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ROALD DAHL

DANNY THE CHAMPION OF THE WORLD

Illustrated by Quentin Blake

YPO

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resources.

Bring
DANNY
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classroom!

LESSON PLANS





LESSON PLAN 1:

THEME: Masters of Invention

LITERACY OBJECTIVE:

- Reading, understanding and following instructions

COMPUTING OBJECTIVES:

- Using search technologies effectively
- Being discerning about evaluating digital content

DESIGN & TECHNOLOGY OBJECTIVES:

- Making a product that is fit for purpose
- Using a range of tools and equipment

EXTRACT USED:

Chapter 3, 'Cars and Kites and Fire Balloons', pp.17-20

LESSON PLAN 2:

THEME: Makers of Mischief

LITERACY OBJECTIVES:

- Retrieving information from a text
- Participating in a debate
- Articulating and justifying arguments and opinions

PSHE OBJECTIVES:

- Understanding the difference between right and wrong.
- Understanding why rules and laws are needed

EXTRACT USED:

Chapter 7, 'The Baby Austin', pp.53-55

LESSON PLAN 3:

THEME: Masters of Invention

LITERACY OBJECTIVES:

- Using existing writing as a model for their own.
- Using figurative language to create atmosphere

ART OBJECTIVE:

- Developing skills in print-making

EXTRACT USED:

Chapter 7, 'The Baby Austin', pp.63-64
Chapter 8, 'The Pit', p.65

LESSON PLAN 4:

THEME: Champions of Good

LITERACY OBJECTIVE:

- Using a rich and varied vocabulary to enhance description

DESIGN & TECHNOLOGY OBJECTIVE:

- Preparing and cooking a healthy dish

PSHE OBJECTIVE:

- Understanding that healthy eating is important for wellbeing

EXTRACT USED:

Chapter 10, 'The Great Shooting Party', pp.89-90
Chapter 13, 'Friday', pp.127-128

LESSON PLAN 5:

THEME: Champions of Good

LITERACY OBJECTIVE:

- Retrieving and recording information from non-fiction

ART OBJECTIVE:

- Making detailed observational drawings and paintings

EXTRACT USED:

Chapter 12, 'Thursday and School', pp.107-108
Chapter 12, 'Thursday and School', pp.110-111

LESSON PLAN 6:

THEME: Masters of Invention

LITERACY OBJECTIVES:

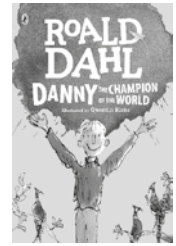
- Making a presentation to an audience
- Speaking clearly and persuasively

DESIGN & TECHNOLOGY OBJECTIVES:

- Developing design criteria to inform the design of a product that is fit for purpose
- Creating an annotated cross-sectional diagram of a design

EXTRACT USED:

Chapter 19, 'Rockabye Baby', pp.177-178
Chapter 19, 'Rockabye Baby', pp.182-184



THEME: Masters of Invention

LESSON OBJECTIVES:

- Reading, understanding and following instructions
- Using search technologies effectively
- Being discerning about evaluating digital content
- Making a product that is fit for purpose

- Using a range of tools and equipment

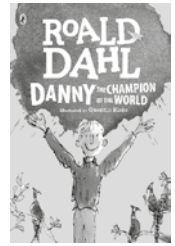
THINGS YOU MAY NEED FOR THIS LESSON:

Fabric, tape, string, glue gun
See page 42

PREPARATION:

- You will need: Copies of the **EXTRACT** for each pair of children.
- A copy of **RESOURCE 1: KITE SCAVENGER HUNT** for each pair of children, and a copy of **RESOURCE 2: OUR KITE-MAKING PLAN** for each group of children.
- Access to the internet for each pair of children and (optional) a range of non-fiction books about kites and the weather for **TASK ONE** and **TASK TWO**.
- A range of materials suitable for kite-making, such as heavy duty plastic bags, fabric, construction paper, dowels, balsa wood strips, a variety of tapes, string and fishing wire.
- A range of tools suitable for kite-making, such as small handsaws, vices, scissors, hole punches and cool melt glue guns. (Hazardous tools should be used with adult supervision only.)





STARTER ACTIVITY:

Read the **EXTRACT** with the children. Ask: what gave Danny's father the idea of making a kite? Elicit that there was 'a good wind ... just right for flying a kite'. Explain that today we are going to be exploring kites and kite-flying!

MAIN ACTIVITY:

TASK ONE

In *Danny the Champion of the World*, the weather was 'just right' for kite flying. Tell the children they are going to go on a fact-finding scavenger hunt about the wind and kite-flying. Provide pairs of children with a copy of **RESOURCE 1: KITE SCAVENGER HUNT**. Their task is to find the answers to the questions by conducting online research (and in non-fiction books, if available).

Remind children that when using search engines on the internet they should be mindful of **e-safety**, and they should also be discerning about which websites are a **reliable** source of information. What sort of websites do they consider to be **trusted sources of information**?

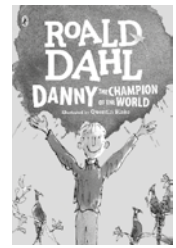
Make a note on the interactive whiteboard of the children's suggestions - e.g. the BBC, government websites, university websites, websites set up by official organisations.

Remind the children that when they think they have found an answer to a question on the internet, it is worth checking two or three other websites to see if they get the same result. If so, the answer is more likely to be **reliable**.

KITE SCAVENGER HUNT ANSWERS:

1. China; 2. Wind speed; 3. Acceptable answers include: diamond, box, delta, parafoil; 4. Electricity; 5. Answers should be within a range of 6-25 miles per hour; 6. The highest altitude achieved by a single kite - 4,879.54 metres; 7. 12,350 kites - flown by children of the Gaza Strip in July 2011; 8. An anemometer.





TASK TWO

Tell the children that their next challenge is to find out how to make a kite. Divide them into groups of three or four. Explain that there are lots of good-quality tutorials available on the internet for making your own simple kite. In their groups, they must search for and select one of these tutorials, then read the instructions carefully together to find out how to make a kite.

They can use **RESOURCE 2: OUR KITE-MAKING PLAN** to make notes of what equipment and materials they will need, and to plan out which members of their group will be responsible for which aspect of the kite's construction. Each group member should be clear about what is required of them!

TASK THREE

When the children are ready, they may begin to work in their groups to construct their kite. Provide a range of materials and equipment suitable for kite-making for the children to select from. Materials for the kite sails could include sheets cut from heavy-duty plastic bags, lightweight fabric or construction paper. Materials for making the structure of the kite could include dowels or balsa wood strips. Fishing line or thin yarn would be suitable for the kite string. Joining materials could include electrical tape, masking tape, duct tape or a cool melt glue gun (for use with adult supervision only). The children will also need something to wind the string around and to provide a handle for their kite – a thick piece of cardboard would work well.

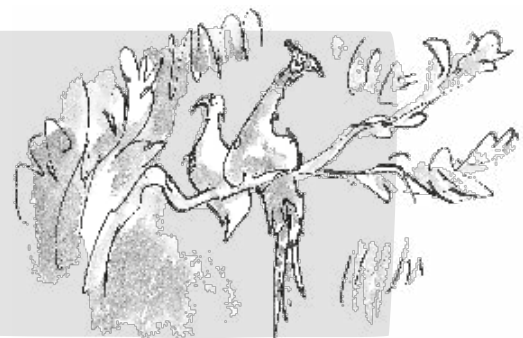
Tools provided may include small handsaws for cutting the dowels/wood to the correct length, scissors appropriate to the materials used for the kite sails, and hole punches for fastening the string to the kite. Model the safe use of the different tools before the children begin to make their kites, and ensure that all hazardous tools are used with adult supervision only.

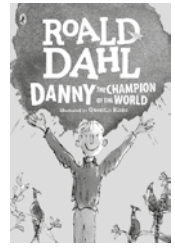
EXTENSION:

Children can design and make their own weather vanes to determine the direction of the wind outside the school. They could keep a record of their measurements over time. The data could then be used to produce pie charts to show the frequency of different wind directions over certain time periods.

PLENARY:

If weather conditions permit, take the children outside to have a go at flying their kites! Were their products successful? How easy was it to follow the online instructions to make the kites? What would they change or improve if they were going to write their own set of instructions for kite making?



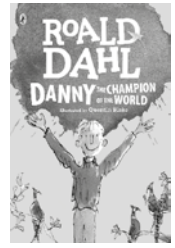


EXTRACT

From Chapter 3, 'Cars and Kites and Fire-Balloons', pp.17–20 (482 words)

And so life went on. The world I lived in consisted only of the filling-station, the workshop, the caravan, the school, and of course the woods and fields and streams in the countryside around. But I was never bored. It was impossible to be bored in my father's company. He was too sparky a man for that. Plots and plans and new ideas came flying off him like sparks from a grindstone.

'There's a good wind today,' he said one Saturday morning. 'Just right for flying a kite. Let's make a kite, Danny.'



So we made a kite. He showed me how to splice four thin sticks together in the shape of a star, with two more sticks across the middle to brace it. Then we cut up an old blue shirt of his and stretched the material across the frame-work of the kite. We added a long tail made of thread, with little leftover pieces of the shirt tied at intervals along it. We found a ball of string in the workshop and he showed me how to attach the string to the frame-work so that the kite would be properly balanced in flight.

Together we walked to the top of the hill behind the filling-station to release the kite. I found it hard to believe that this object, made only from a few sticks and a piece of old shirt, would actually fly. I held the string while my father held the kite, and the moment he let it go, it caught the wind and soared upward like a huge blue bird.

‘Let out some more, Danny!’ he cried. ‘Go on! As much as you like!’

Higher and higher soared the kite. Soon it was just a small blue dot dancing in the sky miles above my head, and it was thrilling to stand there holding on to something that was so far away and so very much alive. This faraway thing was tugging and struggling on the end of the line like a big fish.

‘Let’s walk it back to the caravan,’ my father said.

So we walked down the hill again with me holding the string and the kite still pulling fiercely on the other end. When we came to the caravan we were careful not to get the string tangled in the apple tree and we brought it all the way round to the front steps.

‘Tie it to the steps,’ my father said.

‘Will it stay up?’ I asked.

‘It will if the wind doesn’t drop,’ he said.

The wind didn’t drop. And I will tell you something amazing. That kite stayed up there all through the night, and at breakfast time the next morning the small blue dot was still dancing and swooping in the sky. After breakfast I hauled it down and hung it carefully against a wall in the workshop for another day.

RESOURCE 1: KITE SCAVENGER HUNT



Use the internet to hunt out the answers to the following questions.

Remember: check whether the website is a reliable source of information!

1

1. In which country were kites first invented?

.....

2. What does the Beaufort Scale measure?

.....

3. Name three different types of kite.

.....

4. What force did Benjamin Franklin investigate by flying a kite?

.....

5. What is the best wind speed for flying a kite?

.....

6. What world record was broken by Robert Moore on 23 September 2014?

.....

7. What is the record for the most kites flown simultaneously?

.....

8. What is an instrument to measure wind speed called?

.....

2

RESOURCE 2: OUR KITE-MAKING PLAN



Work with your group to find an online tutorial for making a simple kite.
Make notes on the sheet below to plan how you will make your kite.
Remember to decide who will be responsible for each step!

Materials needed:

Tools needed:

First we will:

Group members responsible:

Next we will:

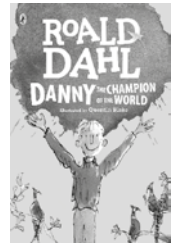
Group members responsible:

After that we will:

Group members responsible:

Finally we will:

Group members responsible:



BOOK THEMES: Makers of Mischief

LESSON OBJECTIVES:

- Retrieving information from a text
- Participating in a debate
- Articulating and justifying arguments and opinions
- Understanding the difference between right and wrong

- Understanding why rules and laws are needed

THINGS YOU MAY NEED FOR THIS LESSON:

Scissors, pens
See page 42

PREPARATION:

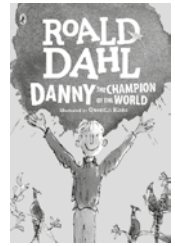
You will need:

- Copies of the **EXTRACT** for each pair of children.
- A set of cards cut from **RESOURCE 1: AGAINST THE LAW?** for each small group of children, and a copy of **RESOURCE 2: THE GREAT DEBATE** for each pair of children.

STARTER ACTIVITY:

When Danny's father doesn't return from the woods at the time he promised, Danny takes matters into his own hands. Ask the children to read through the **EXTRACT** in pairs. What **reasons** does Danny give for driving the Baby Austin? Ask the children to underline all the **reasons** they can find in the text. Take feedback, writing the children's suggestions on the interactive whiteboard. We can see that Danny thought he had good reasons for driving the car to the woods, but can the children think of any **reasons** why he **should not** have driven the car? Write their suggestions on the interactive whiteboard.





MAIN ACTIVITY:

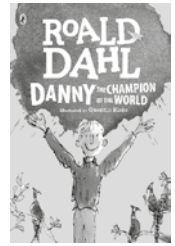
TASK ONE

In *Danny the Champion of the World*, some of the characters do things that are **against the law**. What does this mean? Elicit that laws are rules that everyone in a country must follow. When people do things that are **against the law**, they are breaking these rules.

Give small groups of children a set of cards cut from **RESOURCE 1: AGAINST THE LAW?** Explain that on each card is an event taken from *Danny the Champion of the World*, and the children need to decide whether or not it is **against the law**. Give them plenty of time to discuss the events on the cards. When everyone is ready, take feedback from the children. Do all the groups agree? Why/why not?

Danny drives the Baby Austin to Hazell's Wood: This is against the law. In the UK, you need to have a licence to drive a car. Additionally, you cannot take your driving test until you are 17 years old – nearly twice as old as Danny is in the story!

Captain Lancaster hits Danny with the cane in class: When this book was published in 1975, it was actually **legal** for a teacher to strike a pupil with the cane. This was called **corporal punishment**. We no longer think it is the right thing to do: corporal punishment was made **unlawful** in state-funded schools in the UK in 1986. (It was not banned in private schools until 1999 in England and Wales, 2000 in Scotland, and 2003 in Northern Ireland.) **Roald Dahl** strongly disagreed with corporal punishment, even though it was not against the law at the time he wrote *Danny the Champion of the World*. Why do you think Roald Dahl felt like this? Do his views come across in his writing?



Danny and his father poach 120 pheasants from Hazell's Wood and Doc Spencer poaches trout from the stream by tickling them: poaching is against the law. It is the act of hunting for fish or animals on land that is not your own, or that you do not have permission to hunt on.

Danny's father leaves Danny alone in bed while he goes out in the evening: The law doesn't actually state how old a child can be before they can be left at home alone. However, it is **against the law** to leave a child at home alone if it places them **at risk**. The NSPCC suggests that children under 12 should not be left alone for long periods of time, and that children under the age of 16 should not be left alone overnight. Babies and young children should never be left alone.

Danny doesn't start school until he is seven years old: In the UK, children must get a **suitable education** once they have turned five years old. That doesn't mean they have to attend school; they can be home-educated. Do the children think that Danny's father was providing a **suitable education** until Danny was seven? Why/why not?

TASK TWO

Explain to the children that we are now going to have a **debate!** Our topic is: **Should poaching be made legal?** Divide the class into two. One half will represent Danny's father, and be **for** poaching being **legalised**; the other half will represent Mr Victor Hazell, and be **against** it. Ask the children to work alone or in pairs (depending on ability) within their groups to prepare their arguments. Provide each child with a copy of **RESOURCE 2: THE GREAT DEBATE**. The children should write down their key supporting arguments for their point of view.

They should also consider what the other side might say and come up with a counter-argument in advance!

Each child should also prepare a short statement in support of their point of view, to read out to the class during the debate.

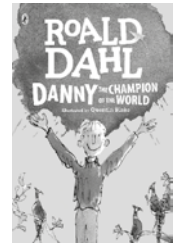
NB When preparing their arguments, you may wish to encourage children to think more broadly than the British countryside, and to consider the issue of poaching of endangered species in other countries, for example, elephants for their ivory tusks.

TASK THREE

Hold the great **debate** on poaching. Ensure every child gets a chance to put their point of view across. Encourage children to respond to the points that have been made by the opposing side.

At the end of the **debate**, choose a child to sum up each group's main arguments.

Now it is time to hold a vote! Will the class decide to make poaching legal?



EXTENSION:

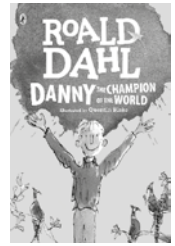
Some of the issues raised in **TASK ONE** relate directly to the United Nations Convention on the Rights of the Child. Explain to the children that this is an international treaty that has been agreed to by 194 nations. It sets out the rights that all children everywhere should be entitled to. For example, every child has the right to be protected from harm or mistreatment – such as corporal punishment – and every child has the right to a good quality education. Working in groups, can the children come up with their own list of children’s rights? How does their list compare to the lists created by other groups? How does it compare to the rights listed by the Convention on the Rights of the Child?

Children could also choose another event from *Danny the Champion of the World* to hold a debate about. Examples could include: Should children have to attend school? Should people be allowed to set traps on their land for intruders? Should children be allowed to drive?



PLENARY:

In *Danny the Champion of the World*, some of the good characters – such as Danny’s father – actually break the law. Why do you think Roald Dahl chose to put this in his story? Do you think it is right that he included this in a children’s book? Why do you think it is important that we have laws?



EXTRACT

From Chapter 7, 'The Baby Austin', pp.53–55 (491 words)

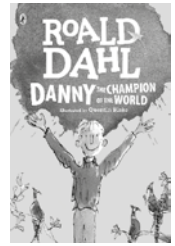
It took me two seconds to decide what I should do.

Very quickly I stripped off my pyjamas and put on my shirt and my jeans. Perhaps the keepers had shot him up so badly he couldn't walk. I pulled my sweater over my head. It was neither navy-blue nor black. It was a sort of pale brown. It would have to do. Perhaps he was lying in the wood bleeding to death. My sneakers were the wrong colour too. They were white. But they were also dirty and that took a lot of the whiteness away. How long would it take me to get to the wood? An hour and a half. Less if I ran most of the way, but not much less. As I bent down to tie the laces, I noticed my hands were shaking. And my stomach had that awful prickly feeling as though it were full of small needles.

I ran down the steps of the caravan and across to the workshop to get the torch. A torch is a good companion when you are alone outdoors at night and I wanted it with me. I grabbed the torch and went out of the workshop. I paused for a moment beside the pumps. The moon had long since disappeared but the sky was clear and a great mass of stars was wheeling above my head. There was no wind at all, no sound of any kind. To my right, going away into the blackness of the countryside, lay the lonely road that led to the dangerous wood.

Six-and-a-half miles.

Thank heavens I knew the way.



But it was going to be a long hard slog. I must try to keep a good steady pace and not run myself to a standstill in the first mile.

At that point a wild and marvellous idea came to me.

Why shouldn't I go in the Baby Austin? I really did know how to drive. My father had always allowed me to move the cars around when they came in for repair. He let me drive them into the workshop and back them out again afterwards. And sometimes I drove one of them slowly around the pumps in first gear. I loved doing it. And I would get there much much quicker if I went by car. This was an emergency. If he was wounded and bleeding badly, then every minute counted. I had never driven on the road, but I would surely not meet any other cars at this time of night. I would go very slowly and keep close in to the hedge on the proper side.

I went back to the workshop and switched on the light. I opened the double doors. I got into the driver's seat of the Baby Austin. I turned on the ignition key. I pulled out the choke. I found the starter-button and pressed it. The motor coughed once, then started.





Cut out a set of these cards for each group of children.

Danny drives the Baby Austin to Hazell's Wood.



Captain Lancaster hits Danny with the cane in class.



Danny and his father poach 120 pheasants from Hazell's Wood.



Danny's father leaves Danny alone in bed while he goes out at night.



Doc Spencer poaches trout from the stream by tickling them.



Danny doesn't start school until he is seven years old.





Should poaching be made legal?

Prepare for your great debate by filling in the boxes below. Don't forget to use the handy sentence starters to help you!



My group is _____ (for/against) poaching being legalised.

Key arguments to support my point of view:

In my opinion...

I believe that...

Firstly...

Secondly...

Thirdly...



I take your point, but...

I think the other side will make the following argument:

My counter-argument will be:

I don't agree because...

I have a different opinion, which is...

In the debate, I will say:

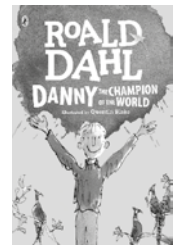
As a matter of fact...

It's clear to me that...

Most importantly...

In conclusion...





THEME: Masters of Invention

LESSON OBJECTIVES:

- Using existing writing as a model for their own
- Using figurative language to create atmosphere
- Developing skills in print-making

THINGS YOU MAY NEED FOR THIS LESSON:

Thesaurus, paper, pencils
masking tape
See page 43



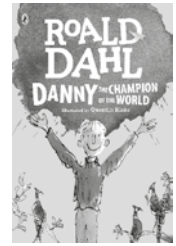
PREPARATION:

You will need:

- Copies of **EXTRACT ONE** and **EXTRACT TWO** for each pair of children.
- A highlighter for each pair of children.
- A copy of **RESOURCE 1: ROALD DAHL'S SWASHBOGGLING SIMILES** and **RESOURCE 3: MY OWN SWASHBOGGLING SIMILES** for each child.
- One card cut from **RESOURCE 2: SPOOKY SETTINGS** for each child or pair of children.
- Access to a thesaurus for each child or pair of children.
- Printing ink, ink rollers, trays with flat bases, good quality paper, masking tape and pencils.

STARTER ACTIVITY:

Before reading **EXTRACT ONE** and **EXTRACT TWO** with the children, explain that at this point in the story, Danny's father has failed to return from Hazell's Wood, and Danny has driven there in the middle of the night to find him. Ask the children to close their eyes as you read and imagine that they are Danny, approaching the wood. How do they feel? Invite children to share their emotions and write them on the interactive whiteboard. They may offer words such as 'scared', 'terrified', 'anxious'. Explain that Roald Dahl is **creating atmosphere** through his clever **use of language**. We are going to explore how he does this, and then have a go at putting it into practice ourselves!



TASK ONE

In pairs, ask the children to read **EXTRACT ONE** and **EXTRACT TWO** again, this time highlighting all the places where they think Roald Dahl is **creating atmosphere** through his **use of language**. Invite them to share what they have noticed. They may pick up on **alliteration** ('Crouching on the crest'), powerful **adjectives** ('Immense trees', 'Queer feeling'), **repetition** ('Silence was listening to silence'), **personification** ('Even the silence was listening'), and **similes** ('The silence was as deep as death'). List all their contributions on the interactive whiteboard.



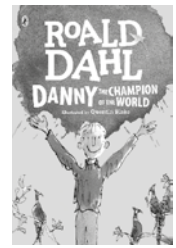
Explain that today we are going to focus on the similes that Roald Dahl has used. Hand out copies of **RESOURCE 1: ROALD DAHL'S SWASHBOGGLING SIMILES**. The children should find the similes in the extracts and write them into the first column on **RESOURCE 1: ROALD DAHL'S SWASHBOGGLING SIMILES**.

Next, they need to think about **why** the **simile** is so effective in creating atmosphere. For example, Roald Dahl describes the trees closing above Danny's head 'like a prison roof'. Why is that comparison more effective than 'like a school roof' or 'like a roof'? Elicit that the word *prison* has connotations of fear, loneliness, guilt, punishment, etc. Ask the children to consider each **simile** they have written down, and then in the second column on **RESOURCE 1: ROALD DAHL'S SWASHBOGGLING SIMILES**, to explain **why** they think that **simile** is effective. Allow plenty of thinking time for this, and when the children have finished, invite some of them to share their suggestions with the class.

TASK TWO

Shuffle the cards from **RESOURCE 2: SPOOKY SETTINGS** and hand one out to each child, along with a copy of **RESOURCE 3: MY OWN SWASHBOGGLING SIMILES**. (Children who lack confidence in writing may wish to work together in pairs for this task.) Explain that they are now going to have a go at **creating atmosphere** through writing themselves! They each have been given a card telling them the setting that they need to describe. Encourage them to spend time imagining themselves into the setting. What would they see, hear, smell, taste and feel? They can make notes on this in the box at the top of **RESOURCE 3**.

Once they have got some ideas together, they should start to write their own **swashboggling**



similes in the space provided on **RESOURCE 3**. Encourage the children to improve their writing by using a thesaurus to refine their word choices.

TASK THREE

Demonstrate to the children how to make a monoprint. First, roll printing ink thinly and evenly over the surface of a flat plastic tray. Next, place a piece of drawing paper onto the surface of the ink. Tape the edges of the paper to the tray with masking tape so that it will not slip during the printing process. Now draw onto the back of the paper with a pencil. The pressure of the pencil will cause the ink on the tray to transfer to the underside of the paper. When you lift away the sheet of paper, you will find the image you have drawn 'printed' underneath. Demonstrate to the children that through rubbing the back of the paper gently with your hand, you can also create mysterious, shadowy areas on your print – perfect for drawing a spooky setting!

Challenge the children to make a monoprint of their spooky setting from **TASK TWO**. They may wish to refer to Quentin Blake's images of Hazell's Wood for inspiration!

A simpler exercise is to draw and cut out images onto flat polystyrene using a sharp pencil, roll the ink onto the image and then press the paper onto it and then carefully remove it. This will create a white image on a coloured background.

Alternatively, the children can draw and cut out an image on white paper using black lines to add detail before sticking it onto black paper to create a similar paper-based effect.

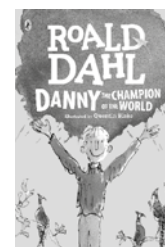
EXTENSION:

The children can now go on to use their similes from **RESOURCE 3: MY OWN SWASHBOGGLING SIMILES** to write a paragraph in which a character enters their **spooky setting**! Remind them that they can use other types of **figurative language** in their paragraph besides **similes** – how about some **metaphors**, **personification** or **alliteration**?



PLENARY:

Arrange the finished monoprints on a table in the centre of the room, and ask the children to stand around them in a circle. Select children to read out their **swashboggling similes** from **TASK TWO**. Can the rest of the class guess which illustration belongs to which description?



EXTRACT ONE:

From Chapter 7, 'The Baby Austin', pp. 63–64 (198 words)

I drove very slowly now. The track was extremely rough and rutted, and the slope was pretty steep. The little car bounced and bumped all over the place, but she kept going. Then at last, ahead of me and over to the right, looking like some gigantic black creature crouching on the crest of the hill, I saw Hazell's Wood.

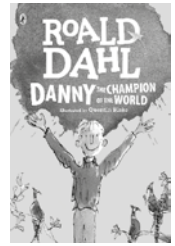
Soon I was there. Immense trees rose up towards the sky all along the right-hand side of the track. I stopped the car. I switched off the motor and the lights. I got out, taking the torch with me.

There was the usual hedge dividing the wood from the track. I squeezed my way through it and suddenly I was right inside the wood. When I looked up the trees had closed in above my head like a prison roof and I couldn't see the smallest patch of sky or a single star. I couldn't see anything at all. The darkness was so solid around me I could almost touch it.

'Dad!' I called out. 'Dad, are you there?'

My small high voice echoed through the forest and faded away. I listened for an answer, but none came.





EXTRACT TWO:

From Chapter 8, 'The Pit', p.65 (189 words)

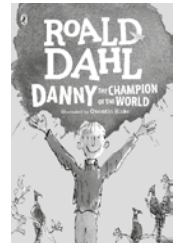
I cannot possibly describe to you what it felt like to be standing alone in the pitchy blackness of that silent wood in the small hours of the night. The sense of loneliness was overwhelming, the silence was as deep as death, and the only sounds were the ones I made myself. I tried to keep absolutely still for as long as possible to see if I could hear anything at all. I listened and listened. I held my breath and listened again. I had a queer feeling that the whole wood was listening with me, the trees and the bushes, the little animals hiding in the undergrowth and the birds roosting in the branches. All were listening. Even the silence was listening. Silence was listening to silence.

I switched on the torch. A brilliant beam of light reached out ahead of me like a long white arm. That was better. Now at any rate I could see where I was going.

The keepers would also see. But I didn't care about the keepers any more. The only person I cared about was my father. I wanted him back.



RESOURCE 1:
ROALD DAHL'S SWASHBOGGLING SIMILES



Hunt through the extracts for **SIMILES** and write them in the first column below. In the second column, explain why you think the **simile** is effective in **creating atmosphere**.

SIMILE	WHY IT IS EFFECTIVE



Copy this page and cut out the cards so that there is one for every child in the class.



A SCHOOL AT NIGHT	A MOONLIT GRAVEYARD	A SEA CAVE
A HAUNTED HOUSE	A DESERTED SHIP	A COTTAGE IN THE WOODS
A TUMBLEDOWN SHED	A RUINED CASTLE	AN EMPTY FACTORY
A STRANGE PLANET	AN ABANDONED SPACESHIP	A TOWERING MOUNTAIN

RESOURCE 3: MY OWN SWASHBOGGLING SIMILES



You've seen how Roald Dahl creates atmosphere with **similes** in *Danny the Champion of the World* – now it's your turn!

First, imagine yourself in your setting. What do you notice with your five senses? Write notes in the box.

MY SETTING IS

I CAN
SEE...

I CAN
HEAR...

I CAN
TASTE...

I CAN
FEEL...

I CAN
SMELL...

Now use your notes to help you come up with some **similes** to **create atmosphere**. Choose your comparisons carefully – make the reader feel how **spooky** your setting is!

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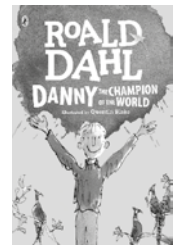
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THEME: Champions of Good

LESSON OBJECTIVES:

- Using a rich and varied vocabulary to enhance description
- Preparing and cooking a healthy dish
- Understanding that healthy eating is important for wellbeing

THINGS YOU MAY NEED FOR THIS

LESSON:

Pencil crayons, pens
See page 43

PREPARATION:

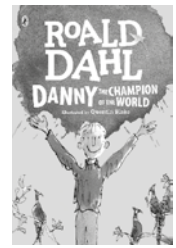
You will need:

- A raisin for every child for the **STARTER ACTIVITY**.
- Copies of **EXTRACT ONE** and **EXTRACT TWO** for each pair of children.
- A copy of **RESOURCE 1: DANNY'S HEALTHY MEAL** and **RESOURCE 2: SCRUMDIDDLYUMPTIOUS DESCRIPTION** for each child.
- If the children are researching their own recipes for **TASK TWO**, they will need access to a range of recipe books, or recipe websites on the internet.
- Ingredients and equipment to make whichever recipe is chosen for **TASK TWO**.

STARTER ACTIVITY:

Hand out a raisin to every child in the class. What connection does this tiny piece of food have to the plot of *Danny the Champion of the World*? Elicit that raisins play a vital part in the plan for Danny and his father to catch the pheasants! Where do raisins come from? Draw out from the children that raisins are a type of dried fruit – they start off as grapes. Lots of people eat raisins on their own as a **healthy snack** – although they should still be eaten in **moderation** as they are high in natural sugar. The children may now taste the raisins – can they taste the natural sugar? In groups, give the children two minutes to come up with as many other healthy snacks as they can think of. Take feedback.





MAIN ACTIVITY:

TASK ONE

Why is healthy eating important? Take suggestions from the children and record on the interactive whiteboard, e.g. *eating healthily ensures that our bodies have the vitamins and nutrients we need to work properly; it reduces our risk of disease; it gives us energy; it can help to keep our teeth and body weight healthy.*

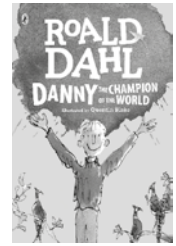
Read **EXTRACT ONE** with the children, in which Danny eats slices of a meat pie provided by Doctor Spencer and his wife. Is this a **healthy meal** for Danny? Why not? Although Danny points out that the meat is lean 'with no fat or gristle', draw out from the children that pastry is high in fat, and there are absolutely no vegetables in the meal at all! The pie might also be high in salt.

Tell the children that their challenge is to design a **healthy meal** for Doctor Spencer to give to Danny as an alternative to the meat pie. They should use **RESOURCE 1: DANNY'S HEALTHY MEAL** to draw and annotate a picture of their meal. They may like to refer to the **top tips** box on the resource to help them design their meal.

TASK TWO

Danny and his father soak raisins in water to make them plump, then fill them with sleeping powder and sew them up with black cotton as a trap for the pheasants – yuck! Can the children think of something tastier that they could make with Danny's raisins? Take suggestions. Explain that we are going to be making a **healthy dish** using raisins as a key ingredient. **(NB You may wish to already have a recipe and ingredients prepared for today's lesson, or you may prefer to give the children some time to research their own healthy raisin recipes and plan their dish to prepare in another lesson. Suggested dishes: grated vegetable coleslaw with raisins; savoury rice with raisins and vegetables; Moroccan couscous salad with raisins; savoury raisin and seed crackers; or savoury raisin bread.)**

Children should put on aprons, tie their hair back and wash their hands before beginning to prepare their dish. Adult supervision will be required for any hazardous aspects of the recipes such as sharp knives, graters or hot water. Children may work individually, in pairs or in groups, depending on the recipe chosen and the amount of adult supervision available. Discuss safe storage of the food once the dishes have been prepared!



TASK THREE

How does Roald Dahl make ordinary food like meat pie and toad-in-the-hole sound exciting and **scrumdiddlyumptious**? Ask one half of the class to read through **EXTRACT ONE** and **EXTRACT TWO** in pairs, looking for use of the **five senses** in Roald Dahl's descriptions of the food. Are all the senses represented in the extracts? Take feedback and share with the rest of the class. Meanwhile, the other half of the class should read through **EXTRACT ONE** and **EXTRACT TWO** in pairs, underlining all the vocabulary that describes the food in an interesting way.

As the children tell you what they have found, collect the vocabulary they offer in different places on the interactive whiteboard, e.g. 'tender' and 'crisp' in one area of the board; 'buried like treasures' and 'huge bubbly mountains' in another place. Ask the children why you have grouped the vocabulary in this way. Draw out that Roald Dahl doesn't just use interesting adjectives to flavour his writing – he also uses powerful similes and metaphors to cook up vivid pictures in his readers' minds!

The children's next job is to explore the food they have made with their **five senses**. Using **RESOURCE 2: SCRUMDIDDLYUMPTIOUS DESCRIPTION**, they should note down how their food looks, smells, feels, sounds (when biting into it!) and tastes. They should use a thesaurus to help them come up with precise adjectives, and make creative comparisons to form powerful similes and metaphors.

EXTENSION:

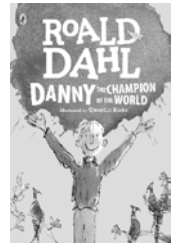
Children now use their completed **RESOURCE 2: SCRUMDIDDLYUMPTIOUS DESCRIPTION** to compose a descriptive paragraph of their food. These would make a delicious display alongside photographs of the children enjoying their cooked dishes.

Children could also think of ideas to adapt the recipe they prepared in class. What did they like about it? What did they not like? What could they do differently next time to improve the recipe? How could they make it even **healthier**?



PLENARY:

Choose children to stand up and read one of their similes or metaphors to the class. The rest of the class must identify which of the five senses is being represented by the description.



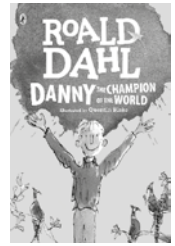
EXTRACT ONE:

From Chapter 10, 'The Great Shooting Party', pp. 89–90 (133 words)

Very carefully, I now began to unwrap the greaseproof paper from around the doctor's present, and when I had finished, I saw before me the most enormous and beautiful pie in the world. It was covered all over, top, sides, and bottom, with a rich golden pastry.

I took a knife from beside the sink and cut out a wedge. I started to eat it in my fingers, standing up. It was a cold meat pie. The meat was pink and tender with no fat or gristle in it, and there were hard-boiled eggs buried like treasures in several different places.

The taste was absolutely fabulous. When I had finished the first slice, I cut another and ate that too. God bless Doctor Spencer, I thought. And God bless Mrs Spencer as well.



EXTRACT TWO:

From Chapter 13, 'Friday', pp.127–128 (248 words)

By midday we had prepared one hundred and thirty-six raisins. 'We're in good shape,' my father said. 'Let's break for lunch.'

He opened a tin of baked beans and heated them up in a saucepan over the paraffin burner. I cut two slices of brown bread and put them on plates. My father spooned the hot baked beans over the bread and we carried our plates outside and sat down with our legs dangling over the platform of the caravan.

Usually I love baked beans on bread, but today I couldn't eat a thing. 'What's the matter?' my father asked.

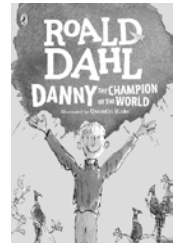
'I'm not hungry.'

'Don't worry,' he said. 'The same thing happened to me the first time I went out. I was about your age then, maybe a little older, and in those days we always had a hot tea in the kitchen at five o'clock. I can remember exactly what was on the table that evening. It was my favourite thing of all, toad-in-the-hole, and my mum could make toad-in-the-hole like nobody else in the world. She did it in an enormous pan with the Yorkshire pudding very brown and crisp on top and raised up in huge bubbly mountains. In between the mountains you could see the sausages half-buried in the batter. Fantastic it was. But on that day my stomach was so jumpy I couldn't eat one mouthful. I expect yours feels like that now.'

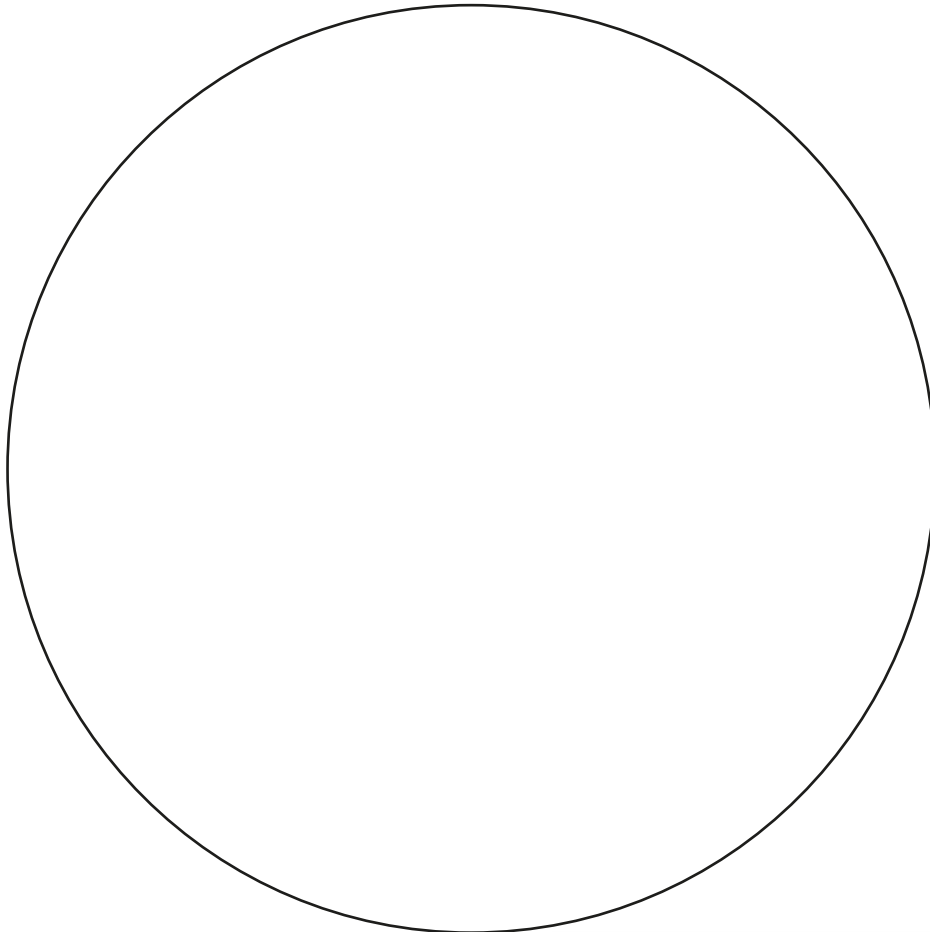
'Mine's full of snakes,' I said. 'They won't stop wiggling about.'



RESOURCE 1: EXAMPLE SPELL



When Danny's father hurts his leg, Doctor Spencer gives Danny a delicious but rather unhealthy meat pie to eat! Can you design a **healthy meal** for Danny to eat instead, and draw it on the plate below? Make sure you label all the different parts of your meal.



HEALTHY HINTS!

A balanced diet should contain:

- **Carbohydrates** (e.g. potatoes, pasta or rice)
- **Protein** (e.g. meat, fish, eggs, beans or pulses)
- **Fruit and vegetables** (five portions a day!)
- **Dairy or dairy alternatives** (e.g. yoghurt, cheese or soy milk)
- **Fat** (a small amount! e.g. olive oil, cheese, nuts, seeds)
- Only small amounts of sugar and salt





Roald Dahl uses **fantastic vocabulary** to cook up **delicious descriptions** in his readers' minds! Now it's your turn...

Explore the dish you have prepared using all **five senses**. For each sense, come up with some **awesome adjectives** and **scrumdiddlyumptious similes** and **metaphors** to describe your food!

My food LOOKS...

Adjectives:

Similes/metaphors:

My food SMELLS...

Adjectives:

Similes/metaphors:

My food FEELS...

Adjectives:

Similes/metaphors:

My food SOUNDS...

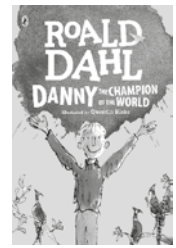
Adjectives:

Similes/metaphors:

My food TASTES...

Adjectives:

Similes/metaphors:



THEME: Champions of Good

LESSON OBJECTIVES:

- Retrieving and recording information from non-fiction
- Making detailed observational drawings and paintings

THINGS YOU MAY NEED FOR THIS LESSON:

Paper, drawing pencils, watercolours, paintbrushes.
See page 43

PREPARATION:

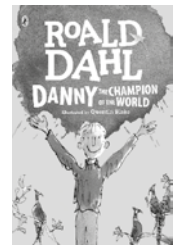
You will need:

- Copies of **EXTRACT ONE** and **EXTRACT TWO** for each pair of children.
- A range of botanical specimens from trees and plants (either gathered during a class nature walk, or pre-gathered by the teacher).
- Botanical identification guides and keys.
- Plain sheets of white paper for every botanical specimen to be placed on.
- A sheet of art-quality white paper for every child.
- Drawing pencils, watercolours, and watercolour brushes in a range of thicknesses.
- Sharp coloured crayons or fine-tipped pens.
- A copy of **RESOURCE 1: THE WONDERCRUMP WORLD OF NATURE!** and **RESOURCE 2: MY MOST PHIZZWIZZING FACT** for each child.
- Access to the internet, or to a range of non-fiction books about trees and plants, for each child.

STARTER ACTIVITY:

Read **EXTRACT ONE** with the children, in which Danny's father teaches him about nature on their morning walks to school. Explain that Roald Dahl loved the natural world, and went on many long countryside walks himself as a boy. Ask the children: what do you see of the natural world on your journey to school? (This may be what they see from their car or bus windows!) Try to elicit specific names from the children – e.g. if they offer 'trees', do they know which type of trees they pass on their journey? If they offer 'birds', do they know what the birds are called? List their suggestions on the interactive whiteboard.





MAIN ACTIVITY:

TASK ONE

If possible, take the children for a short nature walk in which they have the opportunity to observe and, where possible, collect botanical specimens from the natural world. (Exercise caution with specimen collection: ensure that the children understand that it is illegal to uproot wild flowers, and that they must leave plenty of their specimen behind to ensure that the population is not endangered. Also ensure that children understand that some plants are poisonous, and that they should wash their hands after handling any wild plant.) Alternatively, provide a selection of pre-



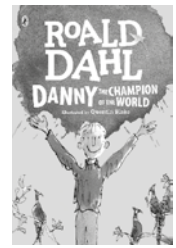
gathered botanical specimens for the children to examine in the classroom. Remind the children that Danny's father taught him the names of 'all the trees and the wild flowers and the different grasses that grow in the fields.'

How many of the botanical specimens can they name? Demonstrate how to use identification guides and keys, and challenge the children to work in pairs to find out the names of their specimens.

TASK TWO

Show the children a range of botanical illustrations such as those by Franz Bauer (1758–1840) and Margaret Mee (1909–1988), alongside famous pictures of flowers and trees such as *Sunflowers* (1889) by Vincent Van Gogh (1853–1890), *Blue Water Lilies* (1916–1919) by Claude Monet (1840–1926) and *Beech Forest* (1902) by Gustav Klimt (1862–1918). What do the children notice about the botanical illustrations compared to the other paintings? What do they think their purpose is? Draw out that the botanical illustrations are accurate, detailed paintings (often including the roots and the seeds) which have been carefully made to help scientific identification of a plant, whereas the flower paintings have been composed to look attractive and be enjoyed by the viewer. Explain that before photography, artists would have travelled to other countries with scientists and explorers to help make records of the plants they discovered.

Explain to the children that their challenge is to create a botanical illustration of one of the specimens they have identified. Ask the children to place their specimen on a piece of white paper so that they can see its outline and colours clearly. Using a light sketching pencil, they should draw an accurate sketch of their specimen, paying close attention to details such as the



shape of the petals or how the leaves join the stem. They should then use watercolour paints to mix accurate colours for their specimen, testing these first on scrap paper. Demonstrate different ways of blending colours in their paintings, such as wet-on-wet techniques, or building up layers of paint. Once the paint is dry, the children may like to use a sharp colouring crayon or fine pen to add detail to their illustration.

TASK THREE

Read **EXTRACT TWO** with the children. Just like Roald Dahl, Danny's father knew lots of fascinating facts about the natural world.

Challenge the children to research the plant or tree they have drawn using the internet or non-fiction books, and make notes of the facts they find on **RESOURCE 1: THE WONDERCRUMP WORLD OF NATURE!** Encourage them to make their facts sound as **phizzwizzing** as possible by using exciting vocabulary and making interesting comparisons. For example: *An English oak tree can grow up to 40 metres high... That's as enormous as 10 African elephants standing on top of one another!* The children should write down as many interesting facts as possible, using the prompt box at the top of **RESOURCE 1: THE WONDERCRUMP WORLD OF NATURE!** to help them come up with ideas for their research.

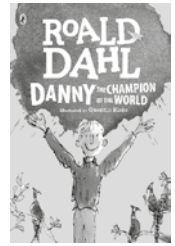
EXTENSION:

Ask the children to keep a log of the nature they see on their journeys to and from school, or at break times in the playground. Encourage them to accompany their notes with observational sketches. Explain that Roald Dahl kept a diary of the natural world during the last year of his life, which was published as a book called *My Year*. The children might like to compile their logs to create their own illustrated class nature book, just like Roald Dahl!



PLENARY:

Explain to the children that you will be displaying one of their facts on the classroom door every day for a week – just like Danny wished his father could do above the door at his school! Ask the children to choose their very best **phizzwizzing fact** and write it clearly on **RESOURCE 2: MY MOST PHIZZWIZZING FACT**. They should give their fact an exciting heading. Tell them you will pull one fact out of a hat at random each day, and display it on the classroom door.



EXTRACT ONE:

From Chapter 12, 'Thursday and School', pp.107-108 (412 words)

Long ago he had taught me the names of all the trees and the wild flowers and the different grasses that grow in the fields. All the birds, too, I could name, not only by sighting them but by listening to their calls and their songs.

In springtime we would hunt for birds' nests along the way, and when we found one he would lift me up on to his shoulders so I could peer into it and see the eggs. But I was never allowed to touch them.

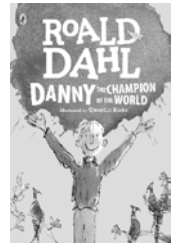
My father told me a nest with eggs in it was one of the most beautiful things in the world. I thought so too. The nest of a song-thrush, for instance, lined inside with dry mud as smooth as polished wood, and with five eggs of the purest blue speckled with little black dots. And the skylark, whose nest we once found right in the middle of a field, in a grassy clump on the ground. It was hardly a nest at all, just a little hollow place in the grass, and in it were six small eggs, deep brown and white.

'Why does the skylark make its nest on the ground where the cows can trample it?' I asked.

'Nobody knows why,' my father said. 'But they always do it. Nightingales nest on the ground too. So do pheasants and partridges and grouse.'

On one of our walks a weasel flashed out of the hedge in front of us, and in the next few minutes I learned a lot of things about that marvellous little creature. The bit I liked





best was when my father said, ‘The weasel is the bravest of all animals. The mother will fight to the death to defend her own children. She will never run away, not even from a fox which is one hundred times bigger than her. She will stay beside her nest and fight the fox until she is killed.’

Another time, when I said, ‘Just listen to that grasshopper, Dad,’ he said, ‘No, that’s not a grasshopper, my love. It’s a cricket. And did you know that crickets have their ears in their legs?’

‘It’s not true.’

‘It’s absolutely true. And grasshoppers have theirs in the sides of their tummies. They are lucky to be able to hear at all because nearly all the vast hordes of insects on this earth are deaf as well as dumb and live in a silent world.’

EXTRACT TWO:

From Chapter 12, ‘Thursday and School’, pp.110–111 (214 words)

Ours was just a small village school, a squat ugly red-brick building with no upstairs rooms at all. Above the front door was a big grey block of stone cemented into the brickwork, and on the stone it said,

I must have read that thing a thousand times. Every time I went in the door it hit me in the eye. I suppose that’s what it was there for. But it’s pretty boring to read the same old words over and over again, and I often thought how nice it would be if they put something different up there every day, something really interesting. My father would have done it for them beautifully. He could have written it with a bit of chalk on the smooth grey stone and each morning it would have been something new. He would have said things like,

Another
time he might have said,

And
another time,





Research your chosen plant or tree, and come up with as many **phizzwizzing** facts about it as you can!

Remember to use **exciting vocabulary** and make **interesting comparisons**.

Here are some ideas to get you started:

- How tall can your plant grow? Can you think of something of a similar height?
- What sort of seeds does it have? How many does it produce? How tiny are they?
- What is the circumference of your tree's trunk? Can you think of something of a similar size?
- Is your plant poisonous?
- Does anyone or anything eat your plant? Can it be used as medicine?
- Is your plant used to make anything interesting?

④

NAME OF PLANT OR TREE:

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Phizzwizzing facts:

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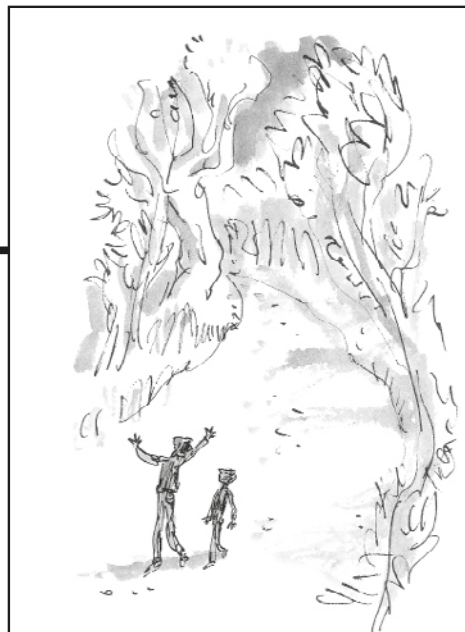
ROALD DAHL

DANNY THE CHAMPION OF THE WORLD

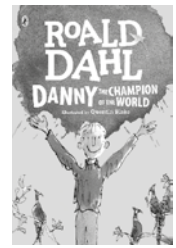
RESOURCE 2: MY MOST PHIZZWIZZING FACT



Write your most **phizzwizzing** fact about your plant or tree in the box below. Give it an exciting heading. Remember to write clearly so that everyone can admire your fact!



Handwriting practice box with a solid top line, a dotted midline, and a solid bottom line. The box contains 10 sets of these lines for writing.



THEME: Masters of Invention

LESSON OBJECTIVES:

- Making a presentation to an audience
- Speaking clearly and persuasively
- Developing design criteria to inform the design of a product that is fit for purpose

- Creating an annotated cross-sectional diagram of a design.

THINGS YOU MAY NEED FOR THIS LESSON:

Paper, pencils, colouring pencils
See page 43

PREPARATION:

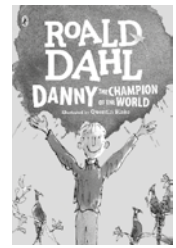
You will need:

- Copies of **EXTRACT ONE** and **EXTRACT TWO** for each pair of children.
- A copy of **RESOURCE 1: THUMBNAIL SKETCHES** and **RESOURCE 2: MY CROSS-SECTIONAL DESIGN** for each child.
- It would be helpful to provide a range of cross-sectional drawings from various sources (science books, instruction manuals, children's fiction illustrations) for the children to refer to.

STARTER ACTIVITY:

Read **EXTRACT ONE** with the children. Danny's father has designed and built a product! What is the product's purpose? What needs has he considered when designing his product? Children may offer ideas such as: *there needs to be enough space for all the pheasants; the pheasants need to be hidden from sight; the baby needs to be comfortable; the product needs to be easy to move; the product needs to look ordinary on the outside.* Write the children's suggestions on the interactive whiteboard. Explain that these needs form the **design criteria** for the pheasant pram. The final product should fulfil these criteria in order to be **fit for purpose**.





MAIN ACTIVITY:

TASK ONE

In pairs, ask the children to read through **EXTRACT TWO**, underlining the parts of the text which show that Danny's father's pram design hasn't been successful. They should refer to the **design criteria** on the interactive whiteboard, and decide which of the **design criteria** they think the pram **hasn't** fulfilled.

Once they have done this, take feedback from the class (e.g. *the pheasants don't remain hidden; the baby isn't comfortable*) and make notes next to the relevant **design criteria** on the interactive whiteboard. We have learned that Danny's father's product isn't **fit for purpose!**



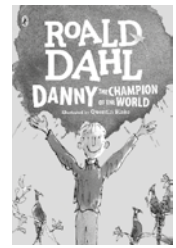
TASK TWO

Explain to the children that as Danny's father's pram didn't work, their task is to design a pheasant-carrying device that is fit for purpose! The device doesn't have to be a pram - it could be a shopping trolley, or a postman's cart, or a motorbike and sidecar... It could be anything at all, as long as it can transport the pheasants safely from one place to another. When designing, the children will need to consider the list of design criteria that they generated in the starter activity. How will they make sure the pheasants remain hidden? For example, how will their product move, and who will move it?

Provide each child with a copy of **RESOURCE 1: THUMBNAIL SKETCHES**. Explain that real designers will come up with lots of ideas for a product to begin with, before selecting the best one. The children should come up with four quick 'thumbnail sketches' (small, rough drawings) for a pheasant-carrying device. Emphasise that they should not spend too much time on drawing here - the key thing is to get their creative juices flowing! Each idea should have a couple of brief annotations, e.g. the material it is made from; where the pheasants are hidden. Once the children have created their thumbnail sketches, they need to write a short sentence explaining which of the four designs they prefer, and why.

TASK THREE

Provide each child with a copy of **RESOURCE 2: MY CROSS-SECTIONAL DIAGRAM**. Explain that for their final product design, they are going to create an **annotated cross-sectional diagram**. Have any of the children seen **cross-sectional diagrams** before? Take suggestions from the class - they may have seen them in non-fiction books e.g. about the human body, or in instruction manuals.



They may also have seen cross-sectional pictures of characters's houses in picture books – for example, the *Brambly Hedge* books by Jill Barklem. Explain that a **cross-sectional diagram** shows us what is going on beneath the surface of an object, as if someone has cut right through the object to expose the inside. It would be helpful to have examples of **cross-sectional diagrams** to show the children at this point.

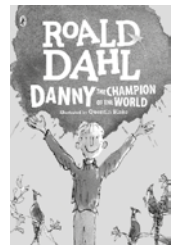
The children should now turn their favourite design for a pheasant-carrying device into a cross-sectional diagram. Encourage them to annotate their design in detail to show how they have fulfilled the **design criteria**.

EXTENSION

Once the children have finalised their design for a pheasant-carrying device, give them time to prepare a short presentation to make to the rest of the class. They must persuade their peers that their pheasant-carrying device is the one to choose above all the rest! Ask them to think carefully about the **persuasive language** they use, e.g. **appealing adjectives** and appropriate **technical vocabulary** to describe the product. Remind them to speak clearly and slowly so that their audience can understand them. After all the children have had a chance to make their presentation, the class should hold a vote: which device do they think Danny's father would choose to use instead of his Special Extra-large Poacher's Model pram? Which device fulfils the **design criteria** most successfully?

PLENARY:

Choose one or two completed designs from the children to display on the interactive whiteboard, first hiding the annotations beneath sticky notes. Ask the children to work in pairs to decide how they think the product fulfils the **design criteria**. Take feedback from the class and remove the sticky notes one at a time to see if they were right!



EXTRACT ONE:

From Chapter 19, 'Rockabye Baby', pp.177-178 (166 words)

I could just make out the small dot of a baby sitting high up in the pram, which had its hood folded down.

'There's more than one hundred pheasants under that little nipper,' my father said happily. 'Just imagine it.'

'You can't put a hundred pheasants in a child's perambulator!' Doc Spencer said. 'Don't be ridiculous!'

'You can if it's been specially made for the job,' my father said. 'This one is built extra-long and extra-wide and it's got an extra-deep well underneath. Listen, you could push a cow around in there if you wanted to, let alone a hundred pheasants and a baby!'

'Did you make it yourself, Dad?' I asked.

'More or less, Danny. You remember when I walked you to school and then went off to buy the raisins?'

'The day before yesterday,' I said.

'Yes. And after that I went straight on to the vicarage and converted their pram into this Special Extra-large Poacher's Model. It's a beauty, really it is.'



EXTRACT TWO:

From Chapter 19, 'Rockabye Baby', pp.182–184 (234 words)

A long lorry loaded with bricks came up behind the pram and the driver slowed down and poked his head out of the window to stare. Mrs Clipstone ignored him and flew on. She was so close now I could see her big red face with the mouth wide open, panting for breath. I noticed she was wearing white gloves on her hands, very prim and dainty. And there was a funny little white hat to match perched right on the top of her head, like a mushroom.

Suddenly, out of the pram, straight up into the air, flew an enormous pheasant!

My father let out a cry of horror.

The fool in the lorry began roaring with laughter.

The pheasant flapped around drunkenly for a few seconds, then lost height and landed on the grass by the side of the road.

'Crikey!' Doc Spencer said. 'Look at that!'

A grocer's van came up behind the lorry and began hooting to get by. Mrs Clipstone kept on running.

Then whoosh! – a second pheasant flew up out of the pram.

Then a third and a fourth.

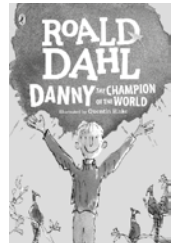
'Great Scott!' Doc Spencer said. 'I know what's happened! It's the sleeping pills! They're wearing off!'

My father didn't say a word.

Mrs Clipstone covered the last fifty yards at a tremendous pace. She came swinging into the filling-station with birds flying out of the pram in all directions.



RESOURCE 1: THUMBNAIL SKETCHES



Danny's father needs a new pheasant-carrying device!
Draw four **thumbnail sketches** of your ideas below.
Annotate your ideas with any extra information.

TOP TIP: Remember to think about the design criteria!

DESIGN ONE:

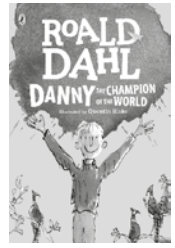
DESIGN TWO:

TOP TIP: Your drawings only need to be rough at this stage!

DESIGN THREE:

DESIGN FOUR:

RESOURCE 2: MY CROSS-SECTIONAL DESIGN



Draw a cross-sectional diagram of your pheasant-carrying device in the box below. Remember to **annotate** it in detail to show how you have fulfilled the **design criteria**!



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LESSON PLAN 1

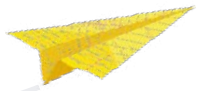
- 877367** Oxford School Thesaurus £9.79
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- D62453** Tech Safety Tips Book Bundle £35.99 Pack of 4
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- 73232X** YPO Highlighter Pens Yellow £3.14 pack of 12
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- 876877** Simple Sentences Reading Kit £39.99
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£29.99 pack of 30

870366 Large Whiteboard £3.49

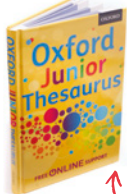
713619 YPO Premium Whiteboard Pens Fine Tip, Black £3.15 pack of 12

763977 YPO Premium HB Pencils
£0.85 pack of 12

714534 YPO Fineliner Pens Black
£1.85 pack of 12

877371 Oxford Junior Thesaurus Hardback £8.69

705268 YPO Highlighters Assorted
£6.75 pack of 48



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500045 Kids Kitchen £9.89

510046 Healthy Eating Stickers £2.99 24mm

531481 My Bodyboard Single School Board
£55.00

531486 My Bodyboard Emotional Health Magnetic Pack £45.00



LESSON PLAN 5

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£13.00 Pack of 144

739944 Watercolour Paints
£51.66 32 x Packs with 100 Brushes

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100gsm £4.90 Pack of 250 sheets

111748 A4 Vivid Paper Stack (17 Colours) £12.60

Pack of 500 sheets

18352 Tissue Paper 500 x 750mm £11.00 Pack of 480 sheets



LESSON PLAN 6

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