

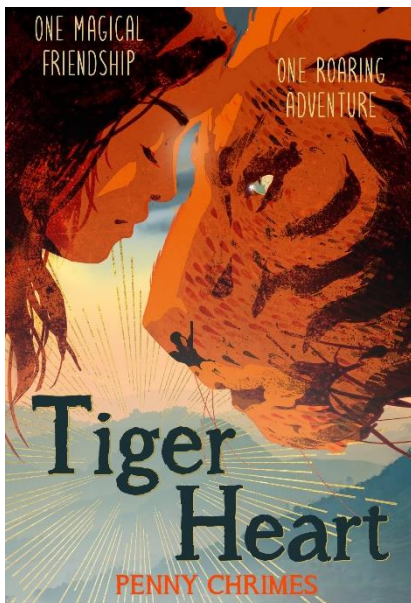
Teacher Notes – Tiger Heart by Penny Chrimes

Lesson 1 – Character

Extract for lesson page 3 – 8 (up to ‘She was in its cage.’)

Getting started:

- Share the first line only: **“Fly never meant to end up in the cage with a man-eating tiger.”**
- Who do pupils think Fly is? Boy or girl? Where and why would they end up with a tiger?
- Challenge pupils to tell a mini saga in 50 words or less, to end at this unusual scenario. Ask pupils to consider where a tiger in a cage could be found and how someone could end up in there with them, without meaning to.
- Use this grid, with one word per box, to try out ideas:



Reading closely:

- Share line 2. Encourage pupils to notice the use of the pronoun 'she'. Did they predict the gender correctly? You may wish to discuss gender bias here. Did many choose a boy as it was a situation of danger?
- Look at the word 'skedaddle'. Are pupils familiar with it? Note that it is a very informal verb. Does this suggest anything to us about Fly?

Character introduction:

Use page 3 - 5 (up toBlack Bill's chimbley brushes.)

- In this first chapter, Penny Crimes reveals a lot about our main character, without explicitly describing her.
- As pupils read this first extract in pairs, ask them to jot any clues about Fly on post-it notes.
- Now ask pupils to sort them into groups of clues, maybe those that show how she looks and those that show how she acts. They may find two post-it notes support the same idea.
- Pupils should pick up on the soot around her; the reference to chimneys and going back up; there was something worse on the roof; Fly wisdom; spinning stories in her head; lots of talking.
- With the evidence from the text (post-it notes), pupils can now share their inferences. Model first how to use these pieces of evidence with a sentence structure support:

It could be(*inference*)....., as it says.....(*evidence*).... and ...(*evidence*).... .

Considering the mention of(*evidence*)... and (*evidence*)....., it's probably likely that(*inference*).....

Note – the different order in use of evidence and inference in the above structures. You may wish to share one structure at a time, if pupils require further support in this.

- Pupils can now jot down their first impressions of the character Fly:

FLY

Who is she? What is she like?

Looking at language:

- The author chooses to use lots of vocabulary and phrases that pupils may not have heard before. Start a collection of 'Fly-isms'. You can continue this as you read the novel. Ask pupils if they think they are real words or if Fly has made them up. Use dictionaries to check.
- Examples: *boat of pickles, gobs hanging open like herrings, flummery, frazzled off your fidgets.*
- Discuss why the author has chosen to use them. What does it add to the story? Draw out that it gives us a sense of when the story is set and the kind of character Fly is.
- Share pupils' own family phrases and sayings.
- Look at the non-standard English used in Fly's speech, such as 'what had....' Ask pupils why the author has used this? What does it add to the character and the story. You may wish to play a game of correcting Fly's incorrect use of English for a bit of grammar practice!

Comparing Predictions:

- Read on page 5 from 'She stopped and looked ...' to page 6 '...a great encourager of wheezes.'
- Ask pupils to compare this with their predictions. Did they guess she was a chimney sweep?

Create a duologue:

- A duologue has two characters talking on stage. In this scenario, though, Fly does all the talking (for a while anyway!)
- We can still create a playscript for this section though, as we can give stage directions to the tiger.
- Ask pupils to re-read from page 3 to page 8 to '...I begs your pardon.' They should highlight what Fly says in one colour and the tiger's responses in another colour. Model jotting in the margins what these actions/responses suggest.
- Now, pupils can transform this in to a short playscript. Transforming one text type into another requires good understanding of the text, so is a great way to show pupils' comprehension of the extract. Model how to set out the playscript and to add stage directions within brackets. Show clearly the interaction between the characters, so a pattern of Fly, Tiger, Fly, Tiger should be used.
- Note that the tiger's responses are quite understated and subtle at first. How can pupils ensure they act this out well?
- Allow pupils to work in partnerships to practise and perform their duologues, taking turns to try out both roles. Getting into role can really help pupils when they come to write a similar scenario.

Writing:

- Now pupils can try out creating their own tricky situation for a character to be in. Discuss and share lots of ideas in pairs and then a class discussion to enable all pupils to select an idea. Pupils should think about where animals may be found in a closed environment, then how they could possibly end up in there!

- Pupils can mimic the high impact start from the author, using this sentence scaffold:

..... never meant to
 She/he just and

- Model using this 'margin checker' to structure pupils' writing. This structure mimics the pattern used by the author. You can write one or more sentences for each point. Pupils may find it useful to highlight the extract for this pattern of three (said, reveal, response) before this stage.

- The margin checker should be used for each paragraph. Pupils should use the tick box after each stage. This will support good punctuation and the cohesion of the piece. You can challenge pupils to include studied sentence structures for each part. Those who require further support could focus on one or two paragraphs.

Lesson 2 – Authorial Intent

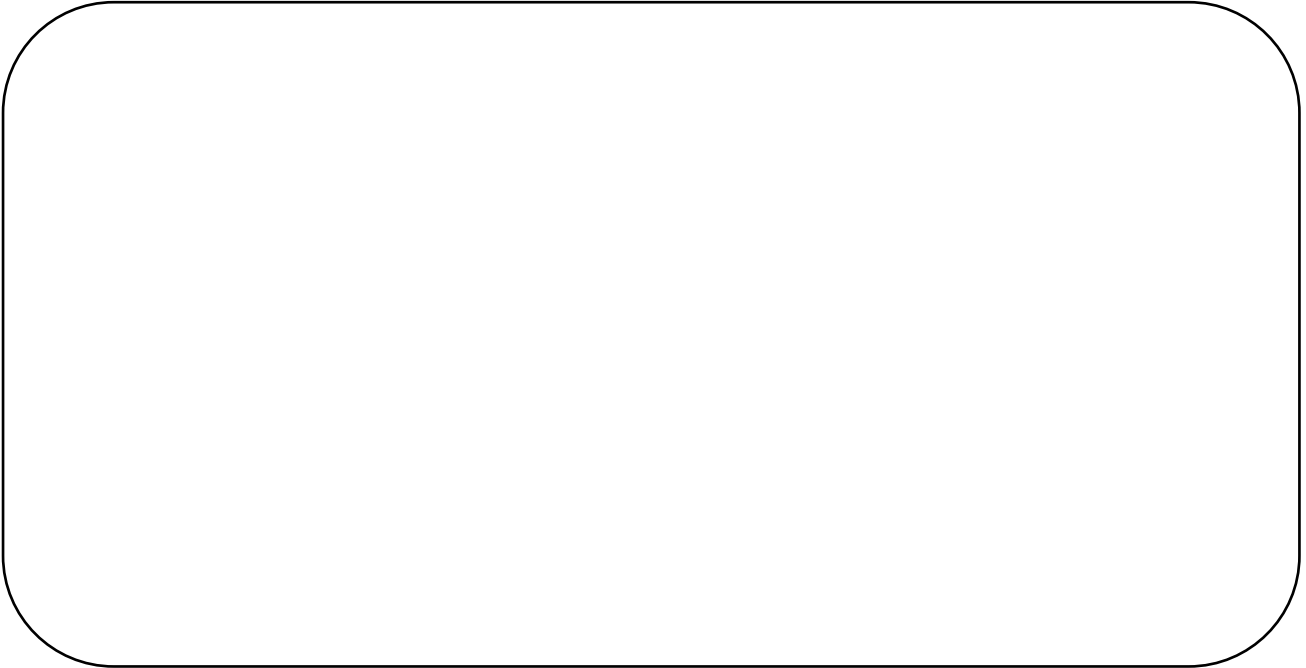
Extract for lesson page 66-78 (chapter 7) starting ‘...Fly woke with a start...’ to ‘...without her help?’

Getting started:

- Fly wakes up in a place that is totally different to what she is used to. Ask pupils to find all the things described that Fly might find strange on pages 68-71 (e.g. finest satin, four poster bed, tapestries)
- Now, on a second read, ask pupils to underline the ways that Fly describes the features of the room (e.g. naffy sheets, swallowed by a whale)
- Discuss the impression the author gives of the room.
- Discuss how Fly feels in the room. Discuss the irony that the items in the room designed for comfort actually make Fly feel uncomfortable. Have any pupils experienced this feeling?

Chapter 7 – Somewhere Strange!

- Read pages 68 to 70 and look really closely for descriptions of items in the room, that Fly might find a little new or strange and different to her:



- Now, re-read the extract and look for the ways Fly describes items in the room:



How do you think Fly feels in this room? Why? Do you think the items in the room are supposed to make you feel like that?

Zooming in on word choices:

In this section, look together at the examples of word choices and closely consider the effect they have. Try out alternatives to really help pupils see the impact of the selection from the author. Then, allow pupils to try creating their own similar examples. They can keep a collection of these for their own writing.

- (page 72) focus words ***'muffled in luxury'***

Note the word muffled as a verb.

List synonyms: muted, hushed, swaddled, cloaked, deadened, dampened

Note luxury as a noun.

List synonyms: indulgence, opulence, extravagance

Discuss meaning – the luxury is acting as a distraction or is hiding something

Pupils can try to create similar versions by missing up the synonyms e.g. cloaked in opulence.

Challenge pupils to take the idea further: how else can ideas be hidden or stopped e.g. suffocated, drowned,

- (page 70) focus words ***'it looked like he'd crushed birds of paradise to steal their colours'***

Note the verbs crushed and to steal.

What do they suggest about this character?

Do you think this is a beautiful coat?

How has the author made a beautiful coat sound bad?

Pupils can try to create similar versions, thinking of other nouns that could be destroyed/stolen to create the idea of many colours. Support pupils by listing brightly coloured and beautiful things, then list ways they can be taken in a negative way.

Challenge pupils to flip the effect. What opposite verbs (and adverbs) could be used to make it sound beautifully made?

'it looked like he'dbirds of paradise to their colours'

carefully collected.....celebrate

chosen.....showcase

- (page 73) focus words ***'He looks like a toad what's eaten all the other toads...'***

Note these are Fly's words, her point of view.

Discuss what people think of toads. Is it a nice image to link to a character?

Why does the author choose to give Fly this impression of the character?

Note, despite his fancy clothes, Fly sees an ugliness in him.

Pupils can try this out by thinking of other creatures considered as unpleasant or ugly.

Challenge pupils to add the emphasis (looking around for something else to snack on).

- (page 74) focus words 'could have soured milk'

Ask pupils if anyone would like to drink sour milk? Why not?

Link the idea of disgust to the character. What does this image suggest about him?

Discuss meaning – he's so bad he turns things around him to bad.

Pupils can try this out by listing items that turn bad.

E.g. His laugh could grow a mould on any cheese. His laugh could burn the freshest of bread.

Challenge pupils to select the best modal verb for the sentence.

- (page 76) focus words '***Fly had heard about baths, like she'd heard about heaven, but she'd never been in one.***'

Discuss meaning – Fly thought baths could be unreal, a myth or story to make people feel better.

Pupils can try this out by comparing mythical items with a bath (or something else someone like Fly may not be familiar with).

Fly had heard about , like she'd heard about

Lesson 3 – Connecting with Emotions

Extract for lesson page 153 - 155 (chapter 14)

Getting started:

- In this lesson, we'll look at the emotions experienced by Fly as she sets off on the Dark Destiny, which is a totally new and confusing environment for her. She is on her own. Ask pupils to share their own experiences of being somewhere new or unfamiliar and on their own.
- Jot the common feelings shared on a flipchart or large paper.
- Ask pupils to consider whether they can always identify and articulate their own feelings. Do they ever have times when they don't know how they feel or don't really know why they are acting a particular way?
- Discuss the importance of recognising how we feel and how to deal with that for our mental well-being. Share that meeting characters in books can be a way to learn about feelings and responses in a safe way. This develops our empathy for the feelings of others too.

Identifying Emotions:

- Ask pupils to read page 153- 154 to '...seem to have much effect.' with a partner. They should look for evidence of Fly's emotions – how is she feeling?
- Draw out the feelings: angry, missing friends and seasickness.
- Pose the questions – how would you feel in this situation? Does Fly behave in the right way? could she have behaved differently?
- Pupils can structure their answers with this sentence scaffold (you may wish to point out the use of the subjunctive form):

If I were Fly at this point, I would

.....

- Now, read the next paragraph on page 154. Were children's inferences about her emotions correct?
- Look at the phrase 'in a rare old humdudgeon'. Did pupils know this word before? Now what do they think it means? You can look it up to check. Discuss the use of the previous paragraphs to support the reading of an unknown word.
- Ask pupils if they think they knew you as the reader would be unfamiliar with the word? Why do you think she chose to use it?

Making connections with the character:

- Ask pupils to consider a time they were in a rare old humdudgeon. They can discuss this with a partner or small groups. Ask them to share ways in which they acted the same or differently to Fly.
- Pupils can structure their response with this sentence scaffold:

I felt like this, when.....
.....

Language focus:

- Zoom in on the words: **'she wasn't ready to part company with it yet.'**
- Discuss the meaning
- Ask pupils if this is a familiar feeling to them. Discuss whether it's okay to feel like this. Draw out that it is normal to process feeling sometimes and we don't have to suppress them.
- Discuss ways to deal with times like this.

Inference Focus:

- Ask pupils to search the text (153-155) for clues for Fly's different emotions. Ask them to sort the evidence into the table.
- Ask pupils to share their findings using the sentence scaffolds:

The author uses(evidence).... to suggest(inference).... .

The writer uses(evidence).... to make the reader think(inference).....

Chapter 14 - How does Fly feel?

- Read pages 153-155. Can you find clues that match Fly's different emotions?

<p style="text-align: center;"><u>Jealousy</u></p>	<p style="text-align: center;"><u>Feeling Trapped</u></p>
<p style="text-align: center;"><u>Fear</u></p>	<p style="text-align: center;"><u>Denial</u></p>

Drama:

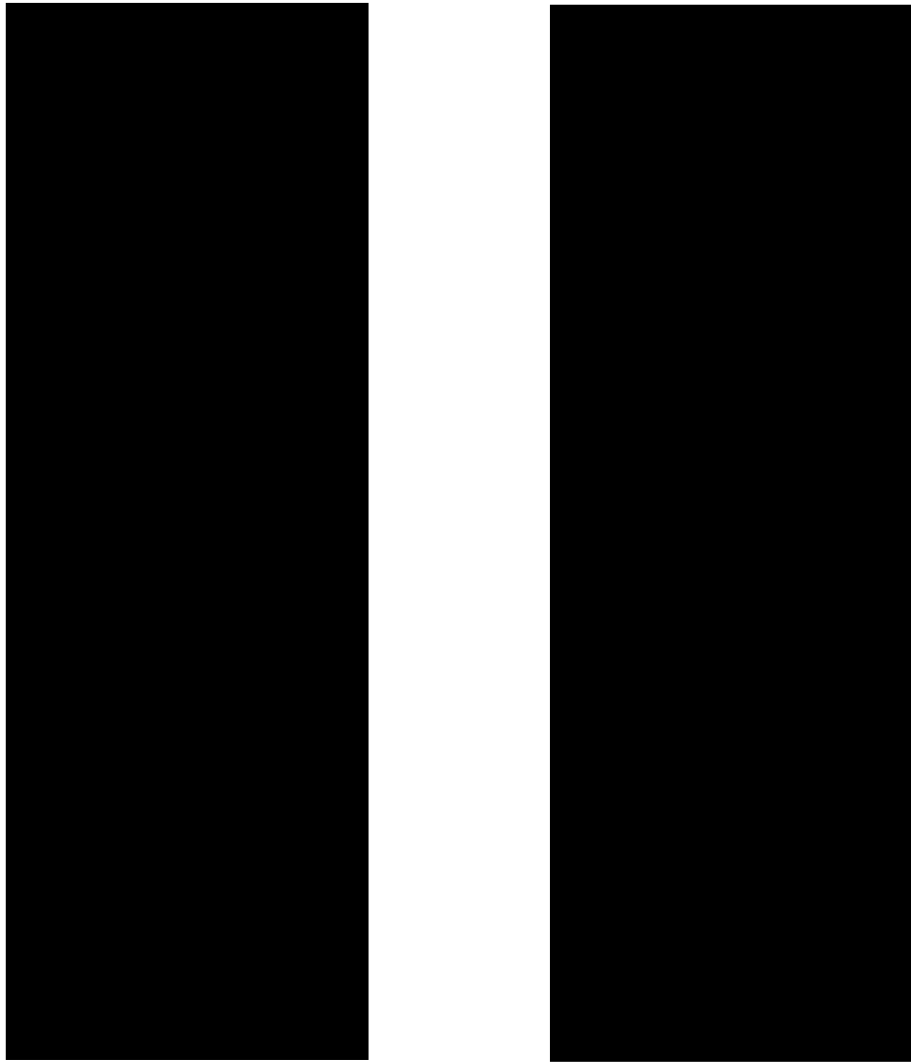
- Take a new copy of the extract for pupils to annotate in groups of four. They should highlight the VERBS for Fly in one colour and the DIRECT SPEECH in another colour.
- It may be helpful to support pupils by jotting these in the table.
- For the verbs, you may wish to point out negative verbs and the use of the past perfect form – hadn't dared. Note the things a character doesn't do can reveal as much about them as what they actually do!
- Pupils can now use the annotated text to act out the scene. They should take turns to be: a narrator (reading all but the direct speech), Fly, Jack and an observer.
- The observer should have a pause button, giving them the 'power to pause' the scene. They should do this at key moments, when they spot the actors clearly using body language to express the feelings. They should note this down, then restart the scene.

In the character's shoes – Fly's in a humdudgeon!

Reread pages 153-155 and find the things Fly does and says:

Verbs – Fly's Actions	What Fly says (and how she says it)

Fly's body language. How does she act to match her emotions?



The Power to Pause!

Writing:

- Ask pupils to think back on a scenario when they felt really cross and were not ready to come out of that feeling just yet.
- They should imagine someone, maybe a parent or friend who was trying to engage them, in a scene similar to that which we have just read.
- Pupils can use the scene starter to get them going in their writing:

I was in a rare humdudgeon and I wasn't ready to part company with it yet. Here I was.....