

# The Meerkat Wars

*Vita Vya Meerkat*

H. S. Toshack

Teaching and Learning Resources

Teaching Copy

## Notes for Teachers

- This Teaching Copy is aligned on a page-by-page basis with the principal Student Copy, for ease of cross reference. The amount of space in the right-hand column of both is determined by the likely length of responses to the study tasks.
- We have tried to be tree-conscious in the allocation of space for responses, and teachers should encourage students to use the back of the sheet for longer answers.
- For teachers who prefer to have pupils work in a separate exercise book, we have additionally provided a Student Copy (Condensed), without working spaces. This version can be printed out on fewer pages.
- The 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...
- Many questions are in fact open-ended. This is a deliberate feature of the question design, its purpose being to encourage children to do more than look for a single 'right' answer.
- 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.

## SCASI

To help teachers who may wish to use *The Meerkat Wars* 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.

## Chapter One: Kisusuli

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

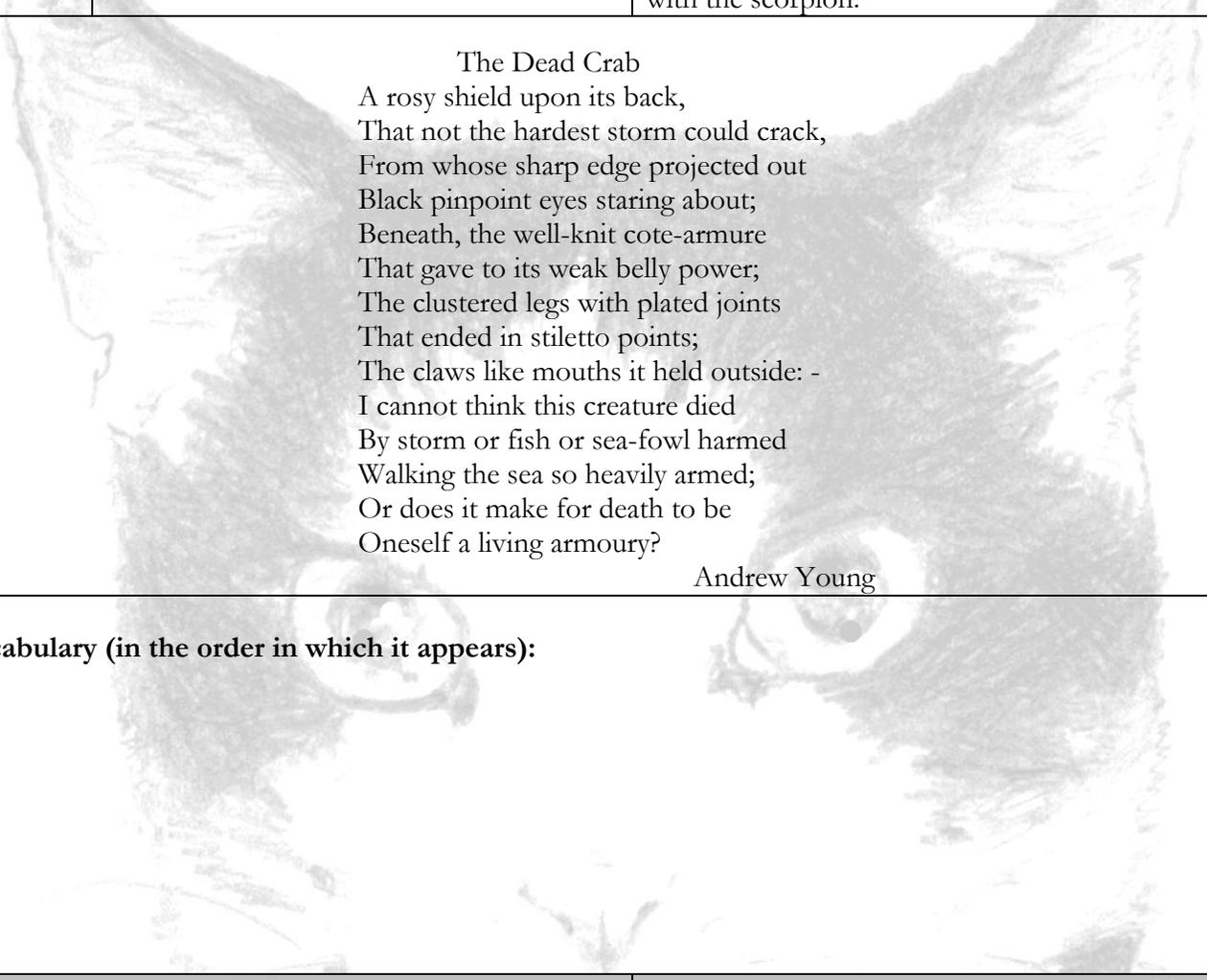
Page	Level	Task	Suggested responses, teaching notes
1	4 C	Sheena is rather unhappy on this page. Which of the following is NOT a reason for that? a) She is very thirsty. b) The sun is making her light-headed. c) She feels squashed. d) Things are not what she had expected them to be on this trip.	c) She feels squashed.
4	4 Se	Why have the family chosen to camp in the shade of a large tree?	Because this part of the Park is very hot during the day
5	5 C	a) Why has Sheena wriggled into the bush? b) Why, probably, does Dad Allen drive off in a hurry, before he has collected much wood?	a) Because she's curious (she wriggled in 'nosily') <i>[Further teaching opportunity: What extra idea does the word 'nosily' carry? That she's pushed her way into the bush with her nose.]</i> b) It sounds, from the hissing noise, as if one of the Land Rover's tyres has a puncture, and he wants to get back to the campsite before it goes flat.
6	5 St	Think of a word that means the same as 'short hairs', and is connected with a word earlier in the same sentence.	Bristles <i>[Further teaching opportunity: Why do we use the phrase 'bristling with suspicion'? Because when we are very suspicious (or angry), the short hairs on the back of our necks can stand up, like a dog's.]</i>
7	6 St	How does the author show on this page that he enjoys playing with words?	<ul style="list-style-type: none"> <li>• He uses a pun ('hisstance' instead of 'distance').</li> <li>• He runs two words together to make what is called a portmanteau word ('punctuation') – two words in one.</li> <li>• There are two examples of alliteration (phrases containing words that begin with the same initial letter – 'pack a pretty powerful punch' and 'stock a simply stunning sting').</li> </ul> <i>[Further teaching opportunities:</i> <ul style="list-style-type: none"> <li>• Find a weaker example of alliteration earlier on the page. 'Teeth mean</li> </ul>

			<p><i>trouble.</i></p> <ul style="list-style-type: none"> <li>How is 'stunning' also a pun? It has two meanings, both of which apply here. 'Stunning' means 'very impressive'; and a small animal stung by a scorpion will feel 'stunned'.]</li> </ul>
8	6 I	What hard fact does the scorpion have to face?	That is doesn't matter how big your distant ancestors were, when you yourself are small and are attacked by a bigger creature. [Further teaching opportunity: The meaning of the cliché 'When it comes to the crunch'.]
9	4 St	Find words on this page that mean the same as: a) Strategy b) Stop [it] from moving c) Sticking out	a) Tactic b) Immobilise c) Protruding

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	6	Have a conversation with a partner in which you try to 'turn a challenge into a conversation'.	Possible starting points: <ul style="list-style-type: none"> <li>An accusation that one of you has taken something belonging to the other</li> <li>A loud boast that one person's team is better than the other person's</li> </ul>
3. Group discussion, interaction	6	Does acting aggressively make you safer? Read and discuss Andrew Young's poem <i>The Dead Crab</i> (next page).	This question can be raised again later in the story.
8. Engage with, respond to texts	5	Think about any stories you have read that begin with a meeting of two people (or animals) that have not met before, or not met for a long time. How does that meeting prepare us for what happens later in the story?	
9. Creating and shaping texts	4	What in this opening chapter will make us want to read further into the story?	

11. Sentence structure, punctuation	5	How does the author use parentheses (brackets) on Pages 7 and 8?	To allow us to see what Sheena is thinking, privately. She is thinking 'under her breath' and probably wouldn't want to share these thoughts with the scorpion.
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**The Dead Crab**  
 A rosy shield upon its back,  
 That not the hardest storm could crack,  
 From whose sharp edge projected out  
 Black pinpoint eyes staring about;  
 Beneath, the well-knit cote-armure  
 That gave to its weak belly power;  
 The clustered legs with plated joints  
 That ended in stiletto points;  
 The claws like mouths it held outside: -  
 I cannot think this creature died  
 By storm or fish or sea-fowl harmed  
 Walking the sea so heavily armed;  
 Or does it make for death to be  
 Oneself a living armoury?  
Andrew Young

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

- bluff
- bristling
- bulbous
- immobilise
- protruding

**The Riddle:**

Page	Task	Suggested responses, teaching notes
1	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Scorpion. The scorpion asks a question with its tail ('Do you mean me any harm?') It will sting any creature that answers, 'Yes'. <i>[Further teaching opportunity: Find a phrase on Page 7 that means the same as 'writhe on the ground'. 'Squirm in the dust.']</i>

### Questions on the illustrations:

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

Page	Task	Suggested responses, teaching notes
2	What might we find surprising in the illustration (and also in the story)? How can we explain it?	That the scorpion does not try to defend itself with its claws. However, they are quite small, and look like feeding claws rather than fighting claws.

### Personal Writing:

Task	Teaching support
<p>Write about a time when you were left behind somewhere – by your parents, or by friends.</p> <p>Alternatively, write about a time when you went somewhere, expecting one thing, and found something different.</p>	

## Chapter Two: Suricate

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

Page	Level	Task	Suggested responses, teaching notes
10	5 C	Which word suggests that the animal who has been stung feels something unfair has happened to him?	Complainingly
11	4 I	How many reasons does the second animal give the first one to explain why his scorpion sting hurts, and may cause problem?	Four
12	5 C	In what ways does the second animal look 'altogether...sharp'?	<ul style="list-style-type: none"> <li>• His head is long and thin.</li> <li>• His face is pointed.</li> <li>• His eyes are bright and piercing.</li> </ul>
13	6 I	a) Find a hyphenated word on this page that means the same as 'auto-suggestion'. b) Explain what it means. (It will help if you first of all re-read the paragraph beginning 'It was all happening very <i>pat...</i> ')	a) Self-persuasion b) Imagining you feel something just because you believe that you should be feeling it
14	5 C	a) For what reasons might Sheena decide not to carry Pebble on her back? b) Why does she decide to carry him after all?	a) <ul style="list-style-type: none"> <li>• She is not used to carrying things.</li> <li>• She does not like being taken for granted.</li> </ul> b) She realises he is dying, and needs help.
15	5 St	What does the word 'wade' suggest about the exact difficulty Sheena may soon have as she carries Pebble up the slope?	She may sink further and further into the sand, as if it is water, and she will have to push her way through it.
16	4 St	In the last paragraph on this page, Sheena slows down, near the top of the slope. Find a word earlier on the page that means the same as 'slope'.	Gradient

17	5 A	Why was it difficult to tell exactly how many animals were on top of the mound, after the first one had been joined by others?	<ul style="list-style-type: none"> <li>• They all look alike.</li> <li>• They are quickly hidden by clouds of dust.</li> </ul>
18	5 C	In what way is the meerkats' shouting 'confused'?	They shout contradictory things.
19	5 C	<p>a) What two handicaps do these animals have?</p> <p>b) What makes it particularly difficult for them to identify these approaching figures?</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• They have poor close-up eyesight.</li> <li>• They don't remember smells for long.</li> </ul> <p>b)</p> <ul style="list-style-type: none"> <li>• Sheena's strange shape (since she seems to have two heads)</li> <li>• Sheena's unfamiliar smell</li> </ul>
20	4 St	Rewrite what Pebble says, in correct sentences.	'Why is it dark? Am I dead yet?' 'Thank you.'
21	5 Se	'Suspicious is good around here,' Sheena says. What happens on this page to suggest that she is right?	She steps 'cautiously' into the chamber, and comes face-to-face with a large scorpion.
22	4 A	How on this page do two situations that seem frightening to Sheena turn out to be quite safe?	<ul style="list-style-type: none"> <li>• The scorpion is dead.</li> <li>• The tunnel widens out further on.</li> </ul>
23	5 St	What kind of word does Sandstepper create, without realising it?	A portmanteau word. If you can't quite remember what that is, look back at the question on Page 7 (Strand 7 – Understand and interpret texts) and try to think about the answers your teacher may have discussed with you.

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	6	Develop and deliver a lecture on the topic 'Symptoms of Scorpion Poisoning'. Use the structure and information on Pages 12 and 13, expanded as you wish (in other words, speak in full sentences and add further explanations of your own). When you have listened to someone else's lecture, ask appropriate questions.	Some coaching in lecturing style (verbal style as well as posture and gesture) may help. Students could use the black-board or white-board, and this activity could be combined with the Drama activity below – the lecturer could use a demonstrator.
3. Group discussion, interaction	4	When someone new joins a group (or class) of which you are a member, how do you 'inspect' them? How do you behave towards them?	Recent new arrivals in the class may have to be protected from unkind comments...
4. Drama	4	Re-read the list of scorpion poisoning symptoms on Pages 12 and 13. Take turns at acting out Nos. 1-8.	Students will need space. This could develop into a peer-evaluated competition.
6. Word structure and spelling	5	The word 'mongooses' on Page 12 may sound strange to you. Do you think the word should be 'mongeese'? Give reasons if you can.	(If students have worked with the resources for <i>The Gradual Elephant</i> , they may have already considered this point.) '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'.
8. Engage with, respond to texts	5	Pebble very quickly develops all the symptoms of scorpion poisoning, and it seems at one point as if he may die. a) How does the author let us know, by the end of the chapter, that he is in fact likely to recover? b) Think about how authors in general let us know what things are likely to happen later in their stories.	<ul style="list-style-type: none"> <li>• He asks (amusingly) 'My...dedyet?', which lightens the mood and tells us that he is definitely not dead.</li> <li>• He is able to walk down into the tunnel (with help).</li> <li>• He recognises Sheena and speaks to her.</li> <li>• Sandstepper tells Tuft, 'She [Sheena] saved Pebble', suggesting that he has in fact been saved and will recover.</li> </ul>

9. Creating and shaping texts	6	<p>Re-read the long paragraph in the middle of Page 18.</p> <p>a) Think about how Sheena constructs an argument to support her decision to ignore Sandstepper’s instruction, ‘You wait here.’</p> <p>b) Construct an argument of your own to explain why you are going to disobey an instruction you have been given.</p>	<p>a) She states what has changed since the beginning of the situation (‘Pebble was no longer a pebble...’).</p> <ul style="list-style-type: none"> <li>• She looks at one of the consequences of obeying the instruction (‘...her legs would buckle under her and...’).</li> <li>• She considers two ways in which that consequence could be corrected, and dismisses them both (‘There was no way...and there was no guaranteeing that...’).</li> <li>• She concludes that only she can do what is necessary (‘...she would have to do it.’).</li> <li>• She reasons that because of what she has just established, in her thinking, she a) cannot put him down and b) cannot stop so c) must disobey Sandstepper.</li> </ul> <p>b) Sample instructions:</p> <ul style="list-style-type: none"> <li>• ‘Finish your homework before you go out and play.’</li> <li>• ‘Stop what you are doing and come and eat now.’</li> <li>• ‘Throw out some of your old clothes before you buy any more new ones.’</li> </ul>
9. Creating and shaping texts	4	Write two or three short sentences in slurred speech.	
10. Text structure and organisation	5	<p>On Pages 12 and 13 Sandstepper makes use of a numbered list to remind Pebble of the symptoms of scorpion poisoning. How does the author</p> <p>a) change direction in the last two items in the list?</p> <p>b) make use of that list later in the chapter?</p>	<p>a) He addresses them to Sheena, as a way of getting her to help.</p> <p>b)</p> <ul style="list-style-type: none"> <li>• On Page 16 he uses it to make it easy for Sheena to refer back to particular symptoms.</li> <li>• On Page 15 he uses it to tell us discreetly about a concern Sheena has.</li> <li>• On Page 20 he uses it to tell us why the other meerkats move away from Pebble.</li> </ul>

12. Presentation	5	<p>Think again about the way the author uses a numbered list in this chapter.</p> <ul style="list-style-type: none"> <li>• How do lists work?</li> <li>• When and why are lists better than full paragraphs?</li> <li>• When might you use bullets instead of numbers?</li> <li>• When might you use a list without either numbers or bullets?</li> </ul>	<p>It might be helpful to have examples to refer to, from books currently in use by the class (e.g. a science text-book).</p>
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**Possibly new vocabulary:**

elegant  
 envenomation  
 assumption  
 posture

**The Riddle:**

Page	Task	Suggested responses, teaching notes
10	<p>Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.</p>	<p>Meerkat. A meerkat belongs to the mongoose family. A goose is a 'Christmas bird' for some people (as a turkey is for others), but of course a mongoose is an animal, so does not have feathers. The 'kat' part of 'meerkat' sounds like 'cat' (and 'feline' means 'to do with cats'). The sounds a meerkat makes, however, are not much like cat sounds.</p>

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
11	What impression do you get of Sandstepper from this illustration?	<i>[Further teaching opportunity: How we judge people, and animals, from their facial appearance. Do we apply the same criteria to animals as we do to people? (e.g. Are we attracted more to people, and animals, with large, soft eyes?)]</i>
17	Why do you think Sandstepper has turned back towards Sheena?	<ul style="list-style-type: none"> <li>• To check that she is alright</li> <li>• To tell her to wait there</li> </ul>

**Personal Writing:**

Task	Teaching support
Re-read Page 22. Write about a time when you got stuck somewhere, or felt trapped. Did you feel a sense of panic? How did you deal with it? How did you escape?	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>• Climbing a tree, or a cliff</li> <li>• Playing in an abandoned fridge</li> <li>• Being in a crowd</li> <li>• Getting trapped in a bad habit</li> </ul>

### Chapter Three: Nyegere

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

Page	Level	Task	Suggested responses, teaching notes
24	5 St	What phrase on this page tells us that Sheena is extremely thirsty by now?	Sticky or slimy. The same phrase is used in the opening paragraph of the story (on Page 1), when she was ‘already thirsty’ – and she has drunk nothing since then.
25	4 A	Why does Sheena creep in ‘from the side’ to look down into the hole Sandstepper is digging?	If she had approached from behind she would have been covered in the earth Sandstepper was scattering.
26	6 St	How does the word ‘snack’, as it used on this page, suggest the origins of the word as we commonly use it?	Here it is an onomatopoeic word representing the sound Sandstepper makes as he quickly eats the grub. We sometimes use it to describe the sound a dog makes when it clashes its teeth together, and it has come to mean ‘a quick bite’.
27	4 A	Why will Sheena’s life become ‘ <i>too</i> interesting’ if she does not find the Allens?	She will have to find her own way home, which will be not only interesting but risky.
28	4 A	What two recent events at Deepden do we learn about on this page?	<ul style="list-style-type: none"> <li>• There has been a ‘natural disaster’ of some kind.</li> <li>• Some baby meerkats have been born.</li> </ul>
29	5 Se	What ‘pile’ is Nyegere promising to help Sandstepper climb?	The hierarchy of meerkats (their social organisation), with the most important ones at the top
30	5 A	What surprises us on this page, but is soon explained?	Sheena wants to help Sandstepper, but runs away from him. Then we are told that her plan is to lead Nyegere away.
31	5 A	Why does Nyegere speak more loudly now?	<ul style="list-style-type: none"> <li>• Sandstepper and Sheena are further away from him.</li> <li>• He no longer needs to speak softly, as he did when he was trying to persuade Sandstepper to help him.</li> </ul>

32	5 A	If Nyegere side-swipes Sandstepper ‘the other way’, what effect will that have?	It will injure Sandstepper’s other front leg, so that he cannot run at all.
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**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 4. Drama	4	Speak Nyegere’s dialogue aloud, sentence by sentence. Try to change your voice to show how his behaviour also changes, from ‘friendly’ to ‘nasty’. Remember to increase the volume for the final part of what he says, on Page 32.	
3. Group discussion, interaction	5	Sheena does not believe Sandstepper will agree to do what Nyegere asks, and betray the meerkat tribe (Page 29). a) Why does she believe that? b) Discuss the question of what makes you remain loyal to a group, even though you could personally benefit by doing something different.	a) The tribe matters too much to him. b) Suggestions: <ul style="list-style-type: none"> <li>Not telling tales, even though refusing to do so may get you into trouble</li> <li>Sharing something (chocolate, information), when you could have kept it to yourself</li> <li>Turning down an invitation to join a rival group</li> <li>Doing something with the group, even though you know it is wrong and you may be punished if you are caught. (Would not doing it, in those circumstances, be an act of disloyalty?)</li> </ul>
8. Engage with, respond to texts	5	Have you read any other stories in which one character tries to strike a bargain (‘do a deal’) with another one? If so, tell a partner, or the class, about it.	
9. Creating and shaping texts	6	Sheena’s first impression of Nyegere, on Page 28, is that he’s friendly. a) List the steps by which she comes to realise he is not. b) Then think about the ways in which writers control the information they give the reader – how they sometimes ‘feed it’ to us bit by bit.	<ul style="list-style-type: none"> <li>Sandstepper does not answer his first words, which Sheena finds strange.</li> <li>He does not answer Nyegere’s question, either; and the reference to a ‘natural disaster’ sounds ominous.</li> <li>Nyegere shows his ‘very strong’ teeth.</li> <li>He assumes that the meerkats have hired a security guard. ‘Why would they need to do that?’ Sheena might be asking.</li> <li>He makes a sarcastic comment about Sheena’s size.</li> <li>His ‘piggy’ appearance suggests he is not to be trusted.</li> </ul>

			<ul style="list-style-type: none"> <li>• His teeth are mentioned again – and they are described as being like a dog’s.</li> <li>• When Sandstepper does at last reply to Nyegere, he does so ‘coldly’.</li> </ul>
9. Creating and shaping texts	6	<p>Re-read the first paragraph on Page 30.</p> <p>a) How does the author convey the impressiveness of Sandstepper’s dance?</p> <p>b) Describe something else impressive or memorable, using the same technique. (The thing described need not be violent or loud, and can be a scene rather than event.)</p>	<p>a) By giving us a list of six words of similar shape (and the same part of speech) expressing violent or loud actions</p> <p>b) Suggestions:</p> <ul style="list-style-type: none"> <li>• A boxer in action</li> <li>• A model airplane (or a paper one) in flight</li> <li>• A slow-moving river</li> <li>• A thunderstorm</li> </ul>
10. Text structure and organisation	6	<p>Re-read the paragraph on Page 26 that begins, ‘The grub popped in her mouth...’</p> <p>a) How is part of the paragraph’s structure repeated in the next paragraph?</p> <p>b) What is the effect of that?</p>	<p>a) Three of the key words (‘popped...squelched...oozed’) are used in the next paragraph (in a different form – as nouns rather than verbs).  <i>[Further teaching opportunity: Parts of speech.]</i></p> <p>b) It takes us through Sheena’s experience again and helps us to understand how she ‘got used to’ it.</p>
11. Sentence structure, punctuation	5	<p>When on Page 30 Sheena says, ‘They’ll have plenty of time to put The Plan into operation,’ why is ‘The Plan’ capitalised?</p>	<p>Sheena wants Nyegere to think that the meerkats have some grand scheme to deal with him if he attacks. She will therefore speak the words ‘The Plan’ loudly and with emphasis. The author has capitalised them on the page to suggest that.</p> <p>Try speaking the sentence aloud yourself, giving those two words the correct emphasis.</p>

**Possibly new vocabulary:**

termites  
draped  
albino  
forage, foraging  
camelthorn  
bulkier

**The Riddle:**

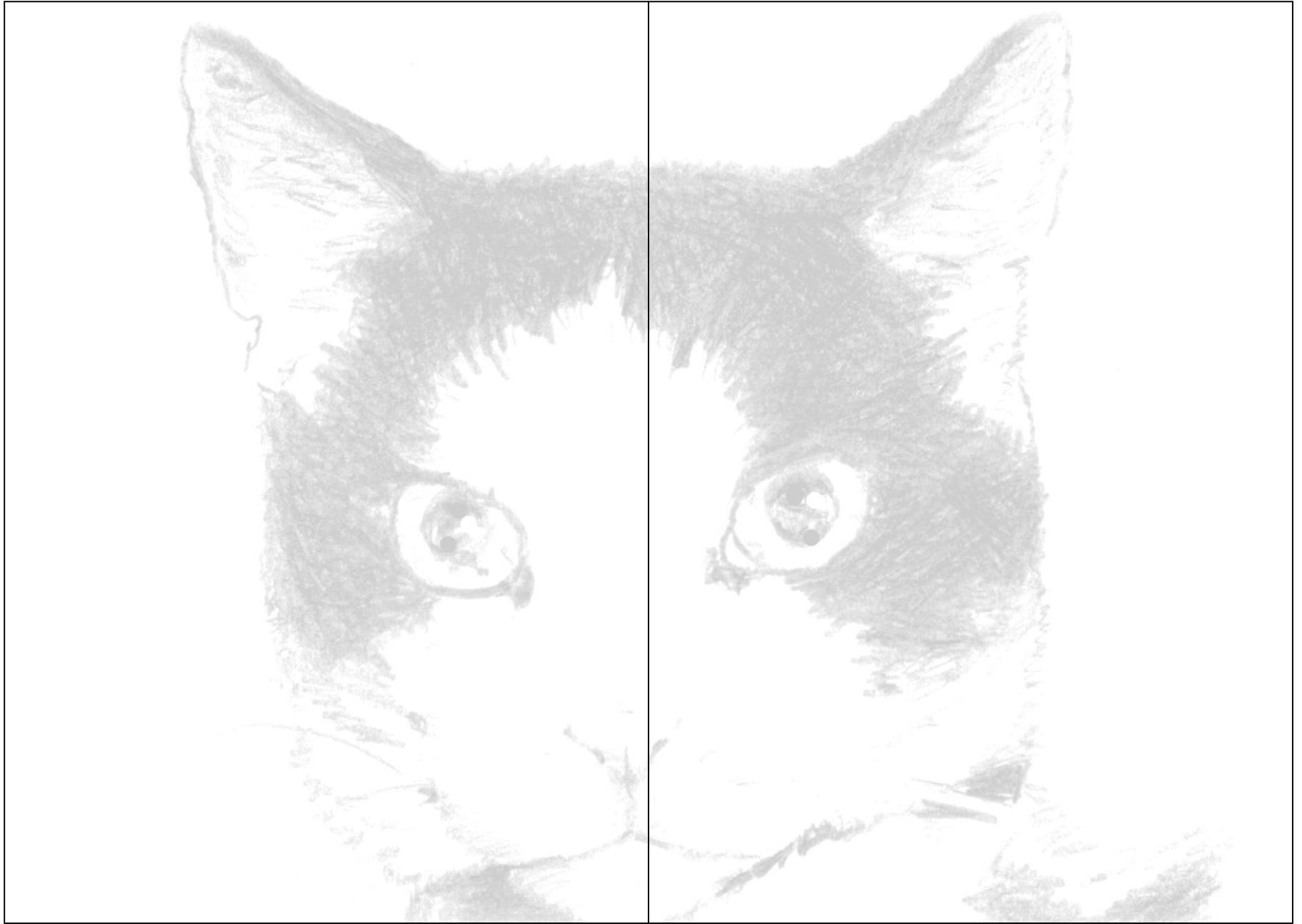
Page	Task	Suggested responses, teaching notes
24	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Honey badger. 'First sweet' refer to the 'honey' part of its name, which is followed by the 'bad' in 'badger'. Nyegere does change his mood in the chapter (he seems to be friendly, then turns nasty). To change 'badger' into 'danger' we need change only the first three letters.

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
31	What expressions are on the three animals' faces?	<ul style="list-style-type: none"><li>• Sheena: anxious, intent</li><li>• Nyegere: angry, ferocious</li><li>• Sandstepper: concerned, helpless</li></ul>

**Personal Writing:**

Task	Teaching support
Imagine you are negotiating with someone – trying to get them to do something, or give you something, in return for something you will do for them (or give them). Tell the story of your negotiations.	This can be an account of a real or imaginary event, and can be in the present or past tense. Encourage students to have the negotiation pass through several stages (offer, rejection or counter-offer etc., then agreement or final rejection).



## Chapter Four: Ncha

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

Page	Level	Task	Suggested responses, teaching notes
33	4 A	'If she ran too slowly, however...' Complete the sentence with words of your own.	'Nyegere might catch her.'
34	5 A	Sheena has been careful, so far, not to run so fast that Nyegere falls a long way behind. In the last complete paragraph on this page, however, she increases her speed. Why?	She now knows that Nyegere will not give up the chase (since he is nearly at Deepden), and she wants to get well ahead of him so as to give the meerkats as much warning as possible.
35	6 C	a) Once again, the things the meerkats shout out are ..... (Complete that sentence.) b) What other things are ..... on this page?	a) Contradictory b) Their instincts: they don't know whether to run away or dive down into the tunnels.
36	6 C	a) What evidence is there on this page to show that some meerkats are brave? b) What contradictory evidence can you find (evidence to suggest that they may not be so very brave)?	a) <ul style="list-style-type: none"> <li>• Two meerkats volunteer to help her, although only one is needed.</li> <li>• Some meerkats come up behind her in the tunnel, willing to fight Nyegere if they have to.</li> </ul> b) <ul style="list-style-type: none"> <li>• Tuft is one of those who volunteer, but Sheena suspects it is partly because he does not trust her.</li> <li>• The other meerkats disappear 'very readily' into the side tunnels, away from the immediate danger.</li> </ul>
37	4 A	Sheena remembers Nyegere's 'last cruel words to Sandstepper'. Can you remember them?	'I'll find you another time and side-swipe you the other way. Then we'll have some fun.'
38	4 St	What words and phrases suggest how strong Nyegere is and how much effort he is making as he digs?	<ul style="list-style-type: none"> <li>• Haul</li> <li>• Great backwards scoops</li> <li>• Broad shoulders</li> <li>• Lever</li> <li>• Strong back legs</li> <li>• Heave</li> </ul>

39	4 A	Can you explain, now, what the ‘extension’ to Sheena’s Plan has been?	She must have told the meerkats who stayed to help her to stick the scorpion’s sting into Nyegere’s backside while he was digging.
40	5 St	What word suggests that Nyegere is leaving with difficulty?	Humped. (It tells us that he is having to lift his heavy body backwards, time after time.) [Further teaching opportunity: Onomatopoeia – ‘humped’ and also ‘thuds’.]

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama	4	Pretend you are Sheena explaining her Plan (the one involving the scorpion’s tail) to the meerkats. Do the explaining, then issue the necessary instructions to Tuft and his companion. The ‘listening meerkats’ can ask questions about anything they don’t understand or make any comments they wish about the Plan itself (e.g. ‘That scorpion is old: I hope its poison hasn’t dried up.’)	
8. Engage with, respond to texts	5	a) How does the author create a mystery on Page 35? b) How does he maintain it on Pages 36 and 38? c) Think of some other stories in which the author holds some information back in order to create a feeling of suspense.	a) He mentions an ‘extension’ to Sheena’s plan, but for the moment does not say what it is. b) Page 36: <ul style="list-style-type: none"> <li>• He tells us that Sheena will need help from one meerkat, but does not say what help.</li> <li>• He does not tell us why the two meerkats disappear into the chamber.</li> <li>• He hints about ‘something else’ that will happen.</li> </ul> Page 38: <ul style="list-style-type: none"> <li>• We read, ‘The two meerkats should be able to do what they had to’, but we are still not told what it is.</li> </ul>
9. Creating and shaping texts	5	Read again the contradictory shouts of the meerkats on Page 35. Imagine a situation	Suggested situations: <ul style="list-style-type: none"> <li>• A boat tips over in the local park and throws its occupants into the</li> </ul>

10. Text structure and organisation		in which another group (of people or animals) show their panic (or other strong feelings) by shouting contradictory things. Write down what they shout.	water. (The shouts can come from the occupants themselves or from watchers on the bank, or both.) <ul style="list-style-type: none"> <li>A goal is scored at a football match (the shouts can come from opposing groups of supporters).</li> </ul>
11. Sentence structure, punctuation 12. Presentation	6	In the sentence, ‘She did continue to control her speed, however, so that it seemed as if he <i>might</i> get as close if he tried a <i>little</i> harder...’: a) Why are two words italicised? b) Why does the sentence end with three dots?	a) To emphasise the fact it would take only a <i>small</i> amount of extra effort for Nyegere to catch Sheena. She is trying to tempt, him, in other words, to keep going. b) To suggest that this part of the chase takes some time.

**Possibly new vocabulary:**

readily  
faring  
inflicted

**The Riddle:**

Page	Task	Suggested responses, teaching notes
33	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Sting. The scorpion’s sting is attached to its tail by the ‘final joint’ (like the knuckle on a finger). You’ll wish you hadn’t found it, however, if the point jabs you.

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
38	Why has the illustrator made the background to this drawing so dark?	<ul style="list-style-type: none"> <li>Because Sheena and Nyegere are underground</li> <li>To make Nyegere’s frightening face and claws stand out</li> <li>He wants us to see ‘with a cat’s eyes’, as if we are Sheena.</li> </ul>

**Personal Writing:**

Task	Teaching support
<p>The first time Sheena goes down into the tunnel, she becomes very frightened of getting stuck. That doesn't stop her, however, from going down into it a second time, ready to confront Nyegere.</p> <p>Write about a time when you went ahead and did something even though you were afraid of what might happen.</p>	<p>Suggestions;</p> <ul style="list-style-type: none"><li>• Riding your bicycle down a steep path</li><li>• Jumping or diving off a high diving board</li><li>• Going on a terrifying fairground ride</li><li>• Walking past a snarling dog</li><li>• Standing up to a bully</li></ul>

## Chapter Five: Usingizi

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

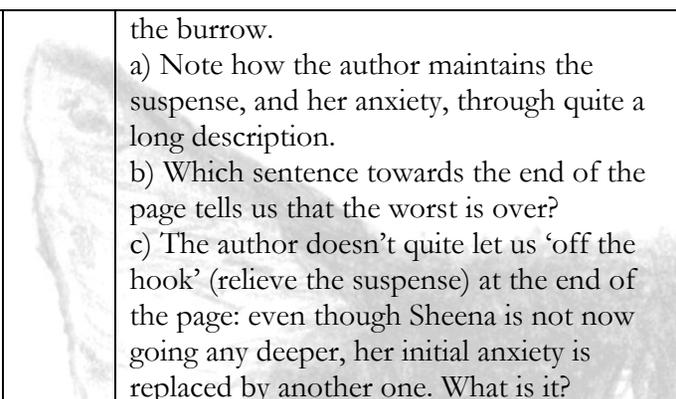
Page	Level	Task	Suggested responses, teaching notes
41	6 C	How can we tell that Tuft's attitude to Sheena has changed?	<ul style="list-style-type: none"> <li>• He seems no longer suspicious of her.</li> <li>• He enjoys telling her about what happened to Nyegere.</li> <li>• He notices that she is in difficulty, and sets out to help her.</li> </ul>
42	5 C	How does Sheena's imagination cause her problems?	She thinks about what will happen if the whole tunnel system collapses.
43	6 I	Why is this version of the war-dance 'therapeutic'?	It's designed to cure Sheena's problem.
44	5 A	How many symptoms of unwellness do Sheena and Pebble have, in total?	Seven (at most): Sheena – <ul style="list-style-type: none"> <li>• Wheeziness</li> <li>• Heavy lungs</li> <li>• Inability to take a full breath</li> <li>• Sore throat</li> </ul> Pebble – <ul style="list-style-type: none"> <li>• Dry, lifeless fur</li> <li>• Dull eyes</li> <li>• Weakness</li> </ul>
45	5 St	What do you think the word 'twizzle' means, as used by Pebble to describe the meerkat of that name?	Witter, babble, prattle
46	4 St	Find another word or phrase of your own for 'problematical'	Complicated; difficult to explain
47	6 I	What therapeutic activities take place on this page?	<ul style="list-style-type: none"> <li>• Fara grooms Pebble.</li> <li>• Sheena chews the leaves she has been given.</li> <li>• Sheena takes an interest in Pebble, and his name.</li> </ul>

48	6 A	How do we know that Pebble has fully recovered from Dysarthria?	He explains the origin of his name 'very clearly'.
49	5 A	What new symptom of Pebble's do we learn about on this page?	His swollen cheek
50	6 A	What two activities that could be never-ending are described on this page?	<ul style="list-style-type: none"> <li>• Saying sorry</li> <li>• The 'pyramid game'</li> </ul>
51	6 A	What things seem as if they have merged?	<ul style="list-style-type: none"> <li>• The meerkats' bodies</li> <li>• A sigh and a snore</li> <li>• The overall sounds the meerkats make</li> </ul>
52	5 C	In what ways do you think Sheena feels 'quite close' to Pebble, in addition to being near him?	<ul style="list-style-type: none"> <li>• She likes him.</li> <li>• She has saved his life, so perhaps feels responsible for him.</li> </ul>

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama	4	<p>Re-read the large paragraph near the beginning of Page 49. Imagine you are Sandstepper. Re-tell the story of your encounter with Nyegere, in your own words.</p> <p>The audience (of meerkats) can ask questions and make comments as they wish, then they can explain to Sandstepper what happened to Nyegere to cause him to act like that.</p>	
3. Group discussion, interaction	4	<p>Discuss nicknames. How do they come about? Should everybody have one? Can nicknames be hurtful? Share your own nickname, and your feelings about it. How easy would it be for you to change your nickname? If you did change it, what new nickname would you choose?</p>	<p>Some real negotiation and agreement could take place, with unpleasing nicknames being discarded in favour of more acceptable ones. Reinforcement over the days to come might be necessary to support the process...</p>

6. Word structure and spelling	6	<p>Explain what the word ‘aheadstrong’ (Page 49) means, and how the author (and Sandstepper) have created it.</p>	<p>‘Headstrong’ (the usual form of the word) means ‘determined to get one’s own way’. Pebble has just explained that he is often too anxious to get ‘ahead’ and be independent. Sandstepper runs those two words together to create a word that carries both meanings.</p> <p><i>[Further teaching opportunity: Portmanteau words again. Find another example on Page 45. ‘Scentinels’.]</i></p>
8. Engage with, respond to texts	5	<p>Consider stories you have read in which some of the characters are brought close together by difficulties they have faced and come through. Why do stories like that make us feel good?</p>	
9. Creating and shaping texts	6	<p>Re-read the final paragraph on Page 44. In it we are given an explanation for something that has happened earlier in the chapter, and which we have only seen the results of (from Sheena’s viewpoint).</p> <p>Take a simple event which you have read about from only one point of view – from the ‘front’, or ‘the receiving end’ if you like. Then write an explanation of what has happened ‘behind the scenes’.</p> <p>Note the tense the author uses in this case (‘had taken longer’, ‘had tried to jab’), and write in the same way.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>• During the school play, the audience has seen a little dog run across the stage, barking, with the teacher in charge chasing it. A crash is heard, off-stage. Opening sentence: ‘No-one knew how the dog had got in, in the first place.’</li> <li>• As you arrive at the local swimming baths you see a girl you know being taken away in an ambulance. When you go inside you find what has happened. Opening sentence: ‘Josie had not realised that the deep end was so deep.’</li> </ul>
10. Text structure and	5	<p>Re-read Page 42. Sheena becomes more and more anxious as she travels down into</p>	<p>b) The sentence beginning, ‘Then the tunnel floor levelled off...’ c) She is afraid of being left alone, and becoming lost in the tunnels.</p>

organisation	 <p>the burrow.</p> <p>a) Note how the author maintains the suspense, and her anxiety, through quite a long description.</p> <p>b) Which sentence towards the end of the page tells us that the worst is over?</p> <p>c) The author doesn't quite let us 'off the hook' (relieve the suspense) at the end of the page: even though Sheena is not now going any deeper, her initial anxiety is replaced by another one. What is it?</p>	
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**Possibly new vocabulary:**

therapeutic  
distinguishing  
perpendicular  
problematical  
labyrinth  
radiating

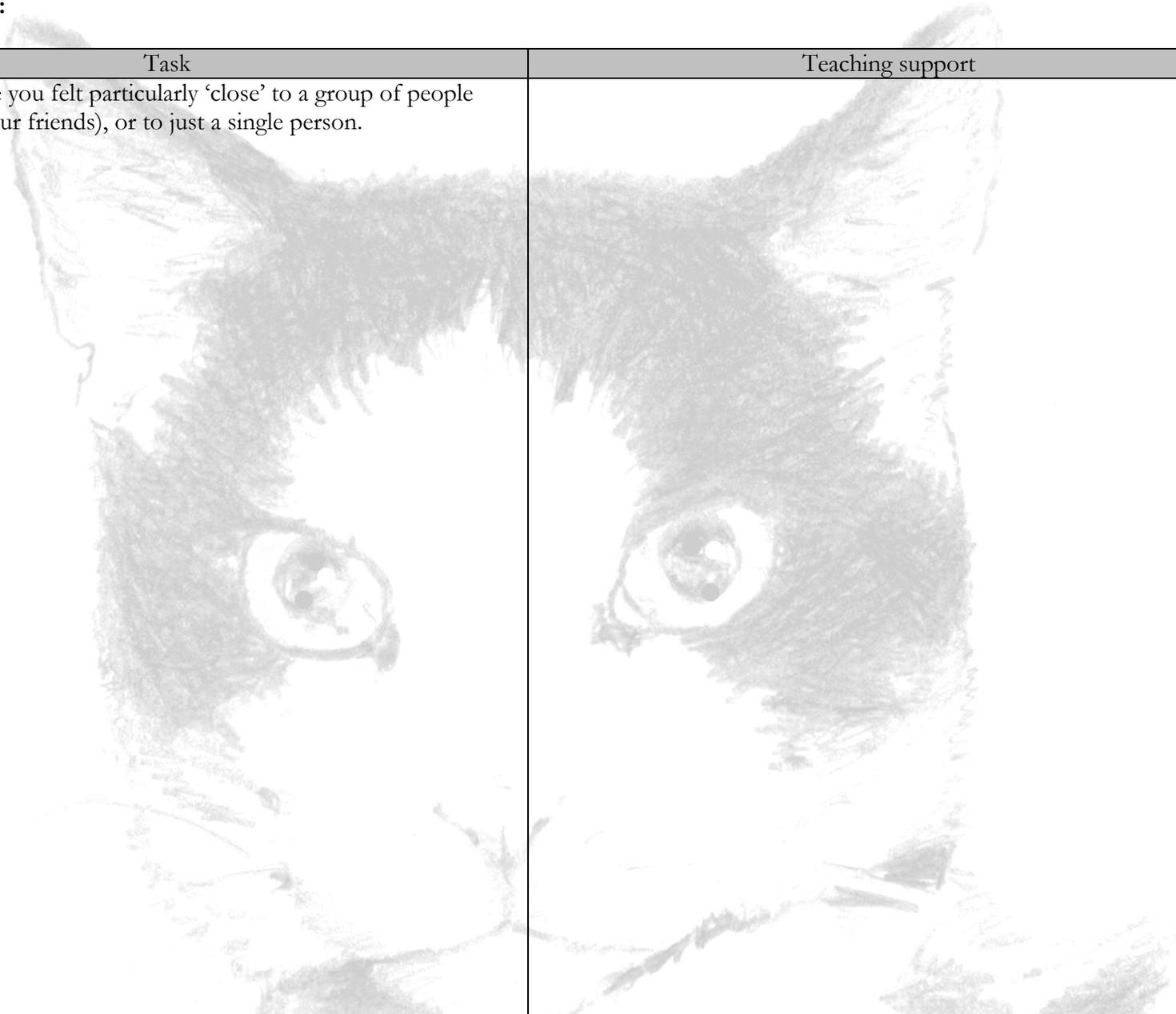
**The Riddle:**

Page	Task	Suggested responses, teaching notes
	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Sleep. It fills the night-time (the gap between day and day); we feel 'enfolded' because going to sleep is usually a gentle experience and we feel protected in our beds; and we go 'somewhere else' because even if we don't dream we are no longer aware of the place we fell asleep in.

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
51	Could we describe Sheena as being 'enfolded' in this illustration? Why?	Probably – by both sleep and meerkats

**Personal Writing:**

Task	Teaching support
<p>Write about a time you felt particularly 'close' to a group of people (your family, or your friends), or to just a single person.</p>	

## Chapter Six: Maadui

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

Page	Level	Task	Suggested responses, teaching notes
53	6 I	Several things are ‘deduced’ (worked out) on this page, some of them by Sheena. What are they?	<ul style="list-style-type: none"> <li>• The reason why the sun is shining upward into Sheena’s eyes</li> <li>• The reason why the meerkats on the other mounds must have slept elsewhere</li> <li>• The reason why it seems that all the meerkats had slept</li> <li>• The reason why Curl and Fara are able to return quickly with more insects</li> <li>• The reason for the smell of urine in the chamber</li> </ul>
54	5 A	<p>a) Why is Sheena surprised by how short the tunnel is?</p> <p>b) How is the reason for her surprise partly explained?</p>	<p>a) She seemed to travel a long way from the main entrance, the night before, to reach the chamber.</p> <p>b) This tunnel is steep, so they have come up from some depth quite quickly.</p>
55	5 A	Changes take place to several things on this page. What things?	<ul style="list-style-type: none"> <li>• The meerkats’ temperature</li> <li>• The meerkats’ wakefulness</li> <li>• The sun’s colour and strength</li> <li>• The meerkats’ spirits</li> </ul>
56	5 A	How does the second paragraph on this page help us to understand the meaning of ‘invigorated’ in the first paragraph?	It describes lots of lively things happening: the meerkats are behaving as if they have been filled with ‘vigour’ (energy).
57	5 C	<p>Which TWO of the following does Sheena NOT feel on this page?</p> <p>a) Confident</p> <p>b) Curious</p> <p>c) Respectful</p> <p>d) Offended</p>	<p>c) Respectful</p> <p>d) Offended</p>
58	6 C	How does Sheena show her open-mindedness on this page?	She assumes that all meerkats are the same, but then realises that she has not met enough of them to be certain of that.

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
6. Word structure and spelling	5	If 'invigorated' (Page 55) means filled with 'vigour', why is it not spelt 'invigourated'?	Because many English nouns ending in '–our' (humour, glamour, clamour, honour) drop the 'u' when they take another form (as adjectives or verbs) – humorous, glamorous, clamorous). There is no strict rule governing such changes ('colour' stays, in 'colourful', for instance, and 'honor' becomes 'honourable'. (The American English version of such nouns is usually '–or' to begin with: 'color', 'honor'.)
8. Engage with, respond to texts	5	Think of other books you have read in which two opposing sides play a part. a) What kind of books do these tend to be? b) What do you expect from them?	a) <ul style="list-style-type: none"> <li>• War books</li> <li>• Sporting stories</li> <li>• Books about gangs</li> <li>• Stories about boarding schools with separate 'houses'</li> </ul> b) <ul style="list-style-type: none"> <li>• Arguments</li> <li>• Competitions</li> <li>• Violence</li> <li>• A strong climax</li> </ul>
9. Creating and shaping texts 10. Text structure and organisation	5	Re-read the first paragraph on Page 55. Write a paragraph of your own in which something unusual or unexpected occurs, then things quickly return to normal as if nothing at all has happened. Pay some attention to how the people who are not directly involved in the event behave.	Suggestions: <ul style="list-style-type: none"> <li>• A police car races down the street with its siren going.</li> <li>• Someone starts making a noise in the public library (or the school library).</li> <li>• Someone reaches the supermarket checkout without enough money to pay for what they have in their basket.</li> </ul>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
53	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Enemies. Enemies are 'not nice', and 'enemy' is the opposite of 'friend'. 'In the end' either you or your enemy will (usually) win whatever battle you are fighting.

**Possibly new vocabulary:**

postures  
 reinforced  
 swivel  
 occurrence  
 absorbing  
 conviction

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
56	What do you think the meerkat who is standing upright is doing, or thinking?	<ul style="list-style-type: none"> <li>• Urging one or both of the other meerkats on</li> <li>• Waiting to see who wins this part of the play-fight, so that he can challenge him</li> </ul> <i>[Further teaching opportunity: Gender. Why have we automatically assumed 'he'??]</i>

**Personal Writing:**

Task	Teaching support
Write about getting up in the morning. How do you feel? What makes you feel better (if you need to do that)?	

## Chapter Seven: Nungunungu

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

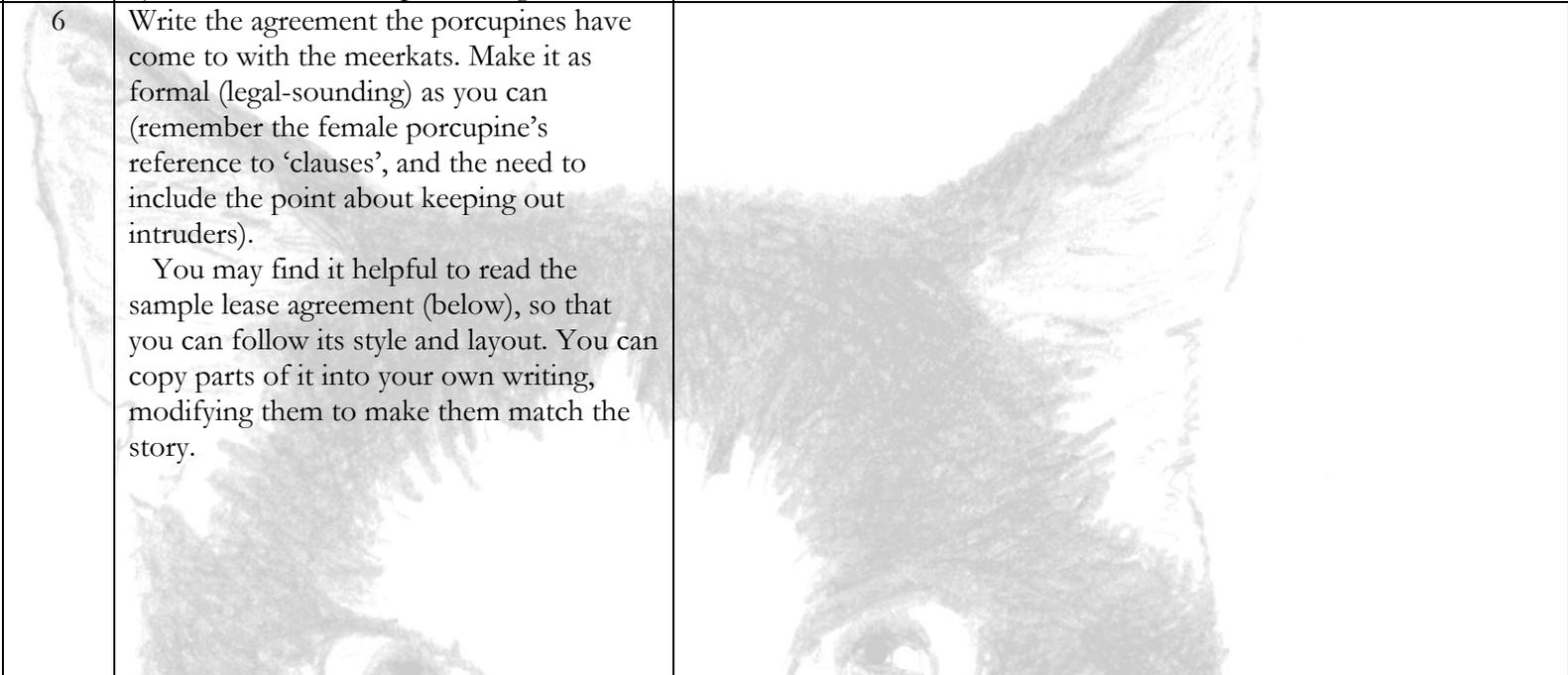
Page	Level	Task	Suggested responses, teaching notes
59	5 St	Find a phrase on this page which suggests that returning to the chamber may not be straightforward, for Sheena.	‘Work her way’. It makes it seem as if the journey will present something of a challenge.
60	5 A	In spite of that idea from Page 59, Sheena is not concerned, as she sets off. Why?	<ul style="list-style-type: none"> <li>• She is confident that she will be able to find her way.</li> <li>• The tunnels do not seem so frightening, now.</li> <li>• The tunnels will get wider as she goes further in.</li> <li>• She expects the journey to be short.</li> </ul>
61	6 I	How does Sheena try to use logic to reassure, and help, herself?	<ul style="list-style-type: none"> <li>• She persuades herself that what goes down must come up.</li> <li>• She decides that if she keeps travelling in the same direction, she must sooner or later reach the outside.</li> <li>• She devises a plan to keep roughly to a straight line (‘For every left turn she took from then on...’).</li> </ul>
62	5 A	a) What reminds us of a problem Sheena has had recently? b) How could the problem recur? c) What signs were there on the previous page that that might happen? (Try to answer without looking back.)	a) The wheeze in her breathing b) The tunnels could collapse on her again. c) <ul style="list-style-type: none"> <li>• She heard the sound of sand falling from an opening, as she was passing it.</li> <li>• When she began to run, her back scraped the roof of the tunnel and brought more sand down.</li> </ul>
63	4 A	a) Why does Sheena think the tunnel needs ‘a good sweep’? b) Why might that make her more anxious about what is now happening to her?	a) Because the floor is littered with bones b) Because there might be some connection between the bones and the attack that she is now facing: perhaps the ‘ferocious creature’ (Page 62) that scattered the bones is approaching.
64	4 C	What similarity is there between the youngster’s voice and its nose?	They are both described as sharp.

65	5 C	How does Sheena 'take more control'?	<ul style="list-style-type: none"> <li>• She talks boldly to the big 'porcupine'.</li> <li>• She gives the animals a way to solve their problem.</li> </ul>
66	6 C	Explain why Sheena insists that she is not a) a servile cat b) a mere cat.	<ul style="list-style-type: none"> <li>• 'Servile' means 'inferior, submissive' – and she is far from being either of those.</li> <li>• 'Mere' suggest that something is of little importance – and the same applies (in her view).</li> </ul> <p>(She has misheard both terms, of course.)</p>
67	4 C	How does Spickle copy a) his mother b) his father?	<p>a) He repeats her words almost exactly ('We have very sharp quills.')</p> <p>b) He moves backwards towards Sheena, threatening her with his quills.</p>
68	5 C	What does Sheena do carefully on this page?	<ul style="list-style-type: none"> <li>• She keeps her claws and teeth out of sight.</li> <li>• She pretends to accidentally kick a bone.</li> <li>• She 'peers' into a side chamber.</li> </ul> <p><i>[Further teaching opportunity: How can chewing bones help the porcupines grow more quills? By giving them an extra supply of calcium.]</i></p>
69	5 C	What tells us that the porcupines take their duties seriously?	They stop Sheena from leaving 'just in case' that is what the meerkats would have wanted (even through there's nothing in their agreement about it).
70	4 C	a) What extra bit of punctuation does Spickle add? b) Why does he add it?	<p>a) An exclamation mark</p> <p>b) To sound important (as if he is more in charge than his father)</p>
71	5 C	What sound decisions does Sheena take?	<ul style="list-style-type: none"> <li>• Not to go down into the tunnels by herself again</li> <li>• To eat the berries, even though that isn't easy</li> </ul>
72	4 C	What word that Sandstepper used to describe Pebble could also be applied to Spickle?	Aheadstrong

73	6 St	What is the difference between bouncing off something and rebounding from it?	When you bounce off something you can go in any direction (other than straight ahead). When you rebound from it you move back in the direction you came from.
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### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 4. Drama	4	Working in groups of three, pretend you are the porcupines talking about your encounter with Sheena. Share your thoughts about what frightened you, made you feel relieved, impressed you, made you decide to help her, and so on.	The three porcupines should talk 'in character'.
6. Word structure and spelling	6	a) Why does Sheena make the mistake on Page 65 of thinking that these animals are called 'porcupines'? b) Is she making another mistake when she thinks that Spickle has 'got himself into a bit of a prickle'?	a) Because she has just remembered that a better word for what she has been calling 'bristles' and 'needles' is 'spines', and she confuses that word with the 'pines' part of 'porcupines'. b) It's more likely that she's using a pun (on the phrase 'a bit of a pickle'). <i>[Further teaching opportunity: How words are created as a result of mistakes. The word 'cockroach' comes from the Spanish word 'cucaracha', which has been misheard and then written down in a new form.]</i>
	4	What other stories have you read where part of the action takes places underground (in tunnels, or a mine, or a cave)? How do the authors make use of the surroundings to create an air of suspense and perhaps make their stories frightening?	
8. Engage with, respond to texts 9. Creating and shaping texts	5	We noticed how on Page 59 the phrase 'work her way' suggests that returning to the chamber may not be straightforward, for Sheena. a) Note how in that way the author, by using a single phrase, alerts us to what may happen next in the story.	b) should have been

<p>9. Creating and shaping texts 10. Text structure and organisation</p>	<p>6</p>	<p>b) Find a similar example on Page 60.</p> <p>Write the agreement the porcupines have come to with the meerkats. Make it as formal (legal-sounding) as you can (remember the female porcupine's reference to 'clauses', and the need to include the point about keeping out intruders).</p> <p>You may find it helpful to read the sample lease agreement (below), so that you can follow its style and layout. You can copy parts of it into your own writing, modifying them to make them match the story.</p>	
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**LEASE AGREEMENT**

THIS LEASE AGREEMENT is made and entered into by and between \_\_\_\_\_, whose address is \_\_\_\_\_ (hereinafter referred to as "Lessor") and \_\_\_\_\_ (hereinafter referred to as "Lessee").

WHEREAS, Lessor is the owner of certain real property lying and situate in \_\_\_\_\_

NOW, THEREFORE, the parties hereto hereby agree as follows:

1. TERM. Lessor leases to Lessee and Lessee leases from Lessor the above described Premises, for a term of \_\_\_ year(s).
2. USE OF PREMISES. The Premises shall be used and occupied by Lessee and Lessee's immediate family, consisting of \_\_\_\_\_

\_\_\_\_\_ exclusively, as a private single family dwelling, and no part of the Premises shall be used at any time during the term of this Agreement by Lessee for the purpose of carrying on any business, profession, or trade of any kind, or for any purpose other than as a private single family dwelling.

3. **CONDITION OF PREMISES.** Lessee stipulates, represents and warrants that Lessee has examined the Premises, and that they are at the time of this Lease in good order, repair, and in a safe, clean and tenantable condition.

4. **ALTERATIONS AND IMPROVEMENTS.** Lessee shall make no alterations to the buildings or improvements on the Premises or construct any building or make any other improvements on the Premises without the prior written consent of Lessor.

5. **MAINTENANCE AND REPAIR; RULES.** Lessee will, at its sole expense, keep and maintain the Premises and appurtenances in good and sanitary condition and repair during the term of this Agreement and any renewal thereof.

6. **INSPECTION OF PREMISES.** Lessor and Lessor's agents shall have the right at all reasonable times during the term of this Agreement and any renewal thereof to enter the Premises for the purpose of inspecting the Premises and all buildings and improvements thereon.

7. **SURRENDER OF PREMISES.** Upon the expiration of the term hereof, Lessee shall surrender the Premises in as good a state and condition as they were at the commencement of this Agreement, reasonable use and wear and tear thereof and damages by the elements excepted.

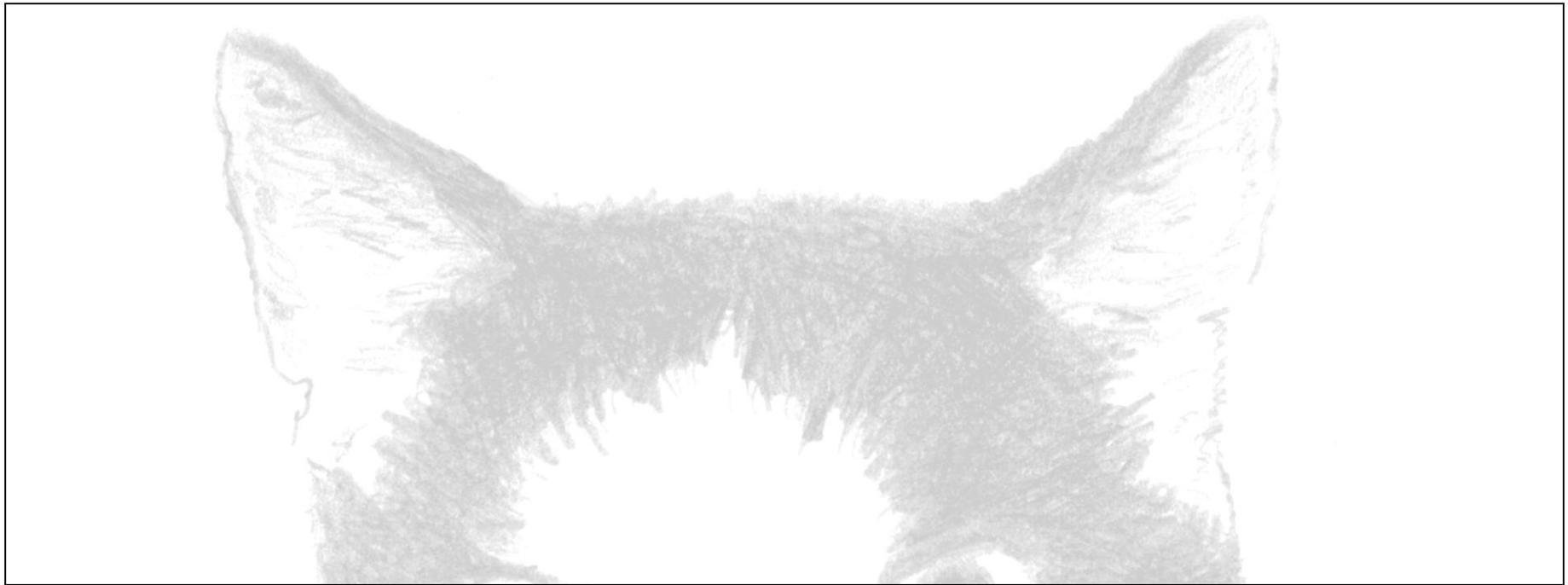
8. **INDEMNIFICATION.** Lessor shall not be liable for any damage or injury of or to the Lessee, Lessee's family, guests, invitees, agents or employees or to any person entering the Premises or the building of which the Premises

IN WITNESS WHEREOF, the parties have signed below:

Lessor:

Lessee:

## **LEASE AGREEMENT**



**The Riddle:**

Page	Task	Suggested responses, teaching notes
59	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Porcupines. Birds have quills (part of their feathers) on their backs; and a flying porcupine would indeed look ridiculous. It would clearly be safer to attack a porcupine from in front than from behind.

**Possibly new vocabulary:**

obstruction  
scrutinised  
servile  
quills

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
70	How is Spickle behaving in character (in other words, as we would expect him to do)?	

**Personal Writing:**

Task	Teaching support
<p>Write about a time when you were lost, or were afraid of becoming lost, or thought you were lost and discovered you weren't.</p> <p>Alternatively, write about the different ways there are of being lost (e.g. being 'lost in thought').</p>	<p>The concept of being 'morally lost' may be difficult for some students to grasp, unless you ask a question like, 'Which characters in the Harry Potter stories are 'lost'?'</p>

## Chapter Eight: Mtego

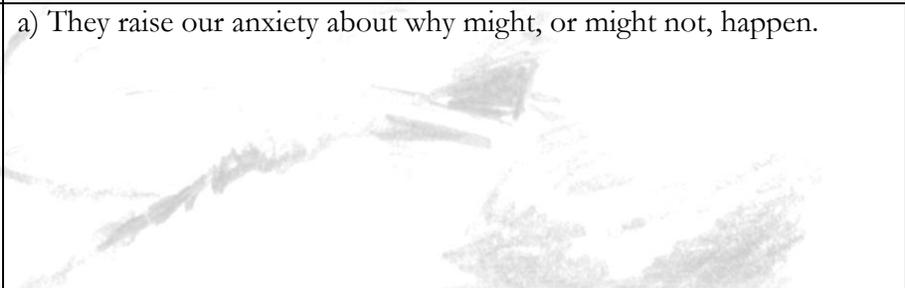
### Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
74	5 A	Why does Sheena take the message back to Deepden alone? (Give as many reasons as you can.)	<ul style="list-style-type: none"> <li>• Shuffle is too badly injured to travel with her.</li> <li>• The porcupines would travel too slowly.</li> <li>• The porcupines do not regard it as their job to warn the Duwara.</li> <li>• The porcupines are afraid of being punished by the Utongo, if the Utongo take over Deepden.</li> </ul>
75	5 A	a) What two things on this page are straightforward? b) How do we learn that the story itself may soon not be so straightforward?	a) <ul style="list-style-type: none"> <li>• Sheena’s journey back to Deepden</li> <li>• Her decision to take a warning back to Deepden</li> </ul> b) When we read, ‘She had more to do with it than she expected’, we know that events are going to take a new turn.
76	6 A	What suggests that the lookout may not have been doing his job very well?	The other meerkats come running out ‘on all sides’ of Sheena when the lookout barks, which tells us that she is already among the mounds, and his warning is rather late.
77	5 C	a) Which character on this page expresses doubt? b) Which character expresses disagreement? c) Which character is lucky? d) Which character boasts?	a) Tuft b) Crossclaw c) Shuffle d) The Utongo leader
78	5 A	How has the situation ‘changed around her’ (Sheena)?	She has realised that the Duwara will not be able to defend themselves from the Utongo without her help.
79	5 St	What single word tells us that Tuft and Moon find leading the Duwara a big responsibility?	Burden

80	4 St	a) Find four different words on this page meaning conflict(s) of one kind or another. b) Place them in the order: least serious first, most serious last.	a) <ul style="list-style-type: none"> <li>• Squabbles</li> <li>• Fight</li> <li>• War</li> <li>• Skirmishes</li> </ul> b) Squabbles, skirmishes, fight, war
81	5 A	a) What has changed since Sheena was here last? b) What has not changed?	a) The injury to Sandstepper's leg is better. b) <ul style="list-style-type: none"> <li>• Pebble has not fully recovered.</li> <li>• Fara still leaves things unfinished.</li> </ul>
82	6 A	The tunnel they go to inspect has a double entrance. What is convenient about that, as far as Sheena is concerned?	She is able to see both types of booby trap (inward- and outward-pointing) in one place.
83	4 St	Find two different words on this page that mean roughly the same as a 'meerkat charging in'.	<ul style="list-style-type: none"> <li>• Invader</li> <li>• Intruder</li> </ul>
84	5 A	How are we reminded on this page that some of the Duwara may die when the Utongo attack?	<ul style="list-style-type: none"> <li>• They are described as having a 'last meal' together.</li> <li>• We are told they will see each other again only when it is all over – 'If they survived'.</li> <li>• Moon wants to take her mind off the 'fearful battle' that lies ahead.</li> </ul>
85	6 I	Explain, in your own words, the Principle of Division of Labour	The idea that tasks in a society should be divided up so that certain members of the society perform one task, and become specialists in it, and other members perform other tasks.
86	5 A	How is it suggested on this page that the Utongo may have planned their attack carefully?	It is a moonless night 'perhaps not by accident': the Utongo may have chosen it for that reason.
87	4 A	'Would the Utongo even come?' Why might they not?	They might have realised that Shuffle had escaped to Rockhome, and then seen Sheena travelling to Deepden and realised that she would warn the Duwara.

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	Imagine you are Sheena. Go back to Page 78, where she explains her Plan to the Utongo. Explain it (now that you know what it is). Listening ‘meerkats’ can ask questions.	Encourage students to use diagrams or other visual aids.
3. Group discussion, interaction	5	The porcupines all have the same name. a) What would happen if all people had the same name? b) Choose a single first name to be shared by the whole group. Have a discussion about something you’re all interested in. During the discussion, address each other, or refer to each other, by your common first names. How difficult does that make the discussion?	
3. Group discussion, interaction	6	Re-read the two paragraphs on Page 86 beginning, ‘This was such a peaceful scene...’ and, ‘Then they reminded her...’ a) Can you be reminded of something that has never happened to you? b) Can you be reminded of something that hasn’t happened to you <i>yet</i> ? c) Give the group some examples of both situations, from your own experience.	a) b) In both cases, we are being reminded of the <i>fact</i> (which we already know) that so-and-so has not happened to us. Additionally, however, that memory can be accompanied by a picture (in our imagination) of what it would have been like/will be like to have so-and-so happen.
6. Word structure and spelling	5	What is interesting about Sheena’s phrase ‘A slurp then a sleep’ (Page 85)?	There is repetition of an initial ‘s’ in the phrase, so this is another example of alliteration. However, the initial sound of the two words (‘sl’) is also repeated, as is the final letter. This is therefore a good example of ‘consonance’, where consonants other than the initial ones are repeated.
8. Engage with, respond to texts 10. Text	6	Examine the way in which this chapter moves around in time. It tells the story of what is happening in the present (beginning with Sheena at Rockhome and	

structure and organisation		<p>ending with her waiting alongside the Duwara to see if the Utongo will come). In between, however, it has made reference to things</p> <ul style="list-style-type: none"> <li>a) that may happen in the near future</li> <li>b) that may happen in the more distant future</li> <li>c) that have happened recently</li> <li>d) that happened a long time ago.</li> </ul> <p>Find an example of each of those. How, overall, do they help maintain the interest of the chapter? Do they slow the action down too much?</p>	
9. Creating and shaping texts	5	<p>Re-read the account of the Plan on Pages 82 and 83. It ends, ‘The younger and more timid meerkats would help where they could.’ Write a new paragraph in which you explain (using your own ideas) how they will help.</p> <p>Use the verb form, ‘would’, as in ‘they would hide...and then they would...’</p>	
11. Sentence structure, punctuation	5	<p>Re-read the final paragraph on Page 86, and the short paragraph on page 87.</p> <ul style="list-style-type: none"> <li>a) What effect do the question marks have?</li> <li>b) Re-write the questions as statements (e.g. ‘There was no way of telling how many Utongo would attack.’) Try to vary the construction of your sentences (don’t begin each one in the same way.)</li> </ul>	a) They raise our anxiety about why might, or might not, happen. 

**The Riddle:**

Page	Task	Suggested responses, teaching notes
74	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	A Trap. A trap leads you in, and the fact that you may not be able to get out again is hidden from you. That's what the Utongo find.

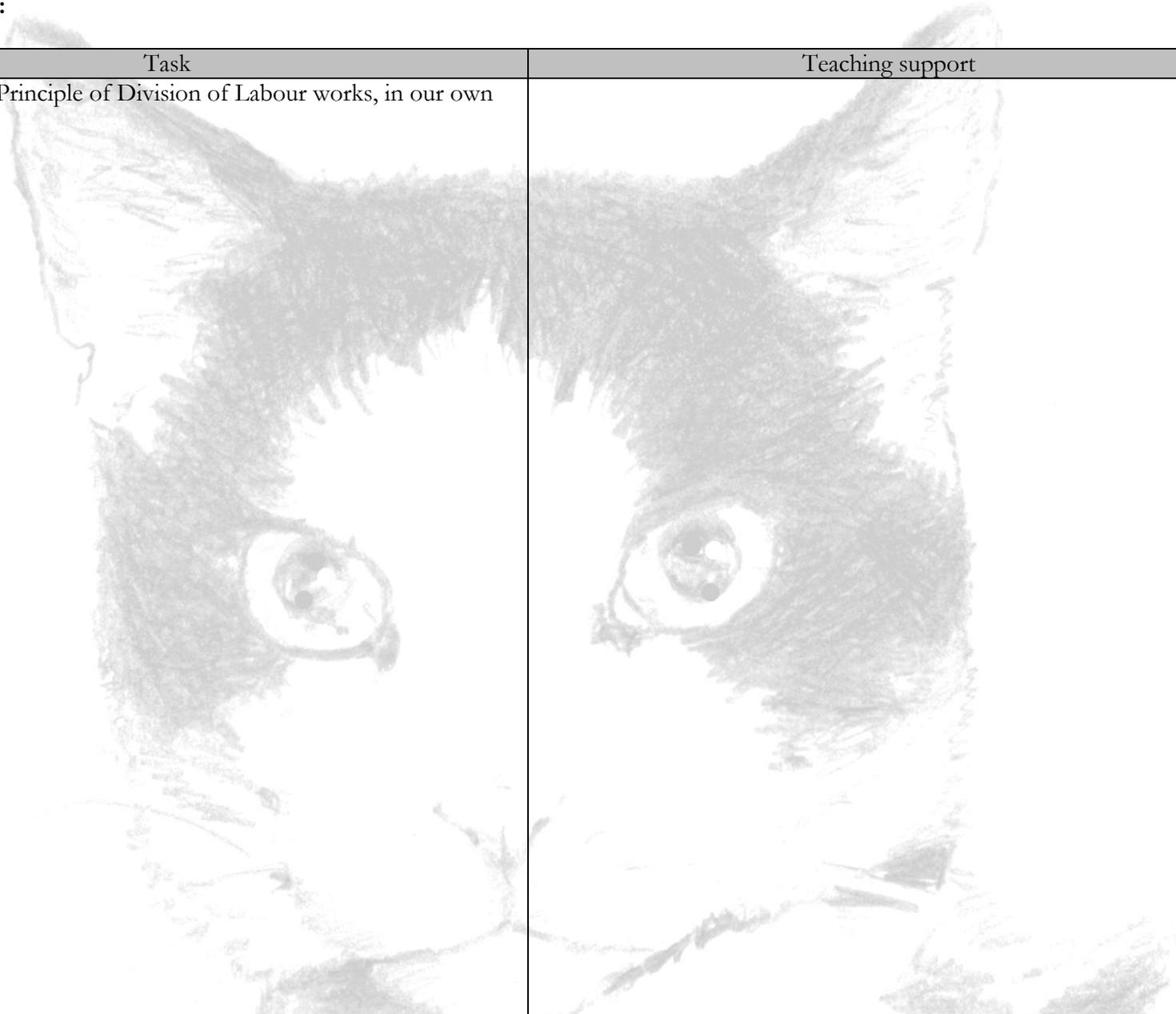
**Possibly new vocabulary:**

assumption  
 tolerant  
 offspring  
 retaliated  
 skirmishes  
 entanglement  
 impaled  
 reciprocal

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
76	How has the illustrator suggested Crossclaw's great age?	By giving him: <ul style="list-style-type: none"> <li>• Wispy hairs on his face and head</li> <li>• Sunken eyes</li> <li>• A 'toothless' look</li> <li>• Skinny limbs</li> <li>• Loose claws</li> </ul>
83	How do we get the impression that the tunnel entrance is a dangerous place?	<ul style="list-style-type: none"> <li>• Sheena has gone only half-way in.</li> <li>• The meerkats are watching closely.</li> </ul>

**Personal Writing:**

Task	Teaching support
<p>Explain how The Principle of Division of Labour works, in our own lives.</p>	

## Chapter Nine: Ushindi

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

Page	Level	Task	Suggested responses, teaching notes
88	5 Se	Complete the following sentence: ‘Things are made difficult for the Duwara by the absence of a moon, and also of a .....	Breeze
89	5 A	How are the yelps at the beginning of the page different from those near the end?	<ul style="list-style-type: none"> <li>• Those at the beginning seem to be yelps of pain (they are accompanied by screams).</li> <li>• Those near the end are part of a message being passed on (‘relayed’).</li> </ul>
90	6 I	<p>a) The meerkats return to Deepden Mound in a variety of ways, as described in the first complete paragraph. What other things on this page are ‘various’ (differentiated)?</p> <p>b) Why has the author stressed these variations?</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• The stories they tell</li> <li>• Their moods</li> <li>• How easy, or how difficult, different meerkats find it to climb up on the mounds</li> <li>• The way the sunlight is reflected (from their eyes, from their bloodstains)</li> </ul> <p>b) To show that the victory, if there has been one, is a very mixed one</p>
91	5 A	This Sunwake is different from Sunwake on the previous day. In what ways?	<ul style="list-style-type: none"> <li>• Some of the meerkats are injured.</li> <li>• All the meerkats are more tired.</li> <li>• The meerkats stay up on the mound longer.</li> <li>• This time, when the young meerkat falls from the mound, he remains on the ground, asleep.</li> <li>• The meerkats are not as cheerful (they are more ‘subdued’).</li> <li>• The young meerkats do not play.</li> <li>• Not all of the meerkats are there when the sun shows over the horizon.</li> </ul>
92	6 C	<p>a) Why might we be surprised by what Crossclaw says?</p> <p>b) Why might we not be surprised by it?</p>	<p>a) He has seemed rather suspicious and bad-tempered, earlier. (He perhaps looks that way also, in the illustration on Page 76). Here we find him speaking warmly to Sheena, and expressing gratitude to her.</p> <p>b) On Page 77 he seems proud of the fact that the Duwara have a long history, and on this page he has that history very much in mind in what he says.</p>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama 3. Group discussion, interaction	5	Imagine you are a meerkat who has returned from the battle. Tell your story, making up any details you wish. The other meerkats (your audience) can ask questions in order to get more information, and the whole group can then discuss what to do next.	Encourage students to speak 'in character' e.g. as one of the named meerkats, or as one who has been injured, or as an excited youngster.
8. Engage with, respond to texts	4	Give this chapter a title of your own choosing.	Suggestions: <ul style="list-style-type: none"> <li>• After the Battle</li> <li>• Winning and Losing</li> </ul>
9. Creating and shaping texts 10. Text structure and organisation 11. Sentence structure, punctuation	6	Re-read the passage of dialogue on Page 90, in which the returning meerkats begin to describe what they have seen and done. Write a passage of dialogue in the same format (i.e. in unfinished sentences), in which a group of your friends start talking about a recent event (perhaps a startling, exciting or worrying one).	Suggestions: <ul style="list-style-type: none"> <li>• Something funny has happened in School Assembly</li> <li>• Someone has done something really bad, or really amazing</li> </ul>

### The Riddle:

Page	Task	Suggested responses, teaching notes
88	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Victory. Re-read the question on Page 90 (Strand 7 – Understand and interpret texts), and your answer. That should explain how in most victories something is won and something is lost, and how victory nearly always comes at a price. <i>[Further teaching opportunity: What is won and what is lost, in this particular victory? What price is paid?]</i>

### Possibly new vocabulary:

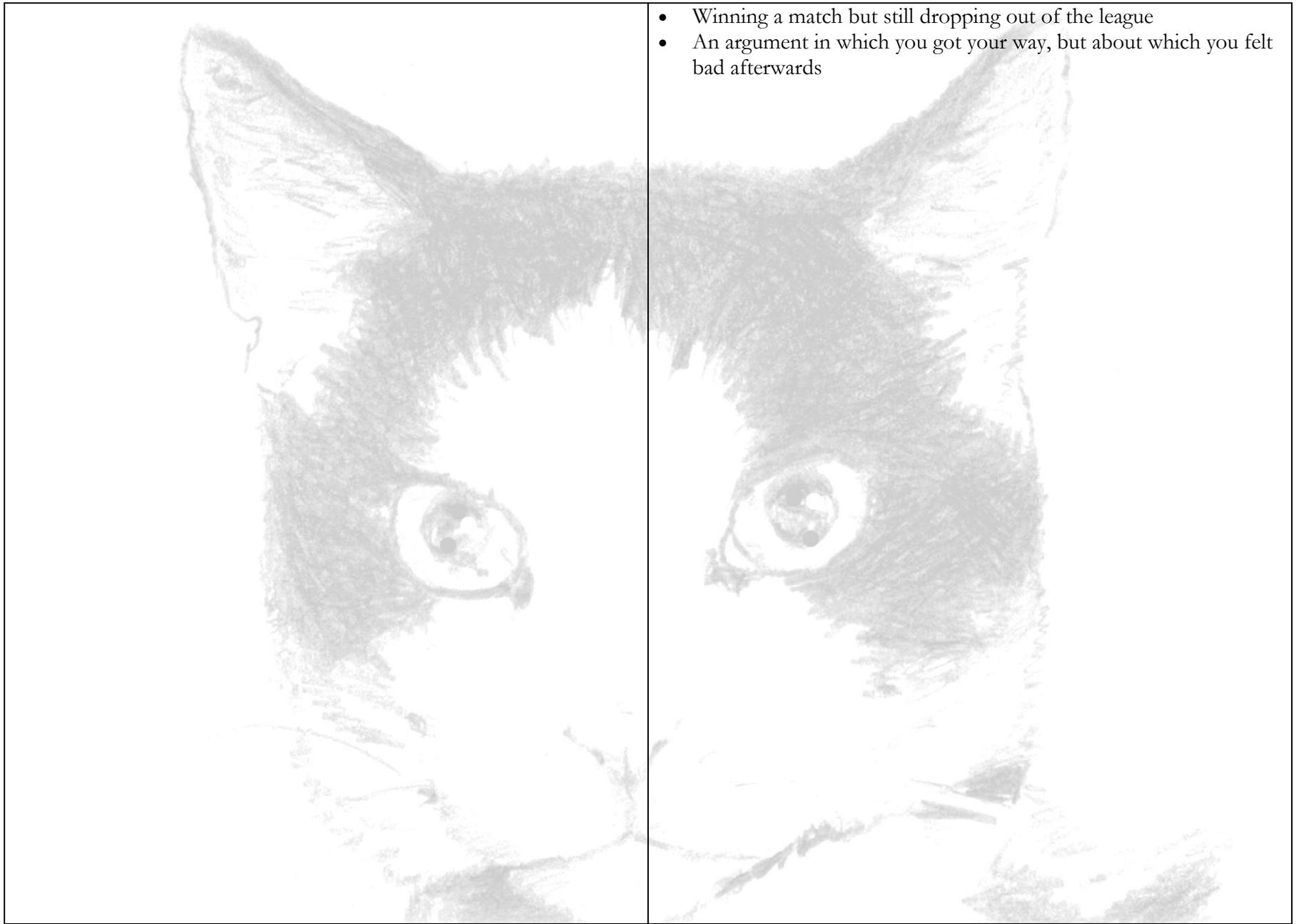
refuge  
jaunty  
prolonged  
subdued

### Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
91	How could you tell, if you did not already know, that it is sunrise (or perhaps sunset) in this illustration?	<ul style="list-style-type: none"><li>• The shadows are long.</li><li>• The animals all have their eyes closed against the glare.</li></ul>

### Personal Writing:

Task	Teaching support
Write about a time (real or imaginary) when you were part of a victory that was not a <i>complete</i> victory, or one in which something was lost as well as gained.  Alternatively, write about hearing noises at night and not knowing what they are.	Advise students to re-read the riddle, and Page 90, while they are planning. Suggestions: <ul style="list-style-type: none"><li>• A team game which you won, but in which one of your team was injured</li><li>• A quiz which you won, but only because the questions you had to answer seemed easier than the other team's</li></ul>



- Winning a match but still dropping out of the league
- An argument in which you got your way, but about which you felt bad afterwards

## Chapter Ten: Chemba

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

Page	Level	Task	Suggested responses, teaching notes
93	6 A	Three questions are raised on this page. a) What are the three? (Note: only one of them takes the form of a question ending in a question mark.) b) Two of them have possible answers given on the page. Which one does not? c) What is the answer to that question likely to be, however?	a) • What has happened to Pebble? • Where have the Utongo gone? • How did the Utongo come to be in the heart of Deepden? b) Where have the Utongo gone? c) They have returned to Longburrow.
94	4 C	How many groups are the Duwara separated into, on this page?	Four (the injured meerkats, the females, Tuft's group, Sandstepper's group)
95	5 A	Have the Utongo escaped underground or above ground?	Underground. It is Tuft's group (in the tunnels) who follow the Utongo trail.
96	5 A	What three sorts of clue to the Utongo's whereabouts do the Duwara look for, and fail to find?	<ul style="list-style-type: none"> <li>• A sighting</li> <li>• Pawmarks</li> <li>• Scent</li> </ul>
97	5 St	a) What single word on this page expresses the depth of hatred between the two tribes? b) It has been used once earlier this chapter. Do you remember what it was used to describe?	a) Bitter b) The 'bitter smell of Utongo' in the tunnels (Page 94)
98	4 A	Why do you think the Utongo do not attack the Duwara?	<ul style="list-style-type: none"> <li>• They have suffered many injuries.</li> <li>• The raiding party, carrying Pebble and the Duwara pups, has escaped towards Longburrow, so the Utongo may have achieved a major part of their plan.</li> <li>• The Utongo are now in control of the Gorge, and are satisfied with that for the moment.</li> </ul>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 4. Drama	5	Tuft gives lots of orders on Page 94. Give them to your class or group as if you are Tuft. Add your reasons, and be prepared to defend your decisions. The listeners can ask for further explanation, and can argue with Tuft if they wish.	
8. Engage with, respond to texts	5	Very often, in the middle of a story, problems increase either in number or in magnitude (things get worse for the characters). This can be called a 'downturn' in the action. Think of some stories in which things get worse (in the middle of the story) before they begin to get better.	
9. Creating and shaping texts 11. Sentence structure, punctuation	5	a) How many sentences on Page 95 are questions? b) What is the effect of having so many questions on one page? c) Write a short paragraph about a situation with several 'unknowns' in it. Include several questions.	a) Five (perhaps six, if you think there are two questions in the sentence beginning, 'Had they attacked the porcupines...') b) They involve the reader, and keep him or her guessing as to what the answers might be. c) Suggestions: <ul style="list-style-type: none"> <li>• Joining a new class</li> <li>• Moving house</li> <li>• Being invited to a friend's house for the first time</li> </ul>

10. Text structure and organisation	6	Re-read the final paragraph on page 98. What is the effect of the lengthy sentence in the middle of the paragraph?	It helps us to understand how long and 'wearisome' the journey is.
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### The Riddle:

Page	Task	Suggested responses, teaching notes
	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Retreat. If you retreat you usually go backwards, but that does not necessarily mean you have been beaten – you can be performing what is called a 'tactical withdrawal'. It may seem as if retreating is cowardly, when the brave thing would be to stay and fight; but it's a wise course of action, if it means you will perhaps be able to do better next time. All of that applies to the Duwara retreat. <i>[Further teaching opportunity: Do you know a proverb that says the same thing? 'He who fights and runs away lives to fight another day,' and, 'Discretion is the better part of valour.']</i>

### Possibly new vocabulary:

raked  
diversion  
outcrop  
luxuriant  
outflanked  
wearisome

### Questions on the illustrations:

Page	Task	Suggested responses, teaching notes
96	Which of the two animals, Tuft or Sheena, seems more afraid of the porcupine quills?	Probably Sheena, since she's leaning away from them

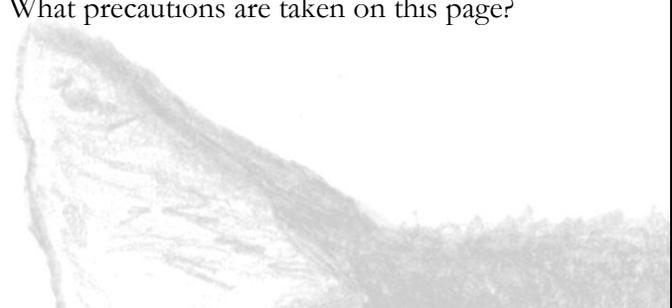
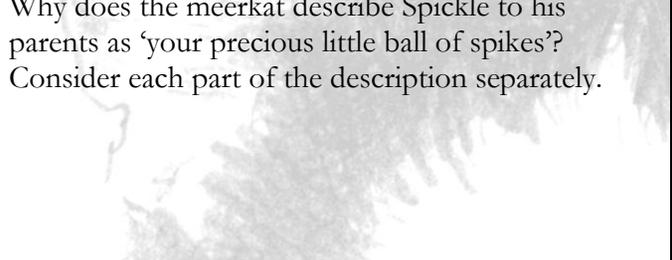
**Personal Writing:**

Task	Teaching support
<p>Write about a time when you have 'retreated' because that was the sensible thing to do.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"><li>• Giving up an argument you know you cannot win</li><li>• Turning round half-way up a hill you have decided is too steep or too high to cycle to the top of</li><li>• Putting your homework aside when you feel your brain is becoming muddled, so that you can return with fresh ideas later (after you've had some fun)</li></ul>

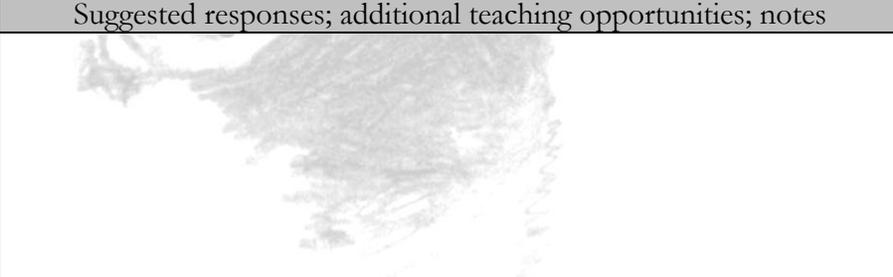
## Chapter Eleven: Tishio

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

Page	Level	Task	Suggested responses, teaching notes
99	4 C	Which other Duwara meerkat or meerkats may be imprisoned in the chamber?	Shuffle
100	5 C	How does Sheena show herself to have an active and curious mind?	<ul style="list-style-type: none"> <li>• She wonders whether Fara has been helping Crossclaw to find food.</li> <li>• She asks Crossclaw a question about the tribe’s behaviour.</li> <li>• She tries to imagine what the Allen family are doing.</li> </ul>
101	5 C	a) Why might Shuffle expect that the Duwara will not welcome him? b) Why might he expect that they will?	a) He deserted the tribe when Nyegere was about to attack. b) He warned the Duwara (through Sheena) about the Utongo attack.
102	4 C	What’s the <i>first</i> reason why you should never stand behind a Porcupine, as Sheena sees it?	In case it suddenly backs into you with its spines
103	5 C	a) How many times is Shuffle horrified on this page? b) What might have horrified him earlier?	a) Three b) Realising that the porcupines have broken their agreement with the Duwara
104	4 A	‘He was saved only by the fact that they were in a great hurry.’ Can you remember what saved Shuffle from being more severely injured the last time the Utongo attacked him?	The arrival of a hawk eagle overhead

105	5 A	What precautions are taken on this page? 	<ul style="list-style-type: none"> <li>• The Utongo force Nungu to block the entrance to the chamber in case the Duwara try to enter.</li> <li>• They slash both Shuffle and Spickle, as a warning to stay silent.</li> <li>• They lie on top of the pups to make sure their squeaking cannot be heard.</li> <li>• Spickle rolls himself into a tight ball in case he is attacked again.</li> </ul>
106	5 C	Why does the meerkat describe Spickle to his parents as ‘your precious little ball of spikes’? Consider each part of the description separately. 	<ul style="list-style-type: none"> <li>• ‘Precious’ because Nungunungu obviously care deeply about Spickle’s well-being</li> <li>• ‘Little’ in order to add some scornfulness to his threat</li> <li>• ‘Ball of spikes’ because Spickle has just curled up to protect himself</li> </ul>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 4. Drama	6	Re-read Page 102 and act out the discussion between the Utongo and Nungunungu. Add any details you wish to the negotiations.	
8. Engage with, respond to texts	6	Examine how this chapter too, like Chapter Eight, moves around in time. In particular notice how an incident that has already taken place is described again, from a different viewpoint and with additional details. How do we, as readers, respond to that re-telling?	

<p>9. Creating and shaping texts 10. Text structure and organisation</p>	<p>6</p>	<p>Re-read the paragraph on Page 102 that begins, ‘He could hear only parts of the discussion...’ Write a paragraph of your own in which you report a conversation you have only partly overheard. Write in the same way – using only phrases to suggest what is being said, and retaining some uncertainty.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>• Your parents discussing what you are getting for Christmas</li> <li>• Teachers talking about a playground incident</li> <li>• A conversation on a bus</li> </ul>
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**The Riddle:**

Page	Task	Suggested responses, teaching notes
99	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Threat. The word has one more letter than ‘treat’, so is ‘more than a treat’, but it is less than a treat in the sense that it is much less enjoyable. ‘Knot’ in the riddle means ‘not’ (in other words ‘threat’ has a different end from ‘thread’). If a threat is carried out, the result may be someone’s death.

**Possibly new vocabulary:**

smothered  
 allegiances  
 offspring  
 fatigue  
 morsels  
 manoeuvre  
 unwieldy  
 vibration

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
104	What fact about meerkats is emphasised in this illustration?	The fact that they can behave viciously towards one another

**Personal Writing:**

Task	Teaching support
Write about some of the strange things parents do when their offspring's future is involved.	<p>Suggest that students think about:</p> <ul style="list-style-type: none"><li>• Parent protectiveness and over-protectiveness</li><li>• How parents deal with school matters (particularly problems that arise at school)</li><li>• The things that parents make children do 'so that one day...' (e.g. learn the violin)</li></ul>

## Chapter Twelve: Mbogo

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

Page	Level	Task	Suggested responses, teaching notes
107	4 A	Are these large black animals attacking Deepden?	No. They are drifting towards it accidentally, as they feed.
108	5 C	a) List the physical features that emphasise the animals' size. b) Find three separate words, describing their movement, that also suggest their great weight and clumsiness.	a) <ul style="list-style-type: none"> <li>• Thick legs</li> <li>• Great hooves</li> <li>• Broad shoulders</li> <li>• Massive horns</li> </ul> b) <ul style="list-style-type: none"> <li>• Ponderous</li> <li>• Heavily</li> <li>• Cumbersome</li> </ul> <i>[Further teaching opportunity: Massive. This could appear in both lists, since although we often use it to describe size, it also implies that something has great 'mass' (weight). Question: Can we accurately describe a hot air balloon as being 'massive'??]</i>
109	5 C	a) How does Sheena insult the animal, twice? b) Can you remember an incident in the previous chapter when injury was added to insult?	a) <ul style="list-style-type: none"> <li>• She calls it 'bone-brain'.</li> <li>• She cheekily calls out, 'Beep! Beep!' as if she is riding a bicycle with an old-fashioned horn.</li> </ul> b) The two Utongo meerkats insulted Shuffle by calling him 'Shuffler', then they attacked him (Page 104).
110	5 C	Why do the other animals follow the leader of the herd? a) Because they have had enough to eat b) Because they realise something strange is happening c) Because they always follow the herd leader, automatically d) Because it is easier to go down the slope	c) Because they always follow the herd leader, automatically

111	5 C	<p>a) What does Sheena's phrase, 'Long horns, short memory' suggest about how she views these animals' mental abilities?</p> <p>b) What other details on this page reinforce her impression?</p>	<p>a) She thinks they are not very smart.</p> <p>b)</p> <ul style="list-style-type: none"> <li>The whole herd have immediately taken up grazing again 'as if nothing had happened'.</li> <li>The animal she passes close to makes a sound 'absent-mindedly', as if it is not really aware of what is going on around it.</li> <li>The sound it makes – 'Hrrumfff!' – seems to be the only one these animals are capable of making.</li> </ul>
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### 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>Have a short conversation with a partner or partners in which the only word any of you uses is 'Hrrumfff'. Try to suggest what you are saying by the way you speak the word (e.g. in an enquiring tone, or a commanding one) and your accompanying gestures and facial expressions.</p> <p>Then discuss (in normal language) how we can sometimes do without words, and sometimes not.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>Offering a book, showing something in it and explaining</li> <li>Suggesting that you do something together (go outside to play a game, go to the cinema together this evening)</li> </ul>
6. Word structure and spelling	5	<p>How has the author created the word 'hi-jumped' (Page 111)?</p>	<p>By taking the word 'hi-jacked' and changing it (but using the same structure) so that it fits this particular situation.</p> <p><i>[Further teaching opportunity: Such words are called 'nonce-words', words designed 'for the nonce' – for use once only. They are usually meant to be humorous.]</i></p>
6. Word structure and spelling	6	<p>'Hi-jumped' (above) is a hyphenated word.</p> <p>a) How many other hyphenated words can you find in this chapter?</p> <p>b) When do we join words by means of a hyphen?</p> <p>c) Can you find a single word on Page 100 that may once have been two words joined by a hyphen?</p> <p>d) Which of the hyphenated words you</p>	<p>a):</p> <ul style="list-style-type: none"> <li>Tree-trunks</li> <li>Broad-shouldered</li> <li>Black-and-white</li> <li>Slow-witted</li> <li>Out-of-focus</li> <li>Half-way</li> <li>Absent-mindedly</li> </ul> <p>b) When we create a 'compound' word (by joining two other words).</p>

		found in answer to a) is often written as a single word without the hyphen?	<p>We create such words when the two or more separate words are frequently used together. Over time, the hyphen may disappear, and we are then left with a single word. ('tree-trunk' may in time become 'treetrunk').</p> <p>Nowadays, words are often joined together directly, without passing through the 'hyphenated' stage ('toolbar', 'hyperlink').</p> <p>c) Wholesale (once usually written 'whole-sale')</p> <p>d) Half-way</p> <p><i>[Further teaching opportunity: Hyphenation rules. There are no hard-and-fast rules governing the way words are hyphenated. Hyphenation is a good example of the way language changes and develops by a natural process rather than by regulation.]</i></p>
8. Engage with, respond to texts	5	How important is it, in a story that is mainly serious, to have episodes which are 'fun', like this one? Think of some 'serious' stories you have read that from time to time have their mood lightened in this way.	
9. Creating and shaping texts 10. Text structure and organisation	6	<p>Consider the way the two sounds made by Sheena and the hrrumffalo ('Beep! Beep!' and 'Hrrumff! Hrrumff') are spaced out across Pages 109 and 100, and seem at times to answer each other.</p> <p>a) What effect does that have?</p> <p>b) Write a description of a short incident in which sounds seem to answer each other.</p>	<p>a) It helps hold the incident together, and adds to its comic effect.</p> <p>b) Suggestions:</p> <ul style="list-style-type: none"> <li>• The creaking of a door inside an empty (and spooky) house, and the hooting of an owl outside</li> <li>• A tug boat tooting as it goes up a river estuary, followed by squawking seagulls</li> <li>• The beeping of a heart monitor in a hospital bedroom, and the sounds of children playing outside</li> </ul>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
107	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Buffalo. Most of the riddle is straightforward description; but 'buffalo', of course, is 'more than' (has more letters than) 'a bluff'.

**Possibly new vocabulary:**

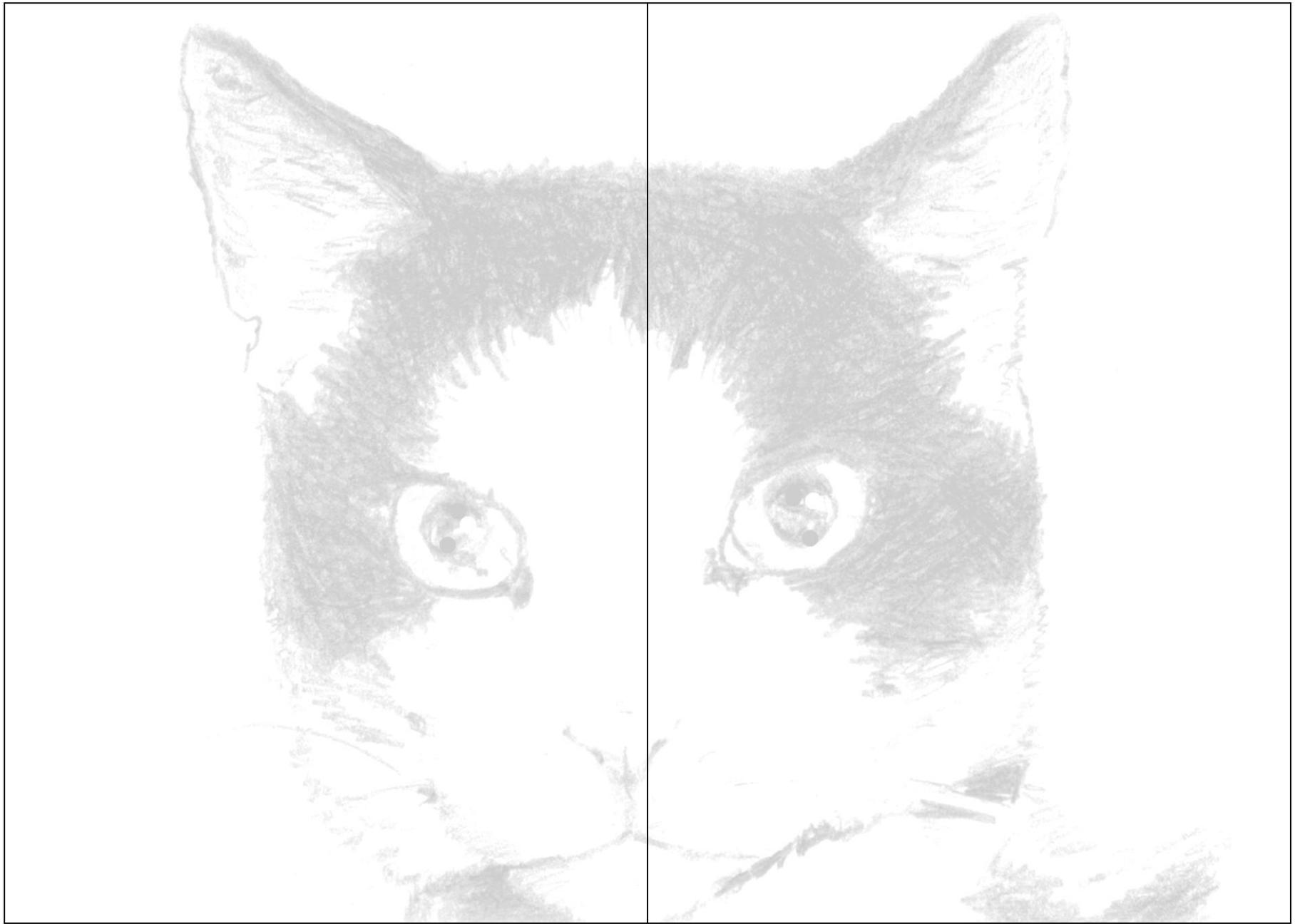
ponderous  
swivelled  
tormenting  
lumber

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
109	What does the way the illustrator has drawn the buffalo's eyes suggest that it is struggling to do?	See Sheena clearly: she is described in the story as 'out-of-focus'.

**Personal Writing:**

Task	Teaching support
Write about anything you like.	This is an opportunity for students to do some 'free writing', in the midst of all the text-based tasks.



## Chapter Thirteen: Makole

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

Page	Level	Task	Suggested responses, teaching notes
112	4 C	What does Tuft mean when he says, ‘Once more, little cat, once more?’	‘You have helped us once more.’
113	6 A	What possible reasons might there be for the fact that Shuffle is not able to tell the Duwara anything about the Utongo plans for the pups and Pebble?	<ul style="list-style-type: none"> <li>• The Utongo have not told him anything about those plans.</li> <li>• He is too weak to carry on talking (he has delivered the Utongo message ‘faintly’).</li> <li>• The author wants to keep the Duwara, and us, in suspense.</li> </ul>
114	6 I	In what way are the two arguments Sandstepper uses ‘economic’?	They both have to do with Duwara access to the natural resources they need.
115	5 I	Four different types of argument are used on this and the previous page. a) What are they? b) What kind of argument, in addition, does Moon use?	a) <ul style="list-style-type: none"> <li>• The economic argument</li> <li>• The historical argument</li> <li>• The religious argument</li> <li>• The military argument</li> </ul> b) The humanitarian argument (based on the importance, the worth, of all individuals)
116	6 I	What do you think Sheena has in mind, when she wonders ‘how the Duwara had learned that?’	That they have not learned it, in fact, but just imagined it, as a result of their fear of the Duwara

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion,	5	a) Say some ‘teacherish’ things to one another. Respond with some ‘studentish’ (‘pupilish’) things. b) Discuss how groups of people tend to speak in the same way (using similar words,	b) Suggestions: <ul style="list-style-type: none"> <li>• Football fans</li> <li>• Gangs or other social groups</li> <li>• Parents</li> </ul>

interaction		phrases, gestures, ideas and arguments).	
8. Engage with, respond to texts	6	If you had not read the next page (Page 114 – perhaps you haven't, yet) how would you know who was speaking in the final paragraph of this one?	From Crossclaw's outrage at the way the Utongo have questioned the ownership and origins of Rockhome. Duwara history is something Crossclaw cares deeply about, as we saw in Chapter Eight.
9. Creating and shaping texts	6	Re-read Pages 114 and 115, and your answer to the question on Page 115 (Strand 7 – Understand and interpret texts). Write a short piece of your own in which you use some of those different types of argument, either for or against a proposal.	Suggestions: <ul style="list-style-type: none"> <li>• A proposal to build a wall around a city or country</li> <li>• A decision as to whether or not to invade a neighbouring country</li> <li>• A decision as to whether or not to help a neighbouring country that has suffered a natural disaster (earthquake, flood, epidemic etc.)</li> </ul>
12. Presentation	5	Why does the author put into italics some of Crossclaw's words in the final paragraph of Page 113?	To show how indignant Crossclaw is: he quotes the Utongo words with emphasis, making them sound more outrageous.

### The Riddle:

Page	Task	Suggested responses, teaching notes
112	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Hostages. Hostages are carefully looked after by hostage-takers, since they are valuable, and can be used to make 'demands' (much stronger than 'requests').

**Possibly new vocabulary:**

forebears  
diminished  
supremacy

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
113	Can you identify any of the meerkats?	

**Personal Writing:**

Task	Teaching support
<p>Imagine you are Crossclaw. Explain how you are torn between the historical argument and the religious one.</p> <p>Alternative question: How do you think the history you study in class would be different if it was 'herstory'?</p>	<p>Students may well need to re-read Pages 114 and 115 (again) before responding.</p>

## Chapter Fourteen: Kinyonga

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

Page	Level	Task	Suggested responses, teaching notes
117	6 C	We noted Sheena’s open-mindedness in Chapter Six (Page 58). What further evidence is there on this page of that open-mindedness?	She thinks there is only one sun, but she is prepared to check the sun on this side of The Gorge against the sun she will find on other side, to see if they are different.
118	6 A	On this page Sheena is sure about some things, and less sure about others. List them, in the following order: the thing she is most sure about, first, and the thing she is least sure about, last.	<ul style="list-style-type: none"> <li>• That the Utongo will have seen her with the Duwara</li> <li>• That these meerkats are Utongo</li> <li>• That these meerkats are on patrol</li> <li>• How the meerkats have come to believe that there are two suns</li> <li>• Where she will next meet the Utongo</li> </ul>
119	6 I	Sheena experiences an illusion on this page. a) What is it? b) What is the connection between this illusion and the overall situation she finds herself in?	a) That the leaf she is looking at has eyes b) She suspects that the meerkats’ belief that there are two suns is an illusion, and she has decided she will investigate that possibility when she has passed through The Gorge. The general message is, ‘Things aren’t always what they appear to be.’
120	5 St	Think of another word that could replace ‘premise’.	Assumption, presumption, belief, idea
121	5 C	Which of the following is Sheena NOT, on this page? a) Mystified b) Curious c) Envious d) Fanciful	c) Envious
122	5 C	a) Why does Sheena think the stickiness on the end of the lizard’s tongue (which is like chewing gum) might be ‘spearmint’? b) Are we supposed to take the suggestion seriously?	a) Because it enables the lizard to use his tongue as a weapon (a spear) b) Probably not – it sounds like another of Sheena’s little half-jokes

123	5 C	How would we know that other people – if we didn't already know – are watching Dad Allen repair the Land Rover?	<p>He goes pink with embarrassment when he drops the bolt a second time.</p> <p><i>[Further teaching opportunity: Colours and moods. What human characteristics, conditions or moods do we associate with the following colours?</i></p> <p><i>Purple (rage)</i>  <i>Green (envy, or queasiness)</i>  <i>Blue (gloominess, melancholy)</i>  <i>Black (depression)</i>  <i>Grey (boredom)</i>  <i>Pink (good health, as in, 'In the pink of condition')</i>  <i>Yellow (cowardice, queasiness)</i>  <i>Brown (deep thought or daydreaming, as in, 'He was in a brown study')</i>  <i>White (fear or shock)]</i></p>
124	4 I	What do you think would be a good colour to suggest playfulness? Why?	<p>Orange? It's bright, and we associate it with beach toys, oranges, sunshine...</p>

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
3. Group discussion, interaction	5	Discuss how things aren't always what they appear to be.	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>• Visual art illusions</li> <li>• Magicians' tricks</li> <li>• Things we buy</li> <li>• People</li> </ul>
8. Engage with, respond to texts	5	Can you think of any other books in which a character expresses their Philosophy of Life (as Kinyonga does here)? If so, does that help any of the other characters in the story?	
9. Creating and shaping texts	4	Sheena thinks up what she feels is a polite farewell to Kinyonga. Write some (polite) farewells to different kinds of people.	<p>Teaching examples:</p> <ul style="list-style-type: none"> <li>• 'May your studs never slip, and your shorts never split!' (to a footballer)</li> <li>• 'May your blades never dull!' (Orc Blessing from World of Warcraft)</li> </ul>

			<ul style="list-style-type: none"> <li>• ‘Lang may your lum reek!’ (‘Long may your chimney smoke’ – old Scottish saying)</li> </ul>
9. Creating and shaping texts 10. Text structure and organisation	5	<p>Re-read the first full paragraph on Page 119 ‘The ground began to fall...’), and the beginning of the paragraph after that.</p> <p>Write a paragraph of your own describing part of a journey that happens in stages.</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>• Climbing a mountain</li> <li>• A railway journey</li> <li>• Moving through a large building, or a shopping mall</li> </ul>
10. Text structure and organisation 11. Sentence structure, punctuation	5	<p>Re-read the final paragraph on Page 117.</p> <p>What is the effect of</p> <p>a) the dash</p> <p>b) the three dots?</p>	<p>a) It throws some doubt into the situation.</p> <p>b) They introduce an ominous note.</p>

### The Riddle:

Page	Task	Suggested responses, teaching notes
117	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Chameleon. Add an ‘h’ to ‘camel’ and you get ‘chamel’; but this creature doesn’t have a hump (although its back is curved). ‘Leon’ is French for lion. It changes colour to match its background. Its fringe looks a bit like a lion’s mane, but it has no teeth to speak of.

**Possibly new vocabulary:**

sombre  
gloomier  
swivelled  
scrutinise  
premise  
embedded  
unleashed

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
124	Is Sheena in any danger?	No – she’s much bigger than the chameleon, and we know its tongue won’t stick to her.

**Personal Writing:**

Task	Teaching support
Do you believe that what the chameleon says is right – that we can be anything we want to be? Write about some of the things you want to be, and how you will make that happen.	It may be necessary to curb ridicule, if aspirations are shared publicly. Students should consider what kind of people they want to be, not just what jobs they would like to do.

## Chapter Fifteen: Mondo

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

Page	Level	Task	Suggested responses, teaching notes
125	4 Se	The Gorge is more worrying in some ways than Deepden. What does Sheena not need to be afraid of here, however?	<ul style="list-style-type: none"> <li>• Getting stuck</li> <li>• Having the earth above collapse on her</li> </ul>
126	5 C	Why is this creature ‘not well hidden’?	<ul style="list-style-type: none"> <li>• Its coat is very noticeable.</li> <li>• We get the impression further down the page that it likes to be seen.</li> </ul>
127	5 C	What mistakes does Sheena make?	<ul style="list-style-type: none"> <li>• She refers to the Utongo as ‘enemies’ when she is going to have to make friends with them; and she does not know if Mondo has any connection with them.</li> <li>• She thinks it will be easy to jump down and away from Mondo.</li> <li>• She is misled by Mondo’s casual manner, and so is caught off-guard when Mondo slashes at her.</li> </ul>
128	4 A	a) Complete the following sentence: ‘When Sheena is losing five-one she decides she must change her s.....?’ b) What word meaning the same thing was used in Chapter One?	a) Strategy (alternatively, ‘style’) b) Tactics (Page 9) – but used in the singular)
129	5 St	Find a pun on this page	Rule play (a pun on ‘role play’)
130	5 A	How may this episode have helped Sheena?	<ul style="list-style-type: none"> <li>• It has changed her appearance, so perhaps the Utongo will not recognise her after all.</li> <li>• She may be able to use her injuries as a reason for being there.</li> </ul>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	6	On Page 127 Sheena says something unintentionally. Have there been times when you have said something you did not mean to say? Has it caused you any embarrassment? How else can being nervous ('unnerved') affect the way we speak?	
2. Listening and responding 3. Group discussion, interaction 9. Creating and shaping texts	6	<p>a) Write a list of the rules for the slashing competition. Add your own ideas to what is already in the text.</p> <p>b) Read one or more sets of rules out to the group or class, one rule at a time, and discuss:</p> <ul style="list-style-type: none"> <li>• their accuracy (i.e. do they match the text?)</li> <li>• their soundness (i.e. how well would they work as rules?)</li> </ul> <p>c) Write a set of formal rules for any school activity.</p>	<p>a) Teaching examples: Rule 1. The competition can be held on any open space big enough to allow three serval cat jumps in a straight line. Rule 2. The contestants can number no more than two.</p> <p>c) Suggestions:</p> <ul style="list-style-type: none"> <li>• Assembly rules</li> <li>• Bicycle rules</li> <li>• Internet rules</li> </ul>
8. Engage with, respond to texts	4	What part does cruelty play in some books you have read? Does it spoil our enjoyment of a book to read about the bad things people (and animals) can do to each other?	<p>Some students may find the following essay question of interest. (It was designed for much older, Advanced Placement examination candidates.)</p> <p>‘A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this “healthy confusion”. Write an essay in which you explain the sources of the “pleasure and disquietude” experienced by the readers of the work.’</p>

<p>9. Creating and shaping texts 10. Text structure and organisation</p>	<p>5</p>	<p>Re-read Page 128. Notice how it is structured around the changing scores in the 'competition'. Tell the story, briefly, of a competition in which points are scored rapidly on both sides.</p>	<p>Suggestions;</p> <ul style="list-style-type: none"> <li>• Tiddleywinks</li> <li>• A 'whacking' competition using balloons or pillows</li> <li>• Paint-balling</li> </ul>
<p>11. Sentence structure, punctuation</p>	<p>6</p>	<p>Re-read the sentence that begins the middle paragraph on Page 126 ('It was a female cat...'). What effect do the dots and the exclamation mark have, working together?</p>	<p>The dots lead us to expect something unusual, and then take us forward to the exclamation of surprise.</p>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
<p>125</p>	<p>Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.</p>	<p>Serval. 'Slave' with an 'r' added' is an anagram of 'serval'; but Mondo is far from 'servile'. Any cat might smile when it hears a mouse squeaking. A serval is a mid-sized member of the cat family ('felines'). If we take away the repetition of 'e' in 'reveals', we are left with another anagram of 'serval'.</p>

**Possibly new vocabulary:**

slinky  
long-limbed  
languorously  
stylish  
confrontation  
adversary

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
129	a) What is emphasised about Mondo's movement? b) What is emphasised in the way Sheena has been drawn?	a) Its gracefulness b) Her agility (the way she is twisting in mid-air, to face Mondo)

**Personal Writing:**

Task	Teaching support
Write about a situation which seems to be bad but turns out to be not so bad after all.	Suggestion: Your family has to move into a smaller house in a new area, and you don't want to go, but you quickly make some very good friends there, and find yourself going to a better school.

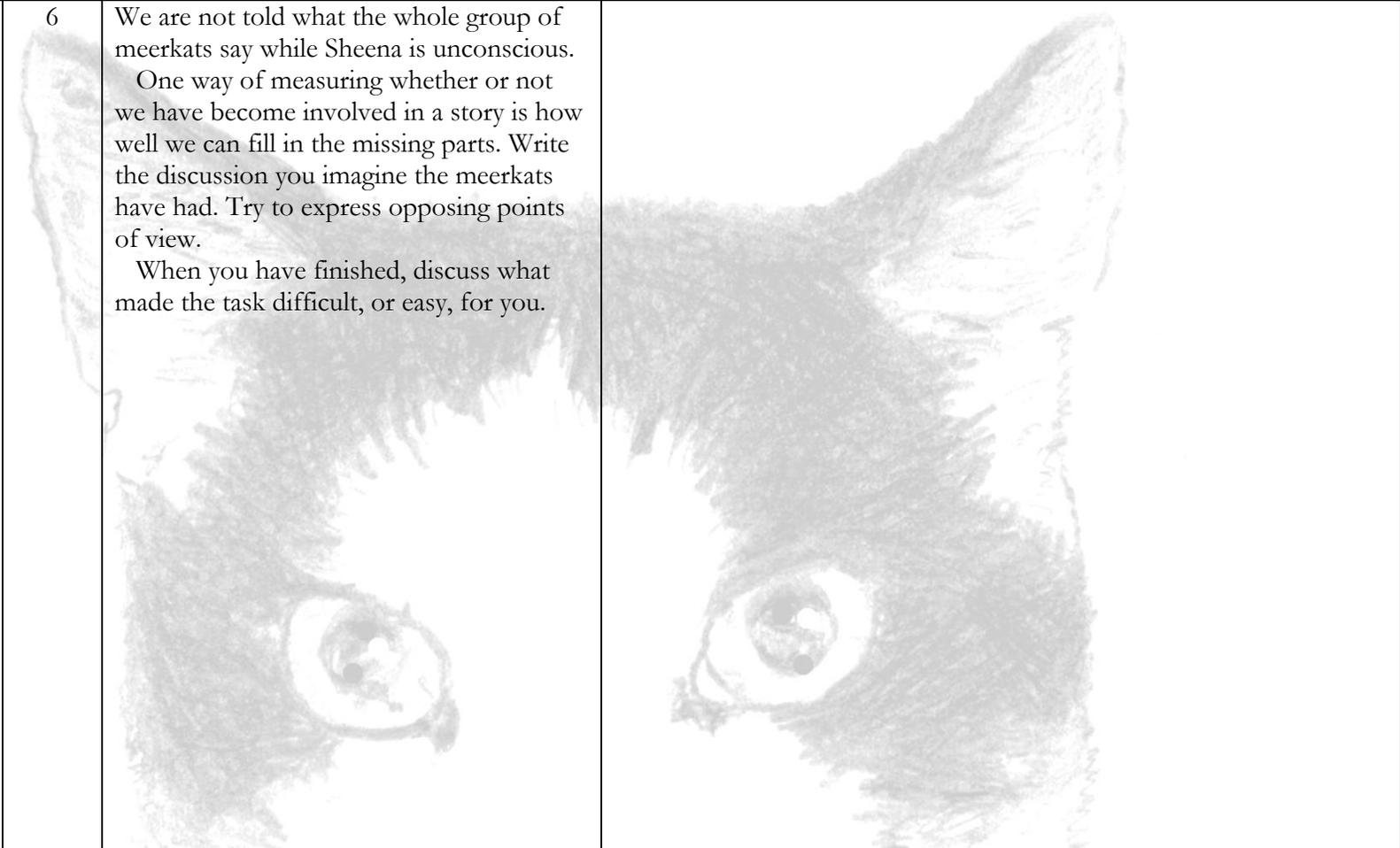
## Chapter Sixteen: Papasi

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

Page	Level	Task	Suggested responses, teaching notes
131	4 A	What is meant by ‘her story’?	Her explanation as to why she has come to Longburrow
132	5 St	We are told that ticks ‘drill into’ animals’ flesh. a) Find two other phrases on this page that mean almost the same as ‘drill into’. b) Think of another word or phrase that could replace any of those three.	a) <ul style="list-style-type: none"> <li>• Cut through (as in ‘cutting their way through her skin’)</li> <li>• Bore into (as in ‘bored their way into’)</li> </ul> b) Burrow into, pierce
133	5 A	‘The Utongo solved both problems for her.’ How do they solve them?	<ul style="list-style-type: none"> <li>• Problem 1: They come to where she is, which means she does not have to go out into the hot sun to find them; and she will be able to travel underground into Longburrow, since there is an entrance nearby.</li> <li>• Problem 2: They assume she has been driven out by the Duwara, which gives her a reason for being there.</li> </ul>
134	5 C	‘They did a good job there, at least.’ This suggests that the Utongo think the Duwara didn’t make a good job of something else. What?	Defending Deepden
135	4 C	What surprises Sheena?	The fact that the Utongo are being friendly. They seem to be acting out of character.
136	5 I	What surprises the meerkats?	The fact that Sheena asks which sun is in the sky. They assume that everyone knows it is the Utongo sun (hence their sun ‘of course’).

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
3. Group discussion, interaction	6	Discuss the meaning of the Utongo saying, ‘The foe of my foe is my friend.’ How can that saying apply, when you are having a disagreement with someone, in a group?	

<p>8. Engage with, respond to texts</p> <p>9. Creating and shaping texts</p>	<p>6</p>	<p>We are not told what the whole group of meerkats say while Sheena is unconscious.</p> <p>One way of measuring whether or not we have become involved in a story is how well we can fill in the missing parts. Write the discussion you imagine the meerkats have had. Try to express opposing points of view.</p> <p>When you have finished, discuss what made the task difficult, or easy, for you.</p>	
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**The Riddle:**

Page	Task	Suggested responses, teaching notes
<p>131</p>	<p>Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.</p>	<p>Ticks. Ticks are insects, and insects have eight legs. They usually climb up one leg of an animal, to reach its body. Their food is blood. Before they feed they are quite flat, but then they swell.</p>

**Possibly new vocabulary:**

collided  
haunches  
parasites  
intimidated

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
134	What does the way the meerkats are standing suggest about what they are thinking and feeling?	<ul style="list-style-type: none"><li>• They may be puzzled as to what to do about Sheena.</li><li>• They may be checking that none of the Duwara have followed her here.</li></ul>

**Personal Writing:**

Task	Teaching support
The thought of ticks drilling into her flesh horrifies Sheena. Write about the things that horrify you in the same way (make you squirm at the thought of them).	

## Chapter Seventeen – Fadhila

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

Page	Level	Task	Suggested responses, teaching notes
137	5 A	Which one of the following does Sheena NOT do, on this page? a) Compare things b) Plan to escape c) Speculate d) Reflect on events e) Look to the future	b) Plan to escape
138	5 St	If you did not know the meaning of the word 'lateral', how could you work it out from the way it is used on this page?	The whiteish strip runs down Streak's spine, and is at right angles to the 'lateral' bars of darker hair; so they must run sideways (cross-wise, 'laterally') across her back.
139	5 C	Why is Sheena reassured by the fact that the Ndugu do not lick their lips after they have cracked the ticks with their teeth?	It's perhaps a sign that these meerkats at least are not bloodthirsty.

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
3. Group discussion, interaction 8. Engage with, respond to texts	6	Sheena shows her suspicion at several points in this chapter. Find those places, and discuss whether her suspicions are justified. Then talk in general about how helpful or otherwise suspicion can be, in our lives.	
6. Word structure and spelling	5	Can you think of any words beginning with 'lat...' that may be connected, in their meaning, with 'lateral'?	Latitude: <ul style="list-style-type: none"> <li>• The geographical concept indicated by the lines running sideways on a globe</li> <li>• The 'latitude' (freedom to move 'sideways') we are sometimes allowed within a set of rules</li> </ul>

10. Text structure and organisation	6	<p>a) In the opening paragraph of this chapter the author mentions two things that seem to Sheena to be the same in Longburrow as they were in Deepden. What are they?</p> <p>b) In the final paragraph we read about something that is very different for Sheena from what she experienced in Deepden. What is it?</p> <p>c) What effect is the author aiming for, in organising the chapter in that way?</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• The appearance of the chamber</li> <li>• The smell</li> </ul> <p>b) In Deepden she curled up to sleep with Pebble, Sandstepper and the Ndugu. Here she is left to sleep alone.</p> <p>c) He is emphasising Sheena's alone-ness and sense of vulnerability among the Utongo.</p>
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**The Riddle:**

Page	Task	Suggested responses, teaching notes
137	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Kindness. The rhyming part is obvious. Kindness from someone can open your eyes, by showing you a new side to them. They may just be pretending to be kind, however so you should remain on guard.

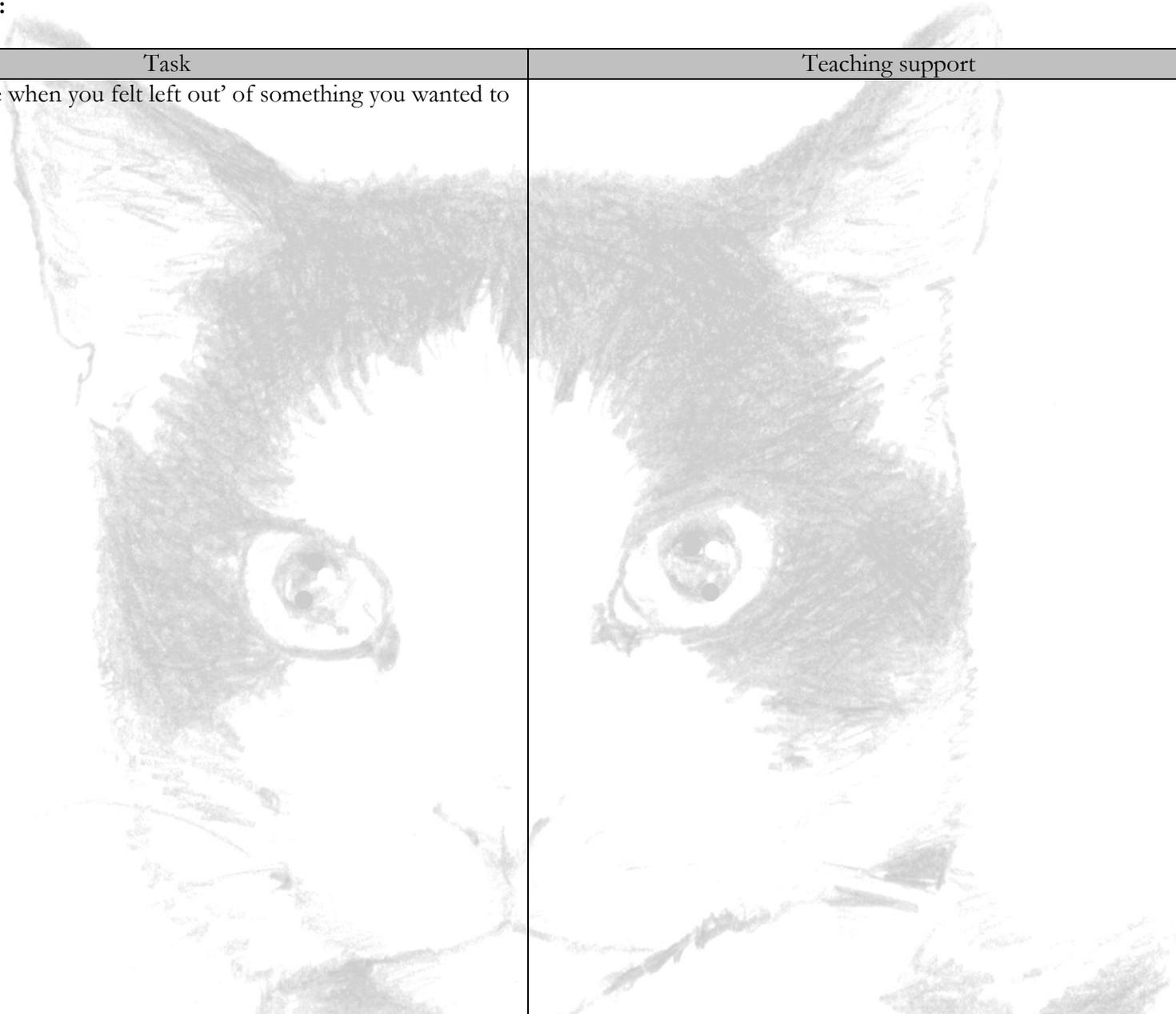
**Possibly new vocabulary:**

lateral  
latter

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
138	What do you think is going through Sheena's head?	

**Personal Writing:**

Task	Teaching support
<p>Write about a time when you felt left out' of something you wanted to be a part of.</p>	

## Chapter Eighteen:

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

Page	Level	Task	Suggested responses, teaching notes
140	4 C	How do you think Fade may have got her name?	(Perhaps): <ul style="list-style-type: none"> <li>• Her fur is faded in places.</li> <li>• She is a shy meerkat who fades into the background.</li> <li>• She likes to be up on the mound at sunset to watch the daylight fade.</li> </ul>
141	5 C	What three things does Sheena do to avoid, or reduce, pain?	<ul style="list-style-type: none"> <li>• She slows right down as she climbs up the tunnel.</li> <li>• She blinks when the sharp sun hurts her eyes.</li> <li>• She decides not to climb up on the mound.</li> </ul>
142	6 I	Complete the following sentence, using information from this page: ‘Longburrow and Deepden are very different in their layout, but...’	<ul style="list-style-type: none"> <li>• ‘...Sheena has the same feeling, as the sun comes up here, that she had in Deepden.’</li> <li>• ‘...the Utongo and the Duwara seem to have a lot in common.’</li> </ul>
143	4 A	‘At that moment, however, a commotion began...’ A commotion can be a sign of either something bad happening, or something good. Which is it, in this case?	Something good
144	5 C	Why does Tassel speak to Sheena quietly?	He is afraid of Slash, and does not want to be heard giving advice to Sheena.
145	5 C	Which of the Duwara meerkats might Tassel’s comments remind you of?	Crossclaw, when he (Tassel) says, ‘It has been our home forever’: Crossclaw is also very proud of his tribe’s long history.
146	5 I	a) How many reasons does Tassel give for taking the Duwara pups? b) Which two of those four are almost the same argument?	a) Four b) The first and last. Taking Duwara pups will help increase the size of the Utongo tribe, and at the same time keep down the numbers of Duwara.
147	5 C	How does Sheena demonstrate her skills as a spy?	<ul style="list-style-type: none"> <li>• She pretends not to know Pebble’s name.</li> <li>• She learns something about where Pebble and the pups are being held.</li> <li>• She stops herself asking too many questions too quickly.</li> </ul>

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	6	At the end of Page 144, Slash's questions and orders come 'thick and fast'. Think up some questions and orders, and speak them to a partner 'thick and fast', but in a friendly manner. Then speak them again 'harshly' (like Slash). As the partner, wait until you have received all the questions and orders, and respond to them. How does your response differ according to how you have been spoken to?	Suggestions: <ul style="list-style-type: none"> <li>You are your mother or father telling you to tidy up your room.</li> <li>You are a team captain speaking to your team at half-time.</li> <li>You have arrived at the scene of an accident or disaster, and take charge.</li> </ul>
3. Group discussion, interaction	5	Read again what Tassel says on Pages 145-147. Discuss whether what the Utongo have done is justified. Pay particular attention to what evidence they have used in deciding to act in that way.	
8. Engage with, respond to texts	6	In the later part of this chapter some important ideas and information are given to us by means of dialogue (words spoken by the characters). Think about the way dialogue is used in stories you have read.	It may be helpful for students to read this comment by the novelist Elizabeth Bowen: 'Dialogue must (1) Further Plot; (2) Express Character'. <i>[Further teaching opportunity: What the 'plot' in a story is. Is it the same as the action?]</i>
9. Creating and shaping texts 10. Text structure and organisation	5	Re-read the chapter's last two paragraphs. a) What effect do they have on us as we read them? b) Explain how that happens.	a) They take us by surprise. b) <ul style="list-style-type: none"> <li>The first and last sentences are very short.</li> <li>The first sentence is unexpectedly cruel.</li> <li>The last sentence brings what has been a long and important conversation to a sudden end.</li> </ul>

11. Sentence structure, punctuation	6	Re-read the sentence that begins at the bottom of Page 141 and continues onto Page 142 ('There was a straightening...') Note how three words ending in '-ing' are repeated with '-ed' endings in the second part of the sentence. Construct a sentence of your own that follows the same pattern. Try with only one '-ing' word to being with.	Teaching example: 'The teacher gave him a withering look, and he stood there in his withered state for a long time.'
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**The Riddle:**

Page	Task	Suggested responses, teaching notes
140	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Spy. 'I spy with my little eye' is of course a game, and spying is usually done slyly (secretly). Sometimes the best way to spy is to ask questions.

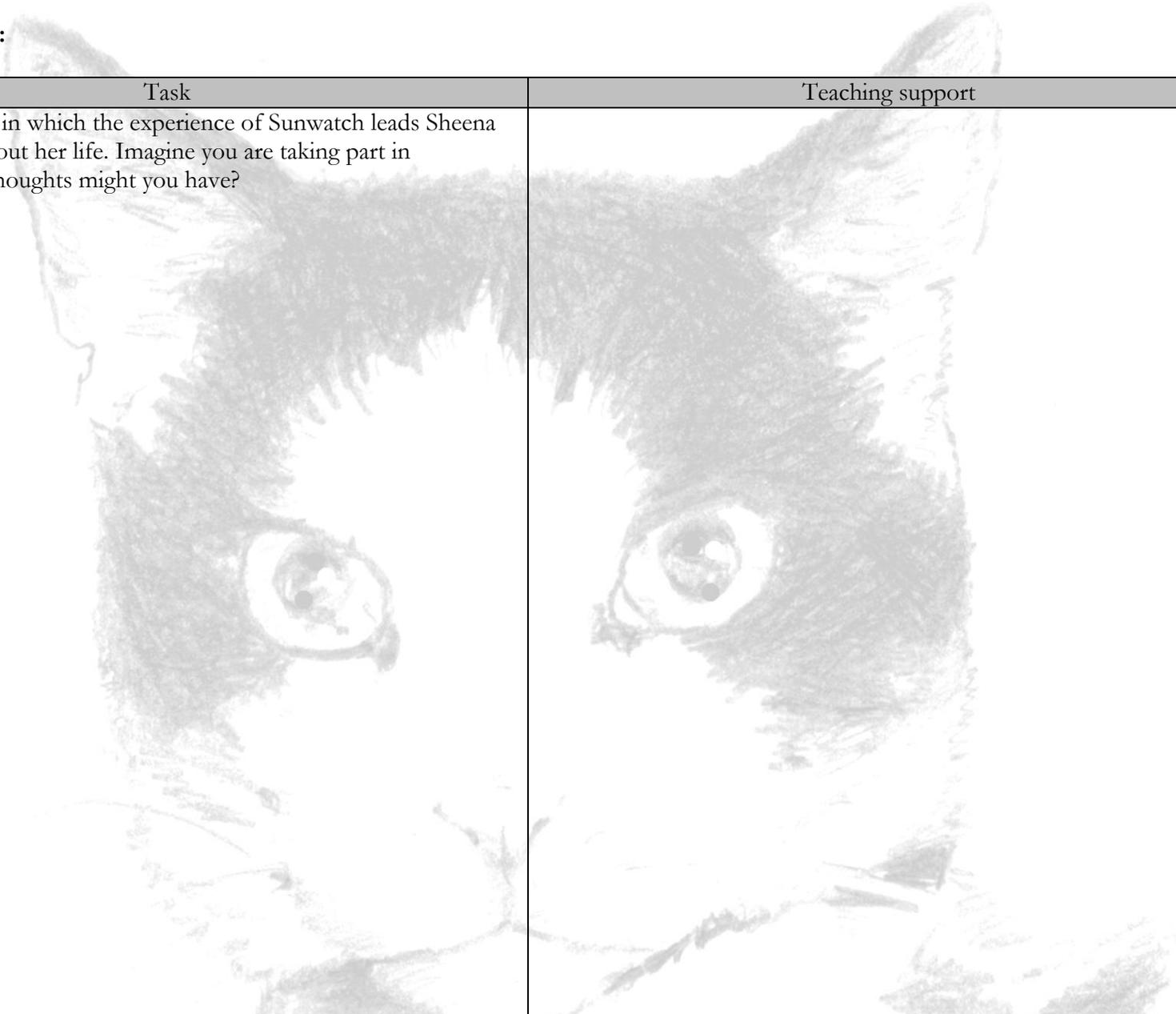
**Possibly new vocabulary:**

silhouetted  
 apartness  
 perimeter  
 piercingly  
 mild-mannered

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
143	Consider Sheena's body posture. What does it suggest?	She has turned partly away from the advancing meerkats, as if she is ready to run.

**Personal Writing:**

Task	Teaching support
<p>Re-read Page 142, in which the experience of Sunwatch leads Sheena to think deeply about her life. Imagine you are taking part in Sunwatch. What thoughts might you have?</p>	

## Chapter Nineteen: Kenge Tena

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

Page	Level	Task	Suggested responses, teaching notes
148	6 C	It appears to Sheena that meerkats have difficulty doing anything other than fall asleep at night. What else do they seem to have difficulty doing, according to what we read on this page?	Imagining that other animals have different habits from theirs
149	6 I	Re-read the second paragraph. a) What favourite saying of Dad Allen’s, that we read about earlier in the story, does this paragraph remind you of? b) Does the saying hold true, in this case? c) If not, rewrite the saying so that it fits this situation.	a) ‘The best way out is always through’ (Page 43). b) Not really: the best way out would have been round (if not over). c) ‘Sometimes through is the only way out.’
150	5 A	What fact does Sheena have to face?	That if she is found to be a spy, she will be punished (probably slashed)
151	5 I	What do you think Sheena’s ‘injured cat duties’ were?	To rest and get better
152	4 A	What might Sheena ‘have...to gain’ from this monitor?	Information about the whereabouts of the Duwara pups and Pebble
153	6 C	Re-read the short paragraph beginning, ‘I wouldn’t mind...’. a) What tone does Sheena adopt in speaking to the monitor? b) Why does she do that?	a) Casual, chatty (her first sentence); polite, hesitant (her second sentence) b) She is trying to get the monitor to trust her, so that he will lead her to where the pups are.

154	5 C	What care and precautions does Sheena take on this page?	<ul style="list-style-type: none"> <li>• She follows Kenge ‘watchfully’.</li> <li>• She leaves scratches in the sand.</li> <li>• She is careful not to let Kenge see her doing that (she does it ‘surreptitiously’).</li> <li>• She makes sure she does not touch any of the sleeping meerkats.</li> </ul>
155	4 C	Why do you think the young female meerkat may be here?	She is probably here to feed the pups.
156	5 A	What risk does Sheena take?	Kenge may not chase her.
157	5 St	When the meerkats first of all wake up they run round in circles. Find two other words on this page that suggest a circular motion.	<ul style="list-style-type: none"> <li>• Gyration</li> <li>• Spun</li> </ul>

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	Have a conversation with a partner in which you both speak as hissily as possible.	
6. Word structure and spelling 11. Sentence structure, punctuation	6	<p>Look again at how the monitor lizard speaks.</p> <p>a) Take one whole example (one run of words or sentences) and convert it into standard, properly punctuated, speech (without the extra ‘s’ sounds).</p> <p>b) How does the way words are set out, and sentences punctuated, help us to understand their meaning?</p> <p>c) Discuss the theory that we read by recognising whole words and phrases rather than individual letters. What</p>	

		implications does that have for how we learn (and should be taught) to read?	
8. Engage with, respond to texts	5	<p>a) How many tails are bitten in this chapter?</p> <p>b) Consider how authors sometimes hold their stories together by repeating things that happen, or are said.</p>	<p>a) Three</p> <p>b) Teaching suggestion: Here, for reference, is another essay question designed for older students (International Baccalaureate Diploma candidates, in this case): ‘What can a writer accomplish through the use of repetition, either in events or in words?’</p>
9. Creating and shaping texts 10. Text structure and organisation 12. Presentation	6	<p>Re-read Page 155.</p> <p>a) How does the author create a contrast between the first half of the page and the second?</p> <p>b) Write two contrasting paragraphs of your own, using some of the same methods.</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• In the first half he writes about things that are happening quietly, or only occasionally, or not at all.</li> <li>• He has inserted a double line break between the two halves.</li> <li>• In the second half he writes about things happening quickly, and uses lots of active verbs (‘lunged’, leapt’).</li> </ul> <p>b) Suggestions:</p> <ul style="list-style-type: none"> <li>• Noisy students bursting into the school library</li> <li>• A train arriving at a platform</li> <li>• A sudden thunderstorm</li> </ul>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
148	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Monitor lizard. The answer is given in the chapter itself, of course; but what do you think the word 'tena means? ('Again?')

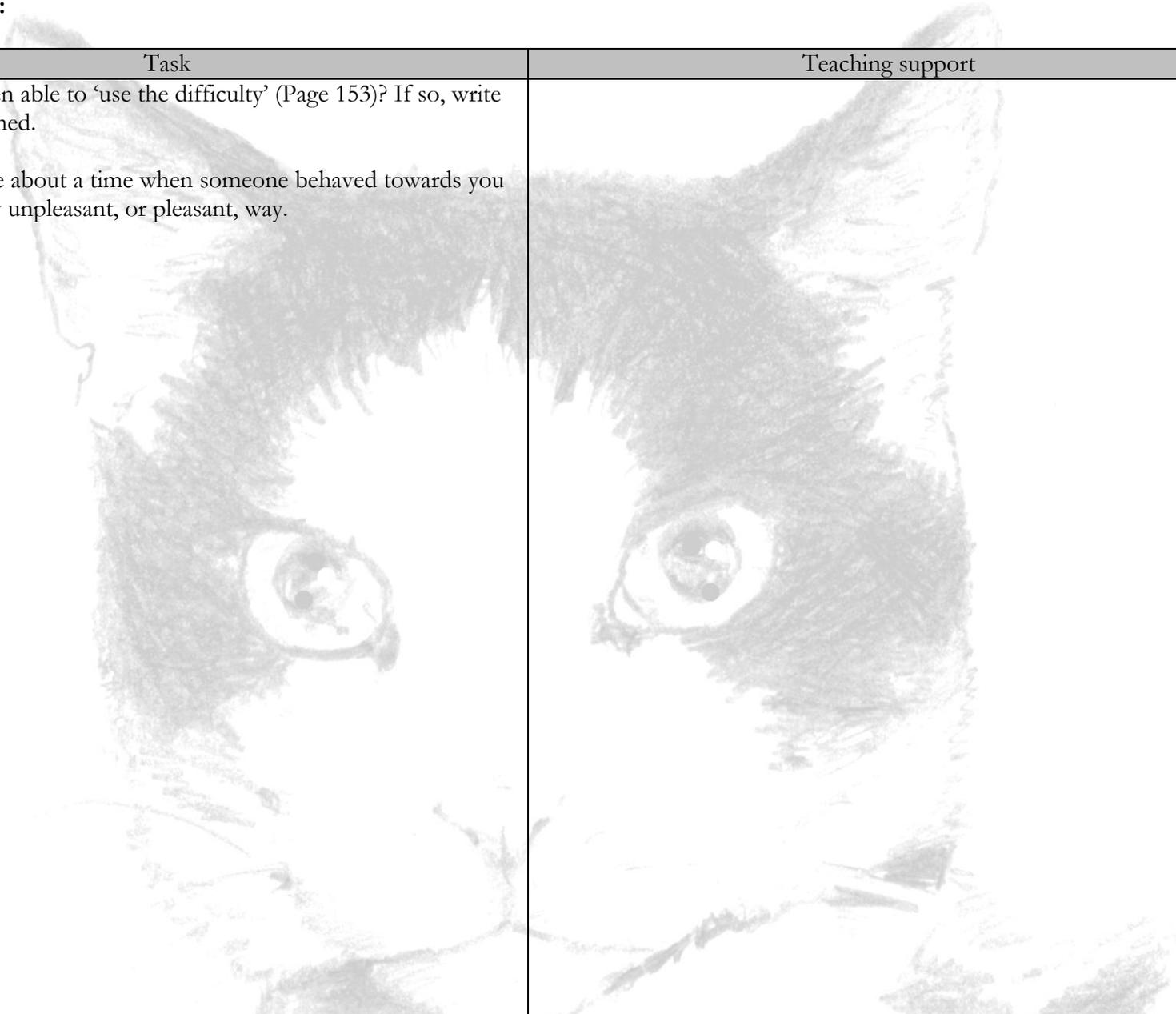
**Possibly new vocabulary:**

entwined  
entangled  
expelled  
specimen  
surreptitiously  
mustier  
inflicting  
unstable  
gyration  
grievance  
turmoil

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
150	Why is Sheena looking so startled?	A meerkat has just wrapped its front legs around one of hers.
156	What word in the text is used to describe what Sheena has done with her back legs? Can you think of a word of your own that means the same?	Lodged, jammed

**Personal Writing:**

Task	Teaching support
<p>Have you ever been able to ‘use the difficulty’ (Page 153)? If so, write about what happened.</p> <p>Alternatively, write about a time when someone behaved towards you in an unexpectedly unpleasant, or pleasant, way.</p>	

## Chapter Twenty: Kupanga

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

Page	Level	Task	Suggested responses, teaching notes
158	6 C	Why does Sheena describe her recent exploration of the tunnels as a ‘little foray’?	The phrase plays down what she has done. She does not feel to have achieved very much: she still has a much bigger job to do, and this has been only the beginning.
159	5 Se	Why might Slash have gone off on ‘an inspection straight line’ (rather than ‘an inspection round’)?	Because the Longburrow mounds lie in a straight line
160	4 A	a) How do we know that Slash stayed up on the mound for quite a long time? b) How will that have affected Sheena?	a) The word ‘eventually’ tells us that. b) It will have increased her anxiety, as she waits.
161	6 C	Sheena has planned her answers to ‘the inevitable question’ carefully. a) Why does she say, ‘The Duwara’s sun seems to have had a bad effect on them’? b) Why does she say, ‘I think the Utongo sun may be a better one to live under’?	a) Because she knows that is what the Utongo believe, and Slash will therefore approve of her comment <i>[Further teaching opportunity: Which meerkat has said much the same thing? Tassel – ‘That’s the kind of meerkats the Duwara are. That is what their sun has turned them into’ Page 146.]</i> b) Because the Utongo worship their sun, and will take this as a compliment to it
162	6 C	What does Sheena say and think that show she is: a) Trying to appear accommodating, willing to compromise b) Perceptive c) Having difficulty understanding d) Sceptical	a) ‘If you’d rather I went further along The Gorge, it wouldn’t much matter,’ she continued, ‘as long as I could stay on this side of it.’ b) She notes the name ‘Rockway’, and sees in it a suggestion that the Utongo will use Rockhome as a ‘way’ to somewhere else – Deepden. c) ‘Sorry – I don’t understand.’ d) (‘Oh!’ thought Sheena.) <i>[Further teaching opportunity: How does the punctuation suggest her scepticism? The exclamation shows her surprise, and the brackets indicate that she is thinking this very much to herself: she would not want Slash to know that she finds his theory questionable.]</i>

163	5 C	<p>a) Why does Sheena swallow ‘nervously’?  b) How also does her nervousness show, in her explanation of how the traps were thought up?</p>	<p>a) Because she herself devised the traps that Slash is so angry about  b) She makes a rather silly joke as part of that explanation.</p>
164	5 C	<p>a) Why does Slash suggest that Sheena return underground with the Ndugu?  b) What is significant about the fact that he uses the phrase ‘your chamber’?</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• She is obviously still suffering from her injuries.</li> <li>• He has finished questioning her for the moment.</li> <li>• He is perhaps kinder than Sheena expected.</li> </ul> <p>b) He is beginning to see her as a guest rather than an intruder.</p>
165	4 C	<p>The death of Slash’s two pups may ‘partly explain’ his anger towards the Duwara. What else on this page may help explain it?</p>	<ul style="list-style-type: none"> <li>• The death of his mate, Sparkle</li> <li>• The horrible injuries the Utongo have just suffered</li> </ul>
166	5 C	<p>What is most surprising, on this page?</p>	<p>That the ‘gentle’ Fade can say such bitter things against the Duwara</p>
167	5 C	<p>Why do you think Sheena cannot look away from the meerkats’ injuries?</p>	<p>Because she feels responsible for them, and must force herself to see their full extent, as a kind of punishment</p>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking	5	<p>In your work on Chapter Fifteen you may have answered the question, ‘How...can being nervous (‘unnerved’) affect the way we speak?’</p> <p>Look back at the silly joke Sheena makes on Page 163 because she is nervous. Think of some silly jokes you have made because you were nervous.</p>	
2. Listening and responding 3. Group discussion, interaction	6	<p>Discuss the following statement (based on Sheena’s thoughts on Page 158):</p> <p>‘Nothing in the behaviour of individual people can be wholly relied on; and generalisations about whole groups of people so often do not hold true that they are hardly worth making.’</p>	
8. Engage with, respond to texts	6	<p>This chapter seems designed, among other things, to make us think. Do stories that ‘make us think’ work better, or less well, as stories?</p>	
9. Creating and shaping texts 10. Text structure and organisation	5	<p>Re-read the first complete paragraph on Page 159 (‘She was very much afraid...’), and the first sentence of the paragraph after that.</p> <p>The paragraph tells us what Sheena is afraid of. The (short) sentence tells us that her fears come to nothing, and conveys a sense of relief.</p> <p>Write a similar passage of your own, in which the paragraph describes something (pleasant or unpleasant) that may happen,</p>	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>• You are waiting for a birthday present to arrive in the post.</li> <li>• Some children you have fallen out with have threatened to find you and cause trouble.</li> </ul>

		and the (short) sentence tells us that it does not.	
9. Creating and shaping texts 11. Sentence structure, punctuation	5	Re-read the first sentence of the paragraph on Page 164 that begins, ‘Several youngsters...’ a) Five of the words in that sentence have something in common. What is it? b) What effect does that have? c) Write a sentence of your own in which you aim for a similar effect and use the same method to achieve it.	a) They end in ‘-ing’. b) It gives us a sense of lots of things happening, continuously. <i>[Further teaching opportunity: Present participles, the ‘-ing’ form of verbs expressing continuous action.]</i>
12. Presentation	5	What has the author suggested by putting the word ‘ <i>perhaps</i> ’ on Page 163 in italics?	That Sheena doesn’t believe the rattling of Slash’ claws <i>is</i> accidental. It’s a very big ‘perhaps’, in other words.

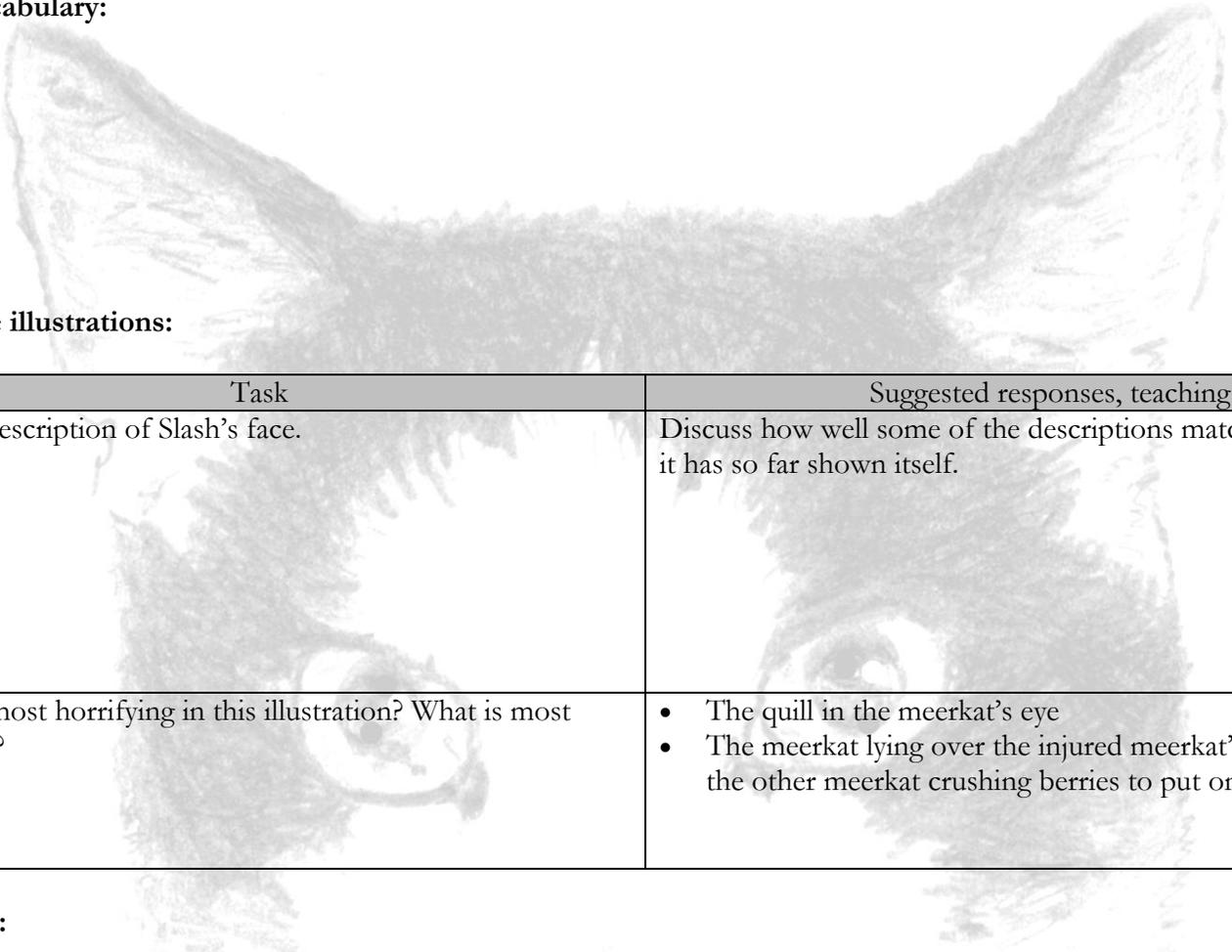
### The Riddle:

Page	Task	Suggested responses, teaching notes
158	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Plan. Removing the ‘i’ (‘eye’) from ‘plain’ makes it a little ‘less’ (smaller). You are more likely to succeed in something (‘profit’) if you plan first.

**Possibly new vocabulary:**

generalisations  
foray  
formidable  
implication  
protruded  
devising

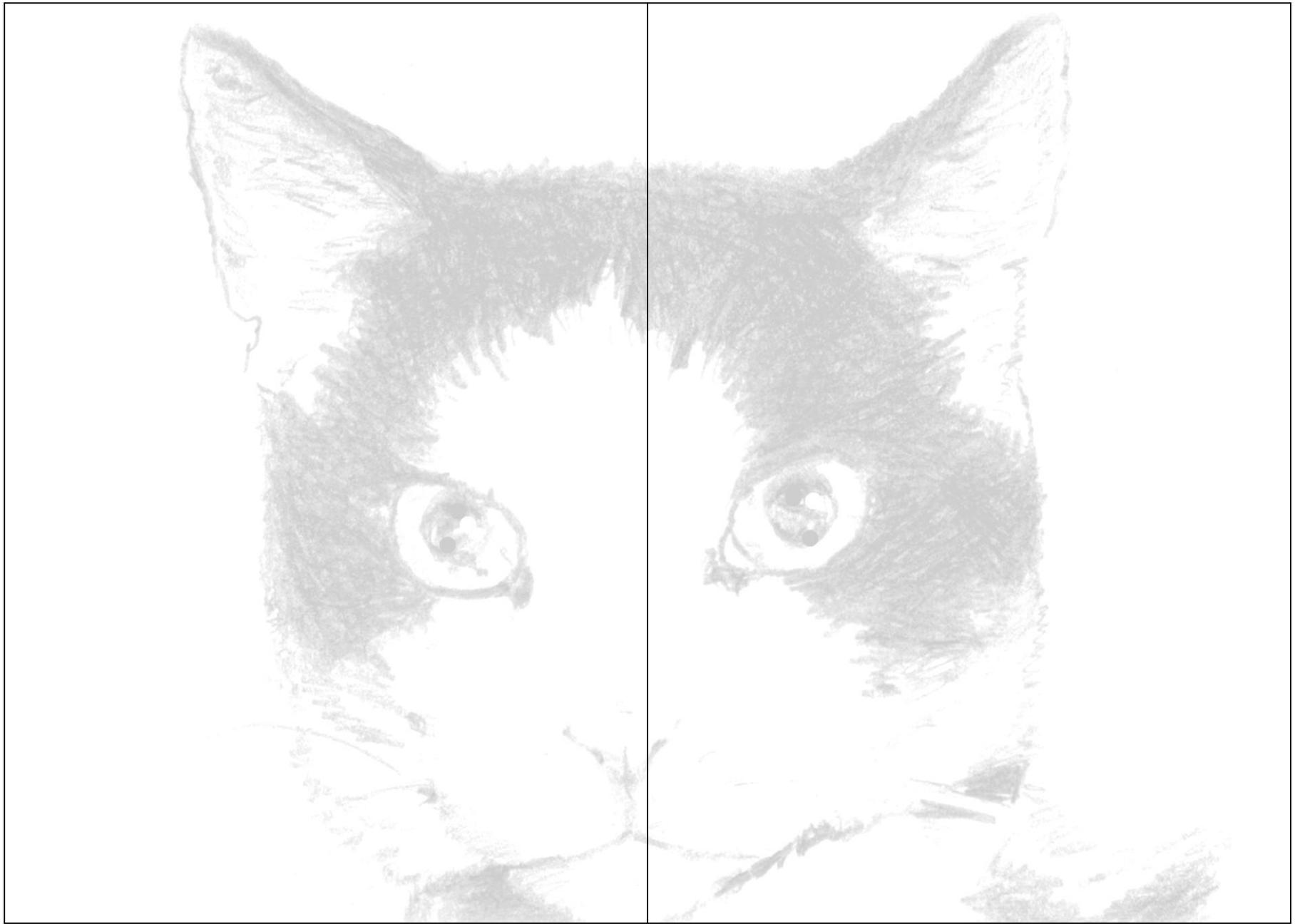
**Questions on the illustrations:**



Page	Task	Suggested responses, teaching notes
160	Write a description of Slash's face.	Discuss how well some of the descriptions match Slash's character, as it has so far shown itself.
166	What is most horrifying in this illustration? What is most touching?	<ul style="list-style-type: none"><li>• The quill in the meerkat's eye</li><li>• The meerkat lying over the injured meerkat's body to comfort him; the other meerkat crushing berries to put on his wounds</li></ul>

**Personal Writing:**

Task	Teaching support
Write about a time when you did something you were proud of, but became less proud of later, when you had thought about it, or learned something more about the situation.	Suggestions: <ul style="list-style-type: none"><li>• Telling a joke or making a comment that made your friends laugh at someone, then realising how the person they laughed at may have been hurt</li></ul>



## Chapter Twenty-One: Ngangau

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

Page	Level	Task	Suggested responses, teaching notes
168	5 C	How are we reminded on this page that meerkats: a) Sleep closely together? b) Sleep deeply? c) Sleep whenever it is night?	<p>a)</p> <ul style="list-style-type: none"> <li>• The four meerkats outside the chamber ‘fold themselves together in sleep’.</li> <li>• The other meerkats sleep in a pyramid.</li> </ul> <p>b) When Sheena steps on a paw, then an ear, none of the meerkats wakes up.</p> <p>c) We are told that when Sheena reaches the pyramid of meerkats they are ‘of course’ fast asleep, as if we should not have expected anything else.</p>
169	5 C	a) How does Spickle act in character (i.e. as we would have expected him to do)? b) Which other character in the story is he like, in that respect? c) What word, used of Pebble earlier in the story, would apply to them both?	<p>a) He tries to run on ahead.</p> <p>b) Pebble</p> <p>c) They are ‘aheadstrong’.</p>
170	6 A	What do you think may have brought about the ‘very recent modification’ to Sheena’s Plan?	The offer made by Sift (whatever that offer has been)
171	5 C	How do you imagine Spickle makes ‘a good show of understanding’?	By repeating what someone else has said, as if he knows what it means
172	6 I	What contradictions or contrasts can you find on this page?	<ul style="list-style-type: none"> <li>• The meerkats seem to think there is nothing to worry about at night. At the same time, they know they have been attacked, and have themselves done some attacking, during the hours of darkness.</li> <li>• Hyenas are both ‘cowardly’ and ‘ferocious’.</li> <li>• There is a contrast between the stillness of the night and the frightening sounds they begin to hear.</li> </ul>

173	4 St	How do we get the impression on this page that hyenas are large animals?	Their heavy paws thud on the ground. (It's not the paws themselves that are heavy, of course, so much as the bodies they are attached to.)
174	4 C	Sheena is 'at an enormous disadvantage' because of the hyenas' great size. How does that size help her, however, at least to begin with?	It means that the hyena who tries to get into the tunnel can't do so.
175	5 St	What word has Sheena confused 'raptors' with?	Rappers
176	4 St	Find a word on this page that means the same as the Kiswahili word 'chemba'. (Try not to look back in the book.)	Retreat. 'Chemba' is the title of Chapter Ten (and 'retreat' is the answer to the riddle).
177	4 C	a) Does Spickle plan what happens on this page? b) How do we know?	a) No b) <ul style="list-style-type: none"> <li>• He rolls up into a ball 'instinctively' (without thinking).</li> <li>• It is his momentum that carries him forward, not a movement he himself makes.</li> </ul> <i>[Further teaching opportunity, for the scientifically minded: How momentum in one plane is converted into momentum in another – how something falling downwards can then begin to travel forwards. (Momentum is the product of the mass and velocity of an object.)]</i>
178	5 St	Why is 'sloped off' a good phrase to describe hyenas leaving?	<ul style="list-style-type: none"> <li>• Their backs slope (as described on Page 173).</li> <li>• We talk about someone 'sloping off' when they are ashamed of something, or have failed in some way.</li> </ul>

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 10. Text structure and organisation	5	Look again at the way the hyenas speak (and Sheena and Spickle too, in reply). Work out how and why certain syllables are in boldface. Then write some 'raps' of	Suggestions: <ul style="list-style-type: none"> <li>• Another boy or girl has boasted that their bicycle is better than yours.</li> <li>• You have been asked to 'rap' to an audience about how smoking</li> </ul>

<p>11. Sentence structure, punctuation 12. Presentation</p>		<p>your own that you could deliver in certain situations. Boldface them in the same way. Speak your raps to an audience, with appropriate gestures.</p>	<p>can damage your health. <i>[Further teaching opportunity: Syllables; poetic metre.]</i></p>
<p>8. Engage with, respond to texts 9. Creating and shaping texts</p>	<p>6</p>	<p>On Page 173 Sheena wonders whether it is possible to take strength from the moon, if you believe strongly enough that you can. a) What set of ‘thoughts’ in the story does that passage connect with? b) Think about how authors allow ideas about certain subjects to run through their books. What are those repeated ideas called, in a book?</p>	<p>a) • Thoughts about the sun, and belief in it • Thoughts about being anything you want to be (like the chameleon) b) Its themes</p>

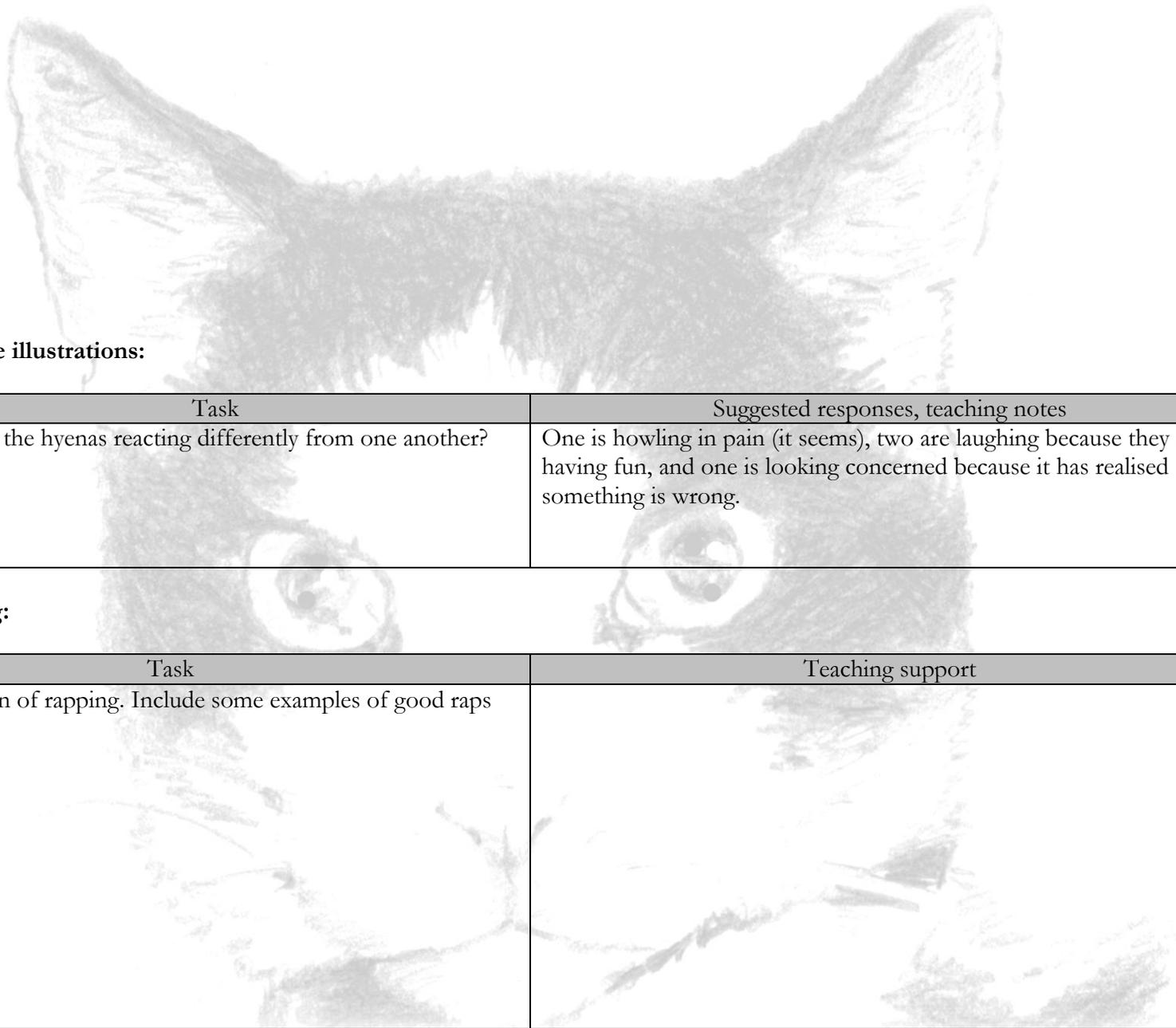
**The Riddle:**

Page	Task	Suggested responses, teaching notes
<p>168</p>	<p>Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.</p>	<p>Hyenas. Hyenas have spotted coats (on all sides) and they also surround their prey, and so can be spotted on all sides in that sense too. They are famous for making sounds like human laughter, and spend their time causing trouble (‘woes’) for other animals, by either hunting them down or stealing their food.</p>

**Possibly new vocabulary:**

nary  
quarantine  
vulnerable  
modification  
soothingly  
futile

exhaustion  
 jerkiness  
 veering  
 anticipation  
 taunting  
 mockery  
 jauntily  
 confines  
 barbed  
 momentum  
 trundling



**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
177	How are the hyenas reacting differently from one another?	One is howling in pain (it seems), two are laughing because they are having fun, and one is looking concerned because it has realised something is wrong.

**Personal Writing:**

Task	Teaching support
Write your opinion of rapping. Include some examples of good raps that you know.	

## Chapter Twenty-Two: Sungusungu

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

Page	Level	Task	Suggested responses, teaching notes
179	4 C	a) Why does Spickle feel he needs to chew some bones? b) Why should that come as no surprise to us?	a) To help him grow more quills b) We read earlier (on Page 68) that porcupines chew bones to help their quills grow.
180	6 C	a) Why does Spickle complain about the ‘sore spots’ where his quills have been pulled out? b) Why does no-one offer to lick them?	a) <ul style="list-style-type: none"> <li>• Because they’re sore</li> <li>• Because Spickle always likes to be part of what’s going on, and copies what others say</li> </ul> b) Probably because they’re surrounded by his shorter spines
181	6 St	a) Write a dictionary definition for the word ‘sift’. b) What do we usually use to sift things?	a) ‘Separate two substances by allowing one of them to fall through holes too small for the other to pass through.’ b) A sieve. <i>[Further teaching opportunity: The words ‘sift’ and ‘sieve’ come from the same origins.]</i>
182	5 St	The author wants us to see the ants as covering the ground like a liquid. What words or phrases has he used on this page to suggest that?	<ul style="list-style-type: none"> <li>• Tide of water</li> <li>• Sea</li> <li>• Pouring</li> <li>• Flow</li> <li>• Melting</li> </ul> <i>[Further teaching opportunity: Simile and metaphor and the difference between them – debatable in some of these examples.]</i>
183	5A	The ants make it difficult for the animals to do some things. What things?	<ul style="list-style-type: none"> <li>• Speak</li> <li>• See</li> <li>• Move</li> <li>• Breathe</li> </ul>

184	5 St	a) Find a word of your own meaning the same as 'pungent' b) What evidence is there to show that the smell is in fact pungent?	a) Powerful, overpowering b) The animals can smell it even though their nostrils are half-blocked by ants.
185	5 St	Which words and phrases on this page continue the idea that being attacked by ants has been like becoming submerged in a liquid?	<ul style="list-style-type: none"> <li>• Island</li> <li>• Dark and angry sea</li> <li>• Drowning</li> <li>• Ebbled</li> </ul>

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 8. Engage with, respond to texts	5	Think of Sheena's Grand Plan as a board game in which pieces are moved around, as part of a strategy. a) Which are the crucial pieces, in this chapter? (You can create the pieces if you wish and move them between Deepden and Longburrow on the map.) b) Discuss whether Sheena's strategy is a sound one. c) What other stories have you read in which a strategy like this plays a part?	a) <ul style="list-style-type: none"> <li>• Pebble</li> <li>• Spickle</li> <li>• The three Duwara pups</li> <li>• The Utongo pup</li> <li>• The Utongo nurse?</li> </ul>
6. Word structure and spelling	6	The word 'formidable' on Page 183, comes from the Latin word 'formidare' meaning 'to fear'. a) What does the suffix '-able' mean, in this case? b) Find another word on this page which uses the same suffix, and explain the meaning of the word.	a) 'Capable of causing' (fear) b) Climbable ('capable of being climbed') c) Formic (meaning 'to do with ants') acid. <i>[Further teaching opportunity: This has nothing to do with the antacid your parents may take when they have indigestion. 'Antacid' really means 'anti-acid']</i>

		c) The precise phrase for the acid that the ants deliver sounds as if it is connected with 'formidable' (although it is not). Do you know what the word is?	
9. Creating and shaping texts 10. Text structure and organisation	6	<p>Look at the overall shape of this chapter, and in particular its changing level of anxiety.</p> <p>a) Draw a rough graph showing how the travellers' anxiety (and suffering) increase, and then fall away.</p> <p>b) Which single word marks the vertex (highest point) on the graph?</p> <p>c) Why is the climb towards the vertex gradual in comparison to the fall from it?</p> <p>d) Apply the same technique to another chapter in this book in which there is some anxiety or suspense, or a chapter in another book you have read.</p>	<p>Suggest that students number the paragraphs and draw a graph with paragraph numbers along one axis and levels of anxiety/suffering (1-10) along the other.</p> <p>b) Miraculously</p>

### The Riddle:

Page	Task	Suggested responses, teaching notes
179	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Ants. A colony of ants can easily have a million legs. Large soldier ants off to the side guard the 'flanks' of the colony while it is travelling. Although their jaws are not truly of steel, it can seem as if they are, when they bite. There is enough water in a drop of rain to allow one or more ants to drink deeply, but together a whole colony can devour a large animal.

**Possibly new vocabulary:**

encountered  
submerged  
pungent  
heady

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
184	Why has the illustrator drawn some ants very much in the foreground?	<ul style="list-style-type: none"><li>• So that we can see clearly what these ants look like</li><li>• To give the impression that the ants have planned the attack: the ones in the foreground seem to be watching what is happening, if not controlling it.</li></ul>

**Personal Writing:**

Task	Teaching support
Write about how balance is important in your life.	<p>Suggestions:</p> <ul style="list-style-type: none"><li>• Physical balance, in everyday movement and sports</li><li>• Balance between different parts of your life (school, homework and play, for instance)</li><li>• Balance in decision-making (weighing one thing against another)</li><li>• Bank balances</li><li>• ‘Mental balance’ – being steady, and in control of yourself</li></ul>

## Chapter Twenty-three: Wazazi

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

Page	Level	Task	Suggested responses, teaching notes
186	5 St	We are told that the travellers ‘dragged themselves up into full consciousness’. What phrase further down the page, however, suggests that Sheena hasn’t quite managed to do that?	In her dreamy state
187	5 C	What order do you think they may be travelling in (e.g. who is in front, and who is at the back?) Give your reasons.	Any order supported by good reasons is acceptable. Sample reasoning: <ul style="list-style-type: none"> <li>• Sheena is likely to be leading the way, since she knows it.</li> <li>• Pebble must be close to Sift (either in front of her or behind), since he attempts to help her when she falls the second time.</li> <li>• Spickle is likely to be near the front, since that is where he likes to be, and if he wasn’t he would probably have bumped into the others when he began his major roll.</li> </ul> So the order <i>may</i> be Sheena, Spickle, Pebble, Sift and pup.
188	6 C	a) What is ‘the difficulty’ here? b) Sheena used some quite clever footwork the last time Mondo tried to stop her. What kind of clever ‘footwork’ does she perform now, in talking to Mondo?	a) Mondo, who will not let them pass easily. b) <ul style="list-style-type: none"> <li>• She flatters Mondo by using the word ‘perform’.</li> <li>• She quickly thinks of a way to explain how she won the last competition, and apologises for doing so unfairly.</li> <li>• She devises a plan to use Mondo (‘the difficulty’) against Slash and the Utongo, and at the same time use <i>them</i> against <i>Mondo</i></li> </ul> <i>[Further teaching opportunity: What was ‘the difficulty’ earlier in the story? Kenge, the monitor lizard.]</i>
189	5 C	Why does Sheena cleverly suggest that the ‘first to fifty’ should win the competition? (Choose one.) a) Because Slash is proud of his stamina. b) So that Mondo can prove she is a better fighter than Slash. c) Because she wants the competition to last so that she can enjoy it more. d) So that she and the others will have more time to escape.	d) So that she and the others will have more time to escape

190	5 A	What do you think 'had happened'? Re-read the scoring rules that applied when Sheena and Mondo fought (Page 128) and suggest as many possibilities as you can.	<ul style="list-style-type: none"> <li>• Mondo has taken three steps forward, but struck no blows, or</li> <li>• Mondo has taken two steps forward and struck one blow, or</li> <li>• Mondo has taken one step forward and struck two blows, or</li> <li>• Mondo has struck three blows without moving forward, or</li> <li>• Mondo has made up a new rule altogether, and awarded herself three points without doing anything.</li> </ul>
191	6 C	How does Sheena show some sympathy and understanding?	<ul style="list-style-type: none"> <li>• She hopes Mondo will not hurt Slash too badly, even though he intends harm to her and the others.</li> <li>• She allows Pebble to spend time absorbing the sunshine (even though they should be hurrying on) because she realises he badly needs to do that.</li> </ul>
192	5 A	How does Sheena look both behind and ahead?	<ul style="list-style-type: none"> <li>• She looks back at the Utongo when they emerge from the Gorge.</li> <li>• She looks ahead to the time when (as part of her Grand Plan) Spickle will become important.</li> </ul>
193	5 C	a) How does Slash surprise Sheena? b) How does Nungu NOT surprise her?	a) He jumps over her and Spickle. b) He turns against the Utongo, now that he sees Spickle is almost safe. Sheena will have been relying on that.
194	5 St	a) Find an example of alliteration. b) What effect does the whole group of words have?	a) '...hopping and hissing outside it, helplessly.' b) It suggests the sounds made by the Utongo in their anger and frustration. <i>[Further teaching opportunity: It is the consonance (repetition of consonants) and onomatopoeia rather than the alliteration (repetition of the initial letter) in itself that produces the effect. Does 'hopping' also contribute to that effect?]</i>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 4. Drama	6	Look back at the various things Mondo says on Pages 188 and 189. In each case, say what tone of voice you think she will be using. Then, to a partner, speak her lines, using the same tone in each case.	Teaching example: 'Hello...re-match.' Enthusiasm, with a touch of uncertainty (since she lost the first fight).
2. Listening and responding 3. Group discussion, interaction	6	The riddle on Page 186 is more difficult than most of the others. Discuss its meaning. It may help if you decide whose words these are.	Parents. Nungunungu are speaking about a time when they were youngsters, as precious to their parents as Spickle now is to them.
6. Word structure and spelling	5	Think back to the work you did on hyphens in Chapter Twelve (Other Strands). a) Find two different words on Page 192 that are sometimes hyphenated. b) Find a single word that was probably hyphenated at one time, but is not, now.	a) • Bloodstains • Outpaced b) Undergrowth
8. Engage with, respond to texts	5	Sheena does not expect the Utongo to be able to get past Mondo, but they do. a) How do you think they may have done that? b) What other stories have you read in which the outcome of a conflict is unexpected?	a) • By winning the fight • By leaving some of their group behind to fight Mondo while the rest continue the pursuit • By entering into an agreement with her
8. Engage with, respond to texts	6	On Page 188 there is a phrase that may remind you of a very different genre (category) of writing. a) What is the phrase? b) What is the genre? c) Why has the author included it?	a) The fastest claws on this side of... b) Western (cowboy) stories c) • It's another example of Sheena's sense of humour coming through in a tight situation. • It shows that Sheena is cleverly flattering Mondo by suggesting she is a heroic figure (like a gun-fighter).

<p>8. Engage with, respond to texts</p> <p>10. Text structure and organisation</p>	<p>6</p>	<p>On Page 191 there is a reminder of something that has happened earlier in the story.</p> <p>a) What is it?</p> <p>b) Why is it only a very brief, indirect reminder?</p> <p>c) Why has the author included it?</p>	<p>a) Sheena sees the chameleon again, this time disguised as a stone.</p> <p>b) The author does not want to interrupt the flow of events.</p> <p>c)</p> <ul style="list-style-type: none"> <li>• To add a light-hearted touch in the middle of what is a very tense episode</li> <li>• To emphasise the urgency of the situation, since Sheena ‘did not have time to investigate’</li> </ul>
<p>9. Creating and shaping texts</p>	<p>6</p>	<p>An author’s choice of words (‘diction’) is very important in helping convey an impression (in addition to simply telling us what is happening).</p> <p>a) Which words and phrases on Page 188 give us the impression that Mondo sees the kind of fight she is proposing as a light-hearted sporting event, rather than a matter of life and death, and that Sheena encourages her to do so?</p> <p>b) Word selection like this has a cumulative effect – the words and phrases all add up to create the impression the author is aiming for.</p> <p>Write a paragraph of your own in which you try to build up an impression by your choice of words.</p> <p>Try not to state openly what your feelings are.</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• Re-match</li> <li>• Group pass</li> <li>• The local slashing champion</li> <li>• Perform</li> <li>• First to twenty</li> <li>• Bout</li> <li>• Warm up</li> <li>• Competition</li> <li>• Challenger</li> <li>• The fastest claws on the far side of The Gorge</li> </ul> <p>b) Suggestions:</p> <ul style="list-style-type: none"> <li>• You are getting ready with your family to visit relatives you don’t particularly like. Describe your preparations, and try to give the impression, by your choice of words, that you don't really want to go. You can include dialogue if you wish.</li> <li>• You are clearing out your desk at the end of the school year. Try to suggest by your choice of words either that you don’t want to leave this class, or that you're looking forward to joining a new class next year – or both</li> </ul>

**Possibly new vocabulary:**

superciliously  
stamina  
prowess  
outpaced

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
190	What does Sift seem to have done?	Laid the pup down

**Personal Writing:**

Task	Teaching support
Re-read Page 194. Decide why Nungu (father) insists that Spickle should be allowed to stay. Write about a time when your parents disagreed about whether or not you should be allowed to do something.	

## Chapter Twenty-Four: Tembo Mpole

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

Page	Level	Task	Suggested responses, teaching notes
195	6 I	What on this page does Sheena: a) feel sure about? b) have an opinion about? c) have a question about?	a) The fact that there is only one sun b) Whether the Duwara are better or worse than the Utongo c) How she can settle the argument about the sun
196	5 A	Which Nungu, mother or father, chases Pebble and Sift?	Mother
197	4 C	What act of revenge might Slash carry out when he gets back to Longburrow?	He will very likely kill the three Duwara pups.
198	5 C	Why has Fara been left behind?	<ul style="list-style-type: none"> <li>• She is one of the smaller females.</li> <li>• She cannot be relied on.</li> </ul>
199	5 C	In what senses of the word might Nungunungu 'turn' again?	<ul style="list-style-type: none"> <li>• They could turn and face the entrance to Rockhome, thereby allowing the Utongo past their quills.</li> <li>• They could change sides ('turn traitor') once more.</li> </ul>
200	6 A	What title for the whole chapter, already used for a chapter earlier in the book, could also be given to this one?	Mtego ('A Trap' – Chapter Eight)
201	6 A	a) In what ways has Sheena's Grand Plan already gone wrong? b) How does it go wrong further, on this page?	a) <ul style="list-style-type: none"> <li>• Slash and the Utongo are trapped in Rockhome and in danger of being killed.</li> <li>• Slash's pup has died.</li> </ul> b) <ul style="list-style-type: none"> <li>• She makes the mistake of trying to say good things about the Utongo.</li> <li>• Moon attacks her for not rescuing her pups.</li> </ul>

202	6 I	Why is Negotiation an ‘art’?	<ul style="list-style-type: none"> <li>• It is designed to create something (agreement, or peace).</li> <li>• To be successful it must be done very skilfully, and sometimes delicately.</li> <li>• There are no strict rules governing it.</li> </ul>
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**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama	6	<p>Working from the paragraph at the end of page 200 and the beginning of Page 201, develop what Sheena says to the Duwara leaders. Do not write out her whole speech, just make notes about what you want to say. Cover all the points listed in the text. Pay particular attention to her attempts to say ‘some good things’ about the Utongo.</p> <p>Using your notes, talk to the group or class as if you are Sheena. The group/class can respond as if they are Tuft, Moon or Crossclaw.</p>	
3. Group discussion, interaction	4	Discuss whether countries should ever go to war, and if so for what reasons.	
8. Engage with, respond to texts	5	<p>Do you know which book it is that Thomas has talked about?</p> <p>If you haven’t already done so, read at least the book’s first section.</p>	<i>Gulliver’s Travels</i> by Jonathan Swift

<p>9. Creating and shaping texts 10. Text structure and organisation</p>	<p>5</p>	<p>Notice how in this chapter a bad situation gets worse, then, at the end, a ray of hope suddenly shines. Write the final sentence of a chapter, in which a 'ray of hope' suddenly shines. (You need not describe the situation itself.)</p>	<p>Teaching example: 'Then, just as he was about to give in to despair and turn back, he saw a gap opening up between the hills, and there, there was the crooked tree.'</p>
<p>9. Creating and shaping texts 10. Text structure and organisation 11. Sentence structure, punctuation</p>	<p>6</p>	<p>Re-read the second paragraph on Page 199 (beginning, 'She was sorry...') Notice how all the sentences include that opening phrase (and the first sentences uses it twice). a) Write a short paragraph of your own that repeats a phrase in each of its sentences. b) Which phrase in the opening sentence of the next section (after the double line break) is used to link the two sections?</p>	<p>b) She felt sorry.</p>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
195	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	The Gradual Elephant. Tembo Mpole ('Mpole' for short) has ears on either side of his head (of course) and a trunk and tail, which he can 'swish'. His body, 'in between' his trunk and his tail, usually moves slowly, but he can run quite fast if he wants to. The same is true of what is between his ears (his brain) – it's usually quite slow ('gradual') but he is capable of thinking quickly when the need arises.

**Possibly new vocabulary:**

jeopardy  
avail  
negotiation

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
198	What has the illustrator emphasised?	<ul style="list-style-type: none"> <li>• The smallness of Slash's pup</li> <li>• The power and gracefulness of the eagle</li> </ul>

**Personal Writing:**

Task	Teaching support
Write about a time when you made a situation worse by trying to help.	

## Chapter Twenty-Five: Fimbo Kubwa

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

Page	Level	Task	Suggested responses, teaching notes
203	5 C	What aspect of Sheena’s character is emphasised on this page?	Her enjoyment of being in control, particularly when something important is happening
204	6 C	a) How is Sheena being ‘condescending’? b) Why is that word particularly appropriate, in the circumstances?	a) She is ‘talking down’ to the meerkats, and suggesting that their problems are not very important. <i>[Further teaching opportunity: The ‘descend’ part of the word, which suggests that the speaker is having to step down from a greater height to be on the same level as his or her audience, and is therefore more important than they are.]</i> b) Sheena may well be actually looking down on the meerkats, from the top of Mpole’s head.
205	6 St	In what ways is Crossclaw’s speech ‘grand’? (Read the whole of what he says on this page.)	He uses what we call lots of ‘rhetorical devices’ (tricks of language to make his arguments more powerful): <ul style="list-style-type: none"> <li>• Repetition (“Our...Our...Our”)</li> <li>• Scare tactics (“We will soon see...”)</li> <li>• Exclamations</li> <li>• Sarcasm (when he speaks to Sheena)</li> </ul>
206	6 C	How does Sheena conceal what this new part of her plan consists of?	<ul style="list-style-type: none"> <li>• She gives a plausible reason for going off with Mpole</li> <li>• She uses the phrase ‘a little stroll’ to gloss over the fact that Mpole is about to make a big impact</li> </ul>
207	5 C	Which of the following is Sheena being, when she speaks once to the Duwara? a) Genuinely apologetic b) Insincere c) Sarcastic d) Humorous	b) Insincere
208	6 C	Why do Tuft and Moon ‘stir uncomfortably’?	<ul style="list-style-type: none"> <li>• They are very unhappy that Deepden has been damaged, but they are reluctant to believe Sheena has damaged it deliberately.</li> <li>• Sheena has given them an uncomfortable choice, and they ‘stir’ because they know they are now going to have to make a decision.</li> </ul>

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	4	You are Sheena. Talk to Mpole as if you are explaining the whole situation to him. 'Mpole' (your partner, or other members of the group or class) can ask questions for clarification.	
3. Group discussion, interaction 4. Drama	5	Imagine you are the Duwara, discussing what to do (after Sheena has spoken on Page 208). Choose characters and have the discussion. Try to speak 'in character' (saying the things as you believe Crossclaw, Stab etc. would say).	
8. Engage with, respond to texts	4	Have you read any books in a series in which a character from a previous story in the series appears unexpectedly in that later one? What did you feel, when that happened? How did the character's arrival change the situation?	
9. Creating and shaping texts 10. Text structure and organisation	6	Re-read what Sheena says from the bottom of Page 207 ("Oh dear!") to the break on Page 208 ('...ever so impressive.') In that passage she is 'pretending innocence' (acting as if she doesn't know what has really happened). Write a short piece of dialogue of your own in which you 'pretend innocence'. Try to avoid telling any outright lies.	<p>Suggestions:</p> <ul style="list-style-type: none"> <li>You have stayed out playing later than you were supposed to, choosing to forget that your parents are planning to go out for the evening and wanted you home before they left.</li> <li>You have eaten the last of the chocolate cake.</li> </ul>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
203	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	The Big Stick. Mpole is the big stick. Sheena uses him carefully to do something good (persuade the Duwara to let Slash and his companions leave Rockhome). Her subtle threat focusses their minds (makes them pay attention) and takes them on the first step towards changing their attitude towards the Utongo (beginning to show them 'goodwill').

**Possibly new vocabulary:**

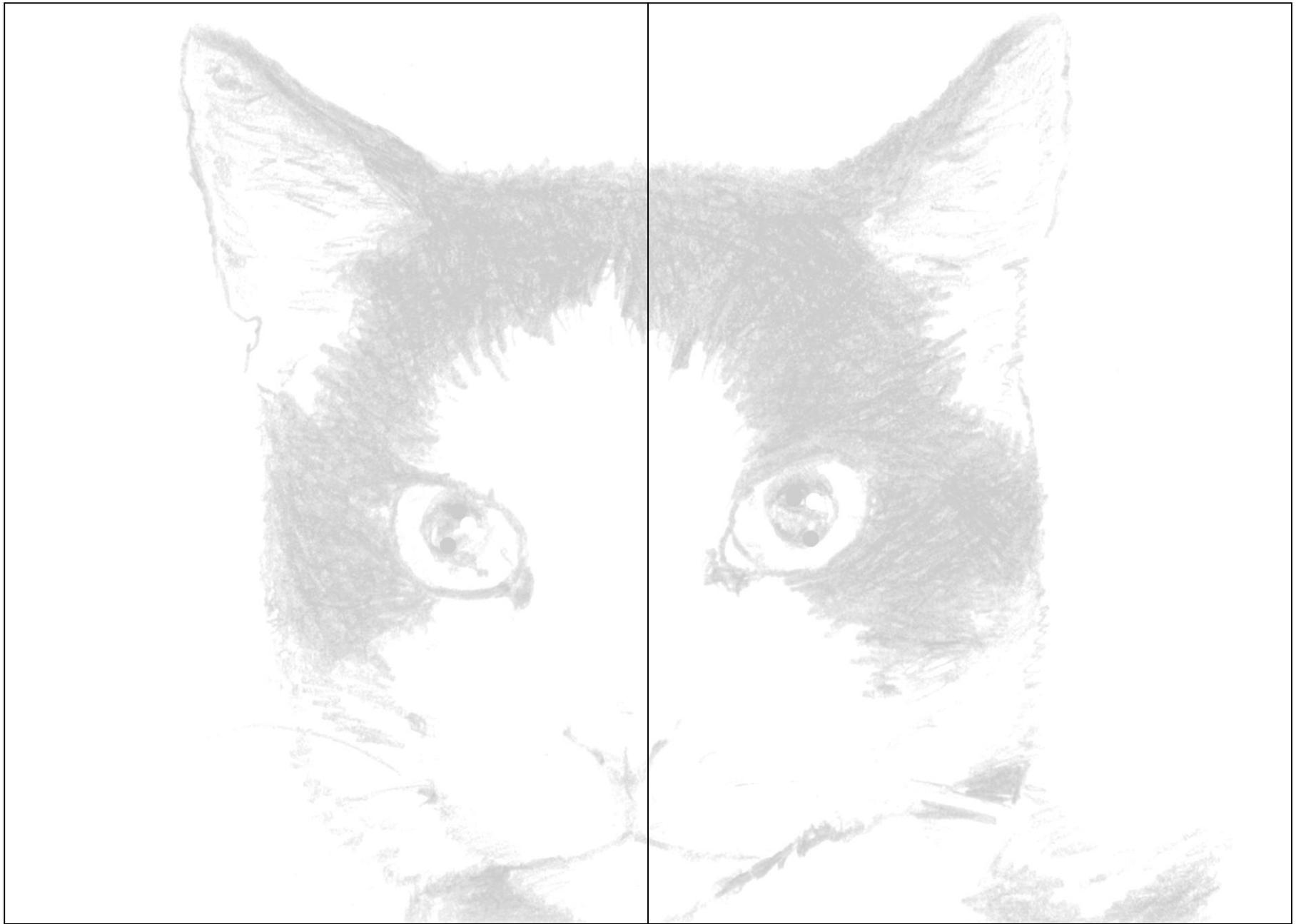
lore  
 condescending  
 violated  
 rebuff  
 sturdier

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
207	Can you detect any expression on Mpole's face?	He looks as if he may be enjoying himself.

**Personal Writing:**

Task	Teaching support
Write about a time when you had to persuade somebody to do something they did not want to do. Perhaps you had to use some unusual methods...	



## Chapter Twenty-Six: Kusafiri

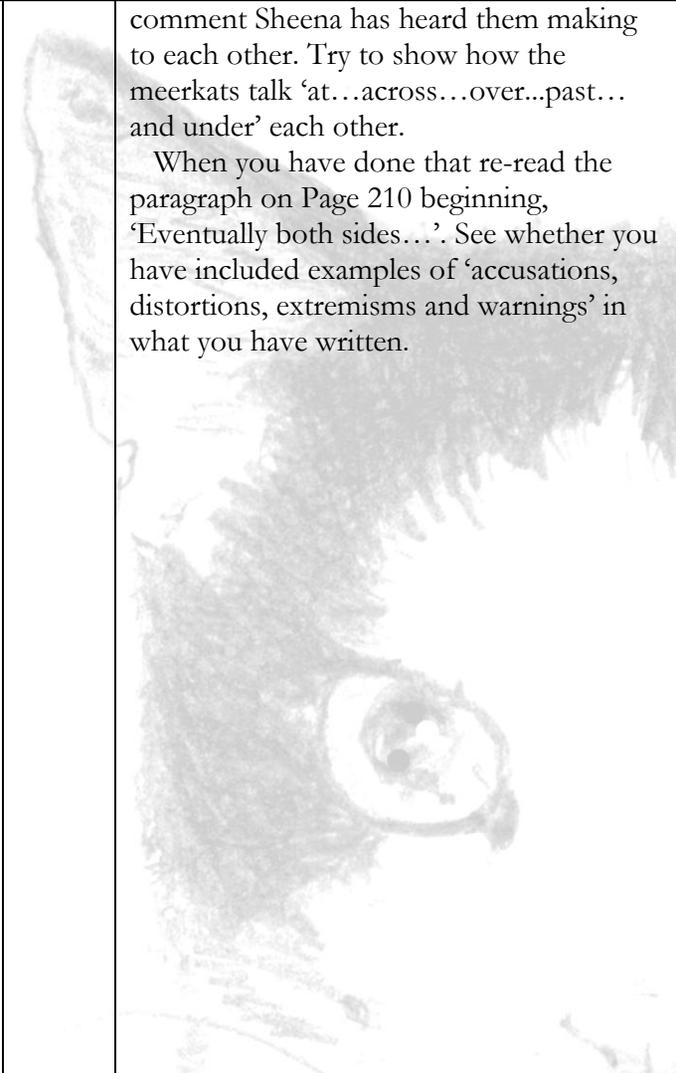
### Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
209	6 Se	What is significant about the relative positions of the three rocks the Meerkats and Sheena have settled on?	<ul style="list-style-type: none"> <li>• The Duwara are on the highest rock. That reflects the fact that for the moment they are dominant – there are more of them, and this is their home territory.</li> <li>• The Utongo have had to accept a slightly lower position. The Duwara could easily overrun them.</li> <li>• Sheena is at a lower level again, between the two tribes – very much the position a skilled negotiator would choose (although at this point she isn't a very successful one).</li> </ul>
210	5 C	What will have caused Slash's claws to twitch?	<ul style="list-style-type: none"> <li>• The news that his pup is dead</li> <li>• Tuft's suggestion that his pup must have been a weakling</li> </ul>
211	5 St	Mpole uses his trunk like a 'blunderbuss'. Which word further down the page continues the idea that it is a weapon?	Re-loaded
212	6 C	Crossclaw is scornful at two different points on this page. What are they?	<ul style="list-style-type: none"> <li>• He responds scornfully to Sheena's suggestion that they should 'see' whether there are two suns.</li> <li>• His comment about the Utongo sun ('– for what that is worth') is also scornful.</li> </ul>
213	6 I	What three different ways of coming to know or believe something are referred to on this page?	<ul style="list-style-type: none"> <li>• Coming to believe it by 'reasoning' – through logical deduction ('proof')</li> <li>• Believing it as a matter of faith (something you have been told, and accept)</li> <li>• Being 'shown' it' – believing it because you have seen it with your own eyes</li> </ul>

214	5 I	<p>'Sheena had her own views on that.'</p> <p>a) What do you think her views are?</p> <p>b) What are your views?</p>	<p>a) Probably that her words have been more persuasive than Mpole's reminders. Remember that she has just impressed herself with them.</p> <p>b) Any opinion supported by good reasons is valid.</p>
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### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama	5	You are Tuft. Explain to Stab and Sandstepper what has happened while they were in the Rockhome tunnels. 'Stab' and 'Sandstepper' (other members of the group or class) can ask questions and make comments.	
3. Group discussion, interaction	6	What different ways of getting you to know or believe something do your teachers or parents use? Give some examples. Which way do you find most convincing, overall?	
8. Engage with, respond to texts	6	Find a single word on Page 210 that suggests the shape of what is happening in the story at this point. Think about how this shape shows itself in other books you have read.	Converging. Events (and characters) are 'coming together' as the story moves towards its climax.
9. Creating and shaping texts 10. Text structure and organisation	6	Re-read the opening paragraph on Page 209, then the final paragraph. Make up the dialogue that has passed between the two tribes (as listed in the final complete paragraph). Include all the types of	

		<p>comment Sheena has heard them making to each other. Try to show how the meerkats talk 'at...across...over...past...and under' each other.</p> <p>When you have done that re-read the paragraph on Page 210 beginning, 'Eventually both sides...'. See whether you have included examples of 'accusations, distortions, extremisms and warnings' in what you have written.</p>	
11. Sentence structure, punctuation	5	On Page 210 Tuft gives the bad news to Slash about his pup 'bluntly'. What is blunt about the way he speaks?	His very short, plain sentences

**The Riddle:**

Page	Task	Suggested responses, teaching notes
209	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Journey. It's always possible to get lost on a journey. If you do get back to the place you left from, it may not be the same as it was when you left – particularly if you have been away for a long time, or something has happened to you on your journey to make you see the place differently.

**Possibly new vocabulary:**

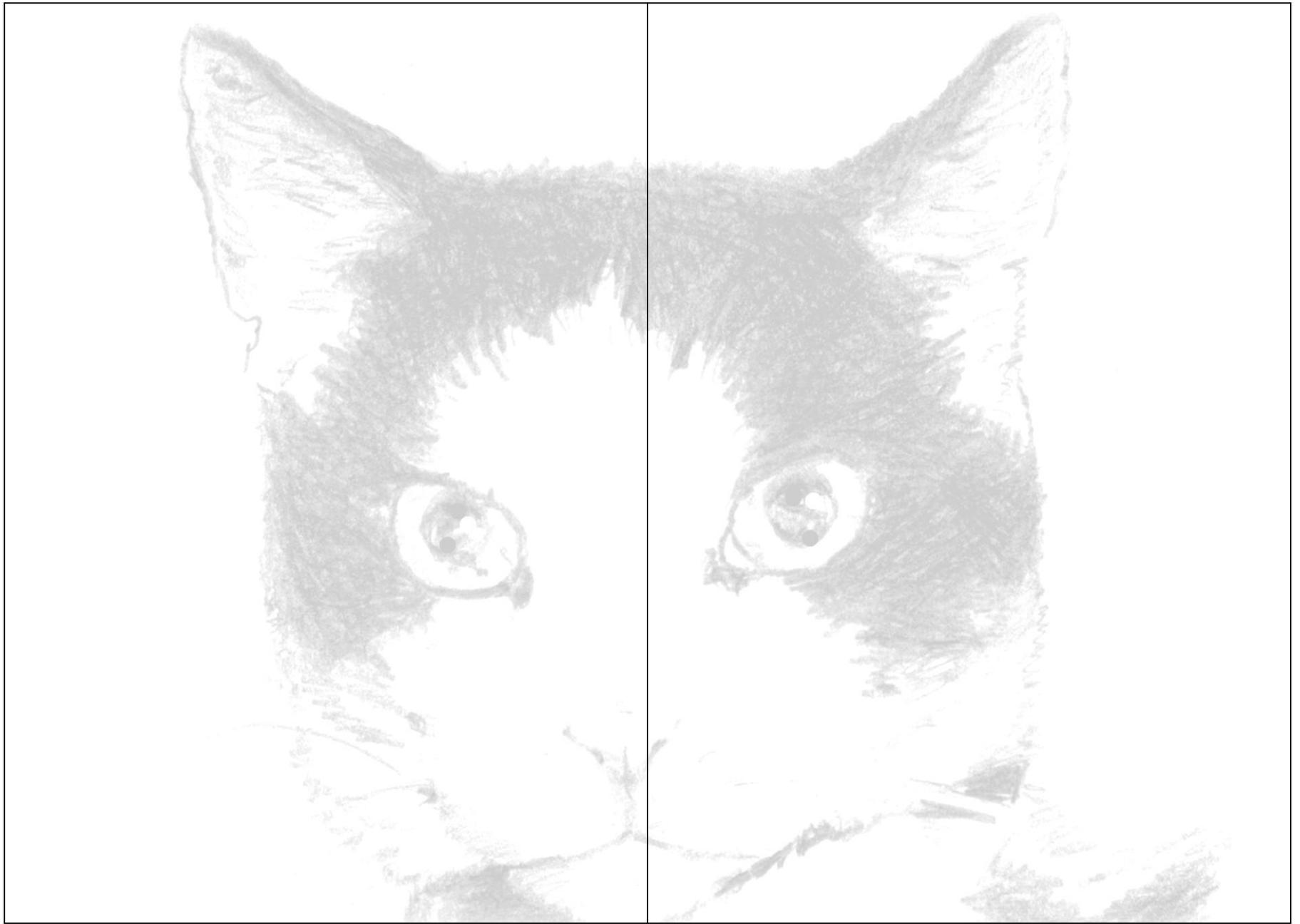
surging  
 distortions  
 extremisms  
 converging  
 blunderbuss  
 wide-muzzled  
 illusions

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
212	Why is Mpole's trunk so straight?	So that he can get maximum power from his 'blasts'.

**Personal Writing:**

Task	Teaching support
Write about a journey you have made. In what ways was the place you returned to 'different' from when you left? (Think again about the full explanation of the riddle, before you begin to write.)	"There is nothing like returning to a place that remains unchanged to find the ways in which you have yourself altered." (Nelson Mandela)



## Chapter Twenty-Six: Duma

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

Page	Level	Task	Suggested responses, teaching notes
215	5 I	Why is there no 'tribal memory' to tell them which end of The Gorge is nearer?	No meerkat has travelled around both ends.
216	5 C	a) Do the Utongo take part in Sunwake? b) Do they take part in Sunwatch?	a) No: they turn their backs on what they see as the Duwara sun. b) No: their 'own' sun does not appear.
217	6 A	If the score was three-one to Mondo when Sheena left, how can it then have become one-nil to the Utongo?	Slash must have imposed his own scoring system – one point for a death (the score was <i>very</i> final).
218	6 I	Look again at the simile (comparison) in the sentence beginning, 'Arguing with meerkats...' a) What does the part 'wriggling through heavy floor-length curtains' represent, in the comparison? b) What does the 'solid, locked door' represent? c) What perhaps does the sunshine represent?	a) The process of arguing itself b) The meerkats' closed minds, when they cease to listen to reason, or to each other (or to Sheena) c) Agreement, or the truth
219	5 Se	What effect does the sun have?	<ul style="list-style-type: none"> <li>• It makes them thirsty.</li> <li>• It makes it difficult to see a long way ahead, because of the haze it creates.</li> </ul>
220	5 C	Why does Sheena not trust the two meerkats?	She thinks they will look for an excuse to claim that she has not shown beyond doubt that there is only one sun.
221	4 A	Re-read the paragraph beginning, 'Some way ahead...' a) Why does Tuft begin running? b) Why does he not run at full speed?	a) To get the cheetah cubs to chase him b) To give Slash time to get well ahead of him before he (Tuft) has to jump into the bushes

222	5 A	a) Which single word on this page suggests that this is rather like a sporting competition? b) What is being handed over, each time, like a baton?	a) Relay b) The responsibility of checking that nothing is happening to the sun
223	6 C	Why does Sheena find the fact that the cubs' heads maintain a very straight line 'frightening'?	Because it shows that the cubs are totally focussed on her, and unwavering in their pursuit. <i>[Further teaching opportunity: Suggest that the next time students have the chance to watch a cheetah running, on a wildlife programme, they note how level its head remains even when it is travelling at top speed.]</i>
224, 225	4 C	a) What mistake have the cubs made? b) What mistake does the parent cheetah make? c) What mistake does Sheena avoid making?	a) They have chased only the animals that were running, when they could easily have caught the animals that were not. b) She thinks Sheena and the meerkats are part of the same family. c) She might have set off running, as she left, and caused the cubs to begin chasing her once more.

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 4. Drama	5	You are Sheena. Explain your plan to escape the cheetahs to your partner or group. 'Tuft' and 'Slash' (your audience) can ask questions and make suggestions. After you have escaped, discuss why the plan nearly went wrong. Do Slash and Tuft try to blame each other – or Sheena?	
8. Engage with, respond to texts	6	This may be an exciting episode in itself, but does it contribute anything to the overall story? Consider episodes in other books that seem as if they have no real connection with the central narrative but in fact carry some useful information or ideas, tell us more about the characters, or help control	<ul style="list-style-type: none"> <li>It reminds us of the fact that the two meerkat leaders cannot be trusted, when so much is at stake.</li> <li>It tells us, however, that they trust Sheena (they assume she will tell them if anything happens to the sun while they themselves are in the undergrowth).</li> <li>It shows them co-operating for the first time.</li> <li>It slows their journey down somewhat, and helps explain why they do not reach the end of The Gorge until close to sunset.</li> </ul>

		the story's forward movement.	<ul style="list-style-type: none"> <li>It delays what seems as if it may be the story's climax – the moment when they see the sun on the Utongo side of the Gorge; in other words it helps keep the suspense going.</li> </ul>
9. Creating and shaping texts 10. Text structure and organisation	6	<p>Notice how the opening section of the chapter 'back-tracks' to earlier events, then the second section (after the double line break) picks up where Chapter Twenty-Six ended.</p> <p>a) What signal does the author give to let us know that he has gone back to an earlier point in the story?</p> <p>b) Write a sentence of your own describing something happening in the simple past tense. Then add another sentence describing a connected event that has happened previously. Use the 'had' (past perfect) form of your verbs in the second sentence.</p>	<p>a) He uses a special form of the verb ('They had not known...'; 'It had been a long and difficult night.'). <i>[Further teaching opportunity. We call this the past perfect, and we use it to refer to events that have taken place before another more recent event that we are also writing about.]</i></p> <p>b) Teaching example. 'He stepped through the door. They had warned him about what he might find; but they had not told him how frightening it would be.' <i>[Further teaching opportunity: If the account of events in the more distant past is long, it is acceptable to lapse into the simple present – otherwise the account will begin to sound artificial and the use of the past perfect may become tedious. Examine how that happens in this chapter's opening section.]</i></p>
11. Sentence structure, punctuation	5	<p>Look back at Page 218.</p> <p>a) Which meerkat speaks each of the following sentences?</p> <ul style="list-style-type: none"> <li>'We talk about it to remind ourselves...'</li> <li>'We talk about it a great deal...'</li> </ul> <p>b) How do we know that the two sentences are spoken by different meerkats, and not the same one?</p>	<p>a)</p> <ul style="list-style-type: none"> <li>Tuft</li> <li>Slash</li> </ul> <p>c) The first sentence ends with a single inverted comma, which 'closes' that piece of dialogue (i.e. tells us that Tuft has finished speaking). <i>[Further teaching opportunity: Ensure that students have noticed the punctuation rule that applies when a speaker continues into a second paragraph. In that case the first paragraph is not closed by an inverted comma. The use of single vs double inverted commas, as a matter of preference, can also be addressed.]</i></p>

### The Riddle:

Page	Task	Suggested responses, teaching notes
215	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Cheetahs. Leopards are spotted; so are cheetahs. Cheetahs are 'honest' in the sense that they do not use tricks to catch their prey – they are not 'cheaters', in other words.

**Possibly new vocabulary:**

rejection  
undignified  
coercive  
unproveable  
prowess  
supremacy  
moistureful  
hunching  
nonchalantly  
drooling



**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
225	What are the cheetah cubs doing?	Looking for something else to chase

**Personal Writing:**

Task	Teaching support
Sheena asks a question about the moon in the hope of finding out more about how meerkat minds work. Write about how your mind works.	

## Chapter Twenty-Eight: Pembe

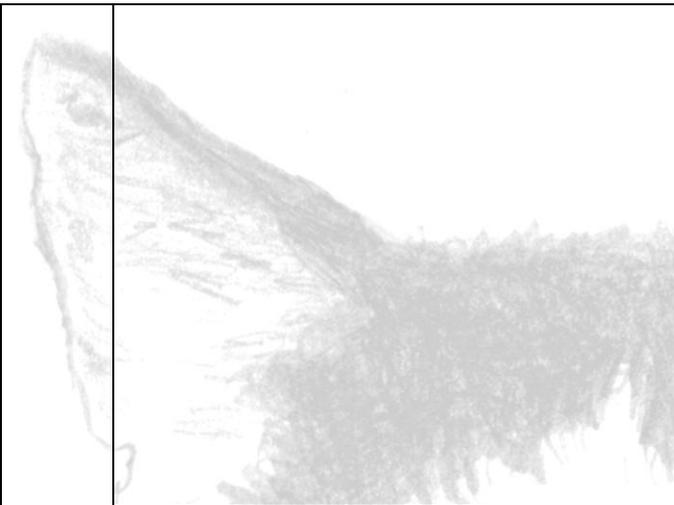
### Page by Page (Strand 7 – Understand and interpret texts):

Page	Level	Task	Suggested responses, teaching notes
226	6 C	What two encouraging signs does Sheena note?	<ul style="list-style-type: none"> <li>The meerkats are prepared to believe her when she says nothing has happened to the sun while they (Tuft and Slash) were not able to see it.</li> <li>Tuft sounds defiant when he asserts that the sun will change when they cross from Duwara territory into Utongo. Sheena takes his defiance to suggest that he isn't absolutely certain that it will change.</li> </ul>
227	5 A	a) How do we know that they have travelled some distance between seeing the end of The Gorge and arriving at it? b) Why does the author tell us that?	<ul style="list-style-type: none"> <li>They reach it only 'eventually', even though they have 'quickened their pace' when they see the tree that marks it.</li> <li>In order to add to the suspense: 'Will they get round the end of The Gorge before the sun sets?'</li> </ul>
228	5 A	What is Sheena uncertain about?	Whether Tuft and Slash will follow her when she sets off towards Longburrow
229	6 C	The line of the plains is described as 'hard'. What else is likely to have been 'hard'?	The meerkats' admission that the Duwara sun and the Utongo sun are one and the same

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding	6	Talk to a partner about something you want very much to be true, but which you think may not be. Speak defiantly (both in what you say and in the tone you use), to	Suggestions: <ul style="list-style-type: none"> <li>Your football team (the one you support, or the one you play in) is better than another one.</li> <li>Global warming is not happening.</li> </ul>

		<p>hide your uncertainty.</p> <p>Your partner should not argue back, but should ask questions in order to get you to say more (and perhaps ‘put you on the spot’).</p>	<ul style="list-style-type: none"> <li>• It’s alright to download music without paying for it.</li> </ul>
3. Group discussion, interaction	5	<p>Talk about different ways in which we can turn corners. Share stories about corners you have turned. Does ‘turning a corner’ always mean change for the better?</p>	<ul style="list-style-type: none"> <li>• On a journey.</li> <li>• During an illness</li> <li>• In our attitudes</li> <li>• In school work</li> </ul>
6. Word structure and spelling	5	<p>The sun is described on Page 227 as ‘soon-to-be-setting’. Here a whole phrase has been linked by hyphens to make it easier to use as a single word (in this case an adjective).</p> <p>a) Can you think of some phrases of at least three words that we link, and use, in the same way?</p>	<ul style="list-style-type: none"> <li>• Hard-to-find (as in ‘hard-to-find dvds’)</li> <li>• Over-the-hill (as in ‘over-the-hill pop stars’)</li> </ul>
8. Engage with, respond to texts 10. Text structure and organisation	5	<p>This chapter represents a climax in the story: the meerkats agree that there is only one sun.</p> <p>What indication are we given, however, that the story may take a new turn?</p> <p>Think about other stories in which just when the end seems close something happens to take the story in a new direction.</p>	<p>Mystery surrounds the tents they have noticed in the distance.</p>
9. Creating and shaping texts	5	<p>a) How does the author make the end of this chapter (Pages 228 and 229) suspenseful?</p> <p>b) Write a short passage in which events of some kind reach a climax. Include the sentence, ‘Everything depended on this moment.’</p>	<p>a)</p> <ul style="list-style-type: none"> <li>• By suggesting that the meerkats are using delaying tactics</li> <li>• By reminding us that there is a lot at stake (‘...the meerkats might have to face a new reality.’)</li> <li>• By pointing out the risk Sheena is taking in turning towards Longburrow</li> <li>• By having Sheena and the meerkats speak in short, dramatic sentences</li> <li>• By building pause into the major paragraph</li> </ul> <p>b)</p>

		<ul style="list-style-type: none"> <li>• Waiting for the winner to be announced</li> <li>• Opening an email or answering the telephone</li> <li>• A penalty kick</li> </ul>
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**The Riddle:**

Page	Task	Suggested responses, teaching notes
227	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Corner. Usually when you have turned a corner you are facing a different way; and if you carry on in that direction you may come across ('connect with') something new.

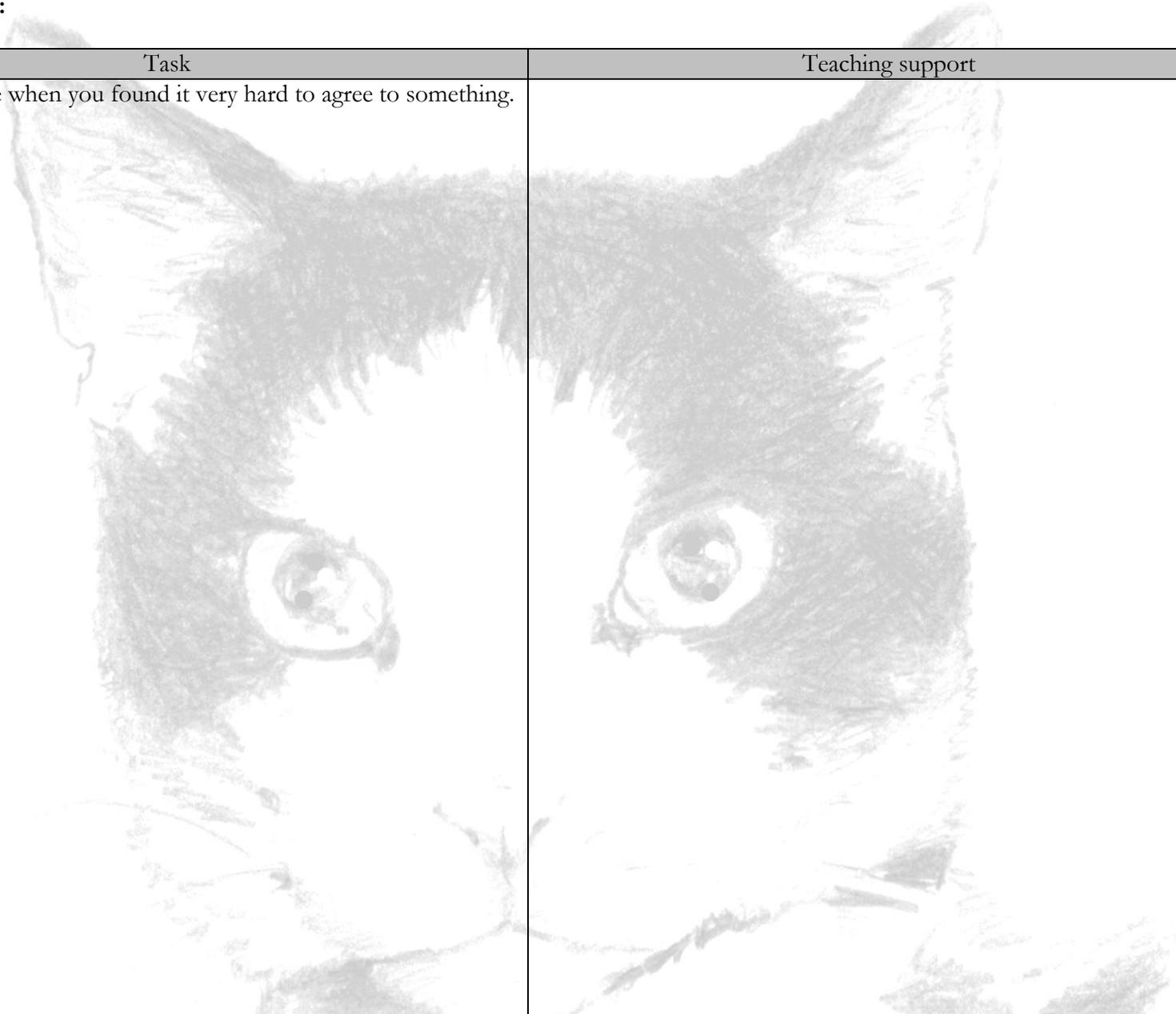
**Possibly new vocabulary:**

reconciliation

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
229	Slash and Tuft do not seem to be looking at the sun, at this moment. What are they doing instead?	Watching each other

**Personal Writing:**

Task	Teaching support
<p>Write about a time when you found it very hard to agree to something.</p>	

## Chapter Twenty-Nine: Mjengaji

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

Page	Level	Task	Suggested responses, teaching notes
230	5 C	<p>a) Why are the meerkats silent as they travel through the night?</p> <p>b) Why is Tuft slower than Slash to stand up and face the sun?</p>	<p>a) They have a lot to think about, and a lot to get used to (they are facing their ‘new reality’).</p> <p>b) As far as Slash is concerned, the sun on this side of The Gorge is still the Utongo sun, whatever else it may be. Tuft is finding it harder to accept that it is also <i>his</i> sun.</p>
231	6 A	<p>a) What risks does Sheena take?</p> <p>b) Why does she take them?</p>	<p>a) She suggests that they could go back the way they came, or even round the other end of The Gorge, when she clearly does not want to do either. The meerkats might have liked one of those ideas.</p> <p>b) To make absolutely certain that Tuft and Slash will not be able to argue, later, that they should have done more to check that there is only one sun.</p>
232	6 C	What evidence is there of a shift in Slash’s thinking?	He rejects (‘sharply’) the suggestion that the Longburrow tunnels are ‘empty’ because only the Duwara pups are there, and they do not count. They do now count, as far as he is concerned, and need to be rescued.
233	5 I	Why will the developers not be taking plant samples?	Because they probably don’t care about what grows here, and have no plans to preserve any of it
234	4 St	<p>a) Find a phrase on this page that comes from a language other than English.</p> <p>b) What does it mean?</p>	<p>a) En masse (French)</p> <p>b) In a whole (large) group</p>
235	4 A	What risk that Sheena has taken in the past does she take again here?	The risk of being trampled by Mbogo

236	5 A	How do Mbogo gradually become Sungusungu once more?	By receding into the distance so that they look very small
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**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama	6	You are the man (or woman) in charge of the surveying party. Report back to your supervisor, explaining why you were not able to complete your survey. Make up any details you wish. Try to make it sound as if you and your group were not at fault in any way. Give your opinion on whether the area you were studying would be a good place for a safari lodge. Your audience can ask questions and make comments, in the person of your supervisor. They can be as angry and sarcastic as they wish; or they may choose to be sympathetic.	
3. Group discussion, interaction	5	Discuss whether things that have one end must always have another one.	
8. Engage with, respond to texts	6	a) Why, on Page 231, does the author make the point that the Land Rovers are not white? b) Think about the way authors sometimes give us subtle reminders of other parts of their stories.	To suggest that Sheena may have become momentarily excited at the thought that one of them might be <i>Great White</i>

<p>9. Creating and shaping texts 10. Text structure and organisation 12. Presentation</p>		<p>See the 'Personal Writing' section below.</p>	
<p>11. Sentence structure, punctuation</p>	<p>5</p>	<p>Re-read the second paragraph on Page 234, which includes a list. You may have been taught that items in a list should be separated by commas. However, when the items consist of longer phrases, it may be better if they are separated by semi-colons.</p> <p>The additional 'rule' that the last two items in a list should not be separated by a comma does not apply when semi-colons are used instead of commas.</p> <p>Write a list of phrases (rather than single words), separating the items in the list by semi-colons.</p>	<p>Teaching example: 'The following behaviour is banned on the school's trip the zoo: letting any of the animals out of their cages; locking other students in cages; feeding the animals; feeding the teachers to the animals; bringing a penguin or any other creature home in your school bag; hiding in the bushes and making animal noises; walking behind other visitors to the zoo, pretending to be a chimpanzee.'</p>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
<p>230</p>	<p>Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.</p>	<p>Developers. The riddle is a straightforward account of what developers sometimes do. (Of course, development is often necessary, and there are 'good' developers.)</p>

**Possibly new vocabulary:**

confirmation  
glinted  
intently  
imminent  
innumerable

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
236	What is Sheena doing?	Leaning forward and beeping Big Hrrummph's nose

**Personal Writing:**

Task	Teaching support
Re-read the final section of Page 236. As suggested there, tell the next part of the story yourself. Try to write in the same style as in the rest of the story.	

## Chapter Thirty: Kufa

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

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Page	Level	Task	Suggested responses, teaching notes
237	5 St	We have just read about a small group of developers looking at a particular place to build a single safari lodge. What words or phrases does the author use to suggest that the real problem is much bigger than that?	<ul style="list-style-type: none"> <li>• Nature</li> <li>• Stronger forces</li> <li>• The advance of mankind</li> <li>• The wilderness</li> <li>• The tide</li> </ul>
238	4 A	a) Which creatures that Sheena has met previously in <i>The Gorge</i> does she come across again? (Try to use their Kiswahili names, without looking back.) b) Which creatures from a previous journey here does she not encounter?	a) <ul style="list-style-type: none"> <li>• Mondo (the serval cat)</li> <li>• Kinyonga (the chameleon)</li> </ul> b) Sungusungu (safari ants)

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 4. Drama	5	Imagine that when on Page 238 the female Utongo asks Slash, ‘How can that be?’ you, as Slash, try to answer her. Include an account of what has happened, and of what you have come to understand about the sun. The other Utongo (your audience) can respond with questions and concerns.	
8. Engage with, respond to texts	5	a) What do you feel when you read about Sheena’s discovery in the tall grass? b) What do you think Sheena may feel when she sees Mondo? c) Think of other stories you have read in which a death occurs. Is the death handled sensitively by the author so as not to upset the reader too much, or is it described in horrific detail?	

<p>9. Creating and shaping texts 10. Text structure and organisation 11. Sentence structure, punctuation</p>	<p>6</p>	<p>Examine the construction of the chapter's opening paragraph. a) What do you notice about it? b) Write a two-sentence paragraph of your own that follows the same pattern.</p>	<p>a) The paragraph's two sentences have the same structure. The first sentence lists, in general terms, the three major things that have happened in the previous chapter. The second sentence lists the same things in a more detailed way. b) Suggestions:</p> <ul style="list-style-type: none"> <li>• Events on the school's Sports Day</li> <li>• Three unlucky things that have happened</li> <li>• Three news items</li> <li>• Three historical events</li> </ul>
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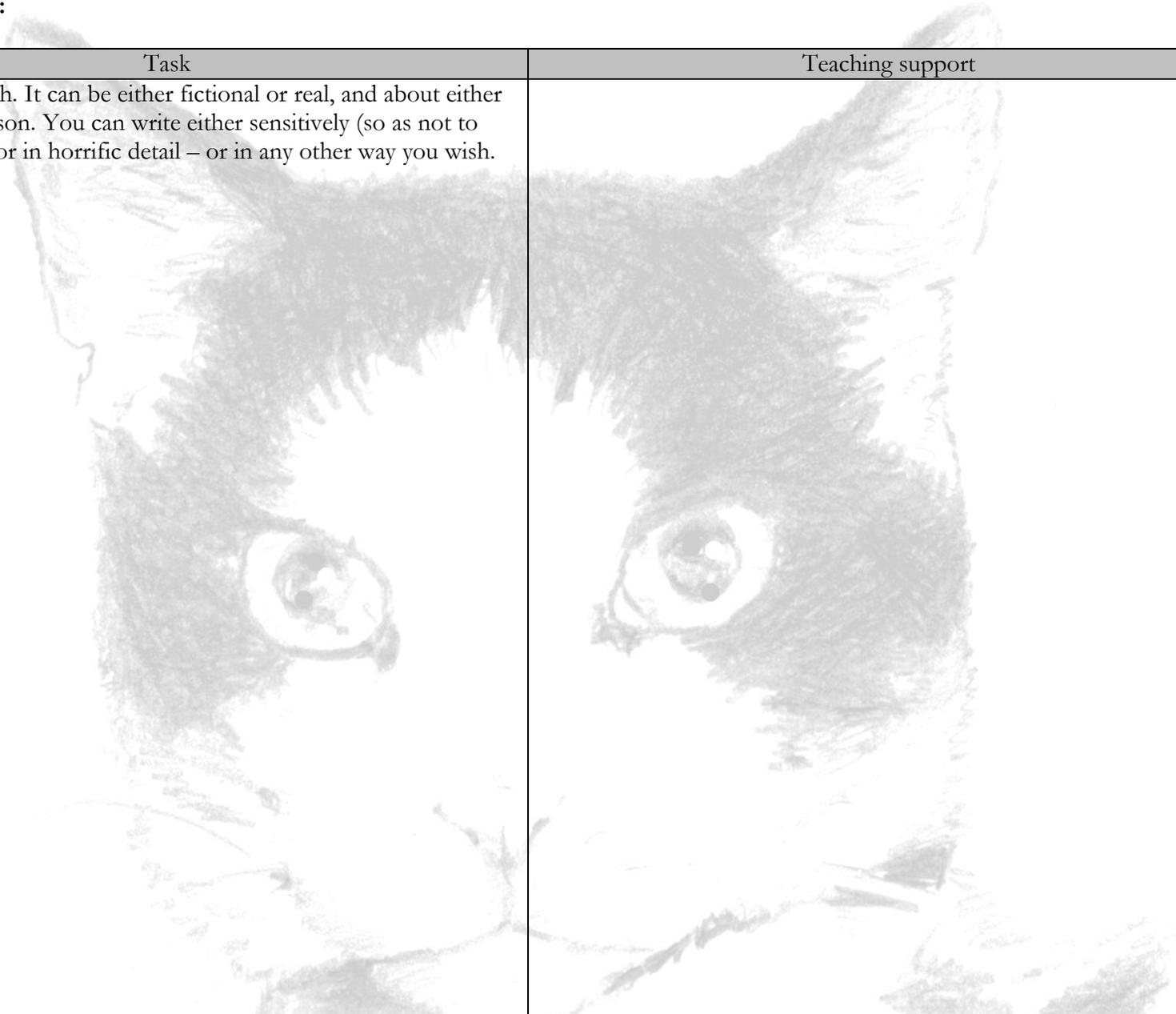
**The Riddle:**

Page	Task	Suggested responses, teaching notes
237	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Death. Dead things sometimes have a sweet smell, at least to begin with. It is possible to see Death as a welcoming rather than just a destructive force. Death brings rest, of a sort – forever. <i>[Further teaching opportunity: Very advanced readers could perhaps be pointed towards 'The Book Thief' by Marcus Zusak, in which Death is represented in an unusual way.]</i>

**Possibly new vocabulary:**

rotating

**Personal Writing:**

Task	Teaching support
<p>Write about a death. It can be either fictional or real, and about either an animal or a person. You can write either sensitively (so as not to upset the reader), or in horrific detail – or in any other way you wish.</p>	

## Chapter Thirty-One: Jumla

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

Page	Level	Task	Suggested responses, teaching notes
239	5 C	Several of the characters have little or nothing to say on this page. Which characters, and why?	<ul style="list-style-type: none"> <li>• Tuft (he has not decided yet how to explain things to the Duwara)</li> <li>• The meerkats in general (they cannot think of anything to say about the strange idea that there is only one sun)</li> <li>• Moon (she is worried about Tuft)</li> </ul>
240	4 C	Why has Mpole not slept, while Sheena and the two meerkats were away?	He knows he needs to keep the peace between the two tribes.
241	5 C	Why is Sheena on top of Mpole's head?	<ul style="list-style-type: none"> <li>• So that she can see all the meerkats clearly</li> <li>• So that she can get Mpole to intervene quickly if things go wrong</li> </ul>
242	5 I	How does this page include both an entry and an exit?	The three pups enter a new world, and Crossclaw leaves the old one.
243	6 C	Two separate words are repeated on this page. Find them, and say why each one is repeated	<ul style="list-style-type: none"> <li>• Finished – yes, finished. For once Fara has completed something she began, and the repetition suggests surprise at that fact.</li> <li>• Perhaps, perhaps. The repetition here emphasises the doubt that still exists about whether the meerkats will come together.</li> </ul>
244	4 C	Think of a new name for Fara.	Shine?

**Whole Chapter (Other Strands):**

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group discussion, interaction 4. Drama	5	<p>Work in a group. You are ordinary meerkats, part of the ‘hubbub and confusion’ on Page 241. Talk among yourselves about what Tuft and Slash have just told you.</p> <p>At some point, you realise that you are mixing with, and talking to, members of the opposing tribe. Do the things you are saying, and the way you are speaking, change?</p>	
8. Engage with, respond to texts	6	<p>On Page 241 the author writes, ‘This was life, however, not a story.’</p> <p>a) What is he suggesting about how many stories end?</p> <p>b) Which stories that you know is that true of?</p>	a) That they have artificially happy endings: when good things happen, they happen quickly and completely.
9. Creating and shaping texts 10. Text structure and organisation	6	<p>Re-read the paragraph on page 240 that begins, ‘Not a single meerkat...’, then the paragraph on Page 241 that begins, ‘The sunlight reached...’</p> <p>a) What kinds of words has the author used to describe this whole process (the coming of dawn)?</p> <p>b) Write a description of nightfall, using the same kinds of word (but perhaps not those actual words).</p>	a) Words relating to <ul style="list-style-type: none"> <li>• Colour and light</li> <li>• Liquid</li> <li>• Clothing</li> </ul>

**The Riddle:**

Page	Task	Suggested responses, teaching notes
239	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	Whole. A 'hole' is empty, but this 'whole' consists of two meerkat tribes (halves) who have become one.

**Possibly new vocabulary:**

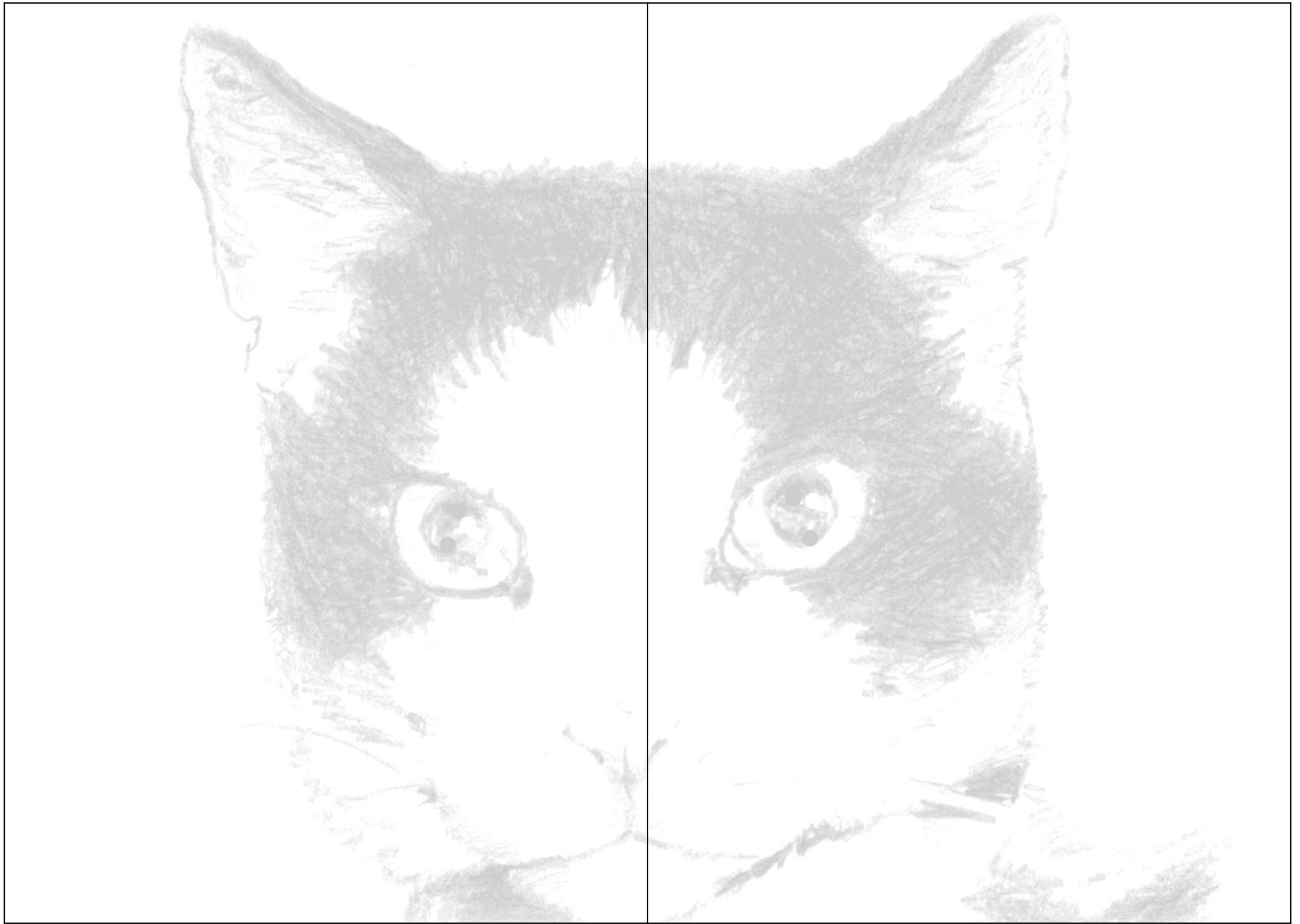
belligerently  
brink  
intensifying  
acknowledged  
hubbub  
milling  
molten

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
243	What has the illustrator emphasised?	How small Fara is in relation to Crossclaw – who may have been a formidable meerkat in his time

**Personal Writing:**

Task	Teaching support
Write about a time when you had to get used to something wholly new in your life – a new place, new people, a new idea, a new factor.	



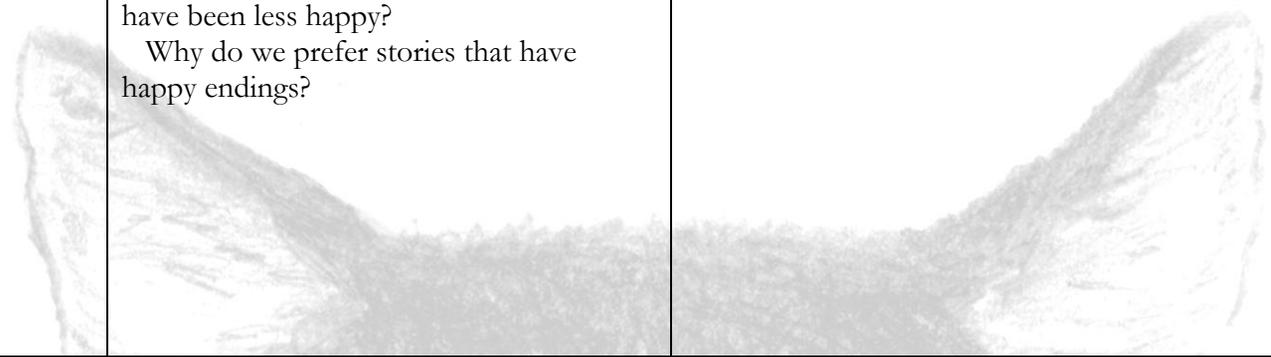
## Chapter Thirty-Two: Jua

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

Page	Level	Task	Suggested responses, teaching notes
245	5 A	How are the following factors in evidence on this page? a) Regret b) Luck c) Danger e) Decision	a) Sheena regrets not having seen Spickle one last time. b) She and Mpole are lucky to come across Nungunungu just before they disappear. c) Mpole is in danger from the porcupines' quills. e) Nungunungu have taken a big decision about their future lives.
246	5 C	Why can Sheena not do anything except agree that life is 'Mtihani Kubwa'?	Because she has just had to pass some very big tests of her own
247	6 I	How do the Allen Family demonstrate that in some ways people think, and behave, in the same way as meerkats?	<ul style="list-style-type: none"> <li>• Their memories of things that have happened in the past are distorted by the passage of time.</li> <li>• What they see as 'true' is affected by what matters to them.</li> <li>• They are very ready to shout when they feel anxious or threatened.</li> </ul>
248	6 C	Do you think the way Sheena thinks about the sun will be more like Dad Allen's, Amy's or Thomas's?	

### Whole Chapter (Other Strands):

Strands	Level	Task	Suggested responses; additional teaching opportunities; notes
1. Speaking 2. Listening and responding 3. Group	5	Group or class discussion: Would you regard this story as one with a wholly happy ending? What might have made it even happier? In what ways could it easily	

discussion, interaction 8. Engage with, respond to texts		have been less happy? Why do we prefer stories that have happy endings?
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**The Riddle:**

Page	Task	Suggested responses, teaching notes
245	Write down the answer to the riddle, and explain how its different parts (and what happens in the chapter) have helped you guess its meaning.	The sun. It rises and sets every day, and it is like a golden cup that everyone, no matter who they are, can drink ('sup') from and be refreshed by.

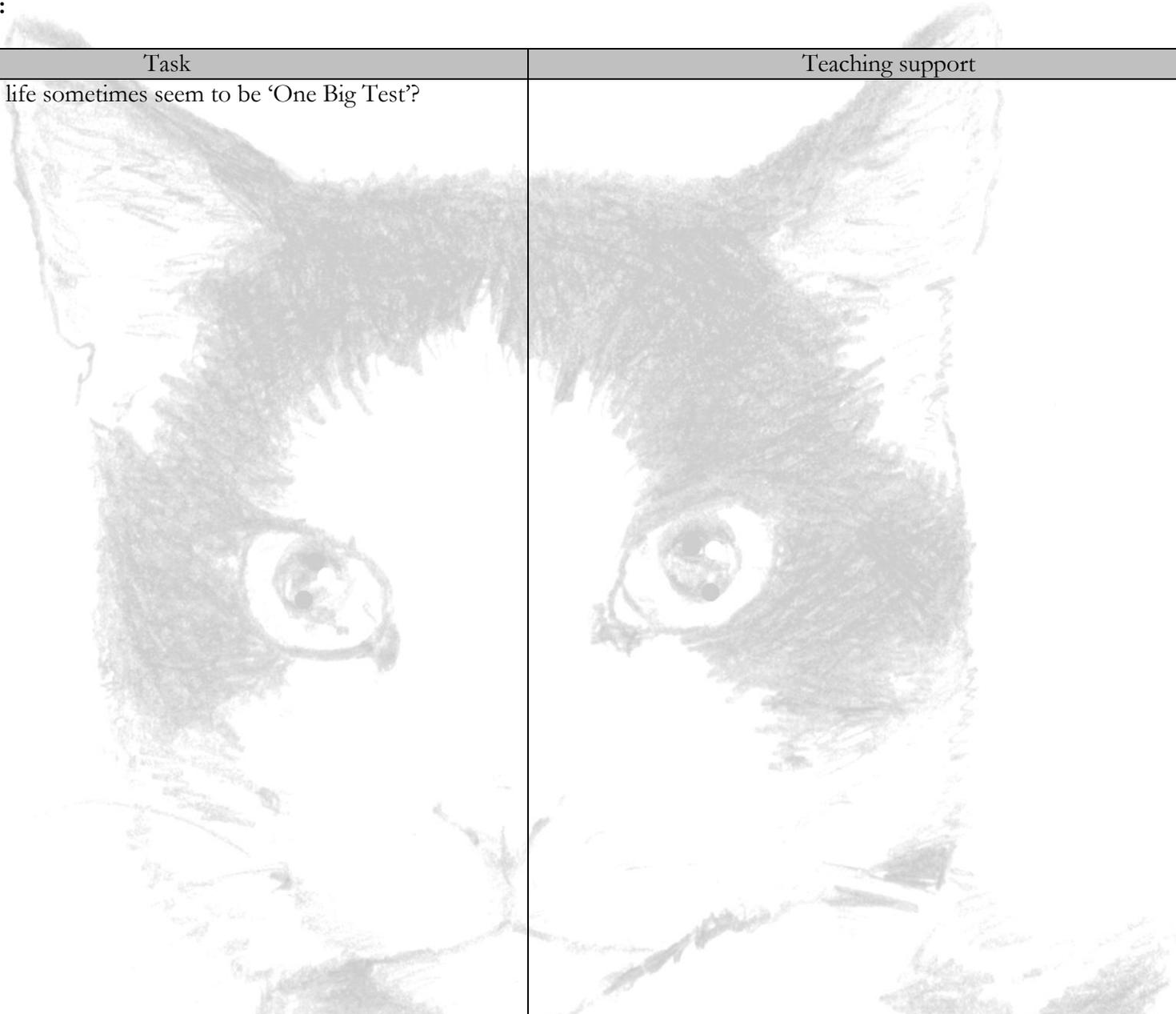
**Possibly new vocabulary:**

diversion  
mis-remembered  
utterly  
erratically  
disgruntled

**Questions on the illustrations:**

Page	Task	Suggested responses, teaching notes
246	Re-read Page 246. What does Mpole's trunk (in the illustration) now make you think of?	The hose of a vacuum cleaner.

**Personal Writing:**

Task	Teaching support
<p>In what ways does life sometimes seem to be 'One Big Test'?</p> 	

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

....., drive slowly, take some of the loop roads and spend time looking at the different types of trees and watching animals. Surprisingly enough, it is easy to drive past a pride of sleeping lions unless you are trained through constant practice to spot them.  
There is only one entrance to the park, and so all trails start and end at the gate.

### The Dry Highlands

#### 3. (Character)

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

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

- Cleverness
- Ability to think quickly
- Ability to plan
- Ability to find creative solutions
- Sense of right and wrong
- Ability to make, and keep, friends
- Gratitude
- Courage
- Sense of humour
- Cheekiness
- Open-mindedness
- Curiosity
- Curiosity
- She sometimes goes right ahead, even though she can't see what the outcome will be.
- She is in danger sometimes of being too confident in her ability to solve problems.
- She can be very opinionated and disapproving.

#### 4. (Character)

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

Sample species description:

#### BROWN HYENA *Hyaena brunnea*

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

**HABITAT:** Savannah plains.

**HOME RANGE:** Wanders over area 30km wide.

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

**SENSES:** Smell and hearing more acute than sight.

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

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

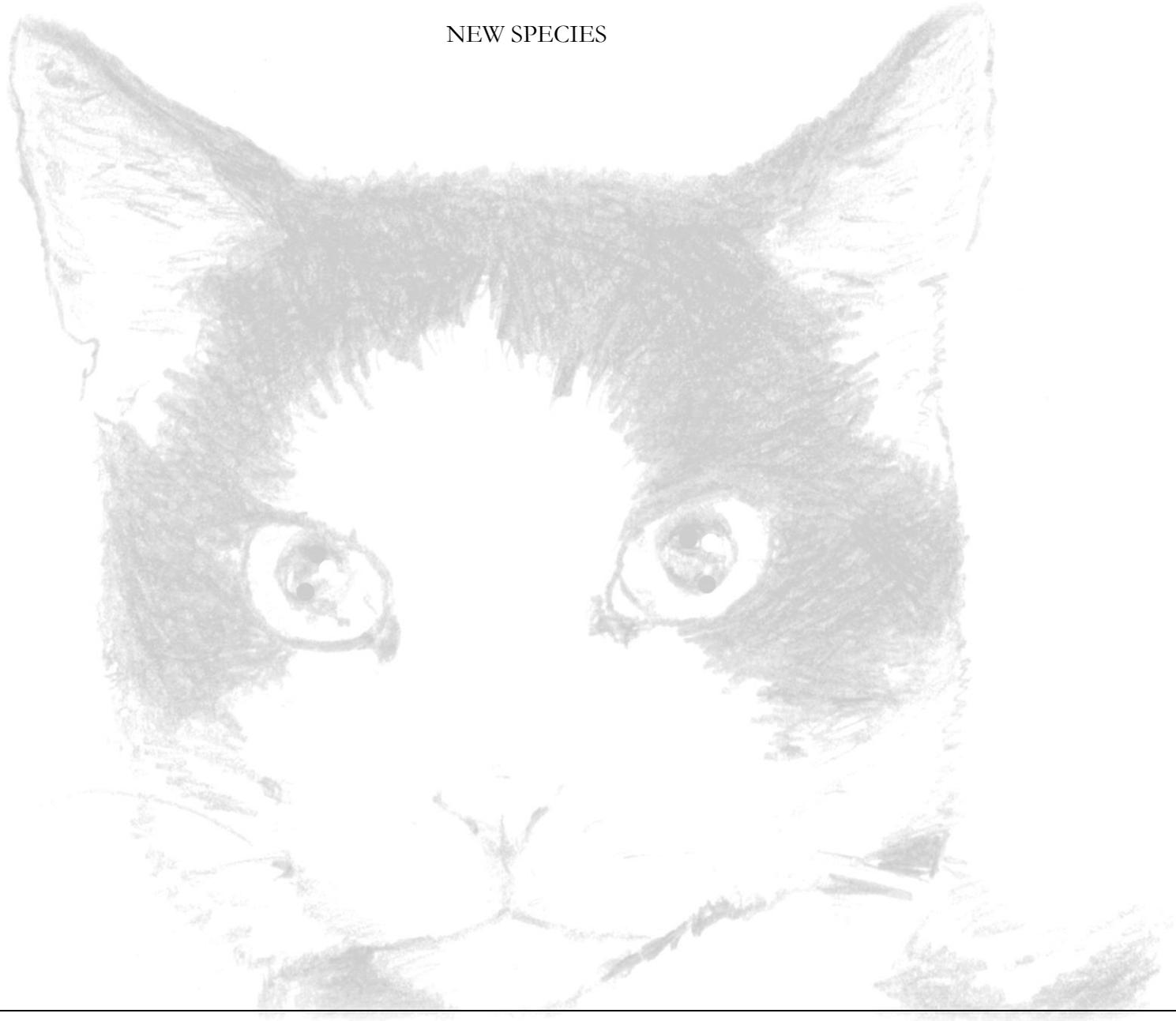
**FOOD:** Searches for food in a zig-zag course. Eats mainly carrion, often from lion kills, but can hunt and kill small and medium-sized mammals.

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

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

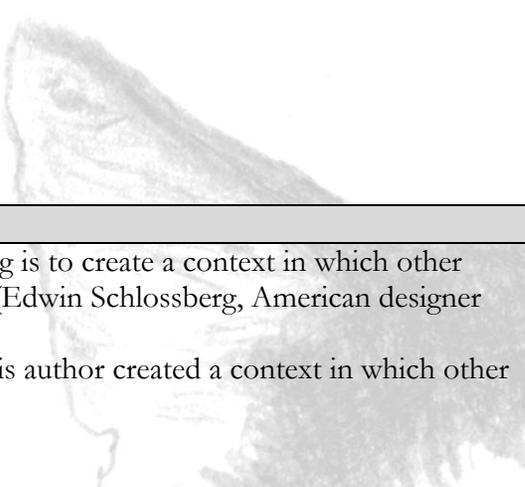
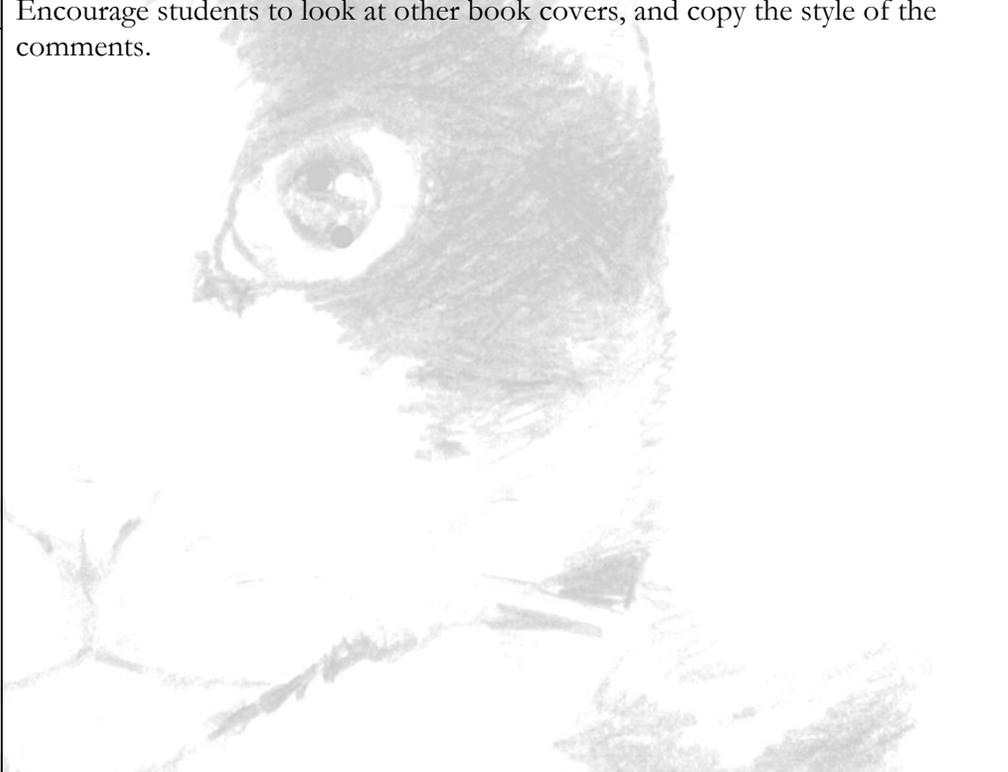
**OTHER OBSERVATIONS:**

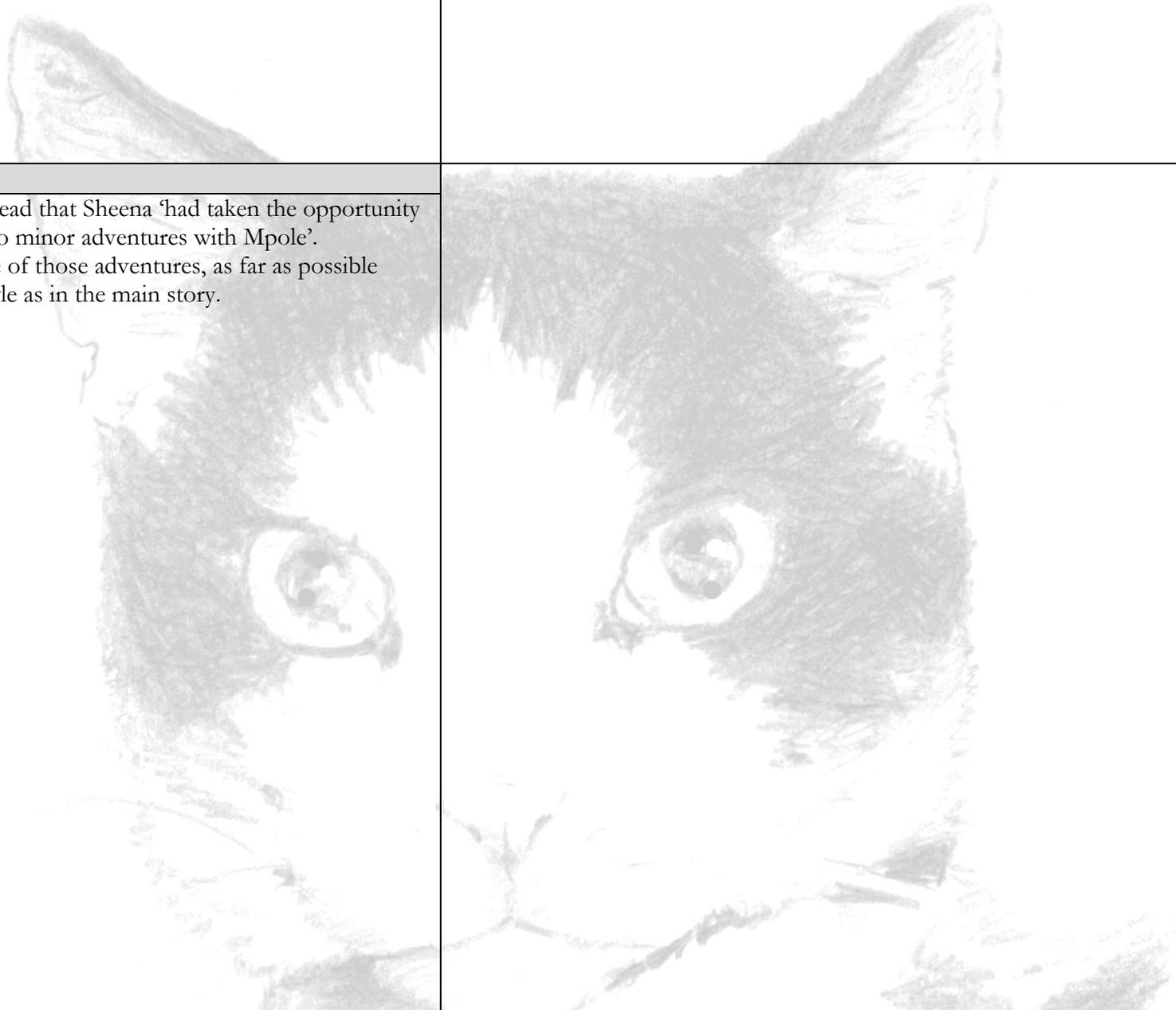
NEW SPECIES

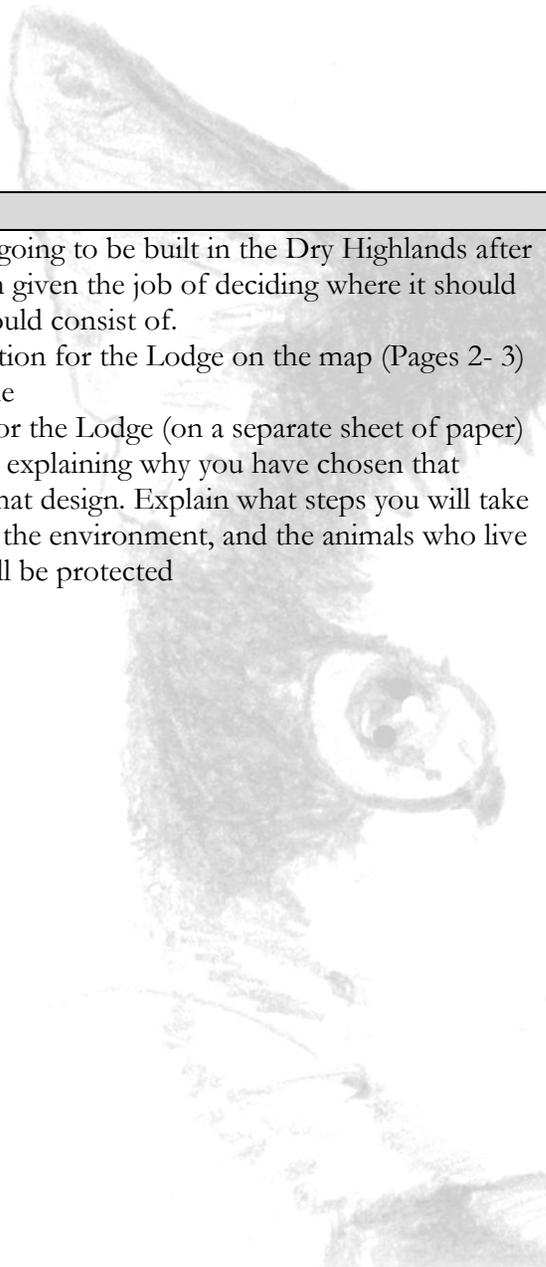
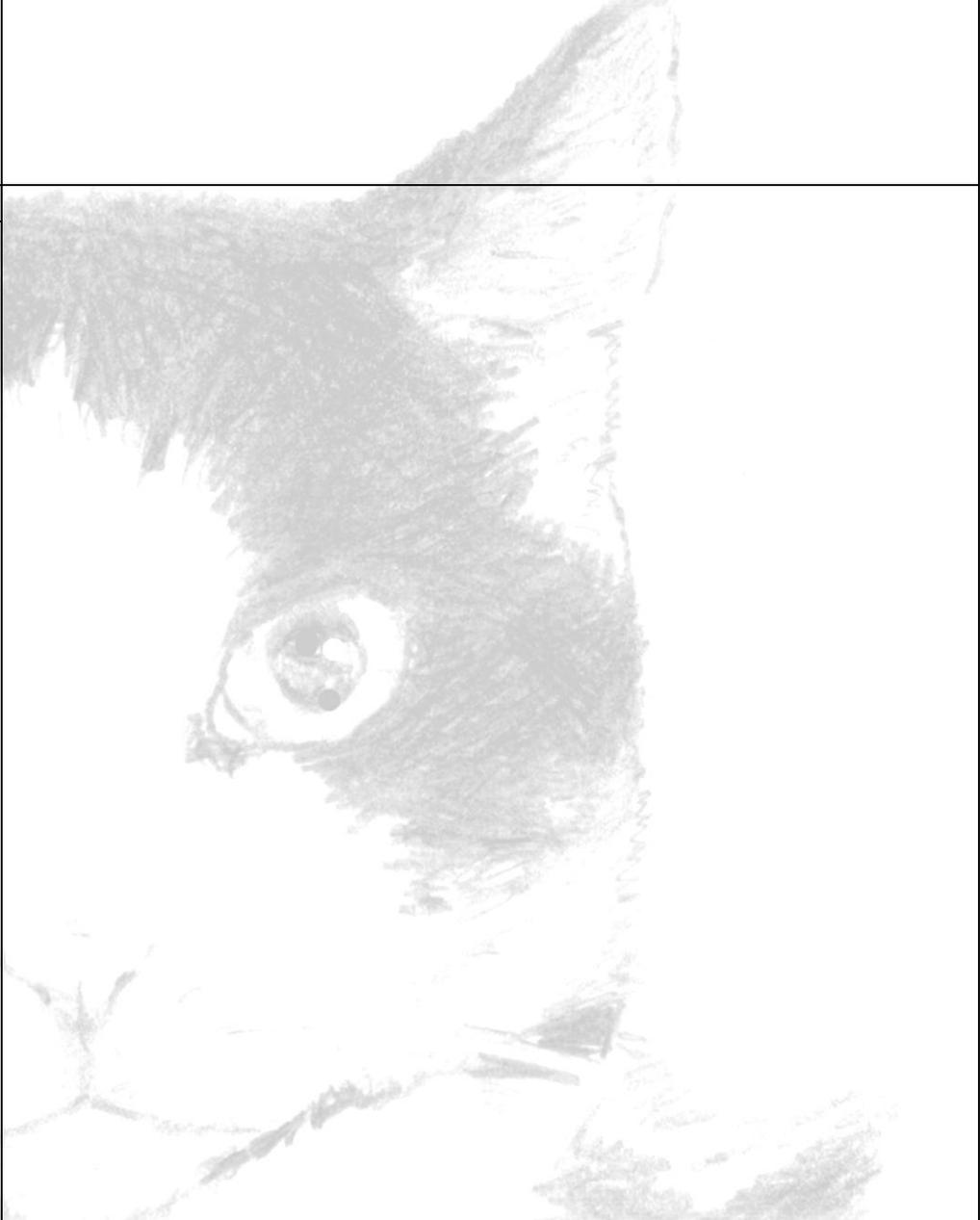


<p>5. (Character)</p> <p>List all the animals in the story, in the following order: the one you liked most first; the one you liked least, last. Give reasons.</p>	<p>This activity can be restricted to one or two animals at the top and bottom of the scale.</p>
<p>6. (Character)</p> <p>Each of the animals (and insects) in the story is probably proud of something. Say what you think each one may be most proud of (one thing for each animal or insect).</p>	<p>Teaching example: Mondo – fighting skill</p>
<p>7. (Character)</p> <p>Read aloud any of the passages of dialogue in the book. Try to give the animals different voices from each other, and choose suitable voices for particular animals. Experiment!</p>	<p><i>[Further teaching opportunity: Is there any connection between the way an animal talks and its 'character'?)</i></p>
<p>8. (Action)</p> <p>List the chapters in the order: most exciting first, least exciting last. Say why you have chosen the 'most exciting' chapter, then the 'least exciting' chapter.</p>	<p><i>[Further teaching opportunity: What other criteria could we use to judge how 'good' a chapter is?</i></p> <ul style="list-style-type: none"> <li>• <i>How much it tells us about one or more of the characters</i></li> <li>• <i>How interesting the ideas in it are</i></li> <li>• <i>How well it prepares us for something that happens later</i></li> <li>• <i>How amusing it is, etc.</i></li> </ul> <p><i>Produce other lists of chapters based on some of those criteria]</i></p>

9. (Action)	By writing about a major problem that needs to be solved, and then controlling the pace at which a solution is found
How does the author develop and maintain a sense of suspense in the story?	
10. (Action)	Create a class story in which the chapters appear.
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. (You can combine this with Task 15).	
11. (Style)	Key words and phrases: ‘believable’, ‘authentic’, ‘local colour’
What effect does the author’s use of Kiswahili words and phrases have on us, as readers?	
12. (Ideas)	<ul style="list-style-type: none"> <li>• Safety vs adventure</li> <li>• Expectations and how they are not always met</li> <li>• Whether or not to help in an emergency</li> <li>• Learning new things and new ways of seeing old things</li> <li>• When it may be alright not to do what you are told</li> <li>• Groups and how they are suspicious of outsiders</li> <li>• Being part of a group and how that makes us feel</li> <li>• Communities and how their members work together</li> <li>• Accepting new members into a community – for and against</li> <li>• Bullies and how to deal with them</li> <li>• Believing in something</li> <li>• How enemies are created and how wars start</li> <li>• Agreements – making and breaking them</li> <li>• Old age and wisdom – do they always go together?</li> <li>• History – its importance and dangers</li> <li>• What is acceptable in war</li> <li>• Becoming what you want to become</li> </ul>
What ideas in the book have you found interesting? Consider particularly some of the questions, or issues, the story raises.	

	<ul style="list-style-type: none"> <li>• Using the difficulty</li> <li>• What parents are prepared to do for their children</li> <li>• The value of friendship</li> <li>• The art of negotiation</li> <li>• Development vs conservation</li> <li>• Reconciliation</li> </ul>
<p>13. (General)</p> <p>“The skill of writing is to create a context in which other people can think” (Edwin Schlossberg, American designer and author).</p> <p>How well has this author created a context in which other people can think?</p>	
<p>14. (General)</p> <p>Write comments for the book cover of a new edition of <i>The Meerkat Wars</i>. You can pretend to be the Literary Editors of a number of different magazines and newspapers.</p>	<p>Encourage students to look at other book covers, and copy the style of the comments.</p> 

15. (General)	
<p>On Page 247 we read that Sheena 'had taken the opportunity to have one or two minor adventures with Mpole'.</p> <p>Write about one of those adventures, as far as possible using the same style as in the main story.</p>	

	
<b>16. (General)</b>	
<p>A Safari Lodge is going to be built in the Dry Highlands after all. You have been given the job of deciding where it should be and what it should consist of.</p> <ul style="list-style-type: none"><li>• Choose a location for the Lodge on the map (Pages 2- 3)</li><li>• Choose a name</li><li>• Draw a plan for the Lodge (on a separate sheet of paper)</li><li>• Write a report explaining why you have chosen that location and that design. Explain what steps you will take to ensure that the environment, and the animals who live in the area, will be protected</li></ul>	

## 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"><li>• Pages 7-8: She asks lots of questions of the scorpion. To begin with this is to help her decide whether she is in any danger from this strange creature, but she then seems to take a genuine interest in it.</li><li>• Pages 26-27: She continues to ask questions (and does so all the way through the book, when there is something useful or interesting to be learned).</li><li>• Pages 100-101: She asks Crossclaw a question that has begun to puzzle her, and also wants to explore the idea of there being two suns (but doesn't have time on this occasion).</li><li>• Pages 145-147: She begins to ask 'spying' types of question – and she is very well equipped to do that, since she has a natural inquisitiveness.</li><li>• Page 162: Some of her questions here have to do with spying; she asks others, however, because she is genuinely interested – or, as in this case, 'puzzled'.</li><li>• Page 223: She stays behind to find out why the Land Rovers are here.</li></ul>
Knowledgeable?	<ul style="list-style-type: none"><li>• Page 6: She recognises the scorpion as soon as she sees its tail.</li><li>• Page 7: She has learnt a lot of information (about scorpions, among many other things) from, and alongside, Thomas.</li><li>• Page 47: 'Sheena knew about grooming.'</li><li>• Page 57: She knows what a 'dunzi' is in Kiswahili, since she has been one.</li><li>• Page 123: She knows something about belief and faith, and how they can affect the way we behave.</li><li>• Page 132: She immediately recognises the ticks for what they are.</li><li>• Page 152: She knows something about monitor lizards, since she once met one.</li><li>• Page 172: She recognises the hyenas' calls, and knows something about those animals.</li></ul>

	<ul style="list-style-type: none"> <li>• Page 175: She's right – birds of prey are called raptors. (She's confused the word with 'rappers', of course.)</li> <li>• Page 178: She knows that the part of the body behind the ankle can be hurt very easily (although she gets its medical name slightly wrong).</li> <li>• Page 183: She knows about the traditional use villagers in Africa put sungusungu to.</li> <li>• Page 223: She knows what Developers are, and what they can do.</li> </ul>
A Thinker?	<ul style="list-style-type: none"> <li>• Page 12: She thinks about the fact that the scorpion's sting may have gone right through this animal's cheek, and imagines what that will mean for him.</li> <li>• Page 33: She calculates how fast she should run in order to keep Nyegere chasing her without letting him catch her.</li> <li>• Page 35: She thinks up an 'extension' to her plan.</li> <li>• Page 78: As usual in such situations, Sheena comes up with a plan.</li> <li>• Page 102: She thinks of two reasons why you should not stand behind a porcupine.</li> <li>• Page 108: She comes up with another plan.</li> <li>• Page 129: She thinks of a way to modify the rules of the slashing competition so that she can win it and escape.</li> <li>• Page 153: She remembers the advice, 'Use the difficulty', and thinks of a way to do that, here.</li> <li>• Page 161: She has done some thinking ahead – an important kind of thinking.</li> <li>• Pages 188-190: She uses the difficulty once again.</li> <li>• Page 213: Her suggestion that the meerkats might travel around The Gorge instead of through it is an example of lateral thinking (thinking sideways, 'outside the box') something she is particularly good at.</li> <li>• Page 220-223: She quickly thinks of a way they can escape the cheetahs without losing total sight of the sun, and changes it when it begins to fail.</li> <li>• Page 213: She can be intrigued by difficult, 'philosophical' questions – 'Didn't something with one end have to have another one?'</li> </ul>
A Communicator?	<ul style="list-style-type: none"> <li>• Page 7: She knows that answering a question with a question can be 'very irritating', but it's one way of proceeding 'cautiously', and finding out more about the situation.</li> <li>• Page 7: Then she tries to get a conversation going in order to reduce the element of confrontation.</li> <li>• Page 7: She searches for a phrase that the scorpion might understand, when it clearly doesn't know what she means by 'pack a pretty powerful punch'.</li> <li>• Pages 16, 20,43: She has remembered the difficult medical terms Sandstepper used in his 'lecture' and is now able to match her own symptoms against them, and refer to them again later.</li> <li>• Pages 35-36: She is able to explain her plan quickly, despite the pressure she is under.</li> <li>• Page 37: She tries to stop Nyegere with 'sharp little words'.</li> <li>• Page 45: She has a keen sense of the fun to be had from language (she decided that meerkats on guard duty should be called 'scentinels').</li> <li>• Page 109: She finds a way of communicating with the hrrumffalo that he cannot fail to understand.</li> <li>• Page 175-178: She is more than a match for the hyenas in this rapping contest.</li> <li>• Pages 200-201: She speaks persuasively to the Duwara (but with mixed success).</li> </ul>

	<ul style="list-style-type: none"> <li>• Pages 204-206: She uses different language styles in speaking to the Duwara, again not wholly successfully (but she's able to modify the way she talks, as necessary).</li> <li>• Page 208: She has spoken softly, and with good effect in the end (but the big stick has played its part).</li> <li>• Pages 213-214: Her speech here is the longest one she makes in the story, and very fluent – and Mpole is impressed.</li> <li>• Page 217: She uses casual conversation ('chit-chat') as a way of keeping the peace.</li> </ul>
Principled?	<ul style="list-style-type: none"> <li>• Page 75: She has become close to the Duwara, and approves of the way they live, so she does not hesitate to help them, as friends.</li> <li>• Page 78: She helps further, by offering them a plan.</li> <li>• Pages 94-95: She feels responsible for what has gone wrong, so knows she must stay to help further.</li> <li>• Page 108: She risks her life once more to protect her friends and their home.</li> <li>• Page 114: She lives her life according to the principle that what is happening now is more important than what has happened previously, or what may happen in the future. That principle guides her thinking also.</li> <li>• Page 179: Her Grand Plan is based on the principle of fairness: it is designed to put the Duwara and the Utongo on an equal footing so that they'll 'have to talk'.</li> </ul>
Open-minded?	<ul style="list-style-type: none"> <li>• General: She asks lots of questions, often to get a second point of view.</li> <li>• Page 102: She is disappointed to find that the porcupines have changed sides, but is willing to accept that they may have had a good reason for doing so – 'Parents sometimes did strange things, however, when a offspring's future was involved'.</li> <li>• Page 139: She is beginning to find her preconceptions about the Utongo challenged.</li> <li>• Page 163-165: She questions her own allegiances, and is perhaps moving towards a new view of the Utongo (and Slash) – and of the Duwara.</li> <li>• Page 185: The fact that she has seriously considered the idea that there might be two suns suggests that she is open to new possibilities in her thinking, however much they challenge her previous assumptions.</li> <li>• Page 191: Although Slash is pursuing her angrily, she cannot view him as an enemy, and hopes Mondo will not hurt him too badly.</li> <li>• Page 226: She is beginning to hope that the meerkats, too, can learn to be open-minded – 'Perhaps there <i>was</i> a place in the meerkat mind for questions rather than just answers'.</li> </ul>
Caring?	<ul style="list-style-type: none"> <li>• Page 14: She is initially reluctant to carry Pebble, but does so when she realises he badly needs help.</li> <li>• Pages 44: She is concerned to see how ill Pebble looks.</li> <li>• Pages 51-52: She feels close to Pebble as they fall asleep, close together.</li> <li>• Page 75: She has come to care about Pebble – 'To save a life is to become a part of it'.</li> <li>• Page 199: She shows great sympathy, in several directions.</li> </ul>
A Risk-taker?	<ul style="list-style-type: none"> <li>• Page 5: She has returned to Baragandiri even though she has faced much danger on her previous two visits; and she is now looking forward to more 'fat adventures', although 'fat' may mean 'dangerous', once again.</li> <li>• Page 18: She keeps following Sandstepper because it is the best thing to do, even though he has advised her not to</li> </ul>

	<p>and the animals on the mound are very threatening.</p> <ul style="list-style-type: none"> <li>• Page 30: She takes a risk in order to save Sandstepper.</li> <li>• Page 108: ‘She took a grave risk.’</li> <li>• Page 116: Going through The Gorge is obviously going to be a dangerous business.</li> <li>• Pages 148-50: It is courageous of her to leave the chamber at night, in order to do some spying.</li> <li>• Page 155: She takes a further risk in biting Kenge’s tail.</li> </ul>
Balanced?	<p>There are no precise references; just think (and write) about the way Sheena’s different qualities complement each other, and sometimes work together. You may find it helpful to look back at whatever answer you gave in Whole Book Task No. 3.</p> <p>She is also aware of the importance of balance in our lives:</p> <ul style="list-style-type: none"> <li>• Her open-mindedness (see the earlier section dealing with that) means that she sees it as important to take a balanced view of things, and be aware of opposing points of view.</li> <li>• Pages 114-115: She suggests that ‘herstory’ would be as important as ‘history’ as a way of recording the world’s events.</li> <li>• Page 180: ‘Balance was important throughout nature, Sheena knew.’</li> <li>• Page 195: She takes, now, a very balanced view of the two meerkat tribes, and finds them to be ‘as bad, and as good, as each other’.</li> <li>• Page 201: She realises that balance can be destructive, however, when it’s a ‘see-sawing’ kind of balance.</li> </ul>
Reflective?	<ul style="list-style-type: none"> <li>• Pages 123-124: When Kinyonga performs his colour changing trick, Sheena sees similarities between that and the behaviour of people, and reflects on the way what we believe we are affects what we actually are.</li> <li>• Page 142: During Sunwake she reflects on ‘more deeply personal things’ – her own life and how unimportant it seems.</li> <li>• Pages 158-159: She spends the rest of the night thinking about what she has achieved by ‘her little foray’, and what further problems she may have caused.</li> <li>• Pages 165-166: She is forced to face some truths about the consequences of her plan to defend Deepden.</li> <li>• Page 185: She has thought hard about the question of whether there might be two suns, and has returned to her belief that there can not be.</li> </ul>

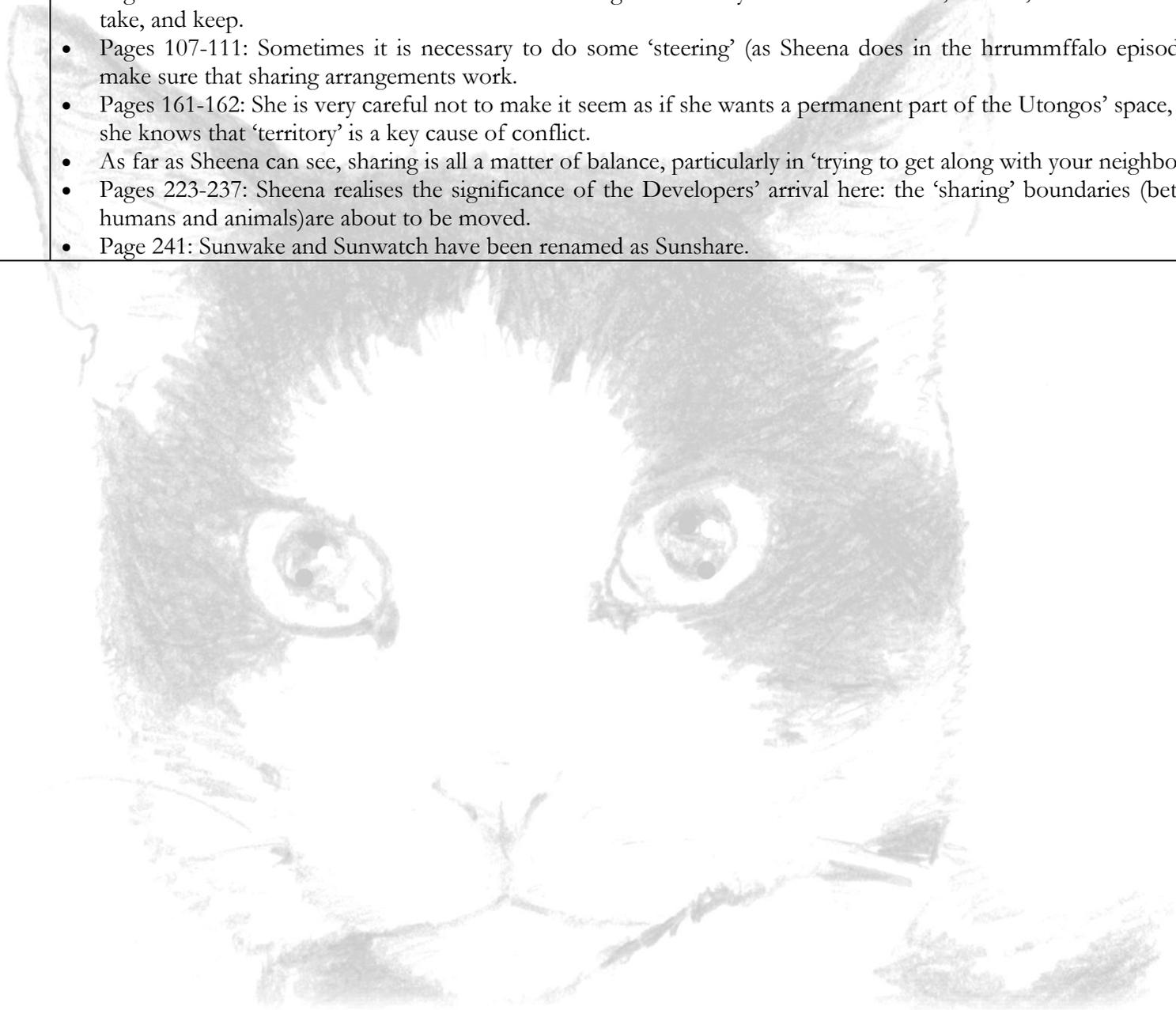
**Task 2: Remind yourself of the PYP's six transdisciplinary themes. How, in the course of the story, has Sheena shown herself to be aware of some of those ideas?**

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"> <li>• Page 28: She feels ‘something of an affinity’ with this new arrival, since, like her, it is black-and-white. We develop a sense of identity partly by being aware of our similarities and differences in comparison with other individuals, groups and species.</li> <li>• Page 45: She is reminded of the importance of names in saying something about who and what we are.</li> <li>• Page 58: She mistakenly suggests that all the animals in particular species are ‘like’ each other and so should not be at war; then she learns that our beliefs can make us see ourselves as different from others, and bring us into conflict with them.</li> <li>• Pages 119-120, 172, 219: Sometimes ‘who we are’ seems to be more than one person.</li> <li>• Pages 123-124: Her encounter with Kinyonga says something to her about how we can change what we are.</li> <li>• Page 158: She notes how we can be surprised by what other creatures suddenly show themselves to be.</li> <li>• Page 170: ‘Sheena did wonder in passing what effect it might be having on Duwara pups to be fed Utongo milk.’ She is interested, clearly, in what makes us who we are. (The nature/nurture debate is in the background.)</li> <li>• Page 214: She implies that trying too hard to establish and maintain our separate identities can make us forget how much we have in common.</li> <li>• Page 241: The two tribes have in a sense given the sun a new identity (as the only sun); and they themselves will now have to adjust their view of who and what they are.</li> <li>• Page 244: Fara seem to have changed who she is, and has earned a new name.</li> </ul>
Where we are in place and time	<ul style="list-style-type: none"> <li>• Pages 45-48: She notes the similarities and differences between the scorpion and the lobsters she remembers from her early life in the Caribbean – so it could be said that she has something of a ‘world view’.</li> <li>• Page 61: She realises how frightening it can be not to know ‘where we are’ – to be lost, in other words. Later in the story, when the meerkats realise that some of the things they believe cannot be true, they too feel lost, and afraid.</li> <li>• Page 136: ‘Which sun is it?’ Sheena asks. She is trying to orientate herself – not only geographically, but also in relation to the meerkats’ strange thinking.</li> <li>• Page 229: She has worked hard, and taken some big risks, to bring the meerkats to an understanding that there is only one sun in the sky. They will now know more clearly where they are (in space/place).</li> </ul>
How we express	<ul style="list-style-type: none"> <li>• General: The meerkats express their feeling of closeness by being physically close much of the time – particularly when they are asleep.</li> </ul>

ourselves	<ul style="list-style-type: none"> <li>• Pages 5-6: She understands that we express ourselves by the questions we ask as well as by the answers we give.</li> <li>• Pages 56-57: The meerkats express themselves by several means other than ‘talking’.</li> <li>• Pages 89-90: She realises that the meerkats communicate by relay in order to pass messages across a large area.</li> <li>• Page 94: We can communicate in ingenious ways (by, in this instance, thumping on the ground to send messages to those beneath).</li> <li>• Pages 174-178: She picks up quickly on the art of rapping, and uses it to show the hyenas she is a match for them.</li> <li>• Page 216: She wonders what feelings the Utongo are expressing when they turn away from the rising sun.</li> </ul>
How the world works	<ul style="list-style-type: none"> <li>• Page 54-57: She learns about how the sun ‘works’ for the meerkats early in the morning – by doing much more than just warm their bodies.</li> <li>• Pages 65-66: She has a good practical sense – the ‘mechanics of the situation’ (the porcupines’ entanglement) are clear to her; but she also knows how families ‘work’, and knows that she must allow Spickle’s mother to be cautious.</li> <li>• Pages 113-115: She remembers enough of Dad Allen’s home lectures to know that the way the world works can be described in different ways – from a historical, economic, religious or military viewpoint.</li> <li>• Pages 123-124: She is interested in the way this lizard ‘works’, in particular because of what it tells her about how we can become anything we want to be.</li> <li>• Page 208: She has learnt that negotiation is an important tool in keeping the world running smoothly; but big sticks can be important too.</li> <li>• Page 246: She and Mpole agree that life is One Big Test.</li> </ul>
How we organise ourselves	<ul style="list-style-type: none"> <li>• Pages 68-69: We cooperate with each other by coming to ‘agreements’ about things.</li> <li>• Page 75: Sheena is impressed by the meerkats’ closeness, and the principles by which they live their lives together.</li> <li>• Page 85: She learns how the meerkats share out tasks, according to what she already knows as the Principle of Division of Labour.</li> <li>• Page 94: She notes that the principle of Division of Labour can be set aside when the situation demands – ‘it seemed that all female meerkats were Ndugu when they needed to be’.</li> <li>• Page 102: Some elements in the way we organise ourselves (in this case cooperate with each other by means of agreements) are not always reliable, and Sheena is disappointed by that fact.</li> <li>• Pages 144-145: She has the impression that the Utongo have organised themselves in a more militaristic way than the Duwara.</li> <li>• Pages 182-185: She experiences what it is like to be the victim of an attack from one of the most organised species on earth.</li> <li>• Pages 241-242: The Duwara and the Utongo will now have to re-organise themselves.</li> </ul>
Sharing the planet	<ul style="list-style-type: none"> <li>• Page 69: The porcupines share Rockhome in a sense – the meerkats ‘own’ it, but allow Nungunungu to use it, through the agreement they have come to.</li> <li>• Pages 79-81: She takes an interest in how the Duwara manage their relationships with the Utongo – and how that has led to conflict.</li> </ul>

- Pages 97-98: It becomes clear to Sheena that sharing is not always successful – when, as here, one side decides to take, and keep.
- Pages 107-111: Sometimes it is necessary to do some ‘steering’ (as Sheena does in the hrrumffalo episode) to make sure that sharing arrangements work.
- Pages 161-162: She is very careful not to make it seem as if she wants a permanent part of the Utongos’ space, since she knows that ‘territory’ is a key cause of conflict.
- As far as Sheena can see, sharing is all a matter of balance, particularly in ‘trying to get along with your neighbours’.
- Pages 223-237: Sheena realises the significance of the Developers’ arrival here: the ‘sharing’ boundaries (between humans and animals) are about to be moved.
- Page 241: Sunwake and Sunwatch have been renamed as Sunshare.



## 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](http://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, and interacted.*) 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.