

Paka Mdogo

Little Cat



H. S. Toshack

QUICKSTART

How to prepare the resource for interactive use

1. Decide whether you are going to make the whole resource available to students at one go (not recommended), or deliver it chapter-by chapter.
2. Assuming you have chosen the second of those two options, create your Chapter 1 unit by selecting Pages 1-31 and saving them as a new file with the title 'Chapter 1'.
3. Delete this page (QuickStart), Pages 3 and 4 (Teacher Notes) and Page 10 (Story Summary – so that students can't race ahead: use it only to fill in narrative gaps if you are working selectively, i.e. by focussing only on key chapters).
4. Decide how you want to use the 'suggested responses' pages. You can ask students to give their own answers on any page with questions or study tasks and then go to the next page to check them against what we have supplied. (That will require some training, and some trust!)
5. Alternatively you can delete the 'answer pages' and either not use them at all or give them to students after they have submitted their own answers, as part of your feedback.
6. When you prepare subsequent units, we recommend that you include the general pages 1, 7 and 10 (book covers front and back and the Baragandiri map) so that students always have them in view.

Other decisions will depend on how you plan to use Google Classroom.

See also the Teacher Notes (next page) which give fuller details.

TEACHER NOTES

The resource is built around the highly acclaimed children's novel '*Paka Mdogo* – Little Cat', the first in a series of three animal adventure stories set in Africa. The story begins in an International School there, attended by Amy and Thomas and (secretly, sometimes) their clever and cheeky little black-and-white cat Sheena (aka Paka Mdogo).

The full text of the novel is included, so children will be able to have fun reading the complete story as a piece of quality fiction 'with excellent literary credentials' (*Library Thing* review) – appropriate to ages 7 to 12 but offering engagement, suspense, humour and challenge to readers of all ages: the *Paka Mdogo* series has been described as 'Books for Thinking Children' but it also has a strong appeal for thinking adults since it addresses, in a wholly refreshing way, a large number of issues important to us all.

We have retained the layout and pagination from the original print copy to help students feel they are working from a 'real book' rather than a series of lesson assignments.

Distance Learning

The resource has been pre-edited for interactive online use through the TPT Digital Activities extension. You can adapt it further to meet the particular needs of your teaching style and situation, for instance by giving students access to the suggested responses as they move through the story and the study tasks so that they can see how well they are doing, thereby following an invaluable self-assessment process, and expanding their learning further by reading examples of 'good' answers. (See our further suggestions under '**Practical Considerations**' below.)

Back Cover, Map and Summary

- o The book's back cover, with its vivid illustrations and story outline, suggests how the narrative will develop. You could if you wished use it to increase students' sense of expectancy, and help them develop their predictive skills.
- o The copy of the Baragandiri map traces Paka Mdogo's journey through the game park. Students will enjoy working with that – there are lots of possibilities.
- o The Story Summary will help you and your students to place each chapter-based unit within the overall narrative, so that you can if you wish use the units selectively.

Standards

The chapter-based study units are aligned to the U.S. Common Core Standards and the expectations of other national curricula including the U.K., and also to the International Baccalaureate PYP programme. Teachers making use of them can be assured that their students will be involved in a wide range of reading, writing, speaking and listening tasks – and thinking activities – designed to promote universal literacy objectives with minimal tribulation and maximum delight.

'Thinking activities'? Imaginative prompts that challenge students to read into, and often beyond, the written text.

Study tasks include the full range of question types (single-answer, multiple choice, closed, open, evaluative) and a variety of writing and speaking activities (personal, narrative, expository, analytical, persuasive, interactive).

Questions on the illustrations are included to help enhance students' graphic, as well as textual, literacy.

International Baccalaureate Primary Years Programme

To help students understand the concepts underlying both the Learner Profile and the Transdisciplinary Themes we have included an expanded list, 'Sheena the PYP Cat', linking the concepts in a continuous account of what it means to be a PYP student.

The PYP-specific section for each chapter is designed to illuminate further for young readers the elements of both the Learner Profile and the Transdisciplinary Themes, and to add to their enjoyment of the story and their understanding of some of the important things that happen in it, within a PYP context.

Practical Considerations

The seventeen chapters of the novel and associated study tasks provide enough material to cover a whole semester or term. If you have downloaded the resource from the Teachers Pay Teachers website, you will be able to tailor it (and deliver it to students online) at any rate or in any form you wish. You can work selectively, passing over some chapters and using the Story Summary (not for general student consumption!) to bridge the narrative gaps. Another way of working selectively will be to delete the pages carrying a particular type of study task (e.g. vocabulary study or writing about the illustrations) if you feel it is not sufficiently important, or you face time constraints.

The resource is formatted so that every page carrying a question or study task is followed by a page supplying suggested answers (not always 'the only right answers'). If you do not wish students to have access to those until they have submitted their work, you can delete them and provide them afterwards so that students can self-assess.

Alternatively (and particularly if you are not planning to give detailed feedback) you can include them in what you give students initially, on the understanding that they should not consult them until they have answered the questions themselves, and should not then change their own answers.

Reviews of the *Paka Mdogo* Series

To see a selection of those, go to http://www.litworks.com/downloads/review_selection.pdf.

Print Copies

Paperback copies of 'Paka Mdogo – Little Cat' by H. S. Toshack would be an excellent addition to your class or school library, and could be used as prizes for children whose work on the resource was particularly noteworthy. Purchase details can be found at <https://www.litworks.com/childrens.php>.

(The book is of course also available through Amazon and other online retailers, and your usual school supplier.)

Sheena the PYP Cat



Congratulations on being a PYP Student! Here are some thoughts on what it will mean for you.

The PYP Learner Profile

By the time you have finished your PYP studies you will be even more of...

- **An Inquirer:**

You will be curious about the things around you, and you will know how to find out more about them. As a result you will become very...

- **Knowledgeable.**

That doesn't just mean 'knowing lots of facts', or even having lots of ideas: it also means knowing how to use those facts and ideas to become...

- **A Thinker –**

someone who uses what they know in order to understand the world around them and make good decisions about it and their part in it; and also so that they can be...

- **A Communicator.**

When you know something, and more importantly when you think you understand something, you will want to tell others about it (and listen to how they respond), and that will mean that you are being...

- **Principled –**

that you share things because it's right to do so; and you will be principled in other ways as well, for example by being honest, or being fair. Being 'fair' means being...

- **Open-Minded**

about other people and their ideas, and trying to understand why they think and behave the way they do; and also...

- **Caring**

about them as people and about what happens to them – and looking for ways to help them. That means you will have to be...

- **A Risk-Taker**

because other people will sometimes let you down – and so will ideas, by turning out to be wrong; and you will always be meeting new challenges. So you will also need to be...

- **Balanced**

in the way you think and behave, and able to weigh one thing against another. It will help you to be balanced in your outlook, and your life, if you see the importance not just of thinking but also of feeling and being active, and also of learning to be...

- **Reflective –**

able to step back from all you are thinking, feeling and doing, and decide how good things are and how you can make them even better.

The PYP Transdisciplinary Themes

As a PYP Learner you will also have developed lots of ideas about the world – not just your own world, but the Wide World, and about all the things that are important in both, including:

Who we are

What makes the human race different, and special; and what makes *you*, and your family, and your country, different, and special (and important) within it.

Where we are in place and time

What's different about the place you live, and how it came to be the way it is. What's different about other places and the people who live there, how they both came to be what *they* are, and what they are becoming.

How we express ourselves

How we say what we know, think and feel, and how we make sure that other people understand us when we talk, write, draw and make music. How we enjoy hearing and seeing other people express themselves in their different ways.

How the world works

How both the natural world and the man-made world work, and interact. The laws of science and human behaviour and how life is changing all the time.

And so we come to Sheena, our clever and cheeky little black-and-white cat. As you enjoy reading about her first set of adventures you'll come to realise that she fits the PYP Learner Profile very well. Your teacher will probably approve of her most of the time (but not all the time, because she is a bit cheeky).

Some of the things that happen to her can also tell us a lot about the way the world works, and about the other aspects listed above of life as we know it.



Sheena is an ordinary little black-and-white cat – ordinary except for the fact that she is very clever and a bit cheeky. She was born in the Caribbean then moved with the Allen family to Africa, where she was given a new name – Paka Mdogo.

Like other cats, she is very curious; and one day her curiosity leads her along a winding path through the grounds of the school where she lives – a path that will soon take her to a strange and dangerous place...

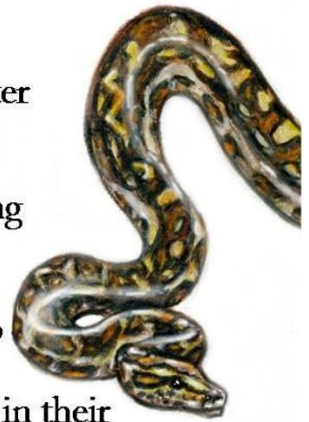


A clever and cheeky little black-and-white cat who sneaks off on an African safari with the Allen Family...

Her journey into the heart of Baragandiri in search of the Allens, after she has become separated from them...

Terrifying encounters (mainly involving teeth) with the wild animals there...

Nyanya, an old but ferocious lioness, who plans to attack Thomas and Amy, the Allen children, while they are asleep in their tent...



Only Sheena can save the children.

But first she must find them.



Contents

Book pages

Chapter One:
Safi
The Clean Dog



1

Chapter Two:
Kenge
The Monitor Lizard



4

Chapter Three:
Ahali Allen
The Allen Family



22

Chapter Four:
Safari Njema
Safe Journey



33

Chapter Five:
Mbweha
The Black-Backed Jackal



38

Chapter Six:
Twiga
The Giraffe



56

Chapter Seven:
Manyani
Baboons



76

Chapter Eight:
Dunzi
A Spy






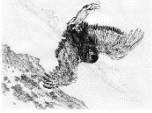




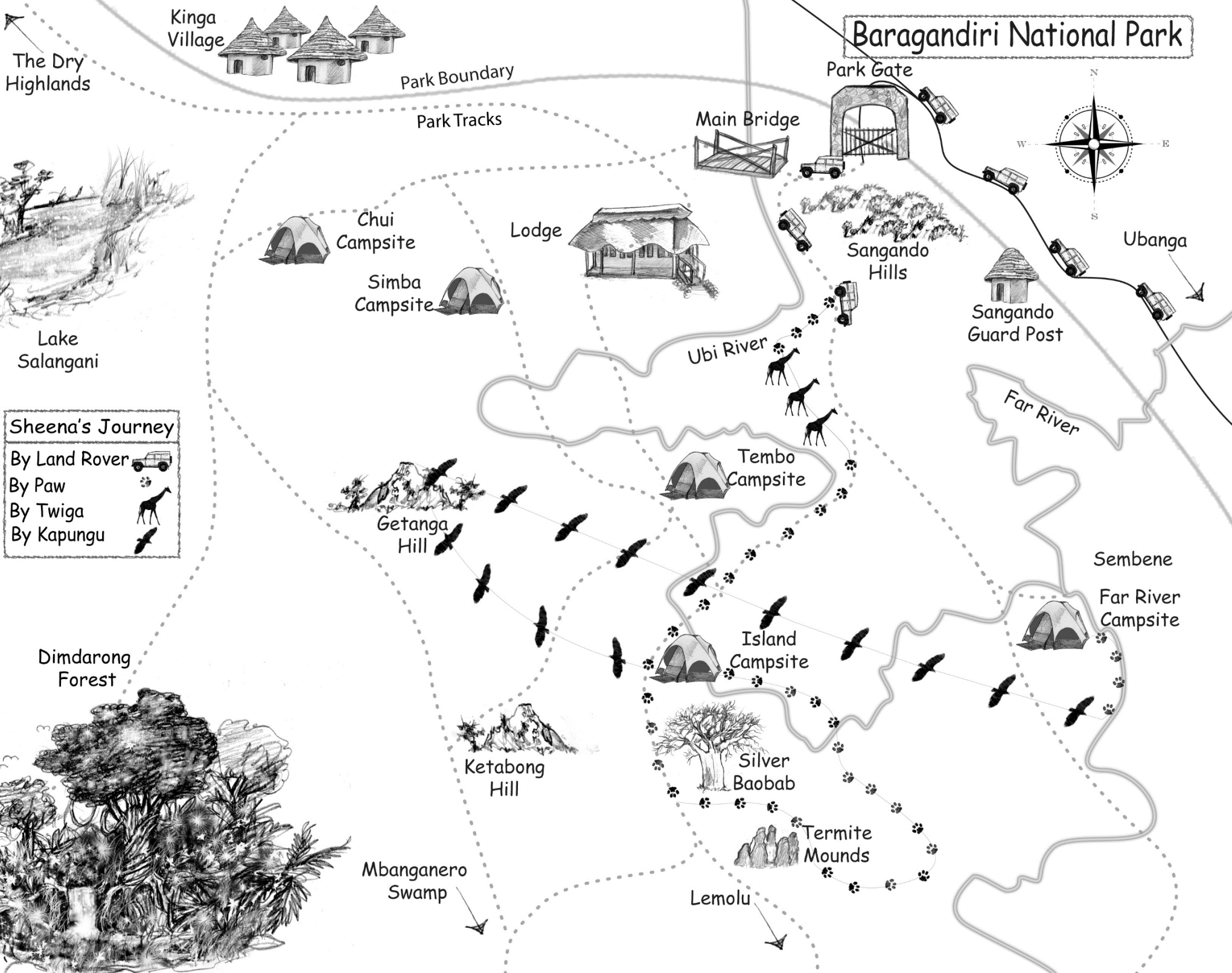
92

Chapter Nine:
Nygwasi
The Warthogs



96

Chapter Ten: Simba <i>Lions</i>		109
Chapter Eleven: Simba Tena <i>Lions Again</i>		121
Chapter Twelve: Nyanya <i>The Old One</i>		135
Chapter Thirteen: Chatu <i>The Python</i>		139
Chapter Fourteen: Manyani Tena <i>Baboons Again</i>		148
Chapter Fifteen: Kapungu <i>The Bateleur Eagle</i>		156
Chapter Sixteen: Nyanya Tena <i>The Old One Again</i>		169
Chapter Seventeen: Kwaheri <i>Farewell</i>		185





Story Summary

- Chapter 1 Sheena is an ordinary little black-and-white cat – ordinary except for the fact that she is very clever and a bit cheeky. She was born in the Caribbean and has moved with the Allen family to Africa, where she will soon be given a new name – Paka Mdogo.
- 2 One day in the grounds of the school where the Allens live she meets the mysterious monitor lizard Kenge, who excites her with his description of life ‘Up North’ in the game parks where wild animals live.
- 3,4 The Allen Family decide to go camping in Baragandiri National Park, leaving Sheena behind. Sheena, however, has come to realise that her life on the school compound is rather dull, and decides to go with them...by creeping secretly aboard their Land Rover.
- 5 Once in Baragandiri she has a nasty encounter with a jackal who is determined to eat her, and is saved only by a convenient thorn bush. But she has become separated from the Allens.
- 6 She makes a friend – Twiga the giraffe – who carries her a long way South in her search for the family. Their journey comes to a terrible end when they find a young giraffe being viciously attacked by a leopard. Twiga saves the youngster but warns Sheena that other dangerous animals will soon arrive, drawn by the noise and the smell of blood. So she must travel on quickly, and alone.
- 7, 8 She is soon captured by a troop of baboons. Because she is a cat they think she is a spy for the Big Cats like lions and leopards. The baboons know where the Allens are, but will not tell her unless she finds out why lions have begun killing members of their troop.
- 9-12 A group of friendly and comical warthogs help her to find the lions, and she learns that the lion who has been killing baboons is Nyanya, an old and starving lioness. She also discovers the awful truth that Nyanya too knows where the Allens are, and intends to attack Amy and Thomas, the Allen children, while they are asleep in their tent. She must now find a way of stopping Nyanya – but she can’t afford to do that before the lioness has led her to where the Allen Family are camping.
- 13 As she follows Nyanya she is caught, squeezed and partly swallowed by Chatu the python. Something she remembers from long ago helps her to escape, but she has lost track of Nyanya.
- 14 So she is forced to return to the baboons and trust that they will tell her where the Allens and their Land Rover are. The baboons refuse to keep to their agreement with her, and seem about to savage her. She only escapes with the help of a young female she has befriended and through the chance arrival of an enormous eagle who carries her back to his nest with a view to having her for lunch.
- 15 From the eagle’s nest high on a hilltop she sees where the Allens may be, and flatters the eagle into carrying her there.
- 16 Once back on the ground, she catches sight of Amy and Thomas in the distance, but on her way to them she comes face to face with Nyanya once more. She works out a way to bring the baboons straight to Nyanya, so that they can deal with her. The plan nearly goes badly wrong when the baboons decide to chase Sheena rather than Nyanya, but Sheena has the good luck to fall down a hole and disappear, and the baboons turn their attention to Nyanya. They chase her out of sight, and probably to her death.
- 17 Sheena is then reunited with the Allens (although they don’t know it) and returns safely home.
- But she is now a very different cat...



Chapter Thirteen: Chatu

Sheena did not sleep. There was too much at stake. She did not know for certain that Nyanya wouldn't leave the acacia tree before morning: old animals, like old people, don't like to sleep a lot, as if that's a waste of whatever time they have left; and The Old One might prefer to wander through the later part of the night.

So she was ready when, just as the line of the plains to the East was beginning to show against a brightening sky, Nyanya got up slowly and stiffly, shook herself and walked over to the dried-up pool.

Sheena knew she too would have to drink there before they set off, even if the water wasn't much more than runny mud and she would have to suck it in through her teeth to keep the worst of the grit out of her mouth.

She had no idea how far they would be travelling that day. That was up to Nyanya. Everything was up to Nyanya...for the moment.

She moved down to ground level – with care, so as not to attract Nyanya's attention. She then peered cautiously round the tree trunk. Nyanya was still drinking. Watching her made Sheena thirsty. She crept two trees nearer to the pool

Then, 'Crash!' something very heavy fell on her from above, flattening her to the ground and pinning her there so that she couldn't move. It felt as if she was underneath a thick tree

Reading for Meaning

The sudden event at the end of this page will have come as even more of a shock to Sheena because she has just been behaving so cautiously. In what ways has she been doing that?

- She has not slept, but has kept watch instead.
- She has climbed down carefully from the tree.
- She has peered cautiously round the tree trunk.
- She has 'crept' closer to the pool.

branch. The breath had been knocked from her body and she had to gasp once, twice, three times before she could start to wriggle free.

Wriggle she did, and succeed she nearly did also, squirming out backwards from beneath the crushing weight. But, 'Crash!' again, and another branch fell on her.

'Is the tree coming down bit by bit?' she thought desperately.

She continued to struggle, and kicked out with her back legs; but then she felt herself seized by the hind quarters, just past her bob of a tail. Sharp teeth, although small, penetrated her skin through the fur. Then they took hold further along her body and her back legs too were gripped so that she could no longer kick.

There was something awful and *slow* about this bite, as though the creature that held her was in no hurry.

Her face had been forced down into the dust so that she could see out of only one eye. Part of what was on top of her lay directly in front of that eye. It didn't look like a tree branch at all. It was olive-green with brown patches outlined in yellow. And it moved, rolling and sliding past her and then partly over her so that she felt its great heaviness once more.

What with the weight pressing down on her and the grip on her back half she could barely move. She managed to twist around slightly and look down her body. Then she knew.

She was being held tight in the jaws of a massive snake.

It was a python.

Pythons live mainly in holes in the ground, but sometimes climb trees and drop down on unsuspecting animals underneath. Sheena had been unsuspecting and now she was certainly underneath – underneath the snake...and partly inside it already.

This was very different from the other encounters she had had in the Park. This was much more serious – and more painful:

Reading for Meaning

Explain why the fact that the bite is slow makes it also seem 'awful'.

The creature biting her is in no hurry, suggesting that it is confident that she cannot escape

although the teeth had not gone far into her flesh, she was being squeezed by the jaws. As if that wasn't bad enough she now felt herself being rolled over, and a scaly and heavy coil wrapped itself around her upper body.

She couldn't run away because she was already caught. She couldn't wriggle out of the snake's coils because she couldn't wriggle. She probably wouldn't be able to talk her way out of things either, since conversation with her captor would be difficult – she had hardly any breath in her body and the python had a cat stuffed half way into its mouth.

At least her head was up off the ground now, and she could see more clearly. Not that that helped; in fact it frightened her even more.

The head that held her in its grip was square and scaly. She was looking directly into its eyes, which were cold and gleaming. A diamond-shaped marking covered its head, with the point touching its nose (no more than two small holes in the bony snout). Sheena was terrified to see the bottom half of her body, of which she was very fond, disappearing down a throat that seemed to be stretching to receive her as she was dragged slowly into the smooth, clammy tunnel of the snake's insides by muscles she could feel working in ripples down her legs.

At the same time the coil around her chest began to tighten, and she remembered that pythons are what are called constrictors: they kill their prey not by biting them (they aren't poisonous) but by squeezing them to death. Then they squeeze them some more to crush their bones so that they're easier to swallow.

'Well, well.'

Sheena knew the voice, slightly quavering, slightly sneering. It was Nyanya's. The old lion was standing very close, muddy slime

Reading for Meaning

Almost everything on this page suggests that things are very bad for Sheena. One detail, however, near the beginning of the page, notes something that could have been even worse. What is it?

The python's teeth have pierced her flesh, but have not gone very far in.

still dripping from her jaws.



‘So Chatu’s got you. That’s what comes of snooping. Don’t think I didn’t know you were behind me last night. But I can’t imagine why you’d want to trail around after *me*. It’s not as if I was going to be catching juicy impala and leaving bits lying round for you to scavenge. What did you want?’

142

Reading for Meaning

1. Where has Nyanya just come from?
2. How do we know?
3. Why do you think she has come?

1. The muddy pool.
2. The slime is still dripping from her jaws.
3.
 - To find out why Sheena was following her.
 - To gloat – make Sheena feel stupid for having been caught while ‘snooping’.

Sheena wasn't very happy to hear Nyanya use the past tense, *did*, as if all Sheena's wanting was now over.

'Sorry, can't talk,' she gasped. Every time she breathed out, the coil around her chest tightened a little, so that when she tried to breathe in again her lungs wouldn't expand as far as they had the time before. Soon she wouldn't be able to breathe at all.

'Need help.'

Gasp.

'Sorry, can't give you any!' said Nyanya. 'You're well on your way down to Chatu's little mottled sock. And even if I could have helped you I would have been more likely to help myself to you: you look as if you might have been quite a tasty little snack.'

Lots of past tenses again: 'could have helped', 'might have been', and so on. Nyanya needed some grammar lessons; or lessons in how to assist relatives in distress; or lessons in how little cats don't give up easily.

'But...'

'Sorry again – got to go: I'm having some people for supper.'

At those words Sheena began struggling again, even more violently. Nyanya was getting away; and Sheena knew who 'some people' were.

The lion walked steadily off, out of Sheena's line of vision. Sheena stretched her neck to watch her go. That was a bad move, because it elongated her body slightly, and the coils tightened once more.

'Got to...get out of...this.'

Sheena gasped again. Cats might have nine lives – but how many gasps would she be allowed before she used up one of the nine?

First of all she had to stop the slide: she wanted to go NO further into the python.

Reading for Meaning

Sheena thinks Nyanya needs to learn some lessons. Which of the following lessons does Sheena NOT suggest that Nyanya needs to learn?

- a) That even little cats have a great determination to survive.
- b) Which animals make tasty food and which don't.
- c) How to use past tenses correctly.
- d) That although she is a Big Cat, she is still a cat, and should have been willing to help Sheena for that reason alone.

b) Which animals make tasty food and which don't.

She remembered an old riddle Amy had had difficulty in understanding since she'd never lived in a house with a chimney: 'What can go up a chimney down but not down a chimney up?'

She forced her back legs to straighten against the squeeze from the python's throat, and locked her joints like the spokes of an umbrella. At the same time she dug into the sides of the throat with her back claws.

Now the bottom half of her body couldn't be drawn in any further. But the top half was still being crushed, without mercy.

Then she saw two more lengths of the snake's body sliding slowly past her, in opposite directions. The one closer to her head came to a pointed end. It was the python's tail.

Sheena knew that if a python manages to wrap its tail around something solid, it can squeeze with much more force. Maybe the python was reaching out with its tail towards the trunk of the tree, and her problem was about to get even worse.

So she twisted her head sideways until she could get her mouth around the last few inches of the tail. Then she bit.

The snake writhed. What that meant as far as Sheena was concerned was that she was rolled over and over in the snake's coils until she was dizzy; and when the writhing stopped she was upside down. The coils hadn't got any tighter; but they hadn't slackened at all either.

She had managed to hold onto the tail with her teeth. She took more of it into her mouth and bit again, more deeply this time.

More writhing. Now she was the right way up, but still held tightly.

The mouthful of tail didn't stop her from talking. She found it was possible, by turning her head sideways, to speak out of the corner of her mouth. She might be about to be transferred from the Department of Espionage to the Mincery of the Interior, but

Reading for Meaning

What suggests that Sheena has managed to retain something of her sense of humour (even if it's grim humour)?

Her joke at the end of the page. ‘The Mincery of the Interior’ is a play (pun) on the similar-sounding phrase ‘The Ministry of the Interior’, the government department in some countries responsible for national security (including the identification of spies).

she was going to give the python a problem or two of its own first.

‘Hello! Hello Out There!’

(There was enough of her In to make ‘Out There’ quite appropriate.)

‘Hello! Hiss if you can hear me!’

What with her shortage of breath and the contortions of her mouth Sheena wasn’t sure she was making any intelligible sounds.

But the snake hissed. Sheena felt the rush of cold air along her sides.

‘Ssssssss.’

‘Ok. Now we’re going to talk. Hiss once for yes and twice for no. Do you understand?’

‘Ssssssss.’

That’s no good! I can’t tell whether that’s one hiss or two! Try one again!’

‘Ssssssss.’

‘Now try two. Remember your full stops and capitals.’

‘Ssss. Ssss.’

There was some hope here. Sheena felt as if she was beginning to take control; and the python was doing what it was told. Maybe its tail was very tender.

‘Good. So let’s try a little test. Does this hurt?’

She bit hard. There were lots of loud hisses, all running into each other.

‘Sorry, that confused the hissee.

‘But now you know where we lie: half way into each other. That means we can hurt each other if we want.

‘We can also eat each other if we want. You can swallow me and I can swallow you until we meet in the middle, eye to eye. All we’ll be able to do then is roll around in the grass until we’re

Reading for Meaning

Why does Sheena tell the python to remember its full stops and capitals?

Because it needs to break its long sounds into short ones to make them easier to understand.

stepped on by an elephant.’

This was all nonsense, she knew; but pythons weren’t very smart – she’d heard them described as very primitive snakes – and she’d much rather this one swallowed her nonsense than swallowed *her*. So to prove her point she grabbed the tail a little further along. She had to open her throat to do so, but as a cat she was able to do that so that she could swallow birds and mice whole.

‘This is a classic tails I lose, tails you lose situation, understand?’

‘Sssssss.’

‘So why don’t we just both let go?’

‘Can’t.’

The snake’s voice was very gurgly and strangled; but at least it was managing to speak.

‘Why not?’

‘One-way throat. Got to swallow you all the way and digest you before I can bring your bones back up.’

That was a journey, and a transformation, Sheena did not at all fancy.

‘One-way throat? Turn the sign around,’ she suggested.

‘Can’t. Got to wait for my digestive juices to do their job first.’

Then Sheena had an idea. Jamming her back legs across the python’s throat had taken some of the pressure off her hind quarters. She found she could move her tail. For once she was glad it was only a stump with a furry fuzz on it. She was remembering the monitor lizard’s trick with the millipede.

She began to move her tail gently as if it was a brush and she was painting the python’s throat with delicate strokes. Stroke, stroke, stroke.

She felt the python’s muscles begin to relax.

Reading for Meaning

a) What journey, and b) what transformation, do not appeal to Sheena?

a)

b)

- a) The journey down into the python's stomach and back again.
- b) The transformation from a live animal into a collection of bones.

Stroke, stroke, stroke, stroke.

The muscles began to ripple once more, but this time up rather than down.

Stroke, stroke, stroke, stroke, stroke, stroke.

Sheena found that her whole body was being urged forward, carried out of the python's mouth until she flopped out onto the ground, slightly slimy, slightly crushed and with a few punctures in her bum, but otherwise fine.

She had no time to waste. It seemed a lifetime (and nearly had been) since Nyanya had disappeared. But with her natural cat politeness (which if you understand cats you will know is never very far away from cat unpoliteness) she felt she should formalise her farewell to the snake. She wanted to bring closure to what had been a most unpleasant experience.

'Very squeezed to meet you. Had an absolutely gripping time.'

'My pressure,' replied the python, with more wit than Sheena had expected.

And so they parted, like two animals – or people for that matter – who have met and matched each other and hope never to meet again.

Reading for Meaning

Both Sheena and Chatu play with words towards the end of the page, using three that sound like the ones we might have expected them to use but that fit this situation better. What words are the 'normal' equivalent of:

a) squeezed

b) gripping

c) pressure?

a) pleased

b) ripping

c) pleasure

About the illustrations

1. Imagine speech bubbles coming from Sheena's, Chatu's and Nyanya's mouths. Write something short of your own that you think each might be saying, or thinking.

2. Which details in this drawing make it horrifying?

(Just a suggestion):

Sheena: 'I don't bend!'

Chatu: 'Mind my epiglottis on your way down.'

Nyanya: 'Don't bother to leave any for me. I have other plans.'

2.

- The sight of Sheena half-way into the python.
- The despair on Sheena's face.
- The nastiness in Nyanya's expression, and her drool.
- The python's small, dead eyes.
- Sheena's paw waving in the air as if she is asking for help.

Words you may have come across for the first time, in the order in which they appear (check that you now know what they mean).

constrictors mottled elongated	contortions formalise
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Thinking, talking and writing about what you have read

Throughout this chapter two opposing sets of forces are in conflict – those that are trying to keep Sheena from moving, and Sheena's own attempts to move.

1. Make a list of

a) the words and phrases that tell us she is being stopped from moving.

b) the words and phrases telling us how she struggles.

2. If one list is longer than the other, what might that suggest?

a)
pinning
couldn't move
crushing weight
seized
took hold
gripped
bite
forced down into the dust
great heaviness
weight pressing down on her
the grip on her back half
held tight
underneath the snake

b)
wiggle
wiggle
squirming
continued to struggle
kicked out
twist around

2. It may indicate which of the two, Chatu or Sheena, wins in the end.

Write down everything that we learn about pythons in this chapter. Make your account as short as possible without leaving out any important information. Try to make it 'flow' (read like a piece of continuous writing rather than a set of notes).

(Just for checking against your answer. Have you missed anything important?)

Pythons are large, non-poisonous snakes that live in holes in the ground but can climb trees. They catch their prey by biting them then squeezing them to death, and they can squeeze more powerfully if their tail is wrapped around something. They swallow their prey whole, and when they have digested them they regurgitate their bones.

What do you think Sheena will be very anxious to do, now that she has escaped from Chatu? Provide evidence from the chapter to support your answer.

Catch up quickly with Nyanya.

- Nyanya has walked out of sight some time before ('what seemed...a lifetime' ago), and Sheena is in danger of losing her altogether.
- The old lion has talked about 'having some people for supper', and Sheena knows she means Amy and Thomas.

Sheena helps herself out of this tricky situation by remembering two things.

1. What are they?

2. Write about a time when you were in a tricky situation and got out of it by remembering something useful. You can write about either a real or an imaginary situation.

1.

- Amy's riddle about the umbrella.
- The monitor lizard's trick with the millipede.

2. If you've written about something that really happened – have you been helped again, since then, by remembering the same 'something useful'? Write about that also, if you want to.

Sheena the PYP Cat

The Learner Profile

1. Which sentence early on Page 139 reminds us that Sheena is a **Risk-taker**?
2. How does Sheena show on Page 142 that she can understand the exact meanings of words (part of her skill as a **Communicator**)?
3. How on Page 144 can we see Sheena as a **Thinker**?
4. What tells us on, Page 144 also, that Sheena is **Knowledgeable**?
5. How on Pages 145-147 does Sheena once more demonstrate her skills as a **Communicator**?

1. **A Risk-taker:** 'There was too much at stake.' A lot depends on her, if she is to save Amy and Thomas from being eaten by Nyanya.
2. **A Communicator:** She realises precisely what Nyanya means when she uses the past tense.
3. **A Thinker:** She remembers an old riddle and uses it to work out a way of saving herself.
4. **Knowledgeable:** She knows how pythons can increase the power of their squeeze.
5. **A Communicator:** She is clever and persuasive in talking to Chatu, but remembers to say a proper (and witty) farewell.

The Transdisciplinary Themes

How we express ourselves: How in this chapter does Sheena show that she has an interest in language and the way it is used?

Where we are in place and time: How does that theme appear in this chapter?

Sharing the planet: What does this chapter suggest about how different inhabitants of the planet can learn to live together?

How we express ourselves: As well as noticing (on Page 142) the way Nyanya uses past tenses, she helps Chatu communicate more effectively by turning his hisses into a kind of code – ‘Hiss once for yes and twice for no.’

Where we are in place and time: Sheena begins to speculate (think) about where she is in time – in relation to how long a life she may have, and where she is in it.

Sharing the planet: Sheena does not blame Chatu for what he trying to do (eat her) and shows show no aggression towards him. Instead, she negotiates her way out of the situation.