Introduction

Aim

This resource provides materials to support the teaching of framework objectives through the reading of Millions. Reading can be a shared, social activity and it is important that pupils are given the opportunity to talk and write about their reading. Emphasis is placed on the promotion and development of independent reading, as pupils are asked to reflect on the reading strategies they use and encouraged to try out new ones. Many of the activities encourage pupils to build a bridge between their reading and writing. In particular, pupils are encouraged to develop the skills that readers in Year 7 need if they are to meet the reading and writing demands made of them.

The focus of this resource is on the development of the higher-order reading skills, such as interpreting patterns, hearing a narrative voice and reinterpreting the text. The activities will enable pupils to move beyond a literal encounter with Millions, towards developing more reflective responses and making links within and beyond the text.

The underpinning structure of this resource is as follows:
- an exploration of inference and deduction through the development of character (Lessons 2 to 4)
- thematic development through characterisation and language (Lessons 5 to 7)
- the overall structure of Millions (Lessons 8, 11 and 12)
- the narrative style (Lessons 9 and 10).

The lesson outline

The lesson outline provides a structure for teaching ‘at a glance’. It is intended to provide a framework and can be adjusted to suit your circumstances. The structure enables you to cover a longer text while maintaining pace. Assessment focuses are addressed and framework objectives are taught explicitly and clearly placed within the context of the book and the lesson structure. There will be issues about coverage, but it is more important that pupils are able to explore their reading through talk and other interactive approaches, rather than sitting passively as the whole book is read to them, or worse, being asked to ‘read around the class’.

It may be necessary to expand the number of lessons outlined here, so that the chapters that are the focus of the lesson outline can be read and prepared in between. Approaches for progressing through the book include:
- pupils or teacher recapping previous chapters that may not have been read
- jigsaw reading (groups are given a section or chapter to read and then the group reports back)
- use of video, if available
- use of prepared summaries or diagrammatic representations of the plot
- reading at home, if appropriate.

It is also important to allow pupils to control their own reading. If they want to read on, let them; re-reading chapters and revisiting prior reading may highlight things that were missed before.

Reading journals

While some pupils will eagerly share their impressions about texts they have read, others feel less comfortable in class discussions, and will keep their thoughts to themselves. In an effort to encourage all pupils to think more about what they read and to share their observations and opinions confidently, some teachers use reading journals to great advantage. Reading journals provide pupils with the opportunity to reflect, speculate and express their immediate responses to their reading. They can be an essential tool in tracking how pupils are responding to the text.

Pupils can make a wide variety of entries in a reading journal, including:
- noting responses
- questions arising
- mind-mapping and other graphic representations
- jotting down words and phrases that need clarifying, or that they could ‘steal’ for their own writing
- keeping track of the plot.

Most pupils will need support if they are to write with clarity and understanding, even if they are just making notes. For example, if pupils are asked to delve into characters’ motivations and choices, this kind of response will need to be modelled for them. You can also provide key words and phrases to prompt critical responses from pupils, for example:
- ‘I wonder what this means …’
- ‘This bit reminds me of …’

Assessing the reading journal

It is important that pupils regard the journal as part of a continuing dialogue with the teacher and with each other, rather than work that is to be marked. However, there are three stages that reflect critical thinking and reading and these could be used as a teacher checklist for assessment:
1. A literal encounter with the text – the pupil’s responses are superficial and tend towards recount.
2. Analysis and interpretation – the pupil’s responses are more reflective, for example empathy with a character is reflected in the journal.
3. Synthesis and evaluation – the pupil is able to make links within and beyond the text.

It is important to remember that more challenging content on its own does not always improve pupils’ critical thinking. Equipping pupils with the right vocabulary and the methods by which they can appraise their learning and progress is a critical part of the process.
Overview of objectives

The notion of literacy being embedded in objectives involves much more than the basic acquisition of skills. The objectives selected here focus on enabling pupils to read as readers in order to deepen their understanding and appreciation, and to read as writers so that they can identify typical features and explore how writers gain impact. This is the point at which the bridge between reading and writing is made – when the pupil has the ability to step outside the body of a text and look at it as a writer. The objectives listed below encompass the ability to recognise, understand and manipulate the conventions of language and develop the pupils’ ability to use language imaginatively and flexibly in the narrative context. Objectives (and pupils) benefit from being explicitly taught and from being identified and deployed in context. Other objectives can also be taught (through starter activities), but it is up to the teacher to decide where the priority lies and to adapt the resource materials according to the needs of the pupils.

Year 7

Sentence
Sn11 Sentence variety
Sn18 Sentences in older text

Reading
R2 Extract information
R4 Note-making
R6 Active reading
R7 Identify main ideas
R8 Infer and deduce
R9 Distinguish writer’s views
R12 Character, setting and mood
R14 Language choices
R15 Endings

Writing
Wr2 Planning formats
Wr3 Exploratory writing
Wr9 Link writing and reading
Wr19 Reflective writing

Speaking and listening
S&L15 Explore in role
Lesson outline

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<tr>
<td>1</td>
<td>Reading AF3 &amp; AF6</td>
<td>Chapter 1</td>
<td>Reading journals</td>
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<td></td>
<td>• R6 Active reading</td>
<td>• Predict</td>
<td>• Introduce the use of the reading journal as a way to reflect on plot, character, ideas and questions.</td>
<td>• Remind pupils of the reading strategies that good readers use. Teacher planner 1.2</td>
<td>• Pupils share insights from reading Extracts 1–3.</td>
</tr>
</tbody>
</table>
|        | • Wr3 Exploratory writing | • Pass comments | • Pupils complete activity 1 on Pupil worksheet 1.1. Pupil worksheet 1.1 | • Model reading Extract 1, focusing on text level features and using reading strategies. Then move to shared reading of Extract 2 and paired or independent reading of Extract 3. Teacher planner 1.3 | Homework
|        |                    | • Speculate | | • Guided teaching with a lower-attaining group. | |
|        |                    | • Hear a voice | | | |
| 2      | Reading AF2 & AF6  | Chapter 3    | Characterisation    | Damian | Plenary |
|        | • R2 Extract information | • Text annotation | • Ask pupils to consider what we learn about Anthony and Damian from their own writing. Pupil worksheet 2.1 | • Focus pupils on how Chapter 3 builds the character of Damian. Teacher planner 2.2 | • Ask pupils to feed back on how the role-plays have enabled them to understand the characters better. Teacher planner 2.2 |
|        | • R9 Distinguish writer’s views | • Role-play | | • Group task. Role-play to explore the characters met so far and their perspectives. Teacher planner 2.2 | Homework
|        | • Wir2 Planning formats | • Empathise | | | |
|        | • S&L15 Explore in role | • Pass judgements | | | |

Homework
• Pupils complete the saints chart. Pupil worksheet 2.3
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<th>Lesson</th>
<th>AFs and objectives</th>
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</table>
| 3      | Reading AF2, AF3 & AF6  
• R8 Infer and deduce  
• R12 Character, setting and mood | Chapters 4 & 5  
• Empathise  
• Feel  
• Interpret patterns  
• Re-read | Exploration of character – inference and deduction  
• In small groups, pupils write a definition of inference. Display these around the classroom.  
• Individually, pupils write a definition of inference in their reading journals.  
• Orally, pupils create two sentences in which something is inferred about someone. | **The absent character**  
• Pupils explore the impact of their mother’s death on Anthony and Damian. **Pupil worksheet 3.1** The sheet of phrases should be enlarged for pupils to annotate. **Pupil worksheet 3.2**  
• Guided teaching with a lower-attaining group who are insecure with inference and deduction. |  |
| 4      | Reading AF2, AF3 & AF6  
• R8 Infer and deduce  
• R14 Language choices | Chapters 6 & 7  
• Infer  
• Deduce  
• Pass comments  
• Establish a relationship with the narrator | Characterisation  
• What is Damian like? Ask pupils to write on Post-it notes key words from the novel that describe his physique and his personality. Provide an outline of Damian on which pupils can stick their Post-it notes.  
• **NB** Keep the outline of Damian and the pupils’ Post-it notes for later use. | Inference and deduction  
• Model inferring using the extract from Chapter 4. **Teacher planner 4.1**  
• Pupils explore explicit and inferred development of characters using the extracts from Chapters 5 and 6. **Pupil worksheet 4.2**  
• Guided teaching with a lower-attaining group who are insecure with inference and deduction. | **Plenary**  
• As a class, create a spider diagram of the characters, their relationships and their feelings about each other.  
**Homework**  
• Pupils read Chapter 7 and find two examples of inference and deduction. |  |
| 5      | Reading AF2 & AF5  
• R7 Identify main ideas  
• Wr2 Planning formats | Chapters 8 & 9  
• Ask questions  
• Speculate  
• Rationalise | **Introduction to themes**  
• Ask the class: What do we mean by theme? What themes are there in **Millions**?  
• Pupils discuss themes in pairs, and then move from pairs to fours to share ideas. Groups agree on key themes and note down thoughts in their reading journals. | **Themes**  
• **NB** This activity should be completed before reading Chapter 9.  
• In small groups, pupils complete a card sort activity using the nouns in Chapter 9. **Teacher planner 5.1**  
• In their groups, pupils should consider the themes, then add these to the character spider diagram created at the end of Lesson 4. |  |
<table>
<thead>
<tr>
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<tr>
<td>6</td>
<td><strong>Reading AF2 &amp; AF6</strong>&lt;br&gt;• R7 Identify main ideas&lt;br&gt;<strong>Writing AF2 &amp; AF3</strong>&lt;br&gt;• Wr2 Planning formats&lt;br&gt;• Wr19 Reflective writing</td>
<td>Chapter 10</td>
<td>Themes&lt;br&gt;• Provide pairs with sets of the quotations about money and material possessions. Pupils place each of these quotations on a continuum of Agree to Disagree. <strong>Teacher planner 6.1</strong>&lt;br&gt;• NB Keep these continuums for later use in Lesson 12.</td>
<td>Themes&lt;br&gt;• Model how to plan a formal essay, using the title: What do we learn about Damian’s and Anthony’s attitudes to money? How are their views similar or different to your own views? <strong>Teacher planner 6.1</strong>&lt;br&gt;• Pupils plan and write a brief response to this question. <strong>Pupil worksheet 6.2</strong>&lt;br&gt;• Guided teaching with a lower-attaining group who are insecure with planning and writing a formal essay.</td>
<td><strong>Plenary</strong>&lt;br&gt;• Pupils share their individual paragraphs with peers. <strong>Homework</strong>&lt;br&gt;• Pupils update the saints chart begun in Lesson 2.</td>
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<tr>
<td>7</td>
<td><strong>Reading AF2 &amp; AF3</strong>&lt;br&gt;• R7 Identify main ideas&lt;br&gt;<strong>Writing AF3</strong>&lt;br&gt;• Wr2 Planning formats</td>
<td>Chapters 11 &amp; 12</td>
<td>Themes&lt;br&gt;• In pairs, pupils complete a word association activity using words from Millions. <strong>Pupil worksheet 7.1</strong>&lt;br&gt;• In groups of four, pupils choose one of the words in the grid and discuss why it is important in the novel.</td>
<td>Themes&lt;br&gt;• Group task. Pupils create a collage of their chosen word, illustrating its importance in the book. They should include words and phrases, quotations from Millions, saints related to the word, and references to other books or films related to the word.</td>
<td><strong>Plenary</strong>&lt;br&gt;• Display the collages. Pupils should note down in their reading journals one idea that they have learnt from looking at each collage.</td>
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<td>8</td>
<td>Reading AF2 &amp; AF6</td>
<td>Chapter 13</td>
<td>Structure</td>
<td>A ladder to Heaven</td>
<td>Plenary</td>
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<td></td>
<td>• R4 Note-making</td>
<td>• R4 Note-making</td>
<td>• Divide pupils into small groups and assign each group two chapters, from Chapter 1 up to and including Chapter 13.</td>
<td><strong>Focusing on their assigned chapters, in groups pupils track the boys’ actions. How do their actions reveal their characters?</strong></td>
<td>• Take feedback on ladders from the class. Pupils look for patterns in the groups’ findings.</td>
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<td>• R6 Active reading</td>
<td>• R6 Active reading</td>
<td>• In their groups, pupils skim re-read their two chapters. Ask pupils to plot the key events in these chapters on to sugar paper for sequential display for the whole class.</td>
<td><strong>Pupil worksheet 8.1</strong></td>
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<td>• R7 Identify main ideas</td>
<td>• R7 Identify main ideas</td>
<td>• NB Keep these diagrams for later use in Lesson 11.</td>
<td>• Extension task. Anthony says, ‘The world is crap. We could have anything in it but everything in it is crap’ (page 110). Why does he say this? What does it tell us about him? How is he changing?</td>
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<td>9</td>
<td>Reading AF5 &amp; AF6</td>
<td>Chapters 14 &amp; 15</td>
<td>Narrative style</td>
<td>Narrative style</td>
<td>Plenary</td>
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<td></td>
<td>• Sn11 Sentence variety</td>
<td>• Feel</td>
<td>• Explain that Chapter 13 is a catalyst. Dorothy is introduced and the family is watching Who Wants to be a Millionaire?.</td>
<td>• How is the tension created in Chapter 13 built upon in Chapter 15? Model reading the extract from Chapter 15.</td>
<td>• Ask pupils what strategies the author has used to build tension in Chapters 13 to 15.</td>
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<td></td>
<td>• R6 Active reading</td>
<td>• Empathise</td>
<td>• Pupils explore what these two factors reveal about the family dynamic and how this dynamic is portrayed through language in the novel. <strong>Teacher planner 9.1</strong></td>
<td><strong>Teacher planner 9.1</strong></td>
<td>Pupils note down in their reading journals three strategies for building tension and share these with a partner.</td>
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<td>• R12 Character, setting and mood</td>
<td>• Pass judgements</td>
<td>• Establish a relationship with the narrator</td>
<td>• Pupils work in pairs on sections of Chapter 15 to explore how tension is built.</td>
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<td></td>
<td>• R14 Language choices</td>
<td>• Establish a relationship with the narrator</td>
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<td>• Guided teaching with a lower-attaining group who are insecure with narrative style.</td>
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<td>10</td>
<td>Reading AF5, AF6 &amp; AF7</td>
<td>Chapter 16 &amp; 17</td>
<td>Narrative style</td>
<td>Narrative style</td>
<td>Plenary</td>
</tr>
<tr>
<td></td>
<td>• Sn18 Sentences in older text</td>
<td>• Interpret patterns</td>
<td>• Activate prior knowledge. Ask pupils how, as a writer, you can build a sense of anticipation. Discuss ideas, e.g. the balance of dialogue/description, sentence variety, questions, powerful verbs, repetition and pace. Pupils should record techniques in their reading journals.</td>
<td>• Paired task. Pupils compare the description of Glass Eye with a description of Bill Sykes from <em>Oliver Twist</em>. <strong>Pupil worksheet</strong></td>
<td>• Ask pupils to share their rewritten description of Glass Eye with a partner. Pairs should note down in their reading journals two techniques that they have learnt to use to make descriptions more effective.</td>
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<td></td>
<td>• R4 Note-making</td>
<td>• Drafting</td>
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<td></td>
<td>• R7 Identify main ideas</td>
<td>• Use reading to inform writing</td>
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<td></td>
<td>• R14 Language choices</td>
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<td>Writing AF3</td>
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<td></td>
<td>• Wr9 Link reading and writing</td>
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<td>11</td>
<td>Reading AF4 &amp; AF6</td>
<td>Chapter 18 &amp; 19</td>
<td>Structure</td>
<td>Structure</td>
<td>Plenary</td>
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<td></td>
<td>• R6 Active reading</td>
<td>• Interpret patterns</td>
<td>• Refer back to the notes made on key events in Lesson 8. Ask pupils to note down the key events of the remaining chapters (except Chapter 20).</td>
<td>• Explore the structural overview of the novel.</td>
<td>• Pupils review the reading strategies they have used. Which strategies do they use most often? Which strategies do they struggle with? Set these as reading targets for future work.</td>
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<td>• R15 Endings</td>
<td>• Ask questions</td>
<td>• Create a class overview of the key events in the whole novel.</td>
<td>• Remind pupils of the reading strategies available to them. Ask pupils to map their reading responses on to one chapter of their choice.</td>
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<td>• Wr3 Exploratory writing</td>
<td>• Use reading to inform writing</td>
<td>• Ask pupils when they used particular reading strategies.</td>
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**Notes:**
- *Oliver Twist* is a novel by Charles Dickens.
- *Millions* is a novel by John Boyne.
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<thead>
<tr>
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<td>Chapters 1–20</td>
<td>Structure: endings and beginnings</td>
<td>Structure: endings and beginnings</td>
<td>Plenary</td>
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<td></td>
<td>• R6 Active reading</td>
<td>• Interpret patterns</td>
<td>• Revisit the anticipation guide which pupils began to complete in Lesson 1. Ask pupils to complete activities 2 and 3. Pupil worksheet 1.1</td>
<td>• Ask pupils: How is the ending linked to the beginning of the novel?</td>
<td>• Revisit the continuums from Lesson 6. Where would pupils place Anthony and Damian now? Where would they place themselves?</td>
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<tr>
<td></td>
<td>• R15 Endings</td>
<td>• Ask questions</td>
<td>• Explore what links there are between the poem ‘The Blessing’ and Millions. Teacher planner 12.1</td>
<td>• Ask pupils: How is the final paragraph linked to page 87?</td>
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<td></td>
<td>• Wr3 Exploratory writing</td>
<td>• Re-read</td>
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<td></td>
<td></td>
<td>• Reinterpret</td>
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**Pupil worksheet 1.1**

- Ask pupils if they have changed their viewpoint about any of the statements having read *Millions*. 
Anticipation guide

1 Before you read Millions, look at each statement below and circle either ‘Agree’ or ‘Disagree’ beside it in the column on the left. Then share your responses with a partner.

<table>
<thead>
<tr>
<th>Before reading</th>
<th>Statements</th>
<th>After reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>If you find lots of money, you should hand it in to the police.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>It is OK to use a traumatic situation to get what you want.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>Money brings happiness.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>It is better to believe in saints than sporting heroes.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>There is nothing wrong with having secrets from your family.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>If you have lots of money it is good to pay your friends to do things for you.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>Money makes people untrustworthy.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>Generosity brings you friends.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>Money changes people.</td>
</tr>
<tr>
<td>Agree</td>
<td>Disagree</td>
<td>Mean people always get what they deserve.</td>
</tr>
</tbody>
</table>

2 When you have finished reading Millions, look at the statements below again. Have you changed your opinion about any of them? Circle either ‘Agree’ or ‘Disagree’ beside each one in the column on the right.

3 Now compare your answers with the ones you gave before you read Millions. Share your responses with a partner.
Teaching objectives

• R6 Adopt active reading approaches to engage with and make sense of texts, e.g. visualising, predicting, empathising and relating to own experience.
• Wr3 Use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities.

Focus

• Chapter 1
• Ways into the text.

Reading strategies

Remind pupils of the reading strategies that good readers use when reading fiction:

When getting ready to read, we need to:
• preview, speculate, predict, discuss, ask questions and make guesses about a text to make sense of it
• find organisational patterns in the text.

When engaging in reading, we need to:
• think about how we read – understanding how we read is called metacognition
• read between the lines – infer and deduce
• visualise, see images
• hear a voice
• sort out ideas
• make connections, re-read and reinterpret
• make meaning from texts
• empathise, feel
• establish a relationship with the narrator and the author.

When reacting to reading, we:
• respond in different ways to what we read, depending on our own experiences and insights
• make judgements
• draw conclusions.
Lesson 1

Modelled reading

Model reading the opening to *Millions*, referring to some of these reading strategies. The focus of the model reading should be on text-level features (e.g. narrative, reader response). Use the following questions as prompts:

- What is my purpose in reading this text?
- What can I immediately begin to understand?
- Who is the narrative voice in the story?
- What do I learn about the voice in the story?

Extract 1

If our Anthony was telling this story, he’d start with the money. It always comes down to money, he says, so you might as well start there. He’d probably put, ‘Once upon a time there were 229, 370 little pounds sterling,’ and go on till he got to, ‘and they all lived happily ever after in a high-interest bank account.’ But he’s not telling this story. I am. Personally, I like to start with the patron saint of whatever it is.

The last sentence is a complete contrast. I want to know who the narrator is. I have a sense it is a child, but why are they interested in saints? To link saints and money is strange. These characters are very different. I want to read on to find out more.
Shared and paired/independent reading

Move on to shared reading of Extract 2 and then paired/independent reading of Extract 3.

Extract 2

Chapter 11: pages 80–81
I tried to discuss things with Anthony at Small Play. ‘It’s terrible. Everyone’s got money but no one’s any richer because everyone just charges more. I mean, 100 quid for a picture and it was felt pen. She wanted more for paints.’
‘Is she any good?’
‘That’s not the point.’
‘It is for me. Term’s over soon. Dad’s going to want to see my model of Tracy Island, the one I won the Subbuteo for.’
‘She’s the best at art.’
‘Which one is she?’
I pointed her out. He ended up paying her another 100 for the model and she wanted fifty up front, even though the model wouldn’t be ready till the last week of term.
‘It’ll be worth it,’ said Anthony. ‘What d’you think of the Rockports?’

Extract 3

Chapter 18: page 185
‘Where is it?’
Anthony said it was upstairs. Glass Eye pushed him forward. Anthony led him up to his bedroom. And the first thing Glass Eye saw, before he was inside the room even, was the wall completely covered with old money. They don’t take glue very well by the way, so they’d started to bubble a bit. It looked like the money was crawling up the walls. Glass Eye walked in there and stared at it up close, like he couldn’t believe it. He touched it. It was only then he realized the community policeman was in the room already.
1 Read the two extracts of Damian’s and Anthony’s own writing below. Work with a partner and explore what you learn about the different characters of the two boys from their writing. Underline or annotate the extracts to help you in your discussion. You should consider these questions:
• What interests them?
• Are there any differences in their writing styles? For example, is one more personal than the other?
• What is the author telling us about the two boys?
• How might these differences between the two boys impact on the rest of the story?

2 Note down your ideas in your reading journals.

Extract 1 (Chapter 1: pages 1–2)

Moving House by Damian Cunningham, Year Five

We have just moved house to 7 Cromarty Close. The patron saint of moving house is St Anne (1st century). She was the Mother of Our Lady. Our Lady did not die but floated up into Heaven while still fairly young. St Anne was upset. To cheer her up, four angels picked up her house and took it to the seaside in Italy, where it can be seen to this day. You can pray to St Anne for help with moving house. She will watch over you, but not do actual removals. Anne is also the patron saint of miners, horse-riding, cabinetmakers and the city of Norwich. While alive, she performed many wonders.

Extract 2 (Chapter 2: page 10)

European Monetary Union by Anthony Cunningham, Year Six

Money was invented in China in 1100 BC. Before that Chinese merchants used knives and spades to trade with. These were too heavy to carry, so they used model knives and spades instead. These were made of bronze and were the first coins. Soon every country had its own coins. In Europe alone there were the sturdy German Deutschmark, the extravagant Italian lire, the stylish French franc and of course the Great British pound. The pound was first invented in 1489, when it was called a sovereign. On 17 December it will be replaced by the euro.
Teaching objectives
• R9 Distinguish between the views of the writer and those expressed by others in the text, e.g. the narrator, quoted experts, characters.
• S&L15 Develop drama techniques to explore in role a variety of situations and texts or respond to stimuli.
• Wr2 Collect, select and assemble ideas in a suitable planning format, e.g. flow chart, list, star chart.

Focus
• Chapter 3
• Character development.

How does Chapter 3 develop Damian’s character?
Ask pupils to list the characters with whom Damian has come into contact so far:
• Anthony (brother)
• Dad
• Mr Quinn (Year 5 teacher)
• Jake (his peer)
• Freckle Neck (Barry, his peer).

Group task
Pupils work in groups of six. Each pupil takes one of the characters listed above (including Damian) and works for one minute on completing a character card detailing anything that they can remember about their character.

After one minute, pupils exchange cards with another member of their group. They spend one minute adding further information to the card they receive and then exchange cards again, until each group member has had input on all six characters. Working as a group, pupils then add three words to each character card that describe the way this character would speak to Damian.

In their groups, pupils work in role, each taking one of the characters. In turn, each character should interact with Damian, giving him advice about how to settle into his new school. This could be done as a rolling drama or as a hot-seating exercise.

Each group should now capture their thoughts about Damian, using an ‘iceberg’. Ask pupils to draw an iceberg on sugar paper and mark the waterline. Above the waterline pupils write down quotations from Chapters 1 to 3 that relate to Damian. Under the waterline they write down words that suggest Damian’s feelings and fears, which are hidden from view from other characters.

Review
Ask pupils to note down in their reading journals three things they have learned about Damian’s character. Discuss with pupils how the use of role-play enabled them to have a deeper understanding of how his character is portrayed. Possible answers could include:
• through considering different perspectives
• tone of voice
• gesture to convey subtext
• use of the iceberg to pin down their thinking.
Tracking the saints

1. You are going to keep a record of all the saints referred to in *Millions*. Remind yourself of the difference between *skimming* and *scanning*. Which reading strategy will you need to use for this task?

2. Make a copy of the grid below and use it to record all the saints that are referred to in Chapters 1 to 3 of *Millions*. The first four saints have been done for you.

<table>
<thead>
<tr>
<th>Saint</th>
<th>Patron saint of …</th>
<th>Page reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>St Anne</td>
<td>moving house, miners, horse-riding, cabinetmakers and the city of Norwich</td>
<td>1</td>
</tr>
<tr>
<td>St Francis of Assisi</td>
<td>animals and the environment</td>
<td>2</td>
</tr>
<tr>
<td>St Dismas</td>
<td>robbers</td>
<td>2</td>
</tr>
<tr>
<td>St Roch</td>
<td>plague, cholera and skin complaints</td>
<td>3</td>
</tr>
</tbody>
</table>

3. As you read the rest of *Millions* keep your saints chart up to date. Every time another saint is mentioned, make a note in this grid. You will revisit this chart over the next few lessons.
Paired task

1. Working with a partner, read the phrases from Millions on Pupil worksheet 3.2. You will have read some of the phrases already, but others will be new to you. Who are the phrases about?

2. You are going to use these phrases to explore the impact of their mum’s death on Damian and Anthony. Which reading strategies do you think you will need to use to be able to complete this task?

3. Draw links between the phrases to show connections. For example, you could link phrases that may have been said by the same character, or you could link phrases that express similar ideas.

4. Highlight any key words in these phrases that describe what Maureen (Anthony and Damian’s mum) was like. What do we learn about her from these phrases?

5. What do we learn about Damian and Anthony from these phrases? Are their feelings about their mum different from one another?

6. What is the impact of these phrases on you, the reader? What do you think is going to happen? Note down your ideas in your reading journals.

7. Make a note in your reading journals of three reading strategies you have used to complete this task. Were they the same ones that you thought you might use?
His eyes were so shiny that I thought for a minute he was going to cry.

Dads and mums are no different. One minute they’re there and the next they’re gone.

My mum’s lasagne was good. That lasagne was rubbish.

It was good to be able to get nice stuff without having to go on about dead people.

Only I did wonder if you’d come across a St Maureen?

She’s dead.

You know when you tell people mum is dead and they give you stuff? Well, I told God.

She’s completely dead, isn’t she?

Do you want her here instead of mum?

She’s in the best place.

I found the one with mum’s dresses in and her make-up.

There was always beautiful music playing.

Tell them your mum’s dead and they give you stuff.

My mum used to wear tinted moisturiser.

How can he have no mum?

Everyone’s got a mum.

Do you know of a St Maureen at all?

She used to wait for us at the school gates.

Our mum’s dead. Did we tell you?

Anthony explained to the man that our mum was dead and he let us do what we liked.

I just want us to sit at the table like a proper family.

You can’t take his Pringles. He’s got no mum.

Part of her job was to look more beautiful than normal mothers.

Her skin went grey and dry like St Clare’s.
Teaching objectives

• R8 Infer and deduce meanings using evidence in the text, identifying where and how meanings are implied.
• R14 Recognise how writers’ language choices can enhance meaning, e.g. repetition, emotive vocabulary, varied sentence structure or line length, sound effects.

Focus

• Chapters 6 and 7
• Characterisation
• Inference and deduction.

Damian: the child narrator

Clarify the meaning of inference – the reasoning involved in drawing a conclusion on the basis of circumstantial evidence and prior conclusions. Ask two pupils to give examples of inference.

Use the extract and the annotations below to:

• identify the features of style that are present
• explain how these features reflect the thinking of the child narrator
• describe the effect on the reader
• explain how inference works in this extract.

Chapter 4: pages 25–26

On the way home, Anthony flashed his Penguin at me and said, ‘Result. Told you. Works every time.’

I said, ‘Are you sure it’s completely honest?’

‘She’s completely dead, isn’t she?’

Of course I knew that already, but no one had ever been so biological before.

When Dad caught up with us he said, ‘You two were great tonight. I’m going to buy you anything you want from the chippy.’

Anthony wanted spring rolls and then chicken in black bean sauce. Somehow I wasn’t hungry. Even when Dad took me inside the chippy and showed me the menu, nothing really caught my fancy. I wasn’t hungry anymore.

Use of proper noun ‘Penguin’ tends to reflect the child narrator; an adult would say ‘biscuit’.

Minor sentences are typical of young people’s colloquial speech.

This links to the previous sentence. Damian cannot bring himself to say ‘dead’ so he uses ‘biological’.

The use of these adverbs tells us how Damian’s mood is changing. He is too upset to eat.

Suggests he is showing off, gloating. Reminds me of ‘flashy’.

Emphatic use of adverb is amusing and Anthony is making fun of Damian. You are either dead or not.

Food is important to Anthony. This links back to the Penguin. The noun phrases provide the detail that Damian likes.

This adverb suggests he isn’t sure why he isn’t hungry, but we know.
1 Working in pairs, read the two extracts from Millions below. Identify any features of style that are present in both extracts.

2 With your partner, consider the following questions:
   • How do the features that you have identified reflect Damian's thinking?
   • What can you infer from these extracts about what Damian is really thinking?
   • What is the impact of this on you, the reader?

3 Make notes in your reading journals to pin down your ideas.

Extract 1 – Damian is describing the day their mother did not turn up to collect them from school

After a while, Dad came to collect us and he kept saying thank you and also, ‘She’s in the best place.’

We went with Dad to the best place and, to be honest, I couldn’t see what was good about it. Mum was not allowed out of bed. The telly was on all the time and everyone looked miserable. Mum stayed there for weeks and weeks and she looked more miserable every time we saw her. Her skin went grey and dry like St Clare’s. She even had the little veins in her cheeks.

Extract 2 – Damian has just had his assessment at Huskisson House and is annoying his father

‘Damian, I’m warning you.’

I decided to forbear. I changed the subject to Scottish caravans and camper vans. There are two different sorts of caravan – tourers and statics. Statics don’t move. Tourers have names like Marauder and Ambassador and Highwayman. ‘Why, though? I mean, you can’t really see a highwayman driving round in a camper van, can you? Or an ambassador. Unless he was the ambassador of a very, very small country.’

Dad looked like he wasn’t really interested, but he must have been quite interested in these observations because he did stop and buy me a king-size Mars bar. ‘Here, get your choppers round that,’ he said.
Teaching objectives

- R7 Identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer.
- WR2 Collect, select and assemble ideas in a suitable planning format, e.g. flow chart, list, star chart.

Focus

- Chapters 8 and 9
- Themes.

NB This activity should be completed before reading Chapter 9.

Below is a set of most of the nouns used in Chapter 9. Make a set of nouns for each group of three to four pupils to use as a card sort activity. For less able pupils, reduce the number of nouns.

Ask pupils to cluster the cards into groups and consider the following questions:

- What themes emerge?
- What expectations do you have about Chapter 9?
- How does the language used reflect the themes in the novel?
- How do the themes relate to the characters?

Pupils then add the themes they have identified to the character spider diagrams they made in Lesson 4.

<table>
<thead>
<tr>
<th>school</th>
<th>stuff</th>
<th>Harry Potter</th>
<th>swatch</th>
<th>watch</th>
<th>video tape of The Blair Witch Project</th>
<th>underwater pen</th>
<th>space</th>
<th>ice cream</th>
</tr>
</thead>
<tbody>
<tr>
<td>people</td>
<td>micro-scooters</td>
<td>Real Madrid away shirt</td>
<td>digital camera</td>
<td>rubbish</td>
<td>Happy Meals toys</td>
<td>money</td>
<td>craze</td>
<td>yakky yo-yos</td>
</tr>
<tr>
<td>car-boot sale</td>
<td>playground</td>
<td>flying saucers</td>
<td>shop</td>
<td>shelves</td>
<td>Fisherman’s Friends</td>
<td>Vim</td>
<td>statues</td>
<td>miraculous medals</td>
</tr>
<tr>
<td>Airzooka</td>
<td>bed</td>
<td>Subbuteo</td>
<td>den</td>
<td>hermitage</td>
<td>worldly goods</td>
<td>garage</td>
<td>cloth</td>
<td>a real little lawn</td>
</tr>
<tr>
<td>goal</td>
<td>wing</td>
<td>pitch</td>
<td>touchline</td>
<td>linesmen</td>
<td>ball</td>
<td>kick</td>
<td>skull</td>
<td>feet</td>
</tr>
<tr>
<td>grip-action hands</td>
<td>bloke</td>
<td>grappling hook</td>
<td>Barbie</td>
<td>doll</td>
<td>logic</td>
<td>animals</td>
<td>upstairs</td>
<td>door</td>
</tr>
<tr>
<td>model</td>
<td>Tracy Island</td>
<td>lies</td>
<td>murky waters</td>
<td>material possessions</td>
<td>visitation</td>
<td>tartan blanket</td>
<td>boot of the car</td>
<td>couch</td>
</tr>
<tr>
<td>wad of money</td>
<td>bag</td>
<td>Shopping City</td>
<td>swimming pool</td>
<td>pet shop</td>
<td>massive cat fish</td>
<td>baby pool</td>
<td>ornamental carp</td>
<td>fish</td>
</tr>
<tr>
<td>changing lockers</td>
<td>birds</td>
<td>little cages</td>
<td>wings</td>
<td>pages in a flicker book</td>
<td>Zebra finches</td>
<td>canaries</td>
<td>parakeets</td>
<td>cockatiels</td>
</tr>
<tr>
<td>cake box</td>
<td>holes</td>
<td>guidance</td>
<td>trip</td>
<td>road</td>
<td>path</td>
<td>top</td>
<td>necks</td>
<td>fireworks</td>
</tr>
<tr>
<td>sky</td>
<td>market</td>
<td>a saintish thing</td>
<td>long red tails</td>
<td>fire</td>
<td>man</td>
<td>tatty brown gown</td>
<td>a bald head</td>
<td>memories</td>
</tr>
<tr>
<td>bell</td>
<td>environment</td>
<td>Third World</td>
<td>Sultan</td>
<td>hot coals</td>
<td>town</td>
<td>muddy river</td>
<td>oil refinery</td>
<td>plumes</td>
</tr>
<tr>
<td>Heaven</td>
<td>poet</td>
<td>Europe</td>
<td>bus</td>
<td>the poor</td>
<td>home</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Teaching objectives

- R7 Identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer.
- Wr2 Collect, select and assemble ideas in a suitable planning format, e.g. flow chart, list, star chart.
- Wr19 Write reflectively about a text, taking account of the needs of others who might read it.

Focus

- Chapter 10
- Themes.

Starter activity

Below is a set of statements about money and material possessions. Cut up a set of statements for each pair of pupils to use.

Pupils discuss the statements in pairs and decide whether they agree or disagree with each of the views being expressed about money and/or material possessions in each one, placing the statements on a continuum:

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
</table>

Ask pupils:
- At which end of the continuum do most of Anthony’s statements appear?
- Which character do they most agree with?

---

Anthony: It always comes down to money.
Anthony: And they all lived happily ever after in a high-interest bank account.
Damian: Money’s just a thing and things change.
Damian: It’s true that you can’t buy love or happiness with money.
Anthony: It’s [money] still the most beautiful thing he’d ever seen.
Damian: The nice thing about being rich is that you don’t have to make up your mind.
Anthony: It means we’re rich.
Damian: Do you ever feel that the money is hollow and meaningless?
Damian: What has it [money] given us really, apart from stuff?
Damian: I think we should give the money to the poor.
Damian: Giving people more money just makes people more money-ish.
Damian: Everyone’s got money but no one’s any richer because everyone just charges more.
Development

Pupils have now gathered enough evidence to write a brief essay about the characters and their attitudes to money. Use Pupil worksheet 6.2 to model how to plan the essay.

Model writing the opening sentence of the first paragraph:

Use of the connective suggests that this is going to present two different attitudes.

Damian and Anthony hold different views about the value of money. On the one hand, Damian believes that money is …

Uses the same vocabulary as in the question.

Now move to shared writing. Pupils complete the second sentence and use a quotation from the cards used in the starter activity to support their view. Together they should write the third sentence, again using evidence from the text to support their ideas.

Independently, pupils write a brief second paragraph about Anthony's attitude towards money. How is it similar or different to Damian's? This is also an opportunity for guided writing.

Pupils write a third paragraph, exploring their own views towards money and which brother they feel has the healthier attitude towards money.
Attitudes to money

To achieve a level 5, you will need to:
- show an understanding of characters and their behaviour
- analyse the features of language and their effect
- show an understanding of ideas, themes and issues
- illustrate with evidence from the text, picking out key words or phrases
- show a considered personal view.

1 Use a copy of the planning frame below to help you plan your writing. Firstly, highlight the most important words in the question.

2 Jot down key ideas that you discussed in the starter activity in the boxes of the planning frame. (You could use a different type of planning frame, if you prefer.)

3 Before you begin to write, think about the style of language you will need to use. Your teacher will model how to write the paragraph about Damian for you.

4 Working in pairs, write a paragraph about Anthony’s attitude towards money. You will need to include quotations from Millions to support your ideas. You could use the statements you discussed in the starter activity. Use the grid below to help you link points to explain evidence.

<table>
<thead>
<tr>
<th>POINT: What the character does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Damian/Anthony appears  seems  uses  says  tries  is  does  speaks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXAMPLE: Evidence from the text</th>
</tr>
</thead>
<tbody>
<tr>
<td>For example, when Damian says ‘(insert quotation)’</td>
</tr>
<tr>
<td>For instance, when Anthony says ‘(insert quotation)’</td>
</tr>
<tr>
<td>This is illustrated when …</td>
</tr>
<tr>
<td>This is highlighted when …</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPLANATION: What effect this has on you, the reader</th>
</tr>
</thead>
<tbody>
<tr>
<td>This/which  creates the/an impression of/that … shows that … emphasises that … makes me feel that … suggests that …</td>
</tr>
</tbody>
</table>

5 Working on your own, write the final paragraph explaining your own views about money and which brother you most agree with. Share this paragraph with your partner.
Word association

When you read, hear or speak words, other words often pop into your mind. These are called response words and they tend to be associated with your own experiences, feelings, ideas, and memories. This is why your neighbour may have different response words to you.

1. In pairs, explore what words each of you associate with the words in the grid below taken from Chapter 12 of *Millions*. Fill in your response words in the grid or use pictures or symbols to show the associations you make.

<table>
<thead>
<tr>
<th>Word from <em>Millions</em></th>
<th>Response words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Money</td>
<td></td>
</tr>
<tr>
<td>God</td>
<td></td>
</tr>
<tr>
<td>Donation</td>
<td></td>
</tr>
<tr>
<td>Dad</td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td></td>
</tr>
<tr>
<td>Mum</td>
<td></td>
</tr>
<tr>
<td>Ethiopia</td>
<td></td>
</tr>
<tr>
<td>Liar</td>
<td></td>
</tr>
<tr>
<td>Charity</td>
<td></td>
</tr>
</tbody>
</table>
A ladder to Heaven

1 Read the extract below from Chapter 10: page 59. Damian says:

The Widnes–Runcorn two-hinged arch bridge – proper name ‘the Jubilee Bridge’ – was built in 1961. It’s not really a ladder to Heaven. This doesn’t mean that there’s no such thing as a ladder to Heaven. There is. It’s in Genesis, Chapter 28, Verse 12.

Every time you do a good deed, it takes you up a rung. Well, 229,000 pounds is enough money to give 458 poor people 500 pounds each, and 458 good deeds equals 458 rungs of the ladder, which is a long way up. We would be practically saints in Heaven by the time we’d given it all away.

2 In your group, you have already skim-read two chapters and plotted the key events in them on to paper. Now revisit your assigned chapters and identify all of the good actions or thoughts of the brothers in these chapters. Every time they have a good thought or do a good deed, move them up a rung on a copy of the ladder opposite. Every time they do or think something bad, move them down a rung – a bit like snakes and ladders. Each time you move them, write down the deed or thought and who was responsible for it by the rung on your ladder.

3 Look at the ladders to Heaven completed by the other groups. Consider these questions:
   • Are their ladders similar to yours?
   • What do you learn about the boys’ characters from these ladders to Heaven?
   • Do the boys’ characters change at all as the story develops?

4 Note down your ideas in your reading journal.
Teaching objectives

• Sn11 Vary the structure of sentences within paragraphs to lend pace, variety and emphasis.
• R6 Adopt active reading approaches to engage with and make sense of texts, e.g. visualising, predicting, empathising and relating to own experience.
• R12 Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.
• R14 Recognise how writers’ language choices can enhance meaning, e.g. repetition, emotive vocabulary, varied sentence structure or line length, sound effects.

Focus

• Chapters 13 to 15
• Narrative style.

Starter activity

Pupils work in groups of four, subdivided into Pair A and Pair B. Ask each Pair A to discuss the effect that Dorothy has on Anthony, Damian and their father, finding evidence from Chapter 13. Ask each Pair B to discuss what they learn about the characters as they watch Who Wants to be a Millionaire?

Ask pairs to feed back to the other pair in their group. As a group, pupils should decide on three points of high tension in Chapter 13 and discuss what causes these points of tension.

Development

Ask pupils to work in pairs to draw a tension graph of Chapter 15, showing the points at which the tension is high.

Through modelling and annotation, explore how the author creates tension through his writing style. Explain to pupils that they will explore how tension is created for themselves, once they have seen you model the process using the extract below.

Divide the section from page 147 to ‘And it was Dad’ at the top of page 148 between pairs of pupils. Ask each pair to annotate their section, showing how sentence variety is used to build the tension. In the plenary, identified pairs should share their annotations so that the whole extract is shared with the class.
**Glass Eye**

1. In pairs, read the two extracts below. Extract 1 is from an older text and Extract 2 is from *Millions*. What suggests that Extract 1 is an older text?

2. As you read Damian’s description of Glass Eye in Extract 2, underline anything that you think captures the character well and circle anything that you do not understand.

3. In the box next to each extract, draw a quick sketch of the character it describes. Which character is easier to draw? Why?

4. Highlight all of the noun phrases in each extract. What do you notice?

5. Look at the lengths of the sentences in each extract. What do you notice?

6. Draw a square around any words or phrases that appeal to your senses. Which extract do you think is the most descriptive?

7. In your reading journals, or on individual white boards, add extra detail to Extract 2, using some of the techniques from Extract 1, e.g. noun phrases, appeal to senses.

### Extract 1

The man who growled out these words was a stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings, which inclosed a bulky pair of legs, with large swelling calves; – the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them. He had a brown hat on his head, and a dirty belcher handkerchief round his neck: with the long frayed ends of which he smeared the beer from his face as he spoke. He disclosed, when he had done so, a broad heavy countenance with a beard of three days’ growth, and two scowling eyes; one of which displayed various parti-coloured symptoms of having been recently damaged by a blow.

### Extract 2

There was a man in a Tommy Hilfiger jacket with lots of stubble on his face. The stubble made me think it might be St Damian of Molokai, who was a bit rough, though very good. But that didn’t really tie in with the Hilfiger jacket …

I tried to look him in the eye, but I realized that one eye was looking at straight at me and the other was looking off to the left. I wasn’t sure which eye to look into.
Teaching objectives

- R6 Adopt active reading approaches to engage with and make sense of texts, e.g. visualising, predicting, empathising and relating to own experience.
- R15 Trace the ways in which a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending.
- Wr3 Use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities.

Focus

- Chapters 1 to 20
- Endings and beginnings.

Divide the class into groups of four. Pupils should re-read Chapters 1 and 20 and link the ending of the text with the opening. They should make a note of any links they identify, e.g. words and phrases in the ending which remind them of the opening, the questions that they had at the beginning and how these have been answered/resolved, the two lines that they wrote as their ending.

Now ask the groups to re-read page 87. They should discuss how this links with the final paragraph of *Millions*.

Introduce the poem ‘The Blessing’ by Imtiaz Dharker, printed below. Explore what links pupils can find between this poem, page 87 and the final paragraph of *Millions*.

---

The Blessing

The skin cracks like a pod.
There never is enough water.

Imagine the drip of it,
the small splash, echo
in a tin mug,
the voice of a kindly god.

Sometimes, the sudden rush
of fortune. The municipal pipe bursts,
silver crashes to the ground
and the flow has found
a roar of tongues. From the huts,
a congregation: every man woman
child for streets around
butts in, with pots,
brass, copper, aluminium,
plastic buckets,
frantic hands,

and naked children
screaming in the liquid sun,
their highlights polished to perfection,
flashing light,
as the blessing sings
over their small bones.