

Lesson 1: Behind Closed Doors

Teacher's Prompt Page				
<p>Objectives for the unit: <i>Word 14</i> – define and deploy words with precision, including their exact implication in context <i>S & L 17</i> – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts <i>Reading 8</i> – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed <i>Reading 15</i> – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending <i>Writing 5</i> – structure a story</p>		<p>Objectives for the unit (cont): <i>Writing 7</i> – use a range of narrative devices <i>Writing 9</i> – make links between their reading of fiction, plays and poetry and the choices they make as writers</p> <p>Learning objectives for the lesson:</p> <ul style="list-style-type: none"> • To understand how description can be used to create a scene. • To experience the story through drama. • To begin to understand the central character and his world. 		
	Introductory activity/ integrated starter/ objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	<p>Teacher copies and then cuts out quotations at the top of RS 1, hands out to pupils, who read them aloud. Class asked to jot down impressions and ideas: What do you see? Where could this be? Discuss the ideas and record on the board.</p>	<p>The class are asked to close their eyes. Teacher reads the whole of first paragraph of Ch.2. Before it is read a second time, the class are asked to think of ways to recreate the details of the garage in the classroom. Use these ideas to create the scene, building up an area that represents the garage. Thought-tracking: volunteers are asked to stand around the room and use the sentence stems to help them express their impressions and thoughts. The character of Michael is now introduced: 'a boy who is intrigued by what's in the garage but has been forbidden to go in.' A volunteer represents Michael, and is placed just outside the 'garage'. The class now narrate his thoughts, and use the reading to describe what he sees. The enactment ends with the teacher shouting Mum's words from p.4. The teacher says, 'We are now going to go on a journey with Michael as he moves to his new house on Falconer Road with his mum, dad and new baby sister. . .' The class sit down, and Ch.1 and 2 are read aloud. Ch.3 is read up to 'Something little and black' (p.6). This part is read and acted out as the pupil who is Michael moves through the 'garage' in the room, and pupils accompany his movements with sound effects.</p>	<p>Discussion about why Michael tells no one. Pairs given time to think of reasons. They come to front and complete the sentence, 'I didn't tell my dad because . . .'</p>	<p>Class asked to read Ch.4–5, and use RS 2 to record their answers to the questions posed on the 'Michael's World' page. They should leave room to add more notes later on.</p>
Resource pages	RS 1 (p.6)			RS 2 (p.7)
Teaching and learning advice	<p>It would be useful to clear the room before the lesson, or book a room with enough free space. Ask the volunteers to stand at various points in the room, so that the voices come from all sides. The extracts could be presented via an interactive whiteboard instead of on card. The jottings could be words or images/sketches. Repeat the readings two or three times.</p>	<p>Some props would make this more successful: bits of wood, a torch, etc. Copy and cut out the phrases in RS 1 to help pupils start their sentences. They can also think of their own. Allow time for preparation of sound effects for the reading of part of Chapter 3, and bring it to life by asking a pupil to read dad's words. You will need to read Skellig's.</p>		<p>This resource page is the first in a series about the various places in the novel. Pupils will be adding more comments as they read on through the book.</p>
Chapters 1–4 summaries:				
<p>Ch.1: Introducing the elements of the story: him, the garage, moving to a new house, the baby being ill, the old man who'd lived in the house before them. Ch.2: Trying to get into the garage, called back by Mum. Ch.3: Michael unhappy, Doctor Death, Michael enters the garage and sees Skellig for the first time. Ch.4: Night: thinking and dreaming. Goes to look at the baby.</p>				

Building the Garage

The outside doors to the back lane must have fallen off years ago and there were dozens of massive planks nailed across the entrance.	. . . and the roof was sagging in.
The timbers holding the roof were rotten . . .	The bits of the floor you could see between the rubbish were full of cracks and holes.	There were old chests of drawers and broken wash-basins and bags of cement.
Everything was covered in dust and spiders' webs.	The place stank of rot and dust.	

'I feel uneasy here because . . .'

'What if . . .?'

'Perhaps ...'

'I wonder . . .'

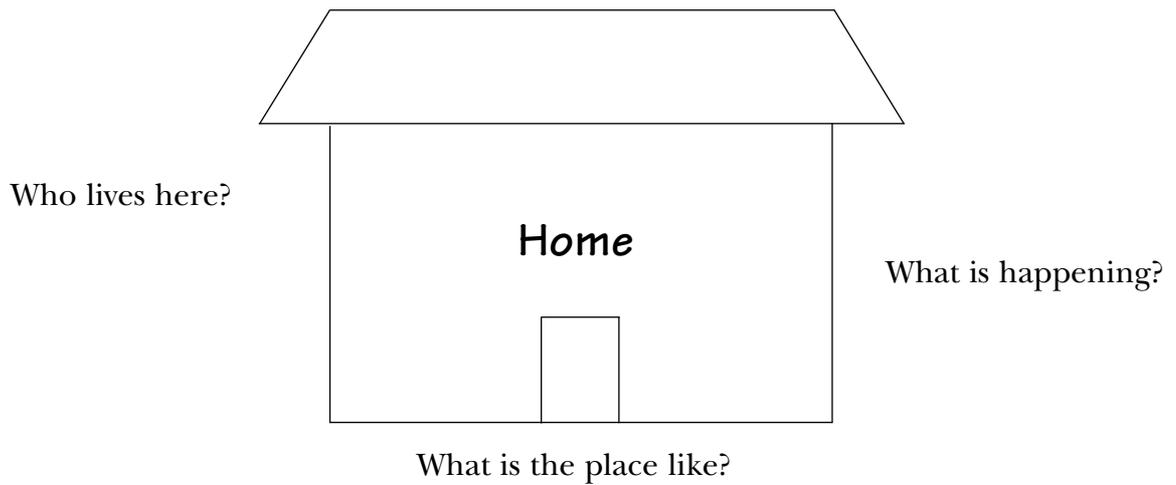
'I can see. . .'

'It reminds me of. . .'

Michael's World: Home and School

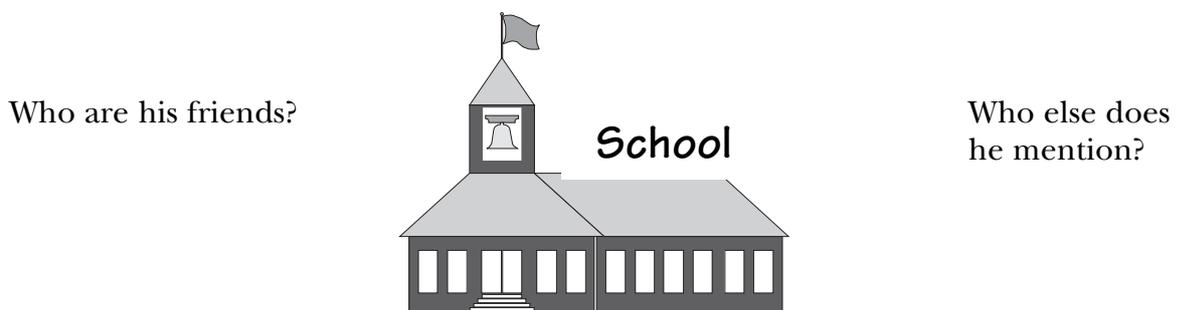
- Use your reading of the book so far to help you answer the questions about these two places in Michael's world.
- If you wish, you could add some more comments of your own.
- Leave room around the drawings to add more comments when you have read more of the book.

Home



'Michael's World'

School



How does Michael seem to feel about this place?

Lesson 2: Journeys

Teacher's Prompt Page

Objectives for the unit:

Word 14 – define and deploy words with precision, including their exact implication in context

S & L 17 – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts

Reading 8 – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed

Reading 15 – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

Objectives for the unit (cont):

Writing 5 – structure a story

Writing 7 – use a range of narrative devices

Writing 9 – make links between their reading of fiction, plays and poetry and the choices they make as writers

Learning objectives for the lesson:

- To think and plan creatively in response to text.
- To make judgements about characters and themes from their reading.

	Introductory activity/ integrated starter/ objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	Homework orchestra: class asked to select a sentence from their homework. A volunteer then 'conducts' the presentation of each of these by pointing a baton/ruler at each pupil just before they read theirs aloud. Discuss responses.	Teacher again emphasises the idea that the class are all going on a journey with Michael. Each pupil's journey will be different, however, and will be recorded in a personal scrapbook, leading to the creation of a story of their own. Class asked for ideas about what could go in this book, and are given the idea of parts of it being like a pop-up book, with pages attached that fold out. After a class discussion, each pupil reads RS 3 and adds further ideas. Ch.6–9 are read, and pupils are asked to begin the 'three journeys' pages of their scrapbook: 1. Michael's journey, 2. the baby's, 3. that of the being in the garage. Eventually, more and more pages will be attached to these sections in the scrapbook, each one folding out to represent the journey taken.	Summarise their reading by reminding them of the meaning of the word 'theme'. Ask pairs to consider the themes of this book. This is 'orchestrated' as for the starter.	What's Mina like? Each pupil asked to create a double page entitled 'Mina' and write up their first impressions to add to their scrapbooks.
Resource pages		RS 3 (p.9)		RS 4 (p.10)
Teaching and learning advice		Try to find an example of a completed scrapbook to show the class the possibilities. A pop-up book will also be needed. You will need enough empty scrapbooks for all pupils, and various resources so that they can create a 'pop-up' style book of images, words, responses to the text, character analysis, research, predictions, etc., as well as ideas for their own stories. Make it clear to the pupils that they will be asked to add ideas that will show close analysis of text and style in writing and that they could also include artwork that recreates the imagery from the text. They will need to understand that first drafts will be prepared, and then improved and copied if necessary, ready for attaching to the scrapbook.		The scrapbook needs to be organised into sections – as explained in RS 3.

Chapters 5–9 summaries:

Ch.5: Michael wishes he was back at the other house. Goes to school. Mrs Dando introduced. **Ch.6:** Dad shows Michael dead birds. Enters garage again. **Ch.7:** Conversation with Skellig. Meets Mina. **Ch.8:** Chinese meal with family. **Ch.9:** Sees Mina again. She talks about the blackbird, and her drawings.

My

Contents

Michael's world

The places described in the novel.

- Outline drawings of these places
- Selected quotations to summarise them
- Comments about why each one is important to Michael.

Three journeys

Mapping the 'journeys' of three characters. This means what happens to them and the way they are changing and developing as the novel progresses.

- Michael
- The being in the garage
- The baby
- What is happening to these characters?
- What changes do you notice?
- How do you feel about each of them?
- What links can you discover between their journeys?

Themes, ideas and symbols

- Drawings
- Words for themes
- Comments about recurring ideas and symbols.

Mina

- Her character
- Way of speaking
- Her life
- Her interests.

My own story

Here you will be able to gather ideas for a story of your own, inspired by reading *Skellig*.

Other ideas

Scrapbook

Scrapbook pages

2 double-page spreads

2 double-page spreads for each

1 double-page spread

1 double-page spread

1 double-page spread

What's Mina like?

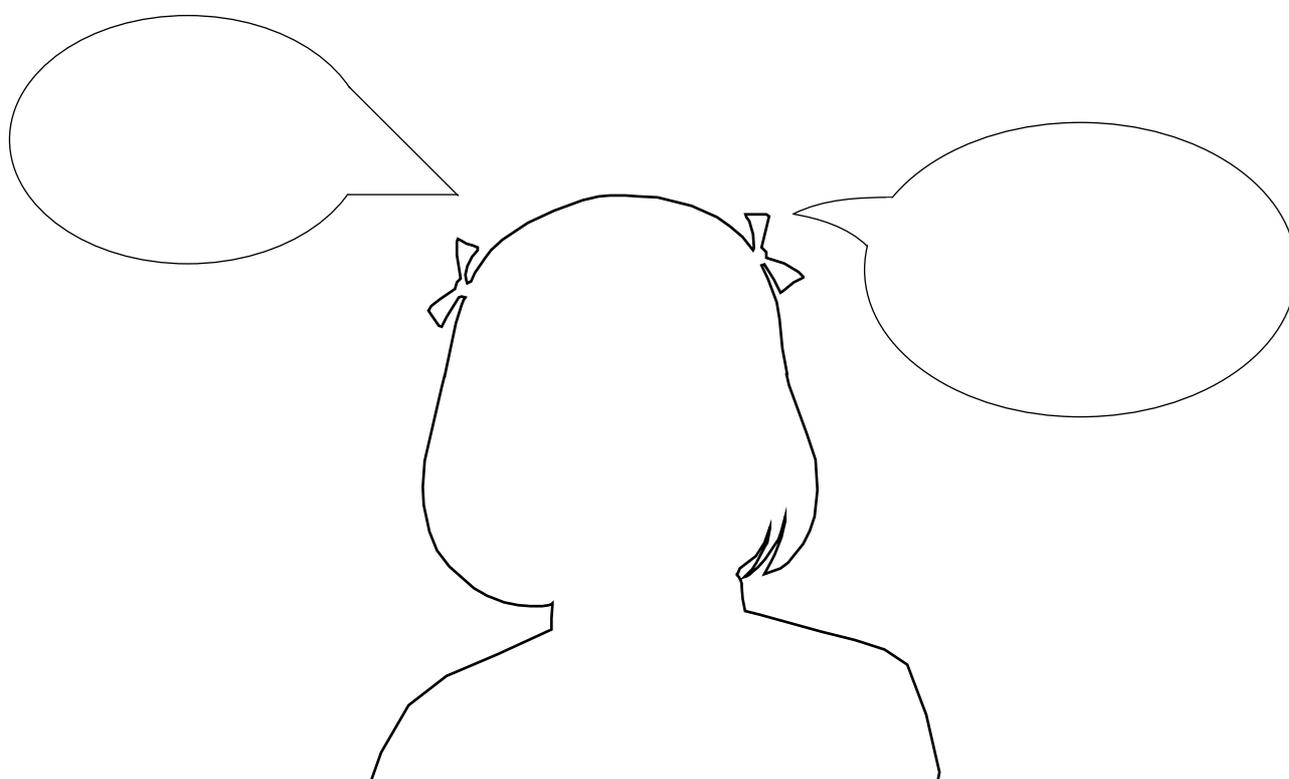
Read over Chapters 7 and 9, where Mina is first introduced and described.

Think of the following as you read:

- What is she like?
- What sort of character is she?
- What does she seem to be interested in?
- HOW DO YOU KNOW?

Answer these questions by writing around her head and, for each answer, quote the part of the text that supports your ideas.

If you wish, you could also include some sketches to illustrate your ideas.



She seems unusual, because she answers Michael in an unexpected way:
'Silly you . . . You've scared it away . . .'

(page 22).

Lesson 3: Sharing Scrapbooks

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	Introductory activity/ integrated starter/ objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	Each pupil asked to choose one sentence from their homework and to mill about to find someone else with a similar idea. Groups form, and then read out their ideas.	The independent groups are set up and given their instructions. The 'rules' are explained and outcomes made clear, so that the teacher can work closely with only one group for 20 minutes. The groups will be reading Ch. 10 and recording their responses by preparing additional pages for their scrapbooks. Teacher conducts Guided seminar with one lower ability group.	Each group presents examples of their observations to the whole group.	Read Ch. 11–13 and add to their scrapbook pages.
Resource pages	RS 4 again (p. 10)	RS 5 (p. 12) Chapter 10 (for all groups); RS 6 (p. 13) Guided seminar: Chapter 10 (Lower); RS 7 (p. 14) lower ability group's work not being guided by teacher; RS 8 (p. 15) middle ability group's work; RS 9 (p. 16) upper ability group's work		
Teaching and learning advice	This could be done by using an interactive whiteboard, with RS 4 displayed. Each group then comes up and adds their idea to the board with different-coloured pens.	Make sure everyone has their scrapbooks and paper, as well as copies of the appropriate resource sheets. RS 5 is used to guide them through their reading of the chapter. This chapter includes the first section to describe the being in the garage and his conversation with Michael. All groups will be looking at the way the lives of Michael, the baby and Skellig are unfolding.	This could be done by asking each group to report on a different section of the task.	
<p>Chapters 10–13 summaries: Ch. 10: Night: Michael dreaming. Takes food to Skellig, examines and asks about him. Ch. 11: Dad's bad back. School Science lesson: skeletons and ancestors, Mrs Dando, man on the bus. Ch. 12: Doctor's visit, baby has to go back to hospital. Mum tells him about shoulder blades and angels' wings. Ch. 13: Talks to Mina. She takes him to abandoned house, its attic and the owls.</p>				

Chapter 10: A Night in the Life of Michael

As you read, look for the following elements of Michael's experience during this particular night. Next to each one, write down some of your own comments about what is happening.

Sections

Comments

dreaming

The dream is important because . . .

sounds

These are . . .

a journey to the garage

It seems as if Michael is feeling . . .

a strange conversation

The creature seems to be . . .

I think Michael is beginning to wonder if . . .

the baby

It's almost as if . . .

I can see links between . . . and . . .

another dream

This is also significant, because . . .

Guided Seminar: Chapter 10 – Lower

Objectives <i>Word 14</i> – define and deploy words with precision, including their exact implication in context		Rationale: <ul style="list-style-type: none"> This Guided seminar provides a structured opportunity to support the group in their reading and understanding, and to help them use this to create ideas for their own writing. 	
Teaching sequence		Pupil activities	Further suggestions
1 Reiterate learning outcomes, and check understanding of task, using RS 7 (p.14).		Pupils listen, read task with teacher, ask questions if necessary.	Check understanding by asking pupils to tell one another what the task is.
2 Teacher does the majority of the reading, interspersed with short sections read by members of the group, or by pupils reading Michael or the creature's words, as in a play script.		Pupils read and listen, and are encouraged to ask if there are words they don't understand. Pupils are praised for finding things to ask, so that this is not seen as an irrelevance.	Opportunity for guidance on how to scan text in order to find where a character speaks and where they stop speaking.
3 Strategy check – active reading, searching, inferring, responding.		Pupils suggest ideas as well.	
4 Teacher models an example of how to record some responses to each section of RS 5.			The group might attempt each section, or they could be directed towards the key section: Michael's conversation with the creature.
5 Teacher asks pupils to try this themselves, working from the same section of text.		Pupils complete their section(s).	
6 Using RS 7 (p.14), teacher shows pupils how to complete the tasks, for each one modelling a sentence.		Pupils contribute ideas for the words in the sentence.	Opportunity to encourage them to discuss the best words to use, and the evidence from the text.
7 Teacher asks pairs to help each other complete the tasks and then to share their answers.		Pupils complete the tasks in pairs.	
8 Set targets for the next session, and advise on how to present current progress to the class.			

Independent Group Work: The Contract

First decide how best to work together. What rules will you need so that the 20 minutes spent working independently are a success? One example has been done for you.

We agree to:	> Check we all understand the task before we start, so we don't have to disturb the teacher's group. > >
Each of us will:	> > >

Your task

Your mission, in these special group sessions, is to continue on your reading journey together as a group, helping each other by sharing the reading and discussing ideas. You will all need to follow the instructions below, and to add more pages to your scrapbook to show your understanding.

Instructions

- Read through RS 5 (Chapter 10: A Night in the Life of Michael) silently and then aloud, by getting a different person in your group to read each section on the list.
- You will be using this framework to help you to understand the chapter.
- Now read the chapter either silently, or aloud by using different members of the group.
- When you think you have read one of the sections on the list, discuss each answer and then record your comments.

Michael

Now go back to your scrapbook page about Michael and add your own ideas about:

- His feelings now.
- What you think he feels about the being in the garage.
- Any changes that are happening to him. What has changed since the start of the book?

The Strange being

Now add to your pages about the being in the garage:

- What have you learned about him?
- Choose some of the details on page 27 to do some sketches with the words around them. For example, 'His fingers were twisted and stunted. His knuckles were swollen.'

The baby

Now add to your page about the baby:

- What is happening to her now?
- How do you think the family feel?

Independent Group Work: The Contract

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- When you think you have read one of the sections on the list, discuss each answer and then record your comments.

Michael

Now go back to your scrapbook page about Michael and add your own ideas about:

- His feelings now.
- What you think he feels about the being in the garage.
- Any changes that are happening to him. What has changed since the start of the book?

The Strange being

Now add to your pages about the being in the garage:

- What have you learned about him?
- What do you think he could be?
- In what ways do you think he might become important in this novel?
- Choose some of the details on page 27 to do some sketches with the words around them. For example, 'His fingers were twisted and stunted. His knuckles were swollen.'

The Baby

Now add to your page about the baby:

- What is happening to her now?
- Can you see any links between her and other parts of the novel?

Independent Group Work: The Contract

First decide how best to work together. What rules will you need so that the 20 minutes spent working independently are a success? One example has been done for you.

We agree to:	> Check we all understand the task before we start, so we don't have to disturb the teacher's group. > >
Each of us will:	> > >

Your task

Your mission, in these special group sessions, is to continue on your reading journey together as a group, helping each other by sharing the reading and discussing ideas. You will all need to follow the instructions below, and to add more pages to your scrapbook to show your understanding.

Instructions

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- You will be using this framework to help you to understand the chapter.
- Now read the chapter either silently, or aloud by using different members of the group.
- When you think you have read one of the sections on the list, discuss each answer and then record your comments.

Now go back to your scrapbook pages about the three journeys. For each one, record your observations with quotations to back up your ideas.

1. Michael's journey

- His feelings now.
- What you think he feels about the being in the garage.
- Any changes that are happening to him. What has changed since the start of the book?

2. The Strange being

- What have you learned about him?
- What do you think he could be?
- In what ways do you think he might become important in this novel?

3. The baby

- What is happening to her now?
- How is she affecting Michael?
- Can you see any links between her and any other parts of the novel?