragraph's main topic? b) How is that focus reflected in the construction of the sentences? c) What is the danger in beginning too many consecutive sentences in the same way? d) Write a short paragraph about a person (not necessarily a real person), using a similar structure.</p>	<p>a) Matriarchs (herd leaders) b) After the first two sentences, which introduce the topic, the sentences all begin with 'She' (as does the second part of the final sentence). c) The paragraph as whole may begin to sound repetitive (and boring). <i>[Further teaching opportunity: More advanced readers may like to read the description of a schoolteacher by William Golding in his novel 'Free Fall' (next box) which makes skilful, and more sophisticated, use of the same structure.]</i></p>

She was the one who taught scripture and various form subjects. She was the form mistress over us for a year, she was a middle-aged spinster with sandy hair and the beginnings of a sandy moustache and beard, she was Miss Rowena Pringle and she hated me partly because I was hateful and partly because she was hateful and partly because she had a crush on Father Watts-Watt – who had adopted me instead of marrying her – and who was slowly going mad. She had an exquisite niminy-piminy lady-like air. To see her find that she had a blot of ink on her finger – hand up, fingers tapping in a bunch at each other like a tiny, lily-white octopus – was to appreciate just how hysterically clean a lady can be. She withdrew from anything that was soiled – not dirty, soiled – and her religious instruction was just like that. Her clothes were usually in tones of brown. In rainy weather she would wear galoshes and gloves, and be protected all over by a brown umbrella with scallops and silk tassels. She would vanish into the women’s staffroom and presently appear in class, picking her way to her high desk, as delicately neat and clean as a chestnut. She wore pince-nez, goldrimmed with a fairy gold chain of almost invisible gold links that descended to the frilly lace on her bosom and was pinned there with a teeny-weeny gold pin. Near the pin there was the watery-gold glimmer of a cut topaz. She had sandy hair, a freckled, slightly fattened face that usually wore a smile of professional benevolence, as arranged and external as her clothes.

William Golding, *Free Fall*

Possibly new vocabulary:

blistered
bedraggled
flea-ridden
accumulated
specialised
acquired
pachydermologists
qualified
burrs
ticks
parasites
vegetation
tangle
unsuspecting
perky
buoyant
sizing
rasping



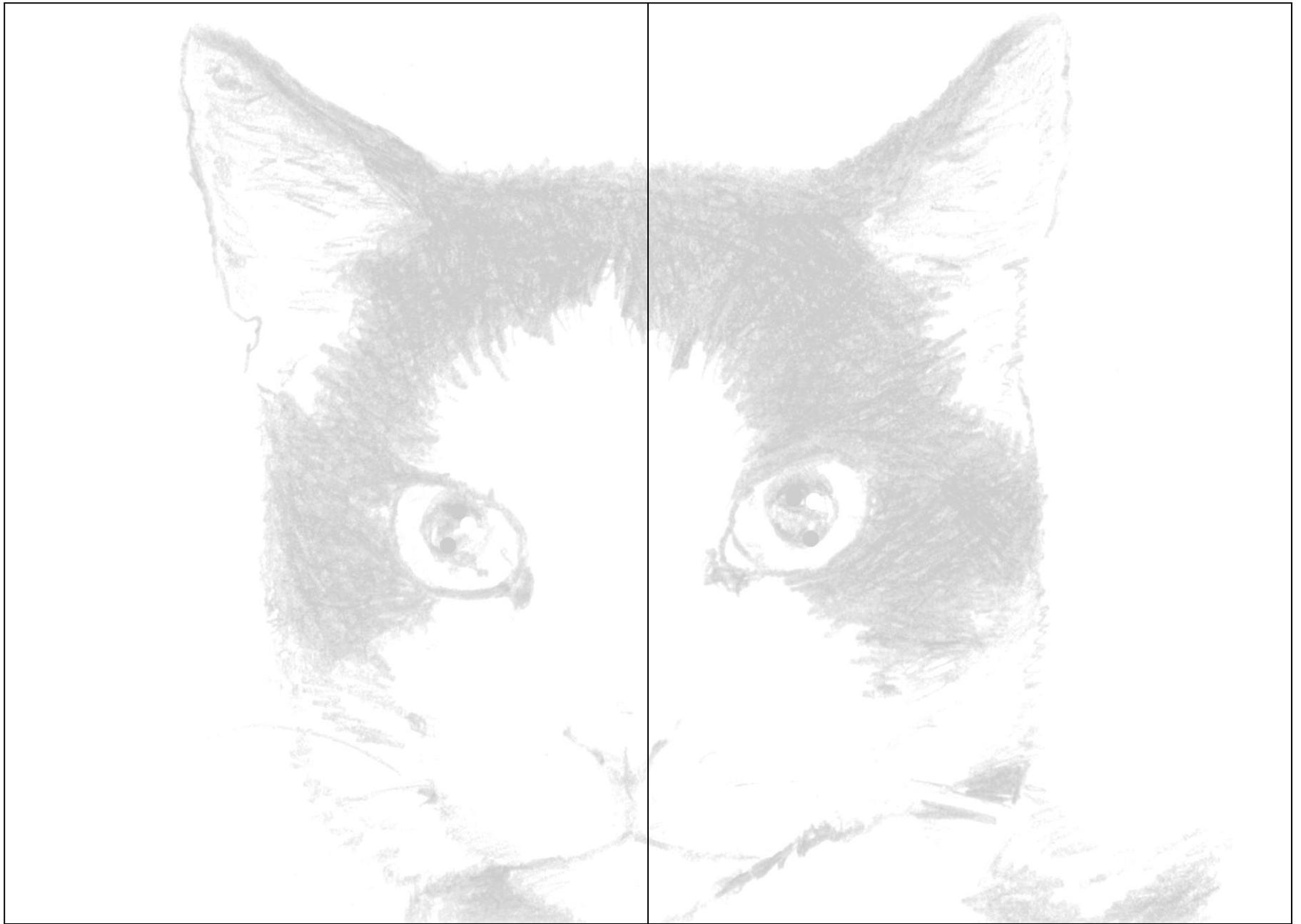
swatted
 bucking
 tormentor
 cauldron
 eerily
 disentangle

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
78	Which part of the lion portrait do you find most frightening? Why?	<ul style="list-style-type: none"> • Its teeth (they're very big). • Its whole mouth (it's open very wide and could take a very big bite). • Its eyes (they're wild). • Its wrinkled nose (which make it look angry, as if it's snarling)
81	How has the illustrator suggested that Mpole (and the lion) are travelling at speed?	<ul style="list-style-type: none"> • The lion's tail is streaming out behind it. • Two of Mpole's legs are well off the ground.

Personal Writing:

Task	Teaching support
<p>Write about your experience of peer pressure.</p> <ul style="list-style-type: none"> • What form does it take? • What sort of things do you find yourself doing because of it? • How difficult is it to resist? • Has it ever got you into trouble? <p>Alternatively, you could write about pride pressure, using the same questions.</p>	<p>Check understanding of the word 'peer'.</p> <p>The writing process could be usefully followed up with class or group discussion.</p>



Chapter Seven: Mtihani wa Land Rover (The Test of the Land Rover)

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

Page	Level	Task	Suggested responses, teaching notes
83	4 St	Find another word on this page which means the same as 'poultice'.	Plaster
84	5 C	Why is Sheena ashamed of the fact that some jokes came into her head while Mpole was struggling with the lion?	It's as if she didn't really care about what happened to him.
85	5 C	Here are some reasons Sheena may have for taking Mpole to Tembo Campsite (so that he can use <i>Great White</i> for the Test of the Land Rover). Which one does NOT apply? a) It seems the test will be fun. b) She's a little worried about Mpole. c) There doesn't seem to be any danger involved. d) She will be able to check that the Amy and Thomas are ok.	b) She's a little worried about Mpole.
86	4 C	Why does Sheena speak 'quickly' at the beginning of the second paragraph?	Because she wants to get away from the spot where she encountered the snake
87	4 I	How can the Land Rover have five brains?	Each member of the four members of the Allen family has his or her own way of looking at things, and <i>Great White</i> also has 'a mind of its own'.
88	5 C	Why does Amy complain to her parents?	<ul style="list-style-type: none"> • Because the joke Thomas tells her has a rude word in it • She wants to get him into trouble.
89	5 C	Why does Mpole look bigger than he really is?	<ul style="list-style-type: none"> • Because it's getting dark and he can't be seen clearly • Because he's standing in a very threatening manner (solidly, and with his tusks gleaming)

90	4 A	<p>a) Why did Mpole nearly have another problem with heat?</p> <p>b) Why did Dad Allen nearly have a problem with ivory?</p> <p>c) How do we know Dad Allen realises he has had a narrow escape?</p>	<p>a) If his tusks had punctured the radiator, steam would have gushed out over him. <i>[Further teaching opportunity: What previous problem had Mpole had with heat?]</i></p> <p>b) If Mpole's head had gone through the windscreen, his tusks might have gone through Dad Allen.</p> <p>c) He says an 'improper' (bad) word.</p>
91	5 C	<p>How do we know Amy has not dropped Annie deliberately?</p>	<ul style="list-style-type: none"> • Because of her behaviour afterwards ('shouting and leaning out of the window, reaching down frantically...') • She cares too much about Annie to do that.
92	5 A	<p>Find examples of the following on this page (more than one of each, if you wish):</p> <p>a) An unexpected occurrence</p> <p>b) A command</p> <p>c) A failure</p> <p>d) A complaint</p> <p>e) Somebody obeying the letter of the law but not the spirit</p>	<p>a)</p> <ul style="list-style-type: none"> • The gear lever comes off in Dad Allen's hand. • Thomas falls out of the Land Rover. <p>b)</p> <ul style="list-style-type: none"> • 'Give that to me!' • 'Don't worry...' • 'Don't you dare set foot on the ground!' • 'Hang onto my legs!' <p>c)</p> <ul style="list-style-type: none"> • Dad Allen fails to get the Land Rover into reverse. • Amy fails to hold onto Thomas's legs. <p>d) 'You've landed on Annie!'</p> <p>e) Thomas obeys his mother by not setting foot on the ground (at first) but he runs as much risk by leaning out of the Land Rover too far. So he has obeyed the 'letter' (wording) of her command while not obeying its 'spirit' (intention – that he should stay safe).</p>
93	5 A	<p>Mpole does five things as part of Phase Four. Why is it not called Phase Five, then? (You may need to look back a page or two to find the answer.)</p>	<p>Phase One consisted of two things – raising his trunk and snorting.</p>

94	5 C	Which of the six characters: a) Does something suddenly, and also something helplessly? b) Does something suddenly, and also something frantically? c) Does something provocatively? d) Does something angrily? e) Does something slowly and independently? f) Does nothing?	a) Dad Allen (he throws open his door and leaps out; and he also lies helplessly on the ground after he has fallen). b) Amy (she throws open <i>her</i> door and leaps out; and she also tries to grab Annie from Thomas). c) Thomas (he waves Annie in the air to stop Amy grabbing her). d) Mum Allen (she marches towards Mpole ‘fiercely’). e) <i>Great White</i> (it begins to roll backwards, and also seems as if it has made up its mind to leave the Allens behind). f) Sheena (she ‘could only watch’). <i>[Further teaching opportunity: Is it right to talk about ‘Great White’ as if it’s a character in the story? Perhaps, if it has developed a personality and does something that has an effect on events. See next question]</i>
95	5 C	Write down the phrases which reinforce the impression that <i>Great White</i> is indeed a character in the story.	<ul style="list-style-type: none"> • Steer itself • Should take its humans with it when it left • Made its escape
96	4 A	Which ONE of the following surprises Sheena? a) The falling rocks b) The fact that the Land Rover stops c) The fact that the Allens have moved forward towards Mpole d) The fact that Thomas is not injured	c) The fact that the Allens have moved forward towards Mpole
97	5 C	How does the word ‘repertoire’ reinforce something we already know about Mpole’s mock attacks?	It tells us once more that they are part of a performance he is putting on, and are not real. (A repertoire is a list of the things a performer can do to entertain, e.g. a list of songs as singer can sing, or of tricks a magician can perform.)
98	4 St	What two phrases does the author use to produce a contrast between the way Annie flies through the air, and the way the gear lever knob does?	<ul style="list-style-type: none"> • In a high loop • In a straight line
99	4 C	Why is Amy an ‘exception’?	The family want to go back to the campsite; she wants to go back to get Annie.

100	4 C	How do Mpole's feet help in this situation?	<ul style="list-style-type: none"> • They are wide, and give him a 'platform' on the soft sand from which to push. • They are soft-soled (as we learnt during the Test of the Great Fire), and allow him to walk 'quietly' up behind the Land Rover.
101	5 C	Sheena 'took charge.' a) How does she do that? b) What single word shows that she <i>looks</i> as if she's in charge, as they travel back to the campsite?	<p>a)</p> <ul style="list-style-type: none"> • She organises a way of getting both Annie and the gear lever knob back to the campsite. • She gives Mpole careful instructions ('Don't suck that!') <p>b) She (and Annie) look like 'mahouts' – men who train and control elephants.</p>

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 4. Drama	5	With a partner, start a 'Yes you did...No I didn't' type of argument. After a while, try to move the argument on, so that you both begin to give reasons and evidence for what you are saying.	<p>Suggestions:</p> <ul style="list-style-type: none"> • A claim of handball in a football match • An accusation that homework has been copied • A broken promise
3. Group discussion, interaction	6	<p>a) Decide whether Mpole has passed Mtihani wa Land Rover. (Before you answer, look again at Mpole's account, at the beginning of Page 85, of what the test consists of.)</p> <p>b) Would he have passed it if Dad Allen had driven off in reverse, which is what he tried to do? (Before you answer, re-read the first paragraph on Page 95.)</p> <p>c) Would he have passed it if the Land Rover had remained stuck in the sand? (Before you answer, re-read the last complete paragraph on Page 99.)</p> <p>d) Re-read your answer to Page 92, question e). Is it possible to argue that Mpole would have passed the test 'in</p>	<p>e) Other suggestions:</p> <ul style="list-style-type: none"> • Going with your sister to the shops (on the orders of your mother) but trailing so far behind her that you might as well not be there • Arriving at school on time, but not being fully awake, or prepared for lessons • Obeying a teacher's instruction to stop talking, but whispering instead <p><i>[Further teaching opportunity: The law and how it depends on the meaning of words, e.g. Is whispering a kind of talking?]</i></p>

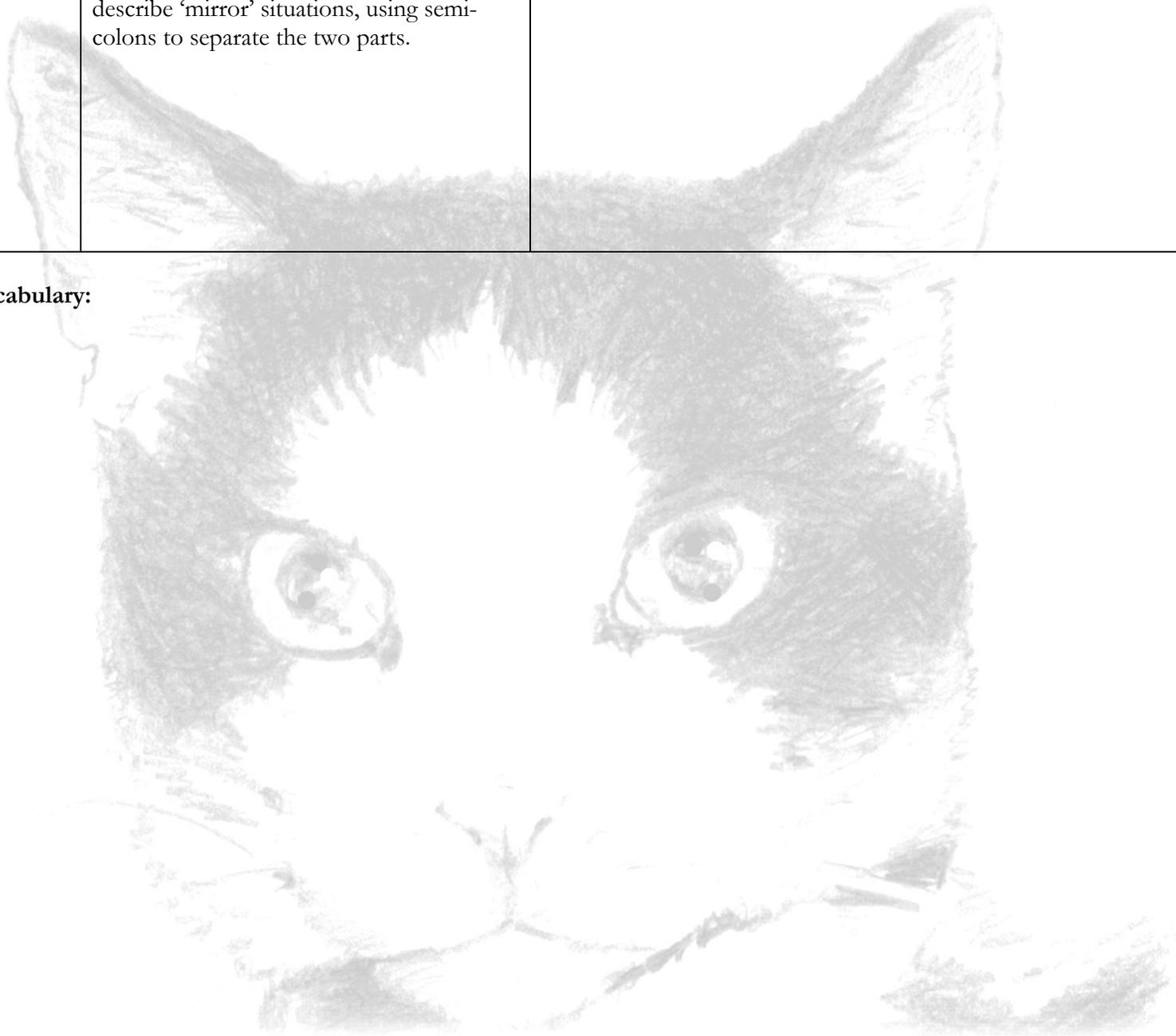
		spirit', even if he had not followed its 'letter'?	
		e) Discuss other instances where it is possible to obey the letter of the law without obeying its spirit.	
6 Word structure and spelling	5	a) What mistake does Sheena make in her use of Kiswahili? b) Does she make the same mistake on Page 84?	a) She uses the singular form of 'Mtihani' instead of the plural. You may have noticed that when there's only one test (as in 'Mtihani wa Land Rover') there is no 'i' after the 'M'. When there is more than one test, however ('Mitihani Saba' – The Seven Tests), an 'i' is added after the 'M'. So not all languages add something at the end of a noun to create its plural form: some add a letter or letters earlier in the word. b) No – she uses the correct (plural) form.
8. Engage with, respond to texts	5	a) Which phrase on Page 98 tells us that the author is expecting us to remember something from a previous page? b) What effect does that have on us, as readers? c) What other devices do writers use to reach out and include us in their stories?	a) Of course b) We feel 'included' by the author, since he is reminding us of knowledge that he has shared with us but that some of his characters do not have (that the Land Rover is not where it was when they got out of it). c) <ul style="list-style-type: none"> • They address us directly and ask us questions. • They create little jokes (often language jokes, or 'in' jokes) to share with us. • They give us puzzles to solve. • They invite us to fill in gaps in the story. • They write about things that we have experience of, or that matter to us. • They make us empathise with their characters (feel the things they feel). <p>Try to give examples of some of the above either from this book or from others you have read.</p>
9. Creating and shaping texts	6	Re-read the paragraph on Page 93 beginning 'Mum and Dad Allen were doing different things.' The things that matter to Mum Allen are described in exaggerated language. a) Write down the words and	a) <ul style="list-style-type: none"> • Precious son • Hurlled • Unseen forces • Badly injured

		<p>phrases that are overly dramatic.</p> <p>b) Who is being satirised in this paragraph (having fun poked at them)?</p> <p>c) Write an exaggerated account of the situation as one of the other characters (including Mpole) will have seen it.</p>	<ul style="list-style-type: none"> • Enormous wild elephant • About to charge forward • Trample him flat <p>b) Mum Allen; over-protective mothers</p> <p><i>[Further teaching opportunity: Satire. Students can be asked what characteristics of their chosen character (like over-protectiveness) are being satirised. A working definition of satire may be useful, e.g. 'Using humour to point out a shortcoming in human behaviour, in order to correct it.']</i></p>
10. Text structure and organisation	5	<p>On Page 92 Amy's doll is called 'Annie the Unlovely'.</p> <p>a) List the other names she is given in the chapter.</p> <p>b) How does that collection of names help in the telling of the story?</p>	<p>a)</p> <ul style="list-style-type: none"> • Annie the Unfortunate (Page 93) • Annie the Irritating (Page 97) • Annie the Airborne (Page 97) • Annie the Unrescued (Page 99) • Annie the Abandoned (Page 101) <p>b)</p> <ul style="list-style-type: none"> • It helps tie the chapter together. • It reinforces the forward movement of the action, since each new name says something about Annie's situation, as it develops.
11. Sentence structure, punctuation	5	<p>Re-read the paragraph on Page 90 beginning, 'Sheena was now too far away...'</p> <p>a) How does the author suggest that there's a double problem, and that each problem (Sheena's and Mpole's) mirrors the other?</p> <p>b) What do you notice about the first sentence in the next paragraph?</p> <p>c) Write a sentence or two in which you</p>	<p>a) In both sentences, he balances one part of the sentence (and one problem) against the other, using semi-colons to separate them. Each part is in a sense the opposite of the other (as in a mirror, where the image is reversed).</p> <p>b) It continues the same pattern, with the same effect.</p> <p>c) Teaching example: 'Robert was exhausted; Sarah was still quite fresh. Robert crawled into the tent and lay down; Sarah set off to get help.'</p>

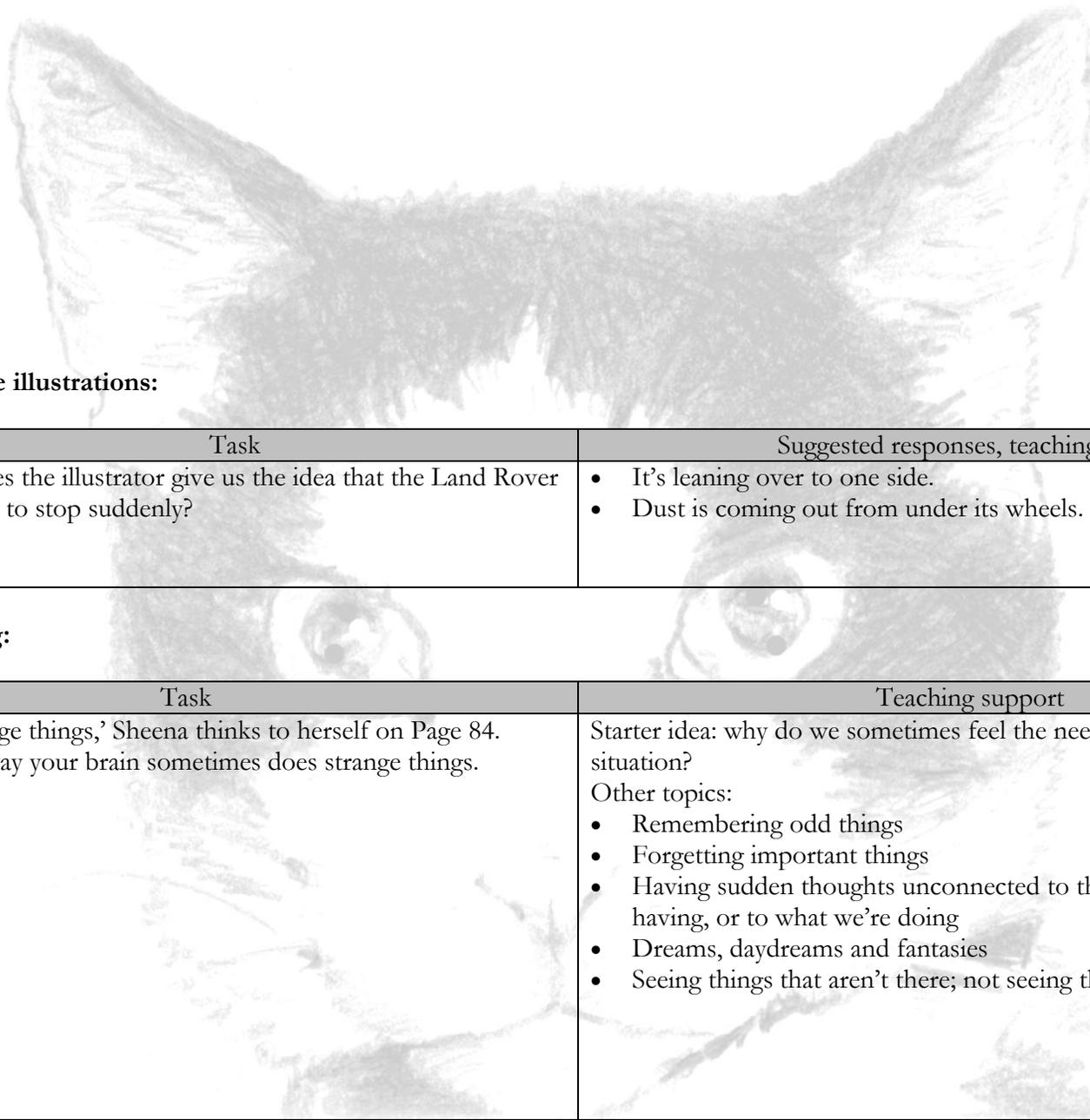
		describe 'mirror' situations, using semi-colons to separate the two parts.	
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Possibly new vocabulary:

sludge
poultice
mousse
tendency
reconnoitre
inhaled
vapours
antidote
churning
incline
diminished
simultaneously
undoubted
contradictory
frantically
languishing
chortle
death-defying
indignant
distraction
specimen
kerfuffle
technicality
initially



scrabbled
 idling
 intent
 talisman
 relic
 repertoire
 outmatched
 forlornly
 revved
 abandoned
 mahouts



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
89	How does the illustrator give us the idea that the Land Rover is having to stop suddenly?	<ul style="list-style-type: none"> • It's leaning over to one side. • Dust is coming out from under its wheels.

Personal Writing:

Task	Teaching support
<p>'Brains were strange things,' Sheena thinks to herself on Page 84. Write about the way your brain sometimes does strange things.</p>	<p>Starter idea: why do we sometimes feel the need to giggle in a serious situation?</p> <p>Other topics:</p> <ul style="list-style-type: none"> • Remembering odd things • Forgetting important things • Having sudden thoughts unconnected to the other thoughts we're having, or to what we're doing • Dreams, daydreams and fantasies • Seeing things that aren't there; not seeing things that are

Chapter Eight: Tumbusi (Vultures)

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

Page	Level	Task	Suggested responses, teaching notes
102	6 C	a) What does Sheena have only partial success with? b) What does she have only temporary success with?	a) Explaining the family’s strange behaviour the evening before. (She ‘had done her best’, but that suggests she hasn’t altogether succeeded.) b) She cheers Mpole up, but ‘only briefly’.
103	5 C	Mpole is worried about the next test. Which one of the following does NOT tell us that? a) He is not talking very much, as they travel. b) He is walking very slowly. c) He is keeping the dung beetles busy. d) His wounds are bleeding. e) What he says to Sheena..	d) His wounds are bleeding.
104	5 C	a) How is Mpole ‘faltering’? b) How is Sheena also faltering?	<ul style="list-style-type: none"> • He is worried about the next test, and may even be thinking of giving up on becoming Accepted. • As they move away from the campsite she is leaving Thomas and Amy unprotected once more, so she is feeling ‘twinges’ about breaking her promise to look after them.
105	4 C	What evidence is there to show that the Only Elephant is ‘very old indeed’?	<ul style="list-style-type: none"> • He is very large (‘vast’). • His tusks are very long. • He knows a great deal. • He has fathered many, many elephants. • He has outlived all the elephants who were alive when he was banished – even the youngest of them.
106	4 C	a) When she is trying to decide what Mpole may be most afraid of, Sheena considers three possibilities. What are they? b) Which of the three has she not seen him in action with?	a) <ul style="list-style-type: none"> • Mice • People • Snakes b) Mice

107	5 St	<p>a) Sheena finds two things ‘frightening’ on this page. Find a word on the page that means much the same as ‘frightening’.</p> <p>b) What slight additional meaning does the word have?</p>	<p>a) Daunting</p> <p>b) It means frightening in a way that makes us hesitate, since the thing being faced is large or powerful. [Teaching examples: ‘The seven-foot boxer was a daunting opponent.’ ‘The thought of trying to finish all that homework on time was daunting.’]</p>
108	4 Se	<p>a) What different geographical features (items in the landscape) does the author mention?</p> <p>b) What impression does the author give by including so many things?</p>	<p>a)</p> <ul style="list-style-type: none"> • Hills • The Silver Baobab (even though Sheena cannot see it) • Termite mounds (ditto) • Savannah (open grassland) • A track • Woodland • A clearing among the trees <p>b) That their journey was quite long, and varied</p>
109	4 Se	How do we know the bones are old?	<ul style="list-style-type: none"> • They have been bleached by the sun. • Grass has grown up among them.
110	5 I	<p>a) Do you think Thomas’s friends will have been impressed more by the rat’s skull, or by the Latin?</p> <p>b) Why?</p>	<p>a) Probably by the skull, since they’re boys (we assume)</p> <p>b) Boys tend to be more impressed by spooky things than by schooly things. (Maybe they’ll be impressed by the Latin, however, if they’ve been reading the Harry Potter books – which are spooky as well.)</p>
111	5 A	<p>Sheena is hoping to find something ‘small and scurrying’ to eat, by hunting in the grass.</p> <p>a) How does her situation suddenly become reversed?</p> <p>b) How are we told that?</p>	<p>a) She herself, the hunter, becomes the hunted.</p> <p>b)</p> <ul style="list-style-type: none"> • She is surrounded by vultures. • She has been hunting something ‘small and scurrying’. We are now told that she too is small, in comparison with the vultures. • Although she doesn’t scurry, she crouches close to the ground as if she is frightened.
112	4 St	<p>a) Which two words describe the vultures’ movement as slow and awkward?</p> <p>b) Which two words describe their movement as quick and agile?</p>	<p>a)</p> <ul style="list-style-type: none"> • Shuffled • Waddled <p>b)</p>

			<ul style="list-style-type: none"> • Sprang • Spun
113	5 C	There are two instances (moments) on this page when Sheena does not speak immediately. Identify each one, and explain why she behaves like that.	<p>a) She does not reply straight away to the vulture who says, ‘See? We’re very elegant’ because she doesn’t know which vulture it is.</p> <p>b) She does not turn, or speak, when one of the vultures says, ‘Yes, we are’, because she has realised the vultures are playing a game with her and she wants to spoil it.</p>
114	4 St	Vultures are described as eating ‘horrible bits’ of flesh. Find a phrase further down the page that means the same as ‘horrible bits’.	‘Disgusting scraps’
115	5 A	<p>a) What minor victories does Sheena have?</p> <p>b) What does she fail to do?</p>	<p>a)</p> <ul style="list-style-type: none"> • She gives the vultures something to puzzle over (her references to chewing gum). • She forces them to change their routine, by refusing to turn round to face the vulture who has just said, ‘We eat only the finest carrion.’ <p>b) Stop the vultures from attacking her</p>
116	5 A	<p>What part is played on this page by</p> <p>a) a lack of evidence</p> <p>b) evidence?</p>	<p>a) Sheena cannot identify the vulture who has just pecked her (on the previous page), so she cannot threaten him.</p> <p>b) She sees a piece of her fur in the beak of the vulture who pecks her on this page, however, so she attacks him.</p>
117	6 A	‘A strange thing’ happens in the middle of this page. Why is it described as ‘strange’?	<ul style="list-style-type: none"> • Because we do not expect anything good to happen: it seems as if Sheena is doomed • Because Sheena cannot immediately see what is taking place: she can see only the effects of Mpole’s intervention, without seeing Mpole himself (to begin with).

118	5 C	Why will the two vultures who have escaped come back?	To eat the remains of the vultures who have been killed
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Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
3. Group discussion, interaction	4	<p>a) Why, as we read Page 110, do we assume that Thomas’s friends will all be boys? Why do boys tend to be friends with boys, and girls with girls? What might we think about a boy who has some girls as friends, or vice-versa? What do we mean by ‘friends’, anyway?</p> <p>b) If this discussion is held in a mixed group, what do you notice about the points made by boys, as compared with the points made by girls? Do the two groups (boys and girls) tend to say complimentary, or uncomplimentary, things about each other?</p>	
4. Drama	5	Act out a situation similar to the one Sheena finds herself in, where someone is in the middle of a circle and being spoken to, tauntingly, only from behind.	Ask students, afterwards, whether the fact that they are speaking to someone who can’t see them (and may not be able to identify them) makes it easier to say harsh things to them. (Note the saying, ‘talking behind someone’s back’.) This could extend into a discussion of rumour-mongering and cyber-bullying.
6. Word structure and spelling	5	<p>The term ‘MHP’ on Page 113 is called an acronym. The initial letters of a phrase (often the title of an organisation) are used to make up a word that can be used instead of the full phrase.</p> <p>a) What two meanings are given on Pages 113 and 114 for the acronym MHP?</p> <p>b) What other acronym is used on Page 113?</p> <p>c) Give meanings if you can for the</p>	<p>a)</p> <ul style="list-style-type: none"> • Mean and Hungry Parasite • Municipal Hygiene Patrol <p>b) SRS – Setting the Record Straight.</p> <p>c)</p> <ul style="list-style-type: none"> • Automated Teller Machine • Extra Terrestrial • International Standard Book Number • Politically Correct or Personal Computer • Personal Identification Number

		<p>following acronyms:</p> <ul style="list-style-type: none"> • ATM • ET • ISBN • PC • PIN • PR • TLC • VIP • MAD • AWGTHGTGA • ABC <p>d) Write down, with explanations, some acronyms you have found useful when texting.</p>	<ul style="list-style-type: none"> • Public Relations. • Tender Loving Care • Very Important Person • Mothers Against Drugs • Are We Going To Have To Go Through That Again? (Does your teacher ever say that?) • Already Been Chewed (think back to Page 115). <p>d) <i>[Further teaching opportunity: The class could develop its own dictionary of texting acronyms.]</i></p>
6. Word structure and spelling	5	<p>One of the vultures on Page 114 is described as ‘impassive’. If we do not know the meaning of a word, we can sometimes work it out by considering the word’s root (origin) and anything that has been added before the root part (a prefix) or after it (a suffix).</p> <p>If you do not know the meaning of ‘impassive’, try to work it out using that process.</p>	<p>The prefix ‘im-’ means ‘not’ or ‘without’ (as in ‘impossible’); ‘passive’ comes from a word meaning ‘feeling’ (and is linked to ‘passion’). So the word ‘impassive’ in this context means ‘without showing any feeling’.</p>
8. Engage with, respond to texts	5	<p>a) Re-read Page 108. What does the author do to give us a sense of context for (a wider view of) the story he is telling? b) How does that help us, as readers?</p>	<p>a) He tells us briefly about of Sheena’s previous adventures in this place (by having Sheena tell Mpole about them). b)</p> <ul style="list-style-type: none"> • It may increase our interest in Sheena and her previous trip to Baragandiri. • It reassures us that everything will turn out alright this time, since it seems to have done last time.
8. Engage with, respond to texts 10. Text	5	<p>Re-read Page 103. a) How does this page help explain something that happened at the end of the previous chapter?</p>	<p>a) We learn (if we haven’t already worked it out) why Thomas was able to make a joke about finding the Gear Lever Knob Fairy sitting on the Land Rover. b) The injuries Mpole suffered in Mtihani wa Simba are bleeding again.</p>

structure and organisation		<p>b) How does it remind of us of something that happened in the chapter before that (Chapter 6)?</p> <p>c) How does it tell us something about a future chapter?</p> <p>d) A famous author (E.M. Forster) once wrote that a novelist ‘must cling however lightly to the thread of his story.’ Consider how writers use methods like the one on Page 103 to keep us in touch with the thread of their story.</p>	c) We are told that Mpole is not looking forward to the next test.
9. Creating and shaping texts		<p>Re-read the description of the vultures on Page 112, in the paragraph beginning, ‘Very, very ugly’.</p> <p>a) What four similes (comparisons) does the author use, to help us picture the vultures clearly?</p> <p>b) Describe an animal or bird, using similes to help us imagine it clearly.</p>	<p>a)</p> <ul style="list-style-type: none"> • Their heads and necks are compared with question marks. • The down on their heads is like babies’ hair on an old man’s head. • Their eyes are said to be as cold and beady as Swila’s. • Overall, they look like ancient schoolmasters. <p><i>[Further teaching opportunity: Similes and metaphors. Use the metaphor on Page 113 (‘...the vultures were ballet dancers...’) to reinforce the difference between similes and metaphors. Similes use ‘like’ or ‘as’, metaphors do not. Metaphors suggest that the thing being described is the thing it is being compared with. Metaphors are usually more powerful, because they bring the linked items closer together.]</i></p>
10. Text structure and organisation		Re-read Page 107. How does the author keep us in touch with the thread of his story, on this page?	He reminds us of the time-line (“Saturday...Tuesday...Sunday”) and of the pressures Sheena is under to get back to Tembo Campsite before the Allens leave.

Possibly new vocabulary:

faltering
 competent
 committed

dominant
 conical
 philosophical
 savannah
 caressing
 rearrangement
 memento mori
 blustery
 gnarled
 scaly
 recoiled
 choreographed
 ballerina
 scavengers
 parasites
 carcasses
 impassive
 carrion
 routine
 tormentor
 jostling
 disentangle



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
109	How do we get the impression that Sheena is fascinated by what Mpole is doing?	She has stepped forward almost onto the top part of his trunk so that she can see clearly.
116	Is the vulture to the right of the picture: a) about to speak to Sheena, or b) about to peck her?	b) He must be about to peck her, since she never comes face to face with a vulture who is speaking to her.

117	<p>a) What do you feel, when you see the vultures being trampled? b) Is that any different from what you felt when you <i>read</i> about them being trampled?</p>	<p><i>[Further teaching opportunity: 'A picture is worth a thousand words.' Discuss how an image can intensify, or work against, the effect of a written account.]</i></p>
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Personal Writing:

Task	Teaching support
<p>Re-read the first complete paragraph on Page 104 (beginning, 'As they moved further away from the campsite...') Write about what it would be like if you were two people instead of one. How might that make life easier? How might it make life more difficult?</p>	<p>Clarify the fact that students would have a 'double consciousness': both of their two selves would be aware all the time of what both of them were doing. Allow, too, for the possibility of disagreement between the two selves.</p>

Chapter Nine: Tembo Pakee (The Only Elephant)

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

Page	Level	Task	Suggested responses, teaching notes
119	5 C	<p>a) How do we know, from the sound of Mpole’s voice, that he is not happy?</p> <p>b) What two things are making him unhappy?</p>	<p>a) He speaks ‘flatly’ (without enthusiasm).</p> <p>b)</p> <ul style="list-style-type: none"> • His knowledge that he now needs to face the Only Elephant • His memory of what he has done to the vultures (killed them unnecessarily)
120	6 C	<p>Sheena does two different kinds of balancing on this page. What are they?</p>	<ul style="list-style-type: none"> • She balances on Mpole’s head. • She takes a ‘balanced’ view of the lion’s behaviour – on the one hand he had attacked Mpole in a cowardly way; on the other hand he had at least been hunting for himself, which males lions are often unwilling to do. <p><i>[Further teaching opportunity: Antithesis – weighing one thing against the other, often by using the phrases ‘on the one hand...on the other hand’, as in the explanation above. There are two other weak examples on this page – ‘Sheena’s hind-quarters ached, although her wounds were not deep’; and ‘The wounds were not bleeding now, but an unhealthy-looking yellow crust had formed over them.’]</i></p>
121	6 C	<p>In her thoughts on the subject of fear, Sheena shows herself to be which one of the following?</p> <p>a) An optimist</p> <p>b) A pessimist</p> <p>c) A theorist</p> <p>d) A realist</p>	<p>d) A realist. She dismisses the ‘theory’ that the only thing we have to fear is fear itself as ‘philosophical rhubarb’, and takes the view that fears are ‘real’ things.</p>
122	5 A	<p>What might happen if Mpole gets ‘in a flap’ over the questions?</p>	<p>He could become agitated (which is what ‘to get in a flap’ means), and that might cause him to actually flap his ears and make Sheena fall, or at least expose her to view.</p>

123	4 C	What 'loud' feeling is in Sheena's voice, when she whispers? a) Wonder b) Anger c) Fear d) Interest e) Hope	a) Wonder
124	4 St	What two similes on this page continue the comparison between the Only Elephant and a tree?	<ul style="list-style-type: none"> • The elephant's skin is like tree bark. • The elephant's eye is like a black bird.
125	4 A	Why does the Only Elephant's first question a) surprise Sheena? b) make her anxious?	a) It's very easy. b) She thinks the Only Elephant may know she is behind Mpole's ear.
126	5 A	How do we know that Mpole takes a long time to answer the Only Elephant's second question?	<ul style="list-style-type: none"> • Sheena has time to whisper to him twice. • He pauses to think. • We are told that, 'It was just as well' that there was no time limit on the test, suggesting that Mpole would have gone over it. • He answers the question only after he has 'eventually' remembered the vultures.
127	5 Se	Why does Mpole speak 'towards' the Only Elephant rather than 'to' him.	He still can't see him clearly through the creepers.
128	4 A	Why does Sheena think 'drawing it' would be far better than 'trying to do it'?	Because if Mpole had tried to stand on one leg he would have fallen over.
129	5 C	Why does the Only Elephant change the type of question he is asking?	<ul style="list-style-type: none"> • Because he has had enough of 'thinking questions' • Because Mpole has shown that some of the Only Elephant's own reasoning (about which was the right answer to the last question) may be wrong

130	5 A	How is the Only Elephant's questioning on this page 'different' from his earlier questions, and from what Sheena was expecting?	His earlier questions have posed problems or have been about facts that Mpole needs to know. These questions are about Mpole himself – they are 'personal'.
131	5 A	Which two words on this page suggest that the Only Elephant is putting a lot of pressure on Mpole?	<ul style="list-style-type: none"> • Relentless • Demanding
132	6 C	How do we get the impression that the Only Elephant cares what happens to Mpole?	<ul style="list-style-type: none"> • He seems to be remembering what it was like to be young, like Mpole. • He speaks in an encouraging way ('You will have passed Mthani wa Mtamba...'). • He warns Mpole about the dangers he will face. • He steps forward as if he wants to come close to Mpole.
133	5 C	<p>a) What is surprising on this page?</p> <p>b) What is not surprising?</p>	<p>a)</p> <ul style="list-style-type: none"> • There is a gentleness in the Only Elephant's eye. • The Only Elephant steps forward so that they can see him. <p>b)</p> <ul style="list-style-type: none"> • The Only Elephant looks 'terrible and wonderful'. • The Only Elephant 'reaches out', as if he is lonely. <p><i>[Further teaching opportunity: Paradox. When the Only Elephant is described as both terrible and wonderful, that's something of a contradiction – he can't be both. However, it only appears to be a contradiction: we can argue that he seems terrible because of his great power (both physical and personal) and the damage he could do; but that very power is also 'wonderful' because it is so great (something to 'wonder' at) and also because we get the feeling he would only use it for a good reason. So this has been only an apparent contradiction – a paradox.</i></p> <p><i>Further example from Page 123 – 'She was whispering, but the feeling in her words was very loud.'</i></p> <p><i>Further example from elsewhere: 'Some day you will be old enough to start reading fairy tales again.' (C.S. Lewis to Lucy Barfield, the godchild to whom he dedicated 'The Lion, the Witch and the Wardrobe').]</i></p>
134,5	5 C	a) Why is Sheena afraid that she may 'splutter behind Mpole's ear'?	Because it seems as if the Only Elephant is going to say, 'The only thing we have to fear is fear itself', and she thinks that's a silly idea ('philosophical rhubarb') – so if the Only Elephant says it she may not be able to stop herself spluttering, through either amusement or indignation.

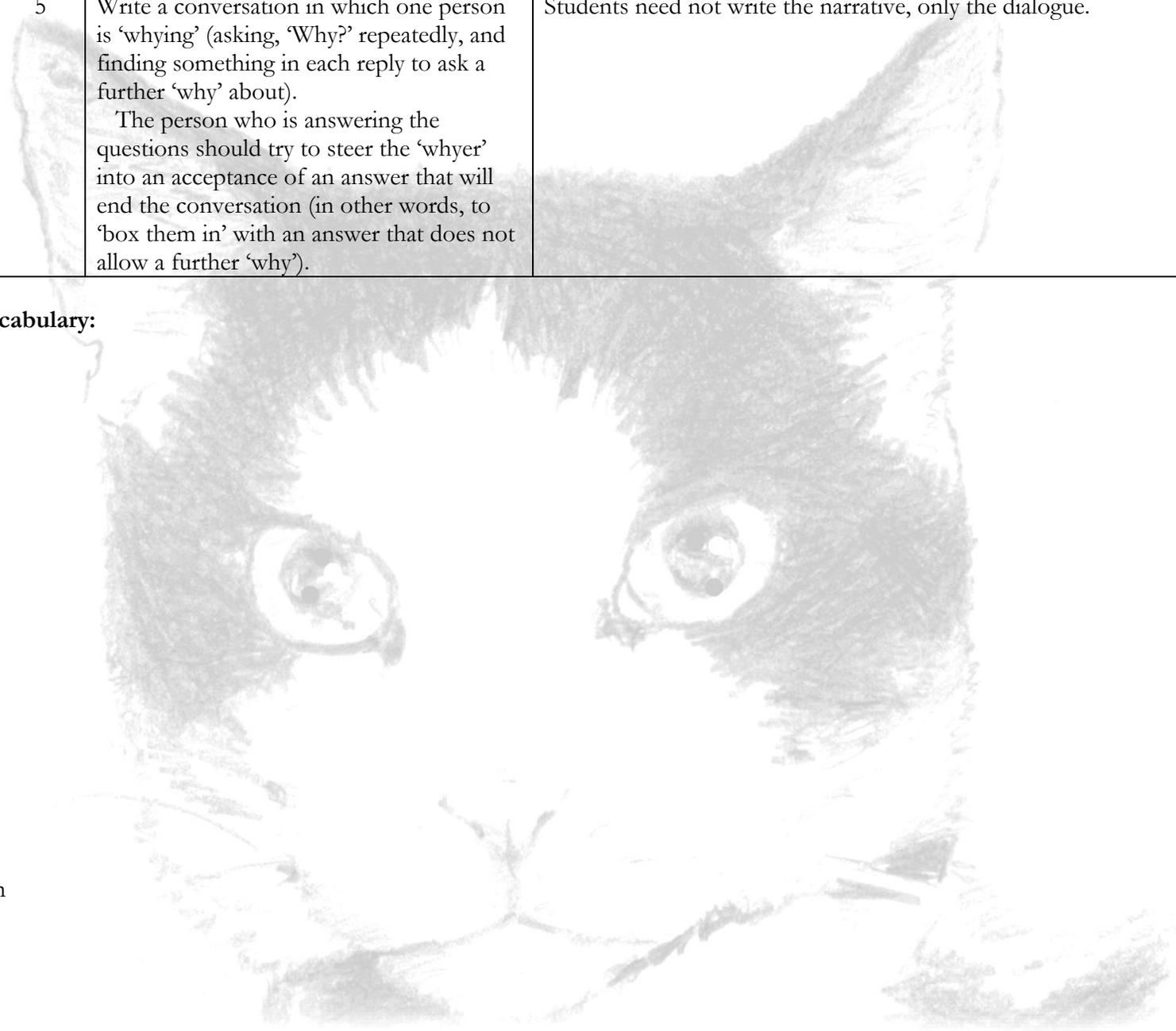
Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	5	<p>Work in pairs. Devise a set of questions to ask each other, as if they are part of The Test of the Only Elephant. The questions can be a mixture of ‘thinking questions’ (problem-solving), factual questions and personal questions. You can if you wish use the personal questions to try and find out what each other’s greatest fear is.</p> <p>When you have finished, you can discuss</p> <p>a) how well you both did on the test, and</p> <p>b) which questions worked best, and why.</p>	Students can either ask each other questions in turn, or take turns at being the tester and the testee.
3. Group discussion, interaction	5	<p>Is the idea of being afraid of fear so silly?</p> <p>a) Discuss situations when fear is something to be afraid of, and suggest how we can deal with our fear in such situations.</p> <p>b) Can fear also, sometimes, be useful?</p>	<p>Suggestions:</p> <p>a)</p> <ul style="list-style-type: none"> • Giving a speech to an audience • Sitting a test • Playing a musical instrument in front of an audience • Batting, in cricket • Balancing • Being faced with a need to perform a rescue <p>b)</p> <ul style="list-style-type: none"> • It can make us careful (e.g. in crossing the road, preparing for a test...or carrying out a rescue). • It can stop us from doing things we shouldn’t.
8. Engage with, respond to texts	5	<p>Think of some stories you have read in which a character faces a test. Are the accounts of the tests gripping? Does their power to hold our attention depend on how much there is to be lost (e.g. a life) or gained (e.g. treasure)? Do they tell us more about the characters involved? Do they take any surprising twists and turns? How does their outcome move the story along?</p>	

<p>9. Creating and shaping texts 10. Text structure and organisation</p>	<p>5</p>	<p>Write a conversation in which one person is 'whying' (asking, 'Why?' repeatedly, and finding something in each reply to ask a further 'why' about). The person who is answering the questions should try to steer the 'whyer' into an acceptance of an answer that will end the conversation (in other words, to 'box them in' with an answer that does not allow a further 'why').</p>	<p>Students need not write the narrative, only the dialogue.</p>
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Possibly new vocabulary:

modification
 chastened
 taunting
 lion-inflicted
 philosophical
 eliminated
 strategic
 purchase
 buttress
 plumage
 vibrated
 high-pitched
 subtle
 combinations
 irrelevant
 directed
 indentations
 wistfulness
 cross-examination
 intentions
 relentless
 foliage
 niceties



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
124	How would you describe the expression in the Only Elephant's eye?	<ul style="list-style-type: none"> • Thoughtful • Calm • Kind • Gentle. • Wise • Perceptive
134	How has the illustrator made the Only Elephant appear mysterious, even though he has now shown himself?	<ul style="list-style-type: none"> • By keeping him partly hidden among the creepers • By making him expressionless, so that we can't really tell what he's thinking or feeling

Personal Writing:

Task	Teaching support
Write about your greatest fear.	Some guarantee of confidentiality may be appropriate.

Chapter Ten: Katika Ziwa Salangani (Lake Salangani)

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

Page	Level	Task	Suggested responses, teaching notes
136	6 C	Which of the following does Sheena NOT display on this page? a) The ability to give reasons to support an idea b) A feeling of surprise c) A sense of fairness d) An encouraging attitude e) A belief in the importance of planning	e) A belief in the importance of planning
137	5 A	How do we know that a surprise lies ahead, for Sheena?	When she says, ‘Sounds like fun’, she does not mean it (she is being sarcastic, since Mpole has told her that going into the lake may be painful). Then we are told that the experience will turn <i>out</i> to be fun after all, in a way Sheena does not expect. <i>[Further teaching opportunity: Caustic. A word we can use in place of ‘sarcastic’ is ‘caustic’. ‘Caustic’ also means ‘burning’, as applied to substances that can damage human flesh. Hence ‘caustic soda’ (which is what Lake Salangani consists of). ‘Caustic’ when used of a comment or remark is metaphorical.]</i>
138	4 C	a) Why might Mpole’s trunk look like the trunk of a coconut tree? b) What does the comparison between Sheena and a shipwrecked sailor tell us about her state of mind?	a) <ul style="list-style-type: none"> • He is holding it straight up in the air. • It is deeply wrinkled, like coconut tree bark. b) That she is desperate
139	5 St	Archimedes (in the story) is a fish. What other words (nouns) are used to represent him on this page?	<ul style="list-style-type: none"> • Grouper • Celebrity • Object (he is included in the idea of objects that float in water, in the explanation of Archimedes’ Principle).
140	5 St	Find some simpler words or phrases for the scientific terms used in Archimedes’ Principle: <ul style="list-style-type: none"> • Immersed • Suffer • Upthrust • Displaces 	<ul style="list-style-type: none"> • Placed • Experience; undergo • Upwards push; lift • Moves aside; replaces <i>[Further teaching opportunity: Scientific language, and the need for precision in it. The use of Latin in science, medicine and the law. n.b The examples in the current</i>

			<i>passage are not exclusively 'scientific', so more should be sought among terms students are familiar with. More common alternatives can then be discussed to see if they are less precise, more ambiguous.]</i>
141	5 A	What may have told Mpole that Sheena wants to be lifted clear of the water?	Her claws digging into the skin on his head
142	4 C	Why might Sheena not have been pleased to know she was doing a dog-paddle?	As a cat, she probably doesn't have a high opinion of dogs.
143	4 C	Which of the following does Sheena NOT feel? a) Hunger b) Tiredness c) Temptation d) Doubt e) Surprise	b) Tiredness

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	5	Working in pairs, check that you both understand Archimedes' Principle. If necessary, find your own way of explaining it to each other.	<i>[Further teaching opportunity: Different ways of wording the principle can be shared and compared.]</i>
3. Group discussion, interaction	5	Discuss the saying, 'No pain, no gain.' What does it mean? When does it hold true? When does it not?	Possible areas for discussion: <ul style="list-style-type: none"> • Losing weight • Practising a physically demanding sport • Climbing a mountain • Preparing for a test • Breaking a leg • Losing something
8. Engage with, respond to texts	5	a) On Page 137 the author prepares us for a surprise. Why does he do that? b) How does he more than fulfil our expectations?	a) To raise our expectations, so that we look forward finding out what the surprise is. b) Sheena has two surprises – she learns how to swim, and then finds Mpole looking like an enormous Christmas tree ornament.

		c) Can you think of examples in other books of authors preparing us for a surprise, instead of just springing it on us?	
9. Creating and shaping texts	6	<p>a) What is unusual about the way this chapter begins?</p> <p>b) How does the writer try to make sure that does not create problems for the reader?</p> <p>c) Write the first sentence of a chapter which begins in the middle of a conversation. Then add a sentence (not part of the dialogue) which tells us what has been said previously.</p>	<p>a) We enter in the middle of the conversation: Mpole is rejecting something Sheena has just suggested.</p> <p>b) He gives us an outline of what has been said in the earlier part of the conversation.</p>

Possibly new vocabulary:

drastic
shinning
celebrity
displacing
immersed
upthrust

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
141	How do we get the impression that a) Mpole is swimming quite strongly, and b) Sheena is desperate to reach the surface?	a) The water behind him is stirred up, and he has created bubbles. b) She is stretching out towards it, and her body is curved upwards.

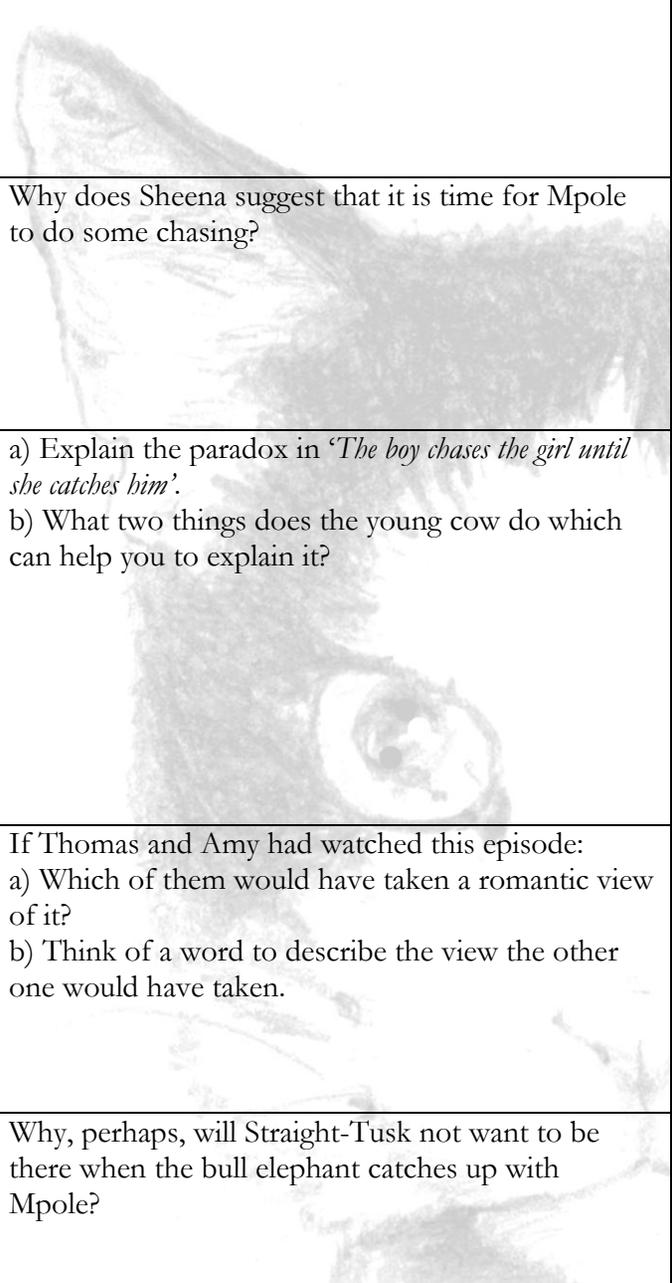
Personal Writing:

Task	Teaching support
Think of a scientific principle you know about (e.g. relating to gravity or the expansion of metals). Write the principle down in a formal (“scientific”) way, then in a way that would help a younger brother or sister understand it. As part of that second task, say what effect it has in our lives, or how it operates in one thing you do, or can do.	

Chapter Eleven: Mtihani wa Mtamba (The Test of the Young Cow)

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

Page	Level	Task	Suggested responses, teaching notes
144	5 C	Mpole is a pachyderm (thick-skinned animal). In what sense is he not thick-skinned?	He is sensitive (thin-skinned) about the way the young females have behaved towards him.
145	6 C	We are told on this page that Sheena ‘was very good at getting her own way’. What single short word on the page prepares us for that information?	‘So’. We read that Sheena wants to swim but Mpole wants to move on. The word ‘So’ (‘therefore’) suggests that her wishes will always come before someone else’s, as a matter of course.
146	4 St	Sheena tells Mpole a joke to help him become focussed on the next test. Find a word further down the page that means the same as ‘focussed’.	Intent
147	4 St	The word ‘boldness’ appears on the third line of this page. Find a word, also on the page, that means the opposite of ‘boldness’.	Timidity
148	5 C	The young cow may be just behaving playfully when she tries to frighten Mpole. What suggests that she is not?	She begins to walk towards the herd as if she is going to carry out her threat and tell the Matriarch about Mpole.
149	4 C	Take time out from answering questions to draw what you imagine Sheena would think a bull elephant and a ratty elephant might look like.	A competition may be in order. <i>[Further teaching opportunity: Mythical beasts that are a combination of two creatures – minotaur, centaur, gryphon, mermaid.]</i>
150	5 A	a) What are the good signs for Mpole, in his attempts to pass Mtihani wa Mtamba? b) What are the bad signs?	a) <ul style="list-style-type: none"> • He has thought up something flattering to say to the young cow without any help from Sheena (‘But you don’t look the same. Your tusks are curved now.’) • He says something else flattering to her, which suggests that he is ‘learning fast’. • The young cow stops calling him ‘dumbo’. b) <ul style="list-style-type: none"> • He is having a ‘rough time of it’, since the young cow has just accused him of using ‘Chat-up’. • He tries to be witty, but makes what Sheena thinks is a rather

			<p>feeble joke (about ‘barking up the right tree’).</p> <ul style="list-style-type: none"> • He says he has lost his mother, and looks ‘wistfully’ over to the herd, as if feels sorry for himself and wishes he had not been Sent Out. That reminds us, and perhaps tells the young cow, that he is struggling with the whole business of growing up.
151	5 C	Why does Sheena suggest that it is time for Mpole to do some chasing?	<ul style="list-style-type: none"> • It <i>is</i> time for him to get on with the test. (He has spent a lot of time just talking; and Sheena is always aware of the fact that she needs to get back to Tembo Campsite before the Allens leave.) • The young cow has just upset her by calling her ‘odd’, so she’ll be quite pleased to see Mpole chasing her. <p><i>[Further teaching opportunity: Acronyms, further example of (‘MUSTH’)]</i></p>
152	6 I	<p>a) Explain the paradox in ‘<i>The boy chases the girl until she catches him</i>’.</p> <p>b) What two things does the young cow do which can help you to explain it?</p>	<p>a) The contradiction is that Straight-Tusk is being chased, so she cannot also be the one who does the catching. She is only apparently being chased, however, since she really wants Mpole to run after her and catch her...so she is chasing him, in a sense.</p> <p>b)</p> <ul style="list-style-type: none"> • She leads Mpole away from the herd so that the older elephants will not notice what is happening. • She stops suddenly so that Mpole runs into her. <p>(These are both pieces of evidence to show that she is indeed the one doing the chasing.)</p>
153	5 C	<p>If Thomas and Amy had watched this episode:</p> <p>a) Which of them would have taken a romantic view of it?</p> <p>b) Think of a word to describe the view the other one would have taken.</p>	<p>a) Amy</p> <p>b)</p> <ul style="list-style-type: none"> • Unromantic • Cynical • Derisive • Mocking • Scornful • Sneering
154	4 C	Why, perhaps, will Straight-Tusk not want to be there when the bull elephant catches up with Mpole?	<ul style="list-style-type: none"> • Because she does not want to watch Mpole being attacked and perhaps injured • Because she feels partly responsible for what is happening

155	5 A	How does Sheena know ‘in her bones’ where the rumbling is coming from?	<ul style="list-style-type: none"> • She can feel the vibrations actually <i>in</i> her bones, and recognises them as something only a very large elephant could produce. • She senses that the Only Elephant has caused them, because of who and what he is, and the interest he has taken in Mpole. (We talk about knowing something ‘in our bones’ when we feel something to be the case, even when there is no visible evidence to support our feeling.)

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	5	On Page 147 we read that Mpole gets very ‘flustered’ (confused and panicky) when he tries to answer the young cow’s questions. Early in the story Sheena also becomes flustered, when she is talking to Swila. In both cases the way they speak is affected: they make mistakes with their words. Have you ever become flustered when you were speaking? How did that affect what you said or how you said it? Did you find a way of overcoming the problem?	<p>Common symptoms of being flustered:</p> <ul style="list-style-type: none"> • Stammering • Saying ‘er...’ • Using the wrong words • Having difficulty looking people in the eye • Forgetting what you were going to say
1. Speaking	4	<p>Dad Allen sometimes copies Mum Allen’s accent when he wants to joke about where she grew up (Page 150).</p> <p>Can we tell anything about people (in addition to where they grew up) from their regional accents?</p> <p>Is it ever acceptable to make fun of other people’s accents?</p> <p>Is it possible to have too strong a local accent?</p>	This can be a matter of student reflection only, or a topic for discussion.

		Why might you try to change your own accent?	
2. Listening and responding	5	<p>Hold your hand in front of your face, level with your eyes, flat and sideways, palm down. Listen carefully as your teacher reads Pages 154 and 155. As the situation becomes more dangerous for Mpole, raise your hand, slowly. Then as it begins to be less dangerous, start to lower your hand. If you think that by the end of Page 155 Mpole is safer than he was at the beginning of Page 154, your hand will end up below eye level.</p> <p>Try not to watch other students as you move your hand.</p>	Teacher to read the page steadily, and (if wished) with changes/decreases in intonation and volume to match the changes in tension. The exercise can be repeated if it doesn't go smoothly first time.
3. Group discussion, interaction	5	<p>Re-read the final paragraph on Page 147. Discuss the meanings of 'feminist' and 'felinist'. Then talk about who you think should be 'in charge' (of the country and the way it is run, or of the whole world).</p> <p>During your discussion, see if you can notice any pattern in the opinions others have (e.g. do girls tend to support one of the 'female' options? Do those who argue for religious leaders go to church themselves? Do those who argue for robots also have an interest in science? Do those who think nobody should be in charge have difficulty in obeying rules?</p>	<p>Possible answers:</p> <ul style="list-style-type: none"> • Men • Women • A mixture of men and women • Older people (50+) • Younger people (20-30) • A mixture of older and younger people • Children • Soldiers • Religious leaders • A king or queen • Robots • Nobody
6. Word structure and spelling	5	<p>Thomas apparently expresses his disgust by using the exclamation 'Yuk!' In order to express extreme disgust he adds 'Max' before 'yuk'.</p> <p>a) What is 'Max' short for? b) What part of speech is it, as Thomas uses it?</p>	<p>a) Maximum. b) A prefix. c) Teaching examples:</p> <ul style="list-style-type: none"> • Maxcool! • Maxokay! • Maxfunky!

		c) Add 'Max' in front of some exclamations you yourself sometimes use, in order to make the feeling seem even stronger.	
8. Engage with, respond to texts	5	Think of some stories in which an activity which is only slightly risky suddenly turns out to be very dangerous. Is the danger in any of the stories suddenly reduced by the intervention of a powerful character or other force?	
9 Creating and shaping texts 10. Text structure and organisation	5	<p>Re-read the end of the chapter, from the last complete paragraph on Page 154 ('Mpole had none of...').</p> <p>a) Consider how the author writes about the sound of the Only Elephant's rumbling, and its effect. Pay attention to:</p> <ul style="list-style-type: none"> • The way he suggests it is something else, to begin with. (What?) • Asks a question, to draw us into the situation. (What question?) • Uses an extended simile to give us a sense of how big, and how significant, the noise is. (Find it.) • Describes a character's perception of the sound. (Which character's?) • Uses at least one sentence with a strong rhythm. (Which sentence?) • Gives each paragraph in his account a specific job. (What job does each have?) <p>b) Write about a sudden loud noise that changes a situation. Try to use some of the techniques you have just examined.</p>	<p>a)</p> <ul style="list-style-type: none"> • Thunder • 'Was it thunder...?' • '...as if I came from down in the ground...' • Sheena's. (She feels the sound 'in her bones'.) • 'And the world...came to a halt.' • Introducing the noise; describing it; identifying its source; exploring its significance; describing its effect; noting its after-effect (what it leaves behind) <p>b) Suggested sounds:</p> <ul style="list-style-type: none"> • A bell (church, fire, school) • A siren • An explosion • A whistle • A scream • Laughter



Possibly new vocabulary:

crystallised
pachyderm
gouges
radiating
trundling
foraged
timidity
inventiveness
feminist
scorn
roguish
cryogenic
allomothers
wistfully
musth
hormones
eluding
intertwined
glands
jinking
entwined



Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
153	Why do you think Amy and Thomas would have reacted so differently from each other, to seeing the elephants like this?	

Personal Writing:

Task	Teaching support
<p>Write about a time when you had a difficult conversation with somebody. It can be with someone your own age, or someone older. You can either write out the conversation itself (in dialogue form) or give an account of it, adding your comments about what happened.</p>	

Chapter Twelve: Tumbiri (Monkeys)

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

Page	Level	Task	Suggested responses, teaching notes
156	5 A	How are we reminded on this page that Mpole has just been in very great danger?	We are told that young males who come too close to females sometimes face ‘punishment or death’.
157	4 I	Can you think of any reasons why elephants might go outside the park boundaries?	<ul style="list-style-type: none"> • To look for food • To find a mate • To get to another park • To get away from hunters • Because they don’t know where the boundaries are
158	4 A	How many different groups of monkeys are there?	Four
159	4 A	How many of those groups (last question) show an interest in what is happening?	Two
160	5 C	The characters in the story have made some mistakes. Which of the following is NOT a mistake? a) Mum Allen has left food in the tent. b) Amy has left Annie behind in the tent. c) Sheena turns her head away from the monkey in the tree. d) The Allens have decided to camp under a tree which is not a sausage tree. e) Sheena uses complicated language to talk to the monkeys.	d) The Allens have decided to camp under a tree which is not a sausage tree.
161	5 C	How do the monkeys show themselves to be clever and resourceful?	<ul style="list-style-type: none"> • They are opportunists, always on the move and always ready to make the most of what they can find. • The one with the bottle of ketchup works out how to get to the bottle’s contents. • They have devised a plan to deal with the eagle.

162	4 C	What two things is Sheena torn between?	<ul style="list-style-type: none"> • Staying away from the eagle • Trying to save Annie
163	5 C	a) What difficulties does Sheena have on this page? b) What difficulties do the monkeys have?	a) <ul style="list-style-type: none"> • Explaining her plan to the monkeys • Staying alert b) <ul style="list-style-type: none"> • Agreeing to the plan • Staying still
164	4 St	Find a simpler word for ‘an inner coldness’.	Fear
165	5 C	a) The instinct Sheena now displays contradicts the one she felt earlier in the chapter. How? b) What is the exact nature of this second instinct? c) Why does she follow this instinct rather than the earlier one?	a) Her instinct then was to stay away from the eagle’s talons; this instinct (to hang on to Annie) will keep her close to them. b) It is either: <ul style="list-style-type: none"> • To cling tight as she is lifted into the air, for fear of falling, or • To save Annie. c) It is stronger.
166	4 C	Earlier in the chapter Sheena has tried to get the monkey leader to treat Annie with respect. How does she herself do that, now?	She apologises to Annie for digging her claws into her leg.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	6	<p>Imagine you are giving spoken instructions to someone.</p> <p>a) Give them in a very formal manner (like the way in which Sheena first of all speaks to the monkeys on Page 160).</p> <p>b) Then give them in a simpler, more direct manner (as she also does on that same page).</p> <p>c) Which orders are more likely to be obeyed, and why?</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> • A team captain laying out a strategy • A general giving battle orders • A judge pronouncing sentence • One of a group of children organising a playground game • A parent telling a son or daughter to tidy up their room • Telling a younger brother or sister to leave your things alone <p><i>[Further teaching opportunity: How far does the answer to c) depend on the circumstances (who you are, what your authority is, who you are giving the orders to, what the consequences of disobedience might be, etc.)?]</i></p>

3. Group discussion, interaction	6	<p>a) Discuss what the author means when he describes the monkey troop as ‘a democratic little society’. Is he being satirical (sarcastic)? How?</p> <p>b) Now decide whether, as you discussed the topic, you followed democratic process (by allowing an equal voice to everyone).</p>	<p>a) This can be quite a light-hearted discussion. The monkeys throw punches, yes; but does that mean that the process they follow is not democratic? Suppose they are allowed one punch each, and the monkey who is punched least wins the argument? A short video of proceedings at Prime Minister’s Question Time might enliven discussion (punches can be verbal as well as physical), as might news footage of events in some South American and Central European parliaments.</p> <p>b) The discussion could be brought to a conclusion by means of a vote (‘Is the author being satirical, yes or no?’) Does the acting of voting in itself make the whole process democratic?</p>
3. Group discussion, interaction	5	<p>a) Discuss instincts and the part they play in our lives.</p>	
8. Engage with, respond to texts	5	<p>Re-read Page 156 and the beginning of Page 157. On those pages Sheena and Mpole try to understand why the Only Elephant has intervened in ‘The Test of the Young Cow.’</p> <p>How does it help us, as readers, when characters in a story try to work out why something is happening to them? How are things different when it is the author who analyses a situation for us? Is it possible for an author (or a character) to spend too much time ‘thinking’ (analysing events)?</p>	
10. Text structure and organisation 9. Creating and shaping texts.	6	<p>Re-read the first large paragraph on Page 158, beginning, ‘All Mpole had to do...’ Pay particular attention to the later section, beginning (‘Not much hard thinking in that...’) and how it is organised.</p> <p>a) What do you notice about the structure of that first group of words (‘Not much thinking...in the middle.’)?</p> <p>b) Why has the author written it in that way?</p>	<p>a) It is not a full sentence, grammatically.</p> <p>b) To make it sound informal, casual, dismissive, as if there is nothing to worry about in the test. In that way he is suggesting that Sheena and Mpole are relaxed about what is going to happen next..</p> <p>c) It lays out a structure (three items) which the rest of the paragraph follows: one further group of words is given over to dealing with each item in turn.</p> <p>d) Two of them are not full sentences either, reinforcing the impression noted in b).</p> <p>e) Teaching example: ‘Hard to tell, really, whether the mountain, the</p>

	<p>c) How does that group of words prepare us for the remainder of the paragraph?</p> <p>d) What do you notice about the structure of the word-groups in the remainder of the paragraph?</p> <p>e) Write a short paragraph of your own following the same pattern (with a sentence or group of words providing a structure for the three other sentences in the paragraph).</p>	<p>lake or the road would be the best way to travel. The mountain – perhaps too rugged. The lake – too open. The road – too closely watched.’</p> <p><i>[Further teaching opportunity: Diagramming the structure of a sentence or paragraph.]</i></p>
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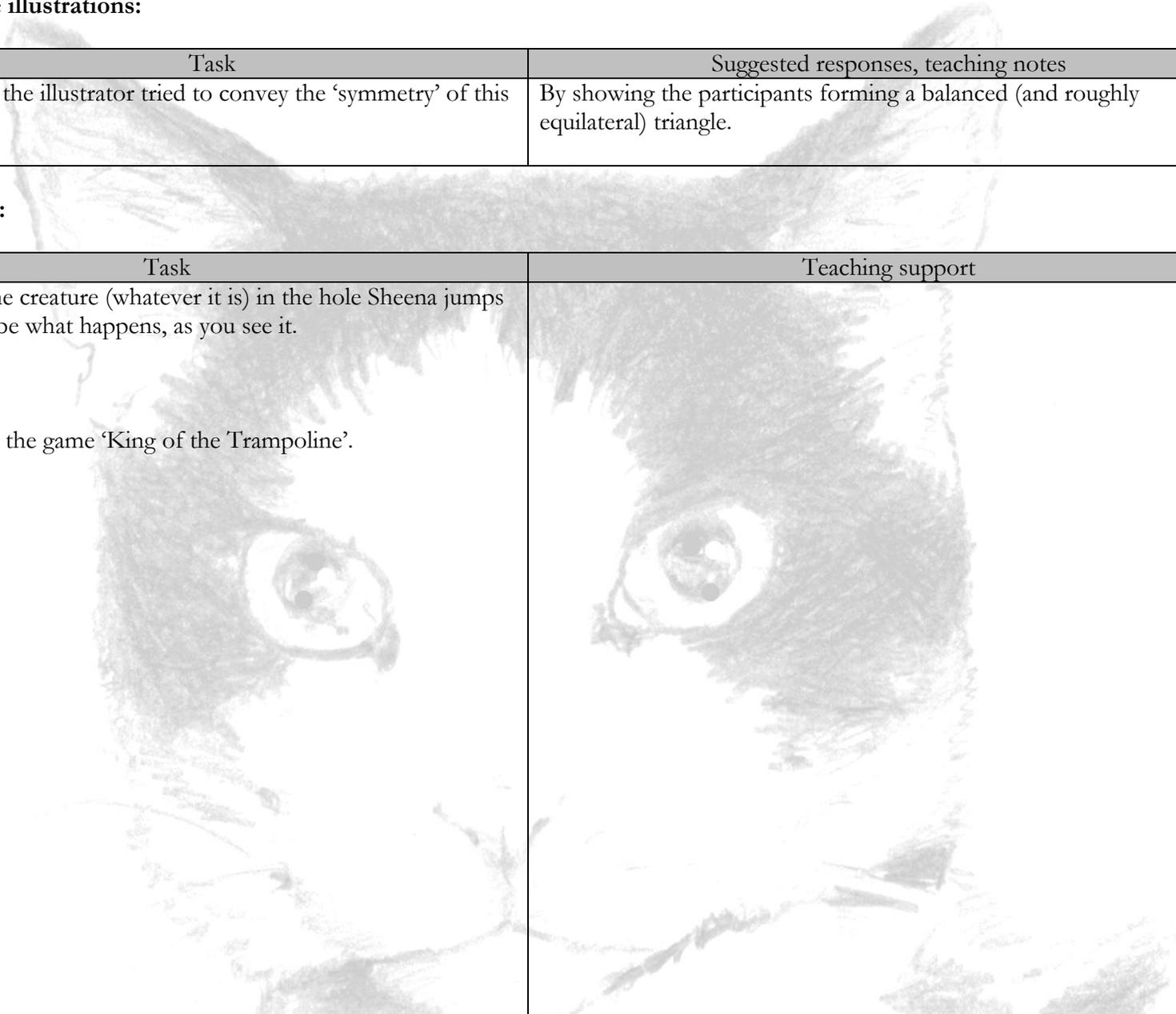
Possibly new vocabulary:

- luscious
- vervets
- pitcher
- designated
- vacate
- legalistic
- rag-tag
- intimidated
- decoy
- incensed
- expendable
- ochre-coloured
- symmetry
- erupted

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
165	How has the illustrator tried to convey the 'symmetry' of this struggle?	By showing the participants forming a balanced (and roughly equilateral) triangle.

Personal Writing:

Task	Teaching support
<p>Imagine you are the creature (whatever it is) in the hole Sheena jumps down into. Describe what happens, as you see it.</p> <p>Or,</p> <p>Write the rules for the game 'King of the Trampoline'.</p>	

Chapter Thirteen: Mtihani wa Matangomaji (The Test of the Watermelons)

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

Page	Level	Task	Suggested responses, teaching notes
167	4 St	a) What is the difference between 'sliding' and 'slewing' (when applied to a vehicle)? b) Think of another word beginning with 's' that means the same as 'sliding' (again, when applied to a vehicle).	a) Slewing is a kind of sliding, but a vehicle that slides can do so in a straight line, whereas a vehicle that slews turns partly sideways as it does so. b) Skidding <i>[Further teaching opportunity: 'Slipping' - another possibility, but not usually used of vehicles in motion. Is it a coincidence that all four words begin with 's', or is there an onomatopoeic element in them?]</i>
168	5 C	What does the word 'harboured' suggest about Amy's suspicions?	That she suspends them temporarily, as if they are ships that will set sail again (into the attack?) if she finds any evidence to support them
169	4 C	If the rumbling in Mpole's stomach has nothing to do with communication, what does it have to do with?	Hunger, and the thought of food
170	4 A	How do we learn that Sheena has made a wise decision, in staying up on Mpole's head?	He drops a water melon, and it lands with a thud and rolls away. If Sheena had been on the ground...
171	5 C	How does the author remind us that Mpole is still 'gradual'?	<ul style="list-style-type: none"> • He doesn't understand Sheena when she suggests he take things one step at a time. • He doesn't seem sure which is his left foot.
172	5 C	What evidence is there to show that Mpole can now think for himself?	He has learnt how to open the first water melon by accident, but he then works out a different way of doing it.
173	4 C	a) Which one of the Allen family is not mentioned in the later part of this page? b) Why not?	a) Amy b) She probably has no interest in guns or what they can do.

174	5 C	How does the man who seems to be the leader 'set the seal' on his decision not to shoot Mpole?	He produces an additional argument (that they do not have time to shoot him, since they need to set off soon for Dimdarong Forest).
175	4 C	a) What effect does Sheena think the water melons may have had on Mpole? b) How do we learn that her fears are unfounded (unnecessary)?	a) They may have made him drunk. b) <ul style="list-style-type: none"> • Mpole walks in a straight line. • He thinks clearly about how they may be able to warn the Only Elephant.
176	4 A	What 'race' would be lost?	The race to warn the Only Elephant before the poachers reach him

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	Re-read the elephant jokes on Pages 168 and 169. Work in pairs. One of you should read the 'question' part of a joke from the book; the other should answer from memory. Then vice-versa. You should read the jokes in any order until they have all been read.	The purpose of this exercise is to have students listen carefully, the real test being whether they can distinguish among the three 'melon' jokes and give the right answer. The inclusion of the 'small space' jokes will provide an interference factor.
3. Group discussion, interaction	4	a) Why do boys have a greater interest in guns than girls do? b) Why does Thomas have a rather negative attitude towards Annie? c) As you discuss these questions, look out for signs of strong feelings among those who speak. What are those signs? Why do you think their feelings are strong?	This discussion could be widened to include gender differences generally.

8. Engage with, respond to texts.	5	<p>a) What is different about this new test that Mpole (and Sheena) seem to be about to face?</p> <p>b) What does that suggest about the structure of the story, overall?</p> <p>c) Have you read any other stories where the author does something similar?</p>	<p>a) It is not one of the Mitihani Saba (the Seven Tests).</p> <p>b) That the author is now going to take us outside the framework of the story as it has been established earlier, and move it in a new (and more serious) direction.</p>
9. Creating and shaping texts	4	Re-read Archimedes' Principle and Amy's Principle (Page 140). Write Thomas's Principle (from Page 167) in the same formal ('scientific') style.	
9. Creating and shaping texts	4	Look at the way the word 'browsing' is used near the bottom of Page 168. Decide what it means here, and think also about how we use it when referring to the Internet. Make up an elephant and computer joke using the word in one of its forms ('browse', 'browser', 'browsing').	
9. Creating and shaping texts	5	<p>a) What do you notice about the way the author introduces the conversation between the men on Page 173?</p> <p>b) How is that different from the conversation at the beginning of Chapter Ten? (Look back at your response to the final 'Whole Chapter' question from that chapter.)</p> <p>c) Write down what you think has been said just before 'Yes' on Page 173.</p>	<p>a) He begins in the middle of what is being said.</p> <p>b) The author does not tell us, this time, what has been said beforehand.</p> <p>c) 'Should we shoot it?' (Or something like that.)</p>

<p>10. Text structure and organisation 11. Sentence structure and punctuation</p>	<p>6</p>	<p>Look back at the work you did in response to the final 'Whole Chapter' question from Chapter Twelve.</p> <p>a) Find an example of the same kind of structure on Page 174.</p> <p>b) What is the effect, in this case?</p> <p>c) Is the passage wrongly punctuated?</p>	<p>a) 'The tail-gate was down...Only elephant.'</p> <p>b) It gives the impression that Sheena is thinking her way through what she has seen, step by step, and coming to an awful conclusion.</p> <p>c) 'Shoot' is capitalised twice, even though it does not follow a full-stop (does not begin a new sentence). That is wrong, technically (i.e. according to the rules of punctuation). However it is 'right' in the sense that it works well, by effectively suggesting Sheena's step-by-step thinking here, with the dashes leading from one thought to another.</p> <p><i>[Further teaching opportunity: Grammar and punctuation rules. It's alright to break them, if the reason is good enough, i.e. if it produces more effective writing.]</i></p>
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Possibly new vocabulary:

intact
 harboured
 browsing
 unacknowledged
 kilobyte
 megabyte
 manoeuvre
 translucent
 succulent
 fermented
 quench
 shillings
 plantation
 tarpaulins

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
171	a) How would you describe Mpole's state of mind? (Look at his face.) b) How would you describe Sheena's? (Look at the way she is standing.)	a) <ul style="list-style-type: none"> • Happy • Satisfied b) Watchful.

Personal Writing:

Task	Teaching support
Re-read the first part of Page 169, where Sheena feels 'unacknowledged' for her part in saving Annie. Write about a time when you felt unacknowledged for something good you had done.	

Chapter Fourteen: Rafiki wa Zamani (An Old Friend)

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

Page	Level	Task	Suggested responses, teaching notes
177	4 I	How can we follow a 'track' when we are thinking?	One idea can lead to another, then to another, as if they are in a line.
178	4 C	Which mistakes of Mpole's do we read about on this page?	<ul style="list-style-type: none"> • The mistakes he makes when practising his trumpeting • The mistake he makes in thinking the herd won't be able to hear him practising in the clearing on the hillside
179	4 C	Why does Mpole decide to trumpet as well as rumble?	As an additional means of trying to reach the herd, in case his rumbling isn't quite good enough. <i>[Further teaching opportunity: the metaphorical content of the phrase 'for good measure'.]</i>
180	4 C	Why is Twiga willing to help Sheena and Mpole?	<ul style="list-style-type: none"> • He and Sheena are friends, and he has helped her before. • Poachers are sometimes a threat to giraffes, so Twiga is ready to help foil these ones.
181	5 C	Why does Sheena keep her sense of power 'secret'?	She does not want Mpole or Twiga to feel she is 'bossing' them (although she is) – it is better to rely on their co-operation.
182	4 C	In what sense is this going to be the Test of the Big Elephant?	It will be a test of how 'big' (how grown-up) Mpole is.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	5	<p>Re-read the end of the chapter, beginning ‘Right, then’ (Page 181).</p> <p>a) Work in a group. Take turns to give an order to each member of the group in turn (using their name at the beginning of each command, as Sheena does). Then give a final order to the whole group.</p> <p>Give the orders in such a way as to suggest that you expect them to be obeyed; but be careful to avoid bossiness.</p> <p>b) Discuss who in the group gave orders most effectively, and why.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> • Planning a group/class project on something • Organising a camping trip • Dealing with an accident <p>Other members of the group should not interrupt while orders are being given.</p>
3. Group discussion and interaction	4	Which do you think is more important – ‘older’, ‘bigger’ or ‘smarter’?	
8. Engage with, respond to texts	4	Discuss any stories you have read in which old friends meet up again, perhaps unexpectedly. What does the author want us to feel, when that happens?	
9. Creating and shaping texts 10. Text structure and organisation	5	<p>Re-read the passage on Page 178 which describes Thomas’s efforts to learn to play the trumpet (“Thomas had tried...Thomas gave up the trumpet.”)</p> <p>a) How does the description move towards a climax?</p> <p>b) Describe another event which moves to a climax.</p>	<p>a)</p> <ul style="list-style-type: none"> • It begins with a simple, matter-of-fact statement. • Then there is progression, from ‘bad’ to ‘awful’ to ‘horrible’, as the noise gets worse. • Then one insult (‘put a sock in it’) is followed by an even greater one (the headphone incident). • The final sentence is <i>very</i> final (and abrupt). <p>b) Suggestions:</p> <ul style="list-style-type: none"> • A rock concert finale • A snowball fight • Building a house of cards or a line of dominoes to be pushed over

Possibly new vocabulary:

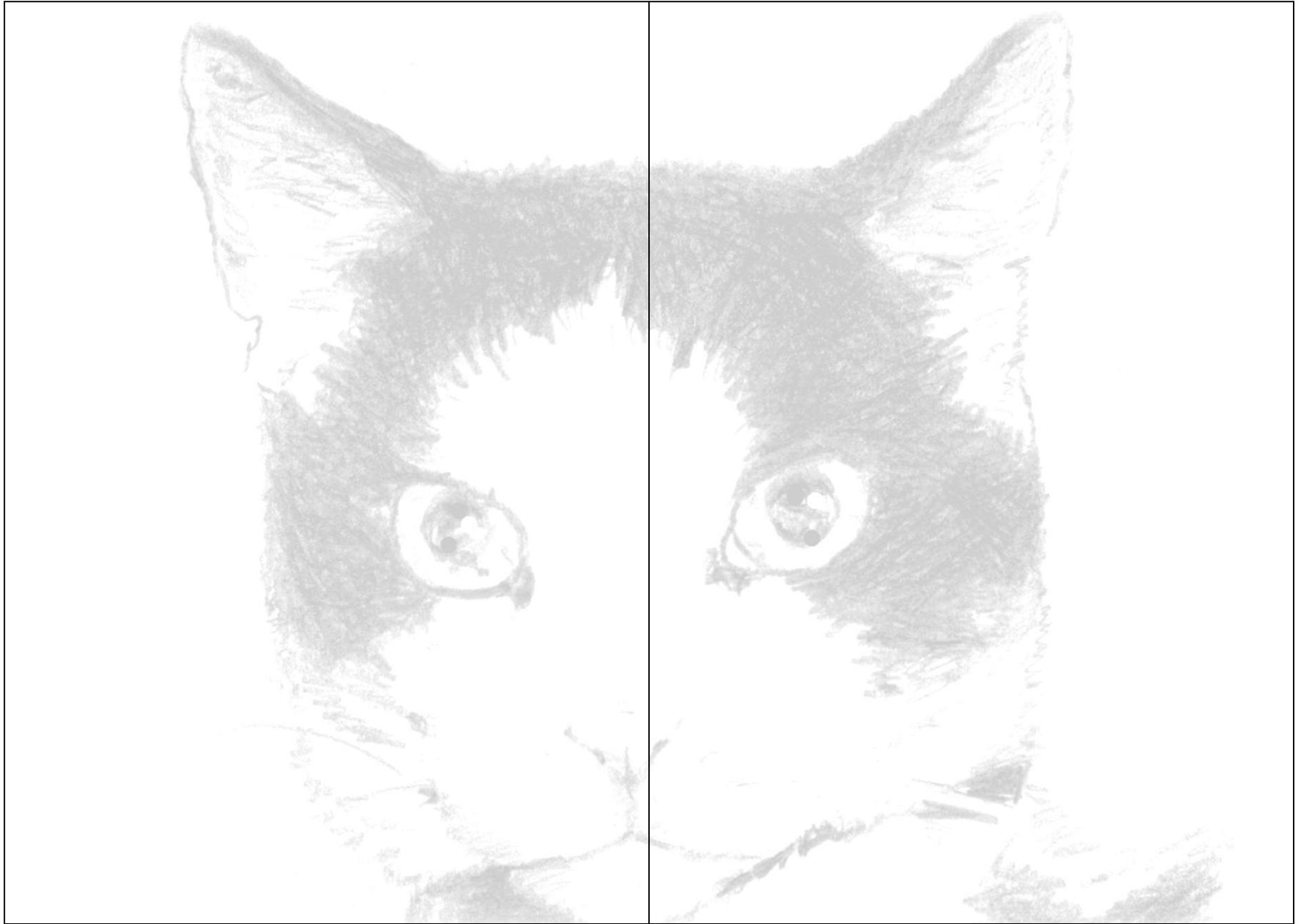
intently
generator
literally
reverberate
loping
deploying

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
179	a) Why does Mpole have his trunk raised? b) Why has Sheena turned sideways?	a) He has finished rumbling and is now trumpeting. b) She is checking that Mpole's trumpeting has not started a landslide.
181	a) How will this be a new experience for Mpole and Twiga? b) What will they be doing in addition to looking at each other?	a) Mpole will never have been so close to a giraffe before, and vice-versa. b) Sniffing

Personal Writing:

Task	Teaching support
Write about meeting a friend you haven't seen for a long time.	



Chapter Fifteen: Akili Kali (Sharp Thinking)

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

Page	Level	Task	Suggested responses, teaching notes
183	5 Se	What different things do Twiga and Mpole seem to be passing through (in the opening paragraph), as they travel?	<ul style="list-style-type: none"> • Twiga: air • Mpole: water
184	4 Se	How do we know that Sheena and Twiga are travelling South?	The sun begins to come up to their left. Reference to the map may help settle any argument.
185	5 A	How many major reasons does Sheena find for not going any further into the Forest?	Six (one in each of the first four complete paragraphs; two in the paragraph beginning, ‘We might get lost.’)
186	4 C	How do we know that Thomas is amused at his own elephant joke?	He ‘chortles’ it out.
187	5 C	Why is Sheena described as the ‘Little General’?	Because she’s small, but that doesn’t stop her making plans and giving orders
188	4 C	What helps Twiga nibble off acacia leaves without being stabbed by the thorns?	<ul style="list-style-type: none"> • Experience and practice (he is an ‘expert’) • His leathery mouth
189	5 St	What is the difference between ‘camouflaged’ and ‘out of sight’?	<ul style="list-style-type: none"> • Things that are out of sight cannot be seen at all, because they are hidden. • Things that are camouflaged can be seen, but not easily, since they have been made to look like their surroundings.
190	4 St	What does the Kiswahili phrase ‘Hakuna matata’ mean?	‘No problem’

191	5 C	Which one of the following does Sheena NOT feel, on this page? a) Sympathetic b) Confused c) Determined d) Worried e) Lucky	e) Lucky
192	4 St	Complete the following sentence, using a word from the page: 'A booby-trap is a kind of	Device

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	'This business of going off by yourself or staying with the herd seemed to be a big issue in the wild' (Page 173). Talk with a partner about times when you have gone off by yourself. Ask each other questions about what you did and what you felt. Why is it important to go off alone, sometimes?	
3. Group discussion, interaction	5	Re--read Pages 188 and 189, and also Page 190. How do Mpole and Sheena, and then the three men, work co-operatively? Discuss the importance of co-operation when a job needs to be done. Then talk about ways in which we can co-operate, and help each other, when something has to be discussed or decided.	
8. Engage with, respond to texts	4	Re-read the debate Sheena has with herself on Pages 185 and 186. Can you recall other stories in which a character analyses a situation in that way? What can 'internal discussions' contribute to a story? Why must an author control them carefully?	

9. Creating, shaping texts	6	Re-read the second sentence in this chapter (Page 173, beginning, 'Twiga ran Southwards...'). Note the way the author has set the two kinds of movement in contrast to each other, in a balanced sentence. Compose a balanced sentence of your own in which you contrast two different kinds of (related) movement.	<p>Suggestions:</p> <ul style="list-style-type: none"> • Walking (or cycling) up a steep hillside, walking (or cycling) down again • Swimming, using two different strokes • Elbowing your way through a crowd, slipping through it
10. Text structure and organisation	5	Explain why the author has begun a new section (left a double line space) on Page 188.	To show that time has passed, and some things have been missed out of the story (an account of their first three stops)
11. Sentence structure and punctuation 12. Presentation	5	Re-read the two paragraphs on Page 188 beginning, 'But for what?' What does the author use to show how Sheena develops a plan, step by step?	<ul style="list-style-type: none"> • A question, to which she then finds an answer • Short sentences • Italics (to emphasise a sudden thought she has) • A sentence beginning with 'And' (to keep a close connection with the previous sentence) • An exclamation mark (to express her excitement at the idea she is developing) • A dash (introducing more details that will help her with her plan)

Possibly new vocabulary:

gracefulness
 undulating
 floundered
 chortled
 negatives
 muffled
 camouflaged
 penetrated
 embedded
 purposeful
 booby-trapped

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
189	What could the illustrator have added to this drawing to make it match the text more exactly?	The clouds of dust that rise as Twiga snorts on the track.

Personal Writing:

Task	Teaching support
<p>Re-read the second paragraph on Page 173 (the account of Sheena's journey on Twiga's head).</p> <p>a) How has the author made the experience vivid?</p> <p>b) Write your own description of a moonlight journey.</p>	<p>a) By using:</p> <ul style="list-style-type: none"> • Comparisons • Contrasts • Colour • Light effects • Alliteration • Speculation

Chapter Sixteen: Lisasi ya Tatu (The Third Bullet)

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

Page	Level	Task	Suggested responses, teaching notes
193	5 A	How do things become more and more difficult for Sheena and Twiga? (List the difficulties as they occur.)	<ul style="list-style-type: none"> • They cannot catch up with the pick-up. • When they find it, the men have already gone into Dimdarong. • Twiga's attempts to send a warning signal to the Only Elephant fail. • The track gradually disappears, so they don't know which way to go.
194	5 C	Which of the following does Sheena NOT do on this page? a) Allow a joke to come into her mind b) Work out a plan for following a straight line c) Give up looking for the Only Elephant d) Think of something to help her feel better	c) Give up looking for the Only Elephant
195	5 A	Explain what the 'line' is between the barrel of the gun and the Only Elephant's forehead.	<ul style="list-style-type: none"> • It is a line Sheena's imagines as she pictures the bullet being fired towards the Only Elephant. • It is perhaps also the line the poacher can see in his mind as he looks along the barrel towards his target.
196	4 A	a) How many shots are fired on this page? b) How many kicks take place?	a) Two b) Three <i>[Further teaching opportunity: Is a kick from a gun really a kick? Is a kick that does not land a real kick?]</i>
197	5 C	a) What does the author emphasise about the Only Elephant as he steps forward? b) How does the author do the opposite, later on the page?	a) His great size b) He describes the Only Elephant appearing to become smaller, so that his skin looks too big for him.
198	4 St	What does the word 'settled' suggest about the silence that falls?	That it falls slowly, like a cloak or blanket, and muffles all sound

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	Work in pairs. Re-read the paragraph on Page 194 beginning, 'Let's use where...' One of you should imagine you are Sheena explaining to Twiga how you can make sure you are walking in a straight line. Give him the instructions he will need to play his part in that. 'Twiga' can ask any questions he may have to help him understand what he is to do.	
3. Group discussion, interaction	4	The man with the gun fires the third time because he is frightened. Talk about why we sometimes do things we shouldn't do, because we are frightened.	Suggestions: <ul style="list-style-type: none"> • Telling lies • Fighting • Cheating • Avoiding
8. Engage with, respond to texts	4	Think of some stories in which something terrible happens. Could the event or events have easily been avoided? If so, does that mean that what has occurred is a tragedy?	
9. Creating and shaping texts	5	Re-read the sentence on Page 197 beginning, 'The man with the gun...' One phrase in that paragraph is repeated. a) What is it? b) Why has the author repeated it? c) Find another dramatic phrase or sentence in the chapter that could be repeated, so as to emphasise its importance.	a) 'Perhaps he was' b) To make us think twice about whether or not the Only Elephant was about to charge (and so heighten the mystery, since we cannot know) c) <ul style="list-style-type: none"> • 'But the poachers had found him.' • 'A gun was all they had.' • 'More than an elephant had fallen.'
10. Text structure and organisation	6	Re-read the two complete paragraphs on Page 195. a) How are the paragraphs similar in construction? b) What effect does that have? c) Can you recall any similar passages from	a) They both have three parts to them. <ul style="list-style-type: none"> • Paragraph 1: The men; the Only Elephant; the line • Paragraph 2: Sheena jumping; running; jumping again b) It emphasises the drama of what happens, as if events are following a pattern.

	earlier in the story?	c) <ul style="list-style-type: none"> The 'symmetry' of what happens when the eagle attacks Annie (Pages 165 and 166, the paragraph beginning, 'So the episode...') The difficulties Mpole will face in The Test of the Water Melons (Page 158, the paragraph beginning, 'all Mpole had to do...') Both paragraphs include a three-part structure.
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Possibly new vocabulary:

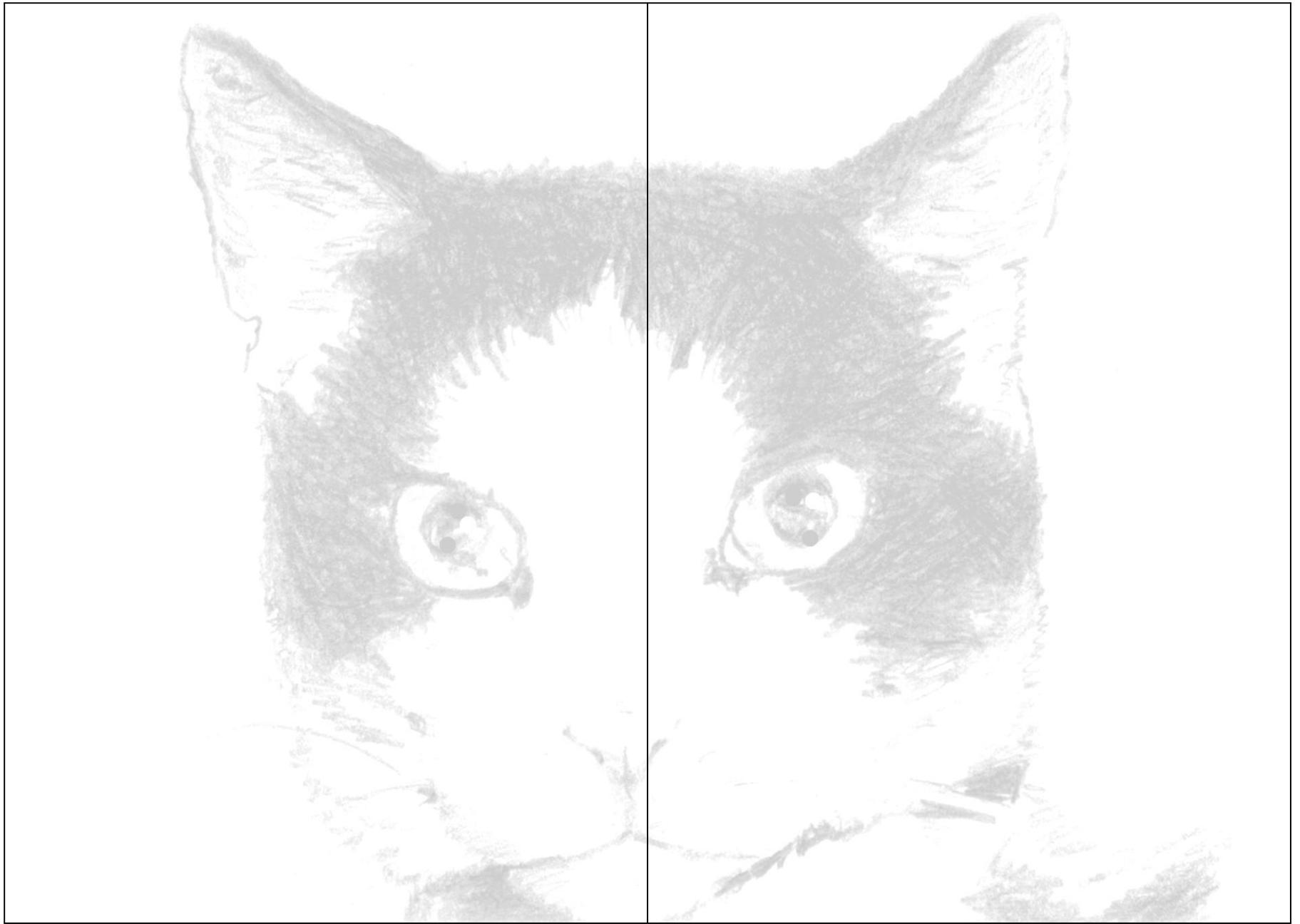
petered
 navigate
 distinctive
 banishment

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
195	How do we get the impression that Sheena has acted with great speed?	She is horizontal, as if she is flying through the air.

Personal Writing:

Task	Teaching support
Write about a sad event that you know about, or have read about, that need not have happened.	Suggested opening: 'If only...'



Chapter Seventeen – Majina la Mosi (First Names)

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

Page	Level	Task	Suggested responses, teaching notes
199	4 C	<p>a) What does the word ‘scuttled’ suggest about the way the men run away?</p> <p>b) Why do they run away even faster after they have met Mpole?</p>	<p>a) That they know they have done something wrong, and are frightened of being caught. (Crabs and insects – lower forms of life – ‘scuttle.’)</p> <p>b) He has probably charged them, and frightened them even more.</p>
200	5 A	How does Mpole contradict Sheena?	Sheena thinks the Only Elephant is dead. Mpole, however, says he is not dead <i>yet</i> .
201	4 C	The Only Elephant’s great size makes him special. Why, however, can that not help them discover what his first name may have been?	Because he will probably not have been especially large when he was born
202	4 A	What does Sheena hope to find, by counting the toenails on all four of the Only Elephant’s feet?	That one foot will have less than, or more than, four toes
203	4 St	The Only Elephant’s eye is described as a ‘black pool’. Which word on the page continues that idea?	Liquid [Further teaching opportunity: ‘The black pool of the Only Elephant’s eye’ is a ...? Metaphor.]
204	5 St	<p>a) What does the word ‘flickered’ suggest about the Only Elephant’s return?</p> <p>b) What other word do we use to describe that same movement made by eyelashes?</p> <p>c) Why is ‘flickered’ a better word to use, here?</p>	<p>a) That it doesn’t happen all at once or with certainty: when his eye closes (after the flickering) it could stay closed.</p> <p>b) Fluttered</p> <p>c) Because we also use ‘flickered’ to describe a light going on and off quickly, and the brightness of the Only Elephant’s eye is important, as a sign that he is alive</p>

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
<p>1. Speaking 2. Listening and responding</p>	4	<p>Re-read the two paragraphs on Page 201 beginning, ‘Why don’t we try...’. Think of some silly things you have said when you felt helpless, or anxious. Share them with a partner. If you can’t remember ever having done that, think of some silly things you <i>might</i> say – if, for instance you were asked a question in class and did not know the answer.</p>	
<p>3. Group discussion, interaction</p>	4	<p>Talk about why it is important to know the names of people. How that may give us power over them (or at least help capture their attention)? When, for instance do you use other people’s names, in speaking to them? When do your parents use your name? Why is it also important to know the exact name of <i>things</i>? Consider the importance of scientific names, or of using the correct name for medicines.</p>	
<p>8. Engage with, respond to texts</p>	5	<p>Think of some stories in which we are led to believe that a principal character has died, only to find that they have in fact survived. How does the author, in each case, give the impression that they are dead? How believable is the explanation of how they have survived? What feelings is the author trying to produce in us, through that whole process? Do you ever feel, at the end of it, that your feelings have been unfairly manipulated (that the author has ‘played with them’)?</p>	

9. Creating and shaping texts	5	<p>Re-read from Page 203 ('Something was happening...') to the end of the chapter. Find examples of each of the following, used by the author to create suspense:</p> <ul style="list-style-type: none"> a) Initial vagueness b) Mystery c) Repetition of words. d) Slow movement. e) Speech. f) Exclamation. g) Italics. h) Uncertainty. <p>Note how he also uses a short, simple sentence to relieve the tension, finally, at the end of the account.</p> <p>Write an account of your own, describing how you are looking into the distance, watching desperately for somebody to arrive. Use some of the same techniques to make your account suspenseful.</p>	<ul style="list-style-type: none"> a) Something was happening... b) ...something very strange c) Something, coming back, bigger, clearer, brighter, nothing, d) He was walking slowly... e) He's coming back! I can see him coming back! f) Same answer g) <i>but</i> h) flickered
10. Text structure and organisation.	6	<p>Look again at Pages 200 and 201 (to '...might have been.') At the beginning of that passage, the Only Elephant seems to be dead; by the end of the passage, Mpole is giving orders to Sheena and Twiga, in the hope that they will be able to save him.</p> <p>Read each paragraph in turn, considering how it leads us from despair to hope. Write down (in your own words) each paragraph's topic, and give it a score (1-4) based on how much of a contribution it makes to that movement (despair – hope).</p> <p>When you have done that you can draw a simple graph showing how our level of hope rises and falls as we read the account.</p>	<p>Paragraph 1 ('The Only...'): The Only Elephant seems to be dead. (0)</p> <p>Paragraph 2 ('It takes...'): Elephants take a long time to die. (2)</p> <p>Paragraph 3 ('For an...'): The Only Elephant will take a very long time.(3)</p> <p>Paragraph 4 ('We might...'): His First Name could be used to save him. (4)</p> <p>Paragraph 5 ('But I don't'): Mpole does not know his first name.(0)</p> <p>Paragraph 6 ('But isn't...'): Perhaps they can discover it. (2)</p> <p>Paragraph 7 ('We can...'): There is a way of doing that. (3)</p> <p>Paragraph 8 ('When we are...'): But it will be difficult. (1)</p> <p>Paragraph 9 ('. Names that have power. (2)</p> <p>Paragraph 10 ('Why don't we...'): An alternative method might work (1)</p> <p>Paragraph 11 ('Her suggestion...'): It might not. (0)</p> <p>Paragraph 12 ('look, look...'): The first thing to do is find something</p>

			special about the Only Elephant (3)
11. Sentence structure and punctuation	5	<p>Re-read the sentence that begins at the foot of Page 201 (“She walked around...”).</p> <p>a) Consider how the author uses brackets (parentheses) to give us information without interrupting the flow of the sentence (much).</p> <p>b) How, also, do the brackets provide something of a comic effect?</p> <p>c) Write a sentence of your own in which you investigate something and record the results in a series of brackets within the sentence.</p>	<p>a) (Note also how he varies the wording within the brackets.)</p> <p>b) The information in them is obvious, and that suggests how careful (pedantic) Sheena is being.</p> <p>c) Suggestions:</p> <ul style="list-style-type: none"> • Checking your school bag or sports bag to make sure you have everything you need • Checking a boat before you take a trip in it

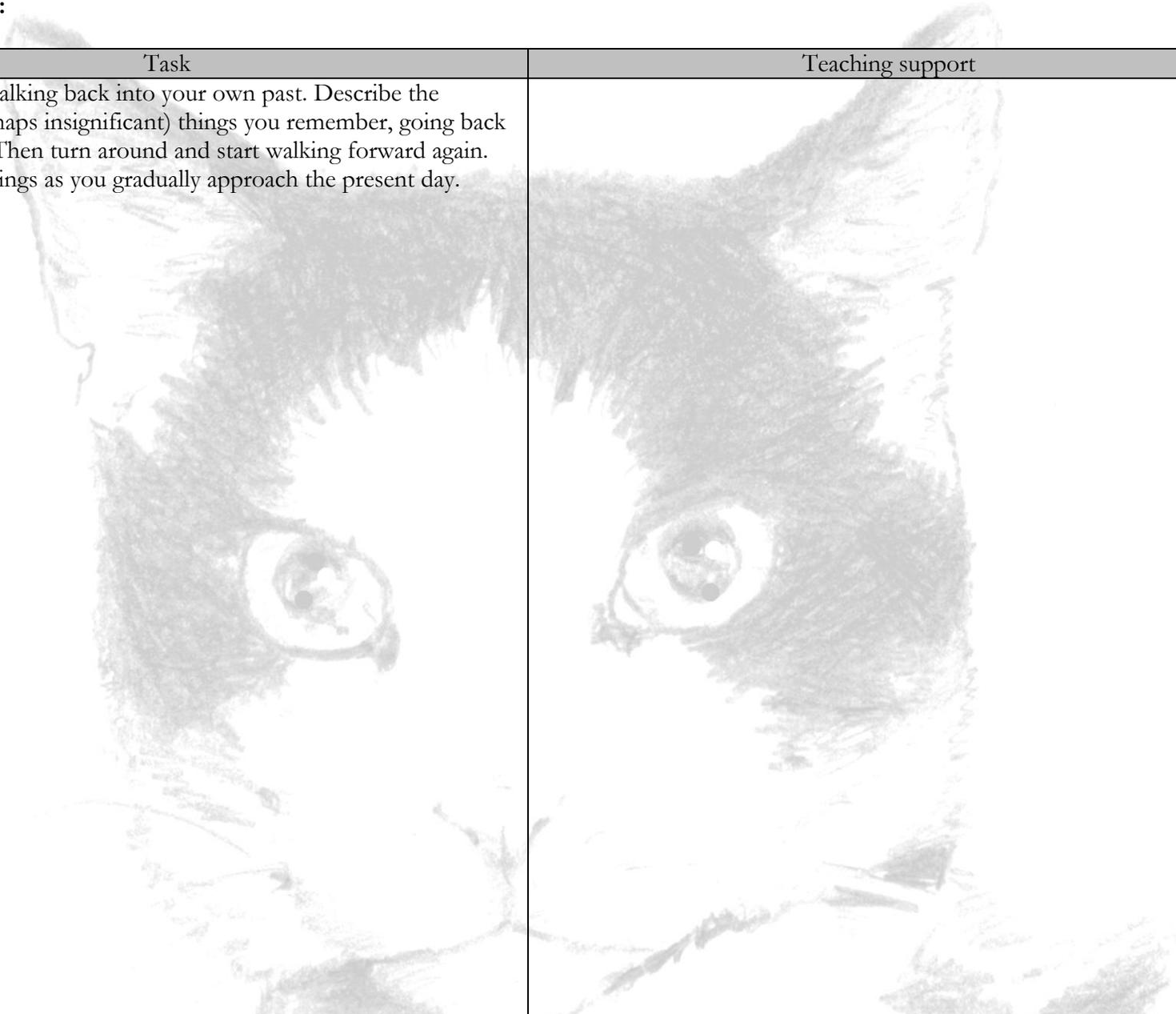
Possibly new vocabulary:

scuttled
pretzel
agitated

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
200	What do you think Mpole may be feeling, as he smashes the gun against the tree?	<ul style="list-style-type: none"> • Anger • Satisfaction • Anxiety about the Only Elephant
204	What does this illustration make you feel?	<ul style="list-style-type: none"> • Relieved • Impressed by Mpole’s cleverness • Eager to find out what the Only Elephant will do

Personal Writing:

Task	Teaching support
<p>Imagine you are walking back into your own past. Describe the significant (or perhaps insignificant) things you remember, going back as far as you can. Then turn around and start walking forward again. Describe your feelings as you gradually approach the present day.</p>	

Chapter Eighteen – Adhimisho y Agano (A Parting Ritual)

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

Page	Level	Task	Suggested responses, teaching notes
205	4 A	Why does Sheena think it is not a good idea to get the Only Elephant to stand, so soon?	Because he has a bullet inside him
206	4 A	How many of her nine lives do you think Sheena has used up in this story?	Seven, at most (it all depends how close to death you think she has come, in each case). The episodes you may wish to count are: <ul style="list-style-type: none"> • The cobra • The mud pool • The fire • The lion • The vultures • Lake Salangani • The eagle
207	5 C	Mpole speaks to the Only Elephant with ‘both respect and authority’. a) How is that a paradox (contradiction)? b) Explain the contradiction.	a) He is very aware of how important the Only Elephant is, both to him and to the herd, so he clearly respects him. At the same time, however, he seems to be giving an order to the Only Elephant, as if he has the right (the ‘authority’) to do that. b) What gives him that right is perhaps the fact that he has just saved the Only Elephant’s life, and also that he is not sure that the Only Elephant will be thinking clearly, yet.
208	4 St	Write down the sounds Mpole makes when he blows the pick-up’s horn, as closely as you can to the way they were written down when Sheena and Twiga heard them. Then check with Page 196 to see how well you have recalled the earlier version.	‘Barp!’... ‘Barp! Barp!’... ‘Bar-ar-arp!’
209	5 St	a) Find another example of paradox on this page. b) Try to explain it.	a) ‘...a strange mixture of calmness and excitement’. b) <ul style="list-style-type: none"> • There is an overall sense of calm, because the herd now knows that everything has turned out well: the Only Elephant, and the herd itself, are now safe. • Excitement still shows, however, in the way the elephants (and particularly the younger ones) behave.

210	4 St	a) Explain how the word ‘tembolition’ has been constructed. b) Write a dictionary definition for it.	a) The Kiswahili word for ‘elephant’ has been joined with the second part of the word ‘demolition’ to make a portmanteau word. <i>[Further teaching opportunity: Which letter do the two joined words share?]</i> b) Destruction by elephants
211	5 I	Explain what Sheena means when she says, ‘Gradual gets there.’	Doing a job slowly and with care can ensure that it is safely completed.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction	5	<p>‘Gradual gets there’ sounds like a proverb.</p> <p>a) Take turns (in a group) to suggest a common proverb. Then other members of the group can discuss what each proverb means.</p> <p>b) Here are some less common proverbs for you to discuss the meaning of.</p> <ul style="list-style-type: none"> • A calm sea does not make a skilled sailor. • Discretion is the better part of valour. • Fine words butter no parsnips. • Football is a game of two halves. • Do not look where you fell, but where you slipped. • Don't judge a man until you've walked a mile in his shoes. • None so deaf as those who will not hear. • Many a mickle makes a muckle. • In the Land of the Blind the one-eyed man is King. 	<p>a) Teaching examples (common proverbs):</p> <ul style="list-style-type: none"> • Too many cooks spoil the broth. • Birds of a feather flock together. • He who dares wins.

8. Engage with, respond to texts	4	Think of the way farewells are said, at the end of stories you have read. How are the farewells different from each other? How did each one affect you, when you read it?	
9. Creating and shaping texts	6	<p>The elephants perform a ‘ritual’ as they leave (Pages 209 and 210).</p> <p>a) What are the characteristics of the ritual?</p> <p>b) Write an account of a ritual that follows the same pattern.</p>	<p>a)</p> <ul style="list-style-type: none"> • It happens in stages. • It is carried out in order of rank (The Matriarch first, the young elephants last). • It is done in a very organised fashion (look at the illustration on Page 210: the elephants line up). • The Matriarch (and presumably the other elephants) carry it out ‘with dignity’. • It is brought to a conclusion (by the ‘naughty’ elephant). • The participants leave. <p>b) Suggestions:</p> <ul style="list-style-type: none"> • Presenting awards • Burying a pet
10. Text structure and organisation.		<p>Re-read the paragraph on Page 206 that begins, ‘Encouraged by the sound...’ Rewrite the paragraph so that you mention the four animals, and what they do, in a different order. Make any slight changes you wish to ensure that the new paragraph reads smoothly. Have you produced any change of emphasis?</p>	
11. Sentence structure and punctuation		<p>Re-read the sentence from the first complete paragraph on Page 207 beginning, ‘With a great effort...’ What is the effect of the row of dots in the middle of the sentence?</p>	<p>It suggests how difficult it is for the Only Elephant to straighten his knees: it takes him time to do that.</p>

Possibly new vocabulary:

embedded
celebration
ritual
appreciated
symbolised

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
210	How does the illustration suggest that the elephants are enjoying the ritual?	<ul style="list-style-type: none">• The Matriarch is smiling.• The other elephants are lined up close behind her, as if they are eager for their turn to come.

Personal Writing:

Task	Teaching support
Imagine that the poachers return after the elephants have left, to collect their pick-up. Describe how they react when they discover what state it is in. Include some dialogue. Remember the sympathy Sheena seemed to have for them. (You may want to read Pages 190 and 191 again, before you begin.)	

Chapter Nineteen – Kwaheri Tena (Goodbye Again)

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

Page	Level	Task	Suggested responses, teaching notes
212	4 C	What reasons do the monkeys have for feeling disgruntled?	<ul style="list-style-type: none"> The Allens have left no food behind. The Allens have woken them early as they packed up their camp.
213	4 C	Which members of the Allen family do you think said each of the following, when they noticed Twiga? a) 'Look out!' b) 'Wow!' c) 'Shoo!' d) 'Annie – Stay out of sight!'	a) Dad Allen b) Thomas c) Mum Allen d) Amy
214	5 C	Twiga has just done something unusual, for a giraffe. How does he give the impression that he has not?	He ambles off. Ambling is a very casual way of walking.

Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
8. Engage with, respond to texts	5	'...she had a feeling, this time, that she might be back.' When a story is one of a series, how can the author prepare us for the next book?	
9. Creating and shaping texts 10. Text structure and organisation.	5	Re-read the paragraph on Page 213 beginning, 'So getting Sheena on board...' a) What single word (repeated) does the author structure the paragraph around? b) Write a paragraph of your own, about a	a) Involved b) Suggestions: <ul style="list-style-type: none"> Getting to school when the car won't start Arranging to have pets taken care of when you go on holiday

		different subject, structured around the same word and following the same pattern ('It involved...It involved...')	
11. Sentence structure and punctuation		<p>Re-read the paragraph on Page 212 beginning, 'Noisy people'.</p> <p>a) What, grammatically, is missing from each group of words, which means that none of them is a fully correct sentence?</p> <p>b) Why has the author written in 'non-sentences', here?</p>	<p>a) The sentence subject, in each case – the noun or pronoun telling us what the sentence is about – and, in two cases, the verb.</p> <p>b) He is suggesting how disgruntled the monkeys feel, by having them talk in curt phrases, as if they are in too bad a temper to speak full sentences.</p>

Possibly new vocabulary:

disgruntled
involved
squirming

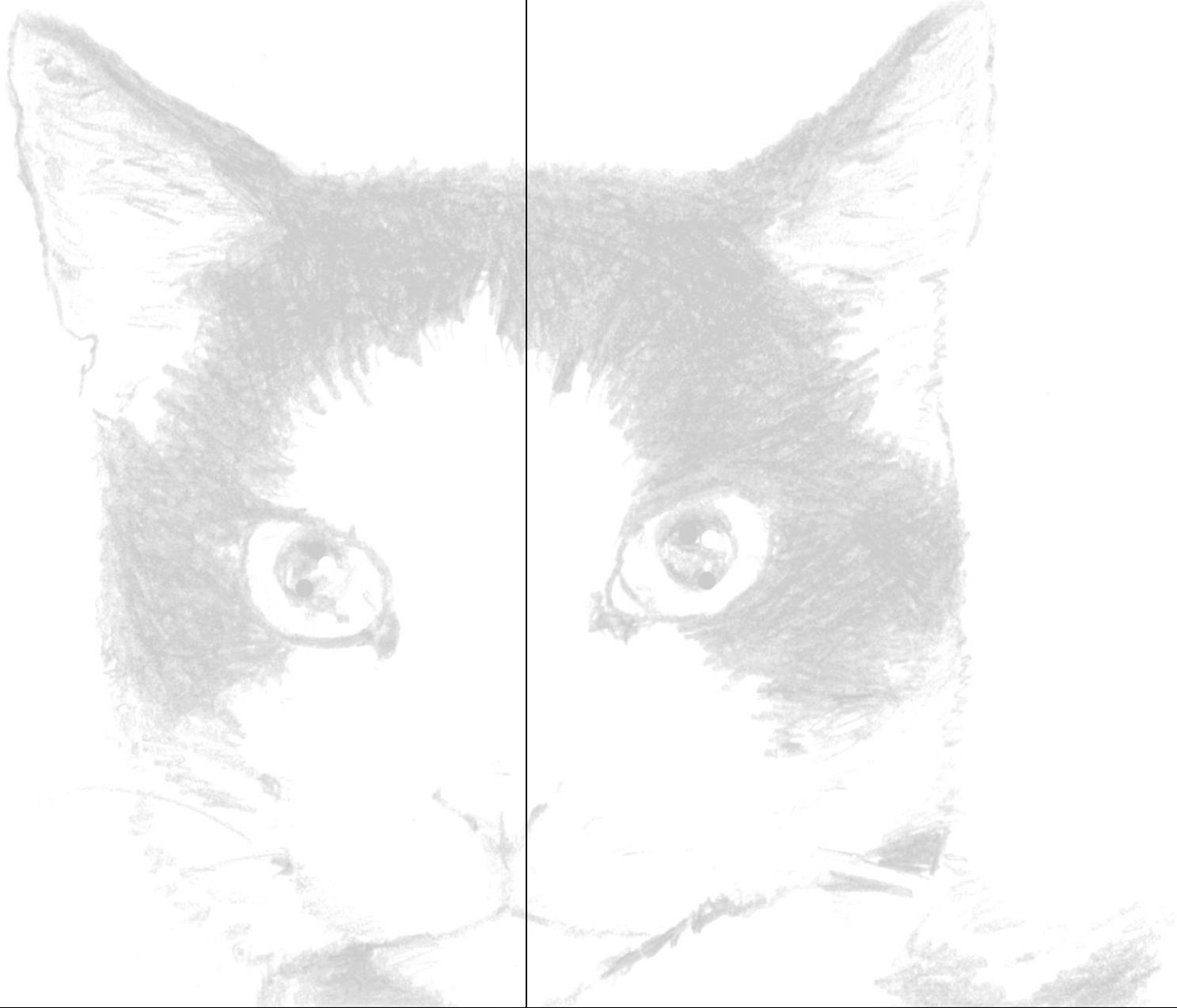
Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
214	Why has Dad Allen not yet noticed Twiga?	He is obviously concentrating very hard on the map, and is holding it close to his face.

Personal Writing:

Task	Teaching support
Imagine that you have parted company (for a long time, or for good) with a close friend, but have not had a chance to say goodbye to them properly. Write a letter in which you say what you would have said if you had had that chance – and perhaps more than you would have	

said face-to-face.



Chapter Twenty – Bisha ya Mwisho ya Thomas (Thomas’s Last Joke)

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

Page	Level	Task	Suggested responses, teaching notes
215	4 C	Why, perhaps, does the journey home seem to take a long time?	Maybe because Thomas insists on telling more of his bad jokes, throughout the journey

Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
215	Judging from the illustration, how is there a section in the middle of the journey that Sheena knows nothing about?	Because she has gone to sleep. (If you have read <i>Paka Mdogo</i> , however, you will know that she has really gone into a traveltrance.)

Personal Writing:

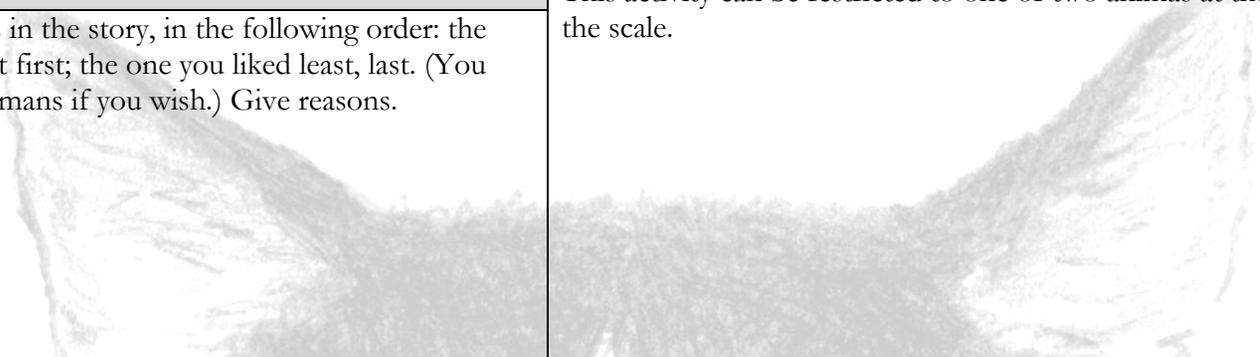
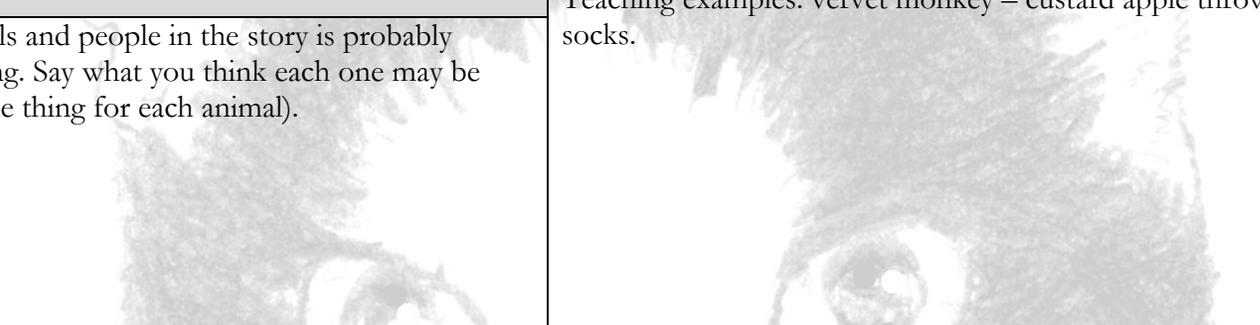
Task	Teaching support
Write about a time when you went on a long journey, and slept through part of it. What were your sensations, impressions and feelings when you woke up?	

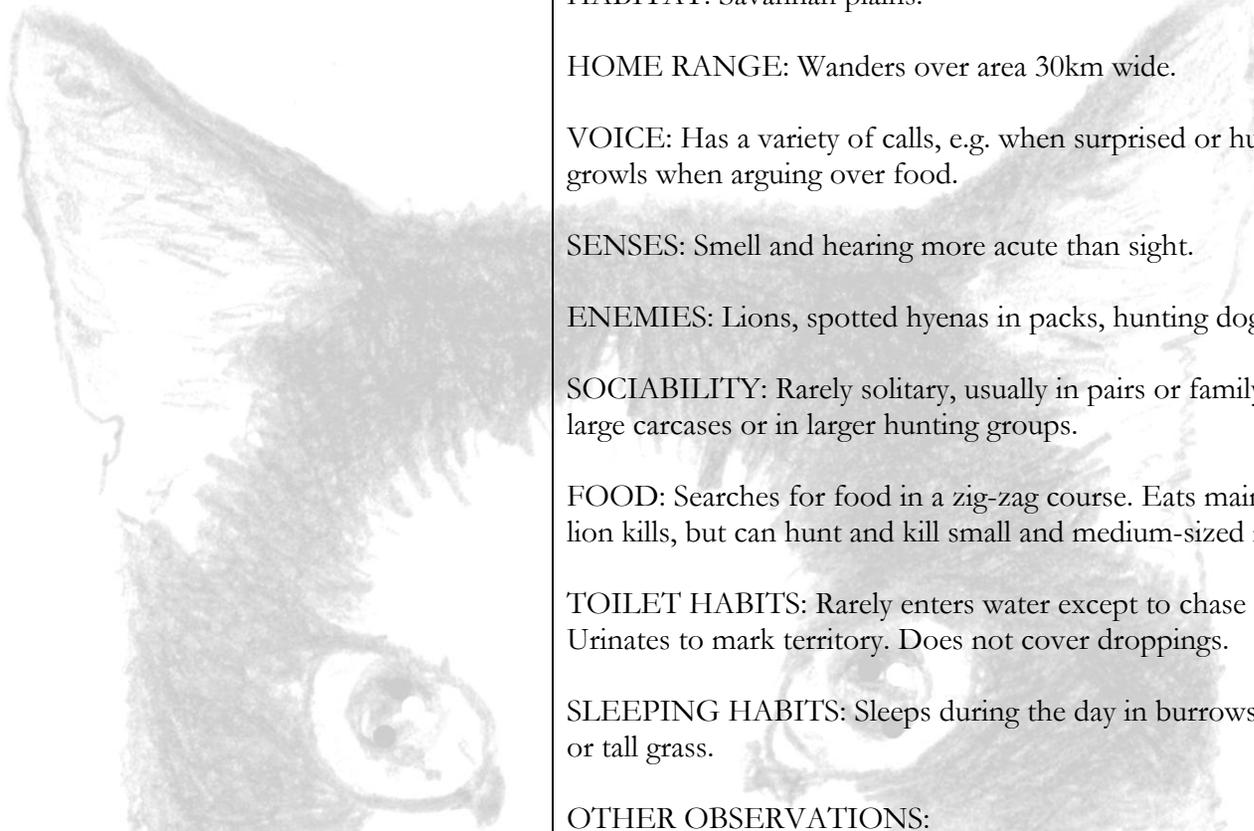
Whole Book Tasks

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

Task	Suggested responses; additional teaching opportunities; notes
<p>1. (Setting)</p> <p>Look again at the map on Pages 6-7. Did it help you to follow events, as you read the book? Has the author made good use of the Park and its different areas as a setting for his story? (Has he criss-crossed most of the Park? How has he kept the narrative ‘moving along’ by frequently changing locations?)</p>	<p>This can take the form of a discussion.</p>
<p>2. (Setting)</p> <p>Look at the map again. Imagine it without the animal tracks, and try to forget the events of the story. Plan a safari of your own in the Park. Where would you camp? Where would you go? What would you hope to see?</p>	

<p>3. (Character)</p>	
<p>List the characteristics that make Sheena an effective 'heroine' in this story. Give examples if you wish. Does she show any weaknesses? If so, say what they are.</p>	<ul style="list-style-type: none"> • Curiosity • Cleverness • Ability to think quickly • Strength (for her size) and agility • Sense of right and wrong • Sympathy • Loyalty • Gratitude • Courage • Ability to make friends • Ability to lead • Ability to give orders effectively • Willingness to struggle with difficult ideas • Sense of humour • Curiosity (which sometimes gets her into trouble) • She can be very opinionated and disapproving. • She sometimes breaks her promises.
<p>4. (Character)</p>	
<p>List the things that make Mpole the 'hero' of the story.</p>	<ul style="list-style-type: none"> • He is the central figure (even though we largely see him through Sheena's eyes). • He faces a challenge, and succeeds. • He is brave, and turns out to be clever as well. • He does something very important to help the whole Herd. • We begin by feeling sorry for him, and end up admiring him.

5. (Character)	This activity can be restricted to one or two animals at the top and bottom of the scale.
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.	
6. (Character)	Teaching examples: vervet monkey – custard apple throwing; Thomas – smelly socks.
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).	
7. (Character)	
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!	
8. (Character)	Sample species description:
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.	<p style="text-align: center;">BROWN HYENA <i>Hyaena brunnea</i></p> <p>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.</p>



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.

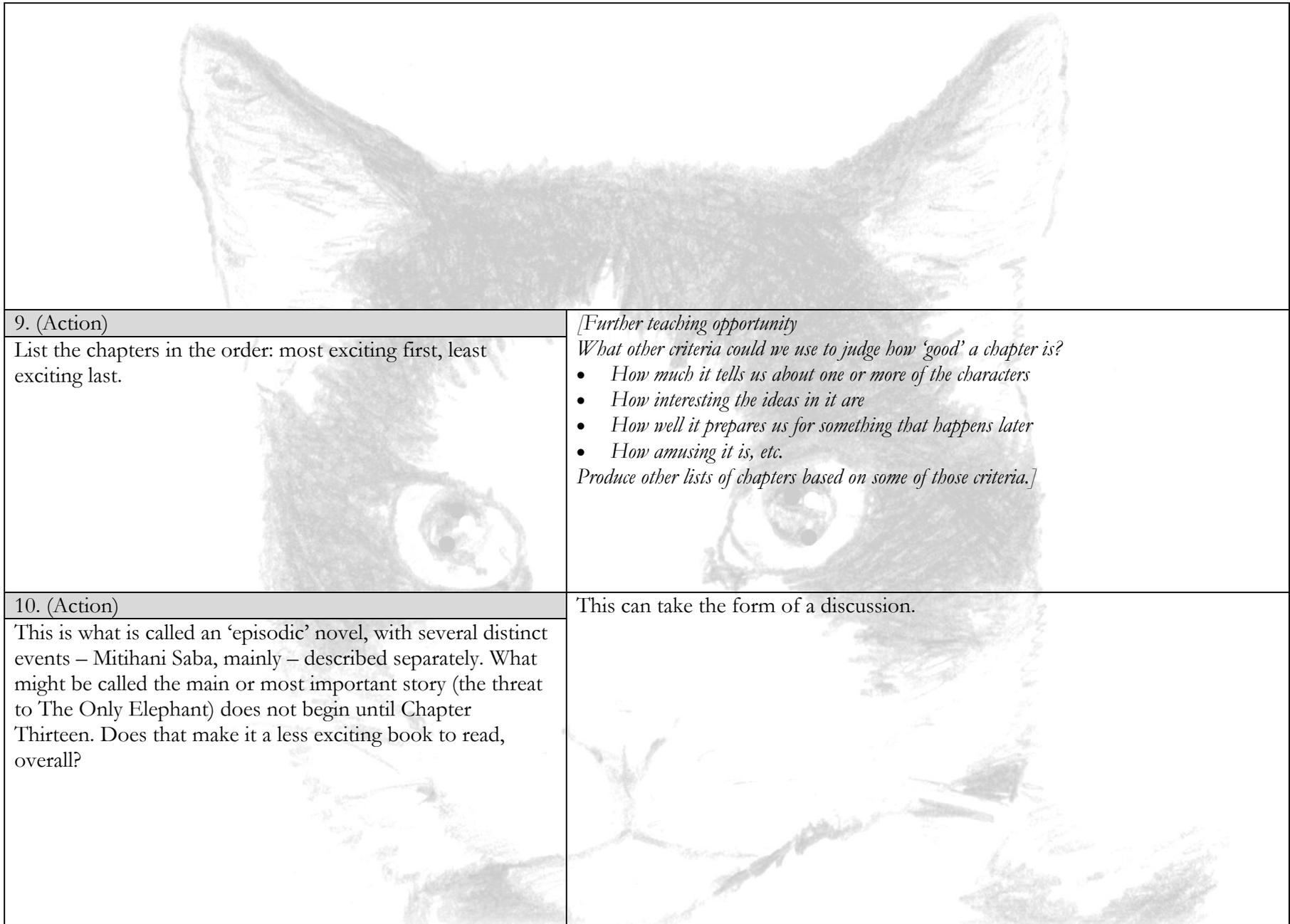
FOOD: Searches for food in a zig-zag course. Eats mainly carrion, often from lion kills, but can hunt and kill small and medium-sized mammals.

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

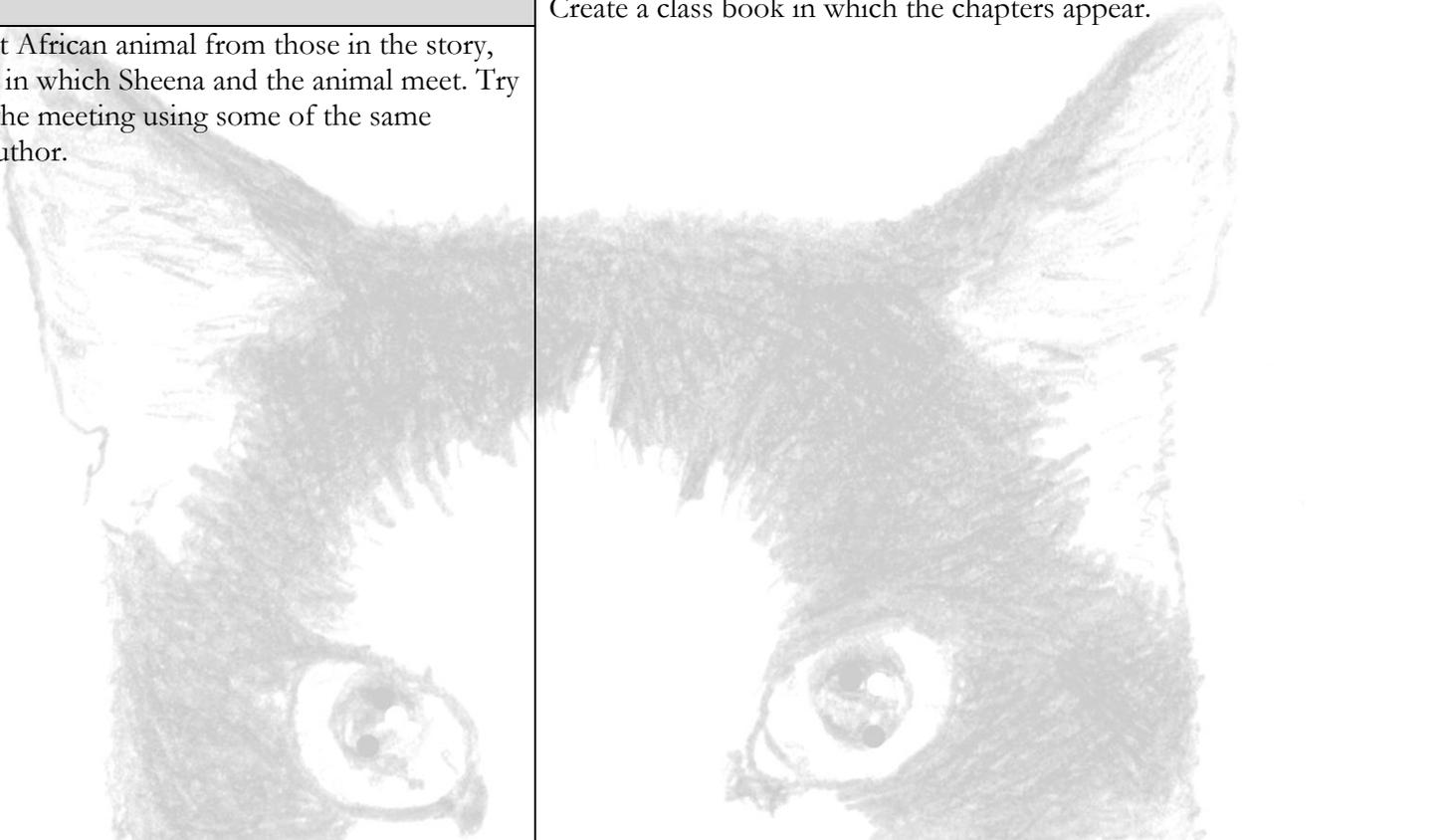
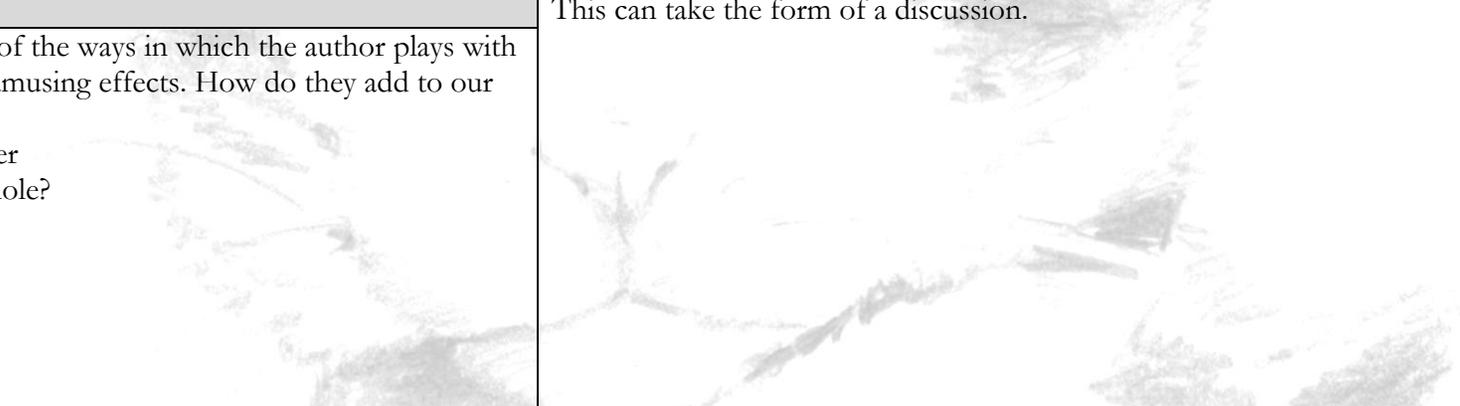
SLEEPING HABITS: Sleeps during the day in burrows, rock fissures, thickets or tall grass.

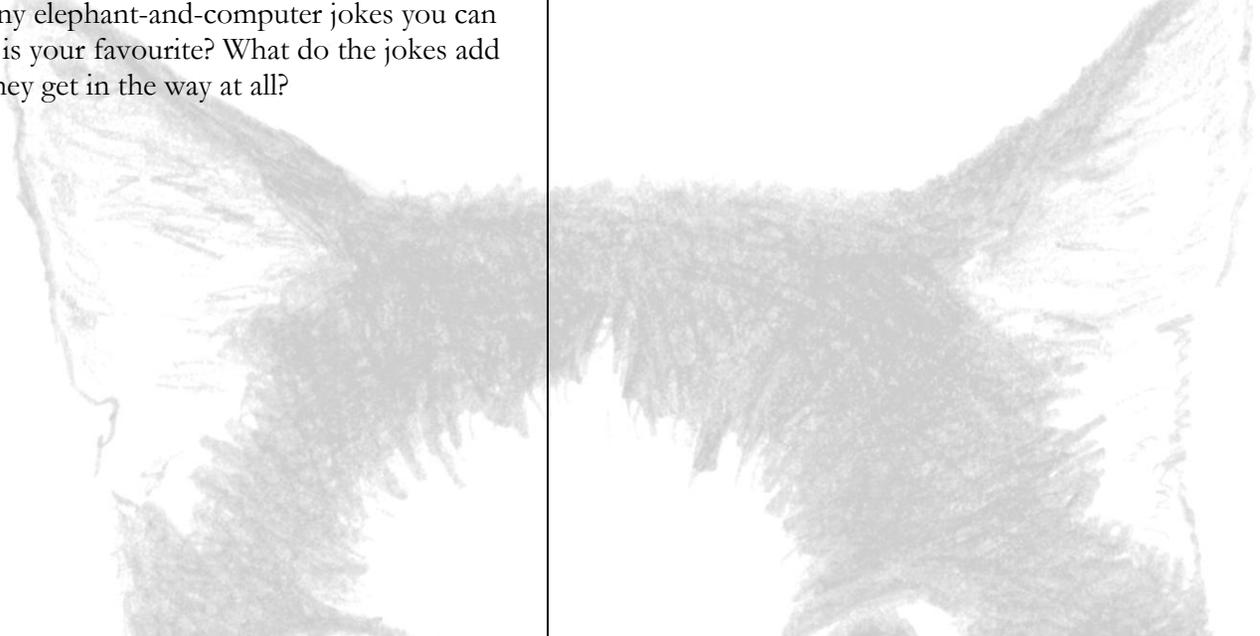
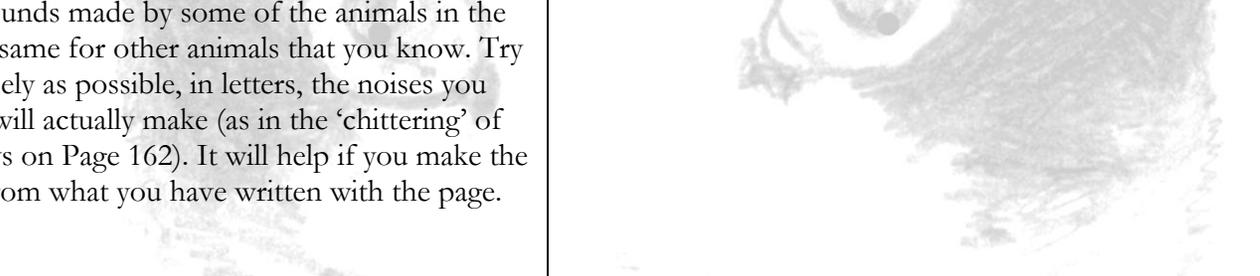
OTHER OBSERVATIONS:

NEW SPECIES



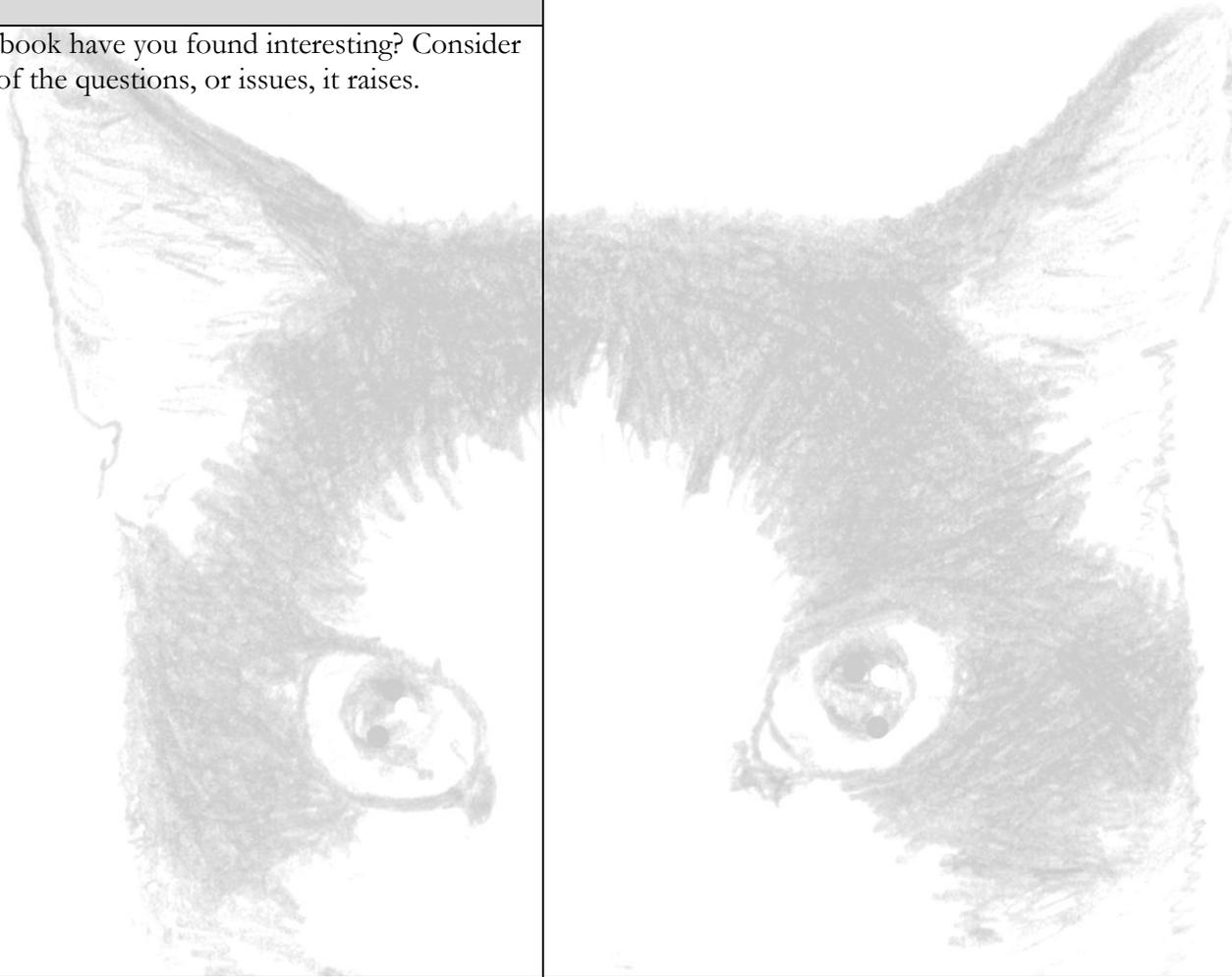
<p>9. (Action)</p> <p>List the chapters in the order: most exciting first, least exciting last.</p>	<p><i>[Further teaching opportunity</i></p> <p><i>What other criteria could we use to judge how 'good' a chapter is?</i></p> <ul style="list-style-type: none"><i>• How much it tells us about one or more of the characters</i><i>• How interesting the ideas in it are</i><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>This is what is called an 'episodic' novel, with several distinct events – Mitihani Saba, mainly – described separately. What might be called the main or most important story (the threat to The Only Elephant) does not begin until Chapter Thirteen. Does that make it a less exciting book to read, overall?</p>	<p>This can take the form of a discussion.</p>

<p>11. (Action)</p>	<p>Create a class book in which the chapters appear.</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>12. (Style)</p>	<p>This can take the form of a discussion.</p>
<p>Think about some of the ways in which the author plays with words to produce amusing effects. How do they add to our enjoyment of</p> <ul style="list-style-type: none"> a) Sheena's character b) the story as a whole? 	

13. (Style)	This can take the form of a joke-telling session plus discussion.
<p>Write down as many elephant-and-computer jokes you can remember. Which is your favourite? What do the jokes add to the story? Do they get in the way at all?</p> 	
14. (Style)	When students are ready (and have practised) conduct a 'jungle orchestra'.
<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 you think the animals will actually make (as in the 'chittering' of the vervet monkeys on Page 162). It will help if you make the sounds out loud from what you have written with the page. Experiment!</p> 	
15. (Style)	Key words and phrases: 'believable', 'authentic', 'local colour'
<p>What effect does the author's use of Kiswahili words and phrases have on us, as readers?</p> 	

16. (Ideas)

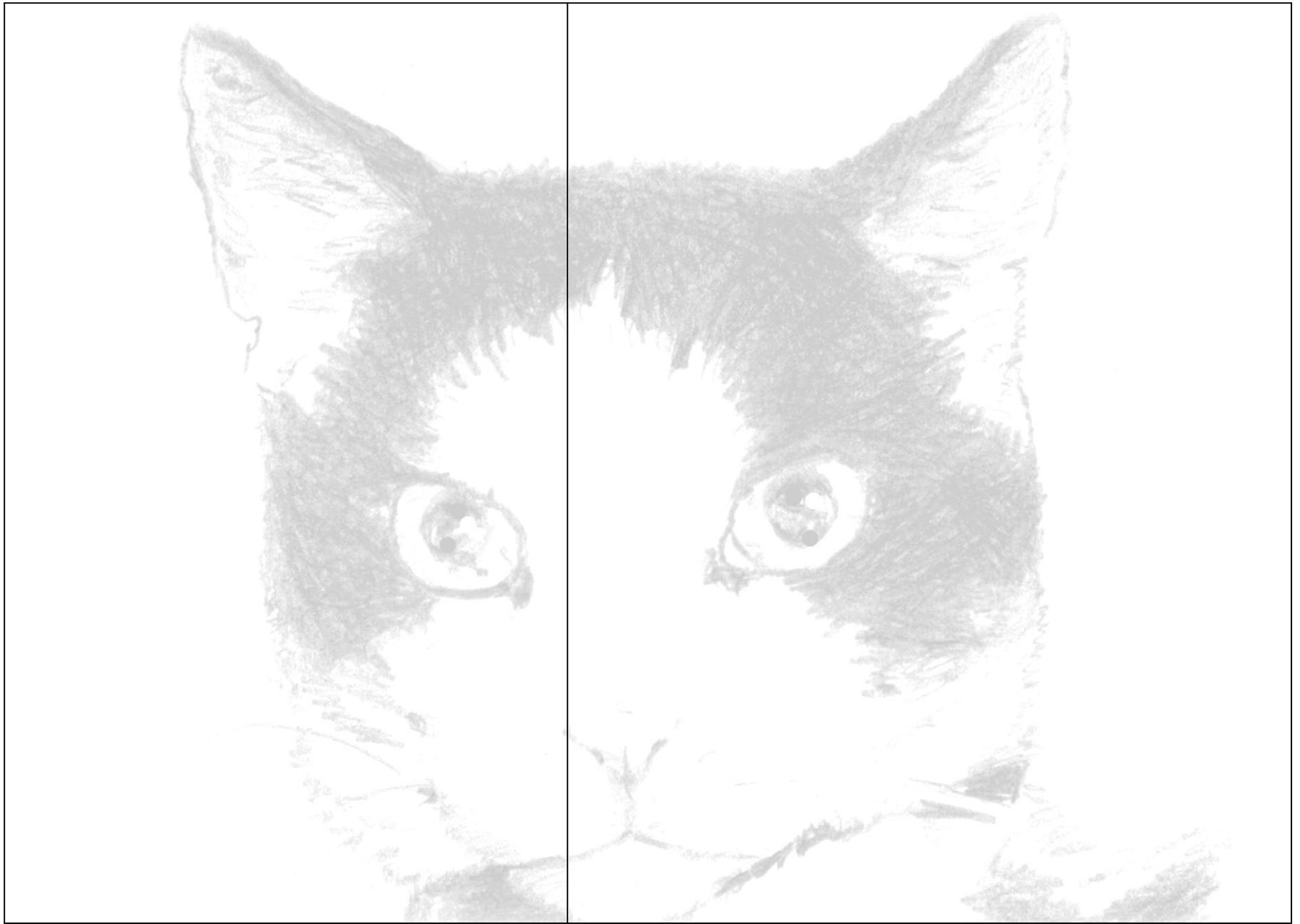
What ideas in the book have you found interesting? Consider particularly some of the questions, or issues, it raises.



17. (General)

Write comments for the book cover of a new edition of *The Gradual Elephant*. You can pretend to be the Literary Editors of a number of different magazines and newspapers.

Encourage students to look at other book covers, and copy the style of the comments.



Sheena the PYP Cat

IB PYP Whole-book Tasks

In developing these resources, we have focussed 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.

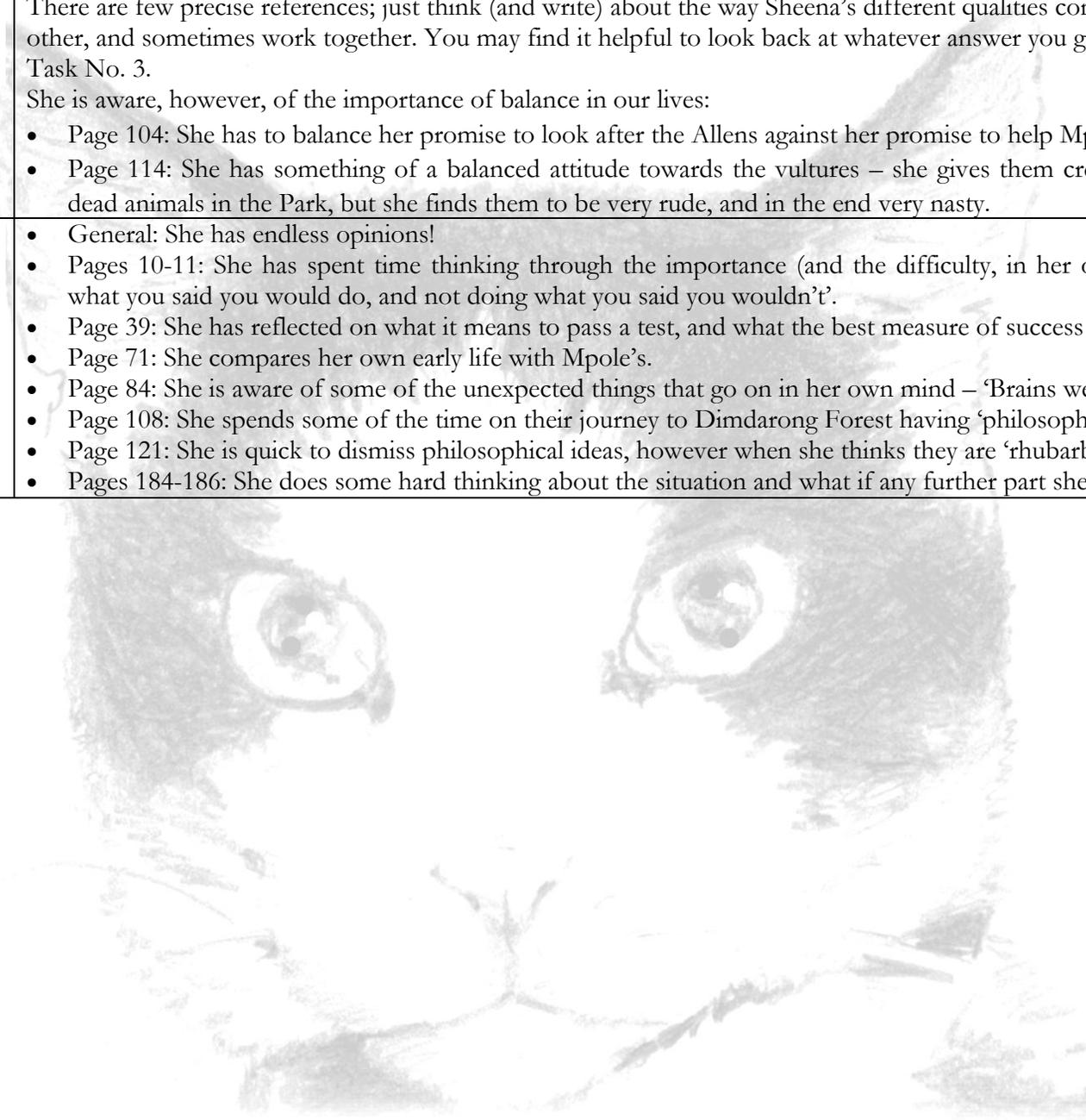
Here is the list of Profile characteristics, set out so that you can add notes (including examples or quotations from the story). We have included references to pages on which you may find material to help you answer. Try to work without using those to begin with, however, and go back and add in other 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">• Page 4: She remembers the fascinating smells she encountered last time she went on safari, and wants to smell ‘many more’ before she’s much older.• Page 8: She knows what ‘tembo’ means in Kiswahili.• Page 8: She is ‘Curious’, and badly wants to see an elephant – and hear it, smell it, talk to it.• Page 11: She sets off to find out what has made the sound among the trees, because ‘She had to know’ (even though she’s running the risk of breaking her promise to stay near the family and look after them).• Page 30: She is Curious again (and she continues to ask questions on the next few pages...and throughout the book).• Page 38: She watches wildlife programmes with the Allen family.• Page 86-87: She investigates the campsite and the Land Rover – using her nose.• Pages 202-203: It is her investigation that leads to the discovery of the Only Elephant’s first name (although there’s an element of chance in the discovery).
Knowledgeable?	<ul style="list-style-type: none">• Page 5: She knows ‘a bit’ about Land Rovers.• Page 13: She recognises the snake as a cobra, and knows it is poisonous.• Page 17: She knows snakes love mice and hate mongooses.• Page 64: She knows how an elephant uses its ears to control its temperature.• Page 72: She knows why elephants cover themselves with mud.• Page 110: She knows the meaning of the Latin phrase, ‘memento mori’.• Page 114: She knows how vultures do a useful job in the wild.

	<ul style="list-style-type: none"> • Page 126: She knows (or at least believes) that only trained circus elephants (Indian elephants, usually) can stand on their hind legs. • Page 144: She knows the meaning of the scientific term ‘pachyderm’. • Page 148: She knows that rogue elephants are male. • Page 150: She knows what an ‘allomother’ is. • Page 158: She recognises the vervet monkeys from their appearance.
A Thinker?	<ul style="list-style-type: none"> • Page 44: Sheena decides to help Mpole learn how to think for himself – but to do that she must first do some thinking herself. • Pages 46-49: She does some clever thinking about dung beetles, and how Mpole may be able to learn something from them. • Page 62: She knows the importance of lateral thinking – ‘thinking sideways’. • Page 67: She comes up with a plan to save them from the burning ground – ‘Think kicking!’ • Page 81: She quickly thinks of a way Mpole can rid himself of the lion on his back. • Page 120: She wonders whether vultures ever eat their own parents when they have died and become carrion, as part of the cycle of life and death. • Pages 125-131: She thinks alongside Mpole as he tries to answer the Only Elephant’s questions, and helps him where she can. • Page 186: She is intrigued by tricky questions of logic, like double negatives. • Page 188: She thinks of a clever way to stop the truck. • Page 191: She is able to apply the concept of double negatives in her thinking about poachers and poaching. • Page 194: She comes up with a plan to help Twiga navigate through the forest. • Page 208: She has come to some conclusions about the problem of double negatives – and of poaching.
A Communicator?	<ul style="list-style-type: none"> • Page 17: She is capable of talking fluently in order to achieve two hidden purposes – staying awake and secretly moving backwards. (Is this, however, true communication?) • Pages 74-75: She knows how we often use simple little words (‘all’, ‘just’, ‘only’ and ‘just in case’) to add subtle extra meanings to what we are saying. • Page 102: She has some success in explaining to Mpole what has happened during the Test of the Land Rover, in particular why the humans have behaved so strangely, and also her own part in things. • Page 107: She adopts an appropriate tone (and sounds very like Mum Allen) when she tells Mpole he must get on with the Test of the Only Elephant. • Pages 114-115: She gives as good as she gets in her encounter with the vultures – verbally, at least. • Pages 121-122: She expresses clearly the quite complicated ideas about how to succeed in exams. • Pages 160-161: She addresses the monkeys in legalistic language, then switches to something less formal when that doesn’t work. • Pages 170-171: She uses two colloquial phrases to help Mpole find a way of opening up the water melons. • Pages 182-183 She uses an appropriately commanding tone to give Mpole and Twiga their orders.

Principled?	<ul style="list-style-type: none"> • Pages 10-11: She is troubled by the fact that she sometimes breaks her promises. • Page 39: She is unwilling to help Mpole cheat on his tests by giving him too much help. • Page 75, 77, 83: She is concerned about what is fair, and not fair, in a test. • Page 85: She is increasingly troubled by her boap (the breaking of her promise to look after the Allens). • Page 104: She feels ‘twinges of boap’ once more. • Pages 125-131: She sticks carefully to the principle that she should guide Mpole towards the correct answers without telling him what they are. • Page 186: After struggling with the question of whether she should become any further involved in the Only Elephant’s plight, she decides that she must, because it’s ‘right’. • Page 191: Even though she is ‘confused’ about the rights and wrongs of what the poachers are doing, she know she must keep her promise to Mpole, and try to stop them.
Open-minded?	<ul style="list-style-type: none"> • Page 8: She is aware of how much living things can learn from each other. • Page 59: She sees Mpole as a slow thinker, but she gives him credit for thinking of a way to protect them from the flames. • Page 190: She sees the poachers as a real threat to the Only Elephant and is doing her best to stop them; but she is forced to admire the cheerful and effective way they work together. • Page 191: She sees the other side of the argument about poaching.
Caring?	<ul style="list-style-type: none"> • Page 9: She is determined to watch closely over the family and help keep them safe. • Page 69: She realises Mpole’s feet must be hurting as much as her paws, and wishes she could lick them to take away some of the pain. • Page 82; She is very anxious when she thinks Mpole may have drowned in the mud pool. • Page 99: She is helpful – ‘What can I do to help?’ • Page 102: She says some kind things to Mpole to help him feel better about the Test of the Land Rover. • Page 119: She sympathises with Mpole, imagining what he must be feeling as he prepares to face the Only Elephant. • Page 119: She tries to cheer him up with a joke. • Pages 160-162: She tries very hard to protect Annie, since she knows how much the doll means to Amy. • Pages 174-176: She quickly realises that the Only Elephant is in danger, and knows they must do something to protect him. • Page 183: She is ‘quick to check’ that the young giraffe she saw being horribly attacked during her first trip to Baragandiri had in fact survived.
A Risk-taker?	<ul style="list-style-type: none"> • Page 1: She is excited as the Land Rover sets off North – even though she knows full well how dangerous a safari park can be. • Page 80: She takes an enormous risk in trying to attack the lion. • Pages 162-166: She also places herself in great danger in trying to keep Annie safe. • Page 195: She does not hesitate in jumping onto the end of the poacher’s gun just as he is about to fire.

Balanced?	<p>There are few 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 104: She has to balance her promise to look after the Allens against her promise to help Mpole. • Page 114: She has something of a balanced attitude towards the vultures – she gives them credit for cleaning up dead animals in the Park, but she finds them to be very rude, and in the end very nasty.
Reflective?	<ul style="list-style-type: none"> • General: She has endless opinions! • Pages 10-11: She has spent time thinking through the importance (and the difficulty, in her own case) of 'doing what you said you would do, and not doing what you said you wouldn't'. • Page 39: She has reflected on what it means to pass a test, and what the best measure of success is. • Page 71: She compares her own early life with Mpole's. • Page 84: She is aware of some of the unexpected things that go on in her own mind – 'Brains were strange things'. • Page 108: She spends some of the time on their journey to Dimdarong Forest having 'philosophical' thoughts. • Page 121: She is quick to dismiss philosophical ideas, however when she thinks they are 'rhubarb'. • Pages 184-186: She does some hard thinking about the situation and what if any further part she should play in it.



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 16: She will not be surprised to find that the cobra is eager to be seen as a very different kind of snake from Chatu the python: she knows how animals like to assert their own special identity. • Pages 113-115: She is aware of how badly the vultures want to be seen as elegant, clever and important, and she sets about showing them they aren’t any of those things. • Page 125: She realises that the Only Elephant’s questions are in part designed to lead Mpole towards a fuller understanding of who and what he is. • Pages 202-203: She comes to understand the importance of things that make us special, and also the power of names.
Where we are in place and time	<ul style="list-style-type: none"> • Pages 71-72: She shows that she has some sense of animal generations, and of how knowledge is passed down through them. • Page 108: She recognises some landmarks from her previous trip to Baragandiri, and recalls (and tells Mpole about) some of her adventure then; so she demonstrates something of a sense of both place and time. • Pages 109-110: She realises how much the elephant bones mean to Mpole, and is aware of how, in life, we are sometimes reminded of death. • Page 133: Sheena gathers a sense of just how old the Only Elephant is, and how he must be feeling towards the end of his long life. • Page 206: She wonders where she is, in the course of her life – as measured by how many of her nine lives she may have used up.
How we express ourselves	<ul style="list-style-type: none"> • General: She knows how important it is to use the correct form of address, and an appropriate style of speech, in talking with other creatures. • Page 4: She knows that animals have different ways of communicating, and that smells are one of them. • Page 11: She expresses her affection for her friend Toby by licking him. • Page 69: She would have liked to show her gratitude to Mpole by licking his painful feet. • Page 145: She’s interested to learn how elephants communicate by rumbling at a very low pitch.
How the world works	<ul style="list-style-type: none"> • Pages 32-35 She takes a keen interest in the process of being ‘Sent Out’ and how it works, and also in the related topics of tests and fatherhood...what makes a good test, and a good father. • Page 53: She knows clearly how we learn most effectively, and she puts that knowledge to good use in deciding how to help Mpole.

	<ul style="list-style-type: none"> • Page 72: She thinks about how elephants pass on their knowledge to each other, and also down through the generations – and also about how new ways of doing things are discovered (‘invented’). • She is aware of how we are sometimes forced to do things we don’t really want to do – by both ‘Peer Pressure’ and ‘Pride Pressure’. • Page 78: She quickly understands that the big male lion is one of the world’s ‘forces’, and that it works by taking what it wants. • Page 120: She knows about the cycle of life and death. • Pages 139-142: She can understand scientific concepts - she has a clear grasp of Archimedes’ Principle. • Page 156: She understands the fundamental reason for the bull elephant’s attack on Mpole.
How we organise ourselves	<ul style="list-style-type: none"> • Pages 32-35: She is interested in how elephant families, and herds, are organised and operate. • Pages 112-113: She is impressed, as well as annoyed, by how well the vultures work together in tormenting her. • Page 147: She thinks the world should be run by cats. • Page 155: She realises that sometimes a society works best when there is a single figure of authority who can step in at times of real danger and make sure that things are kept under control. • Page 163: She has a smart (ironic) comment to make when she sees how the monkeys take decisions.
Sharing the planet	<ul style="list-style-type: none"> • Pages 86-101 She sees for herself the difficulties that can arise when wild animals come into contact with humans...and she does her best to help sort the problem out. • Pages 157-158: She is aware of the competition between animals and people for space, and sometimes for food. • Page 170: She understands that the villagers are likely to be both Muslim and non-Muslim, living peacefully together and having some things in common. • Page 191: She sees some justification for poaching, even though it violates the basic principle that we should safeguard the world’s wildlife.

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.