



**ST GEORGE'S**  
BRITISH INTERNATIONAL SCHOOL ROME

## Year 7 Curriculum

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### Unit 2: Novel – The Terrible Thing that Happened to Barnaby Ricket

Miss Odell



What will I be learning in this unit? Why is it important that I learn this?	
<p>In this unit, we are going to read the novel 'The Terrible Thing that Happened to Barnaby Rickett' by John Boyne. This book is an excellent exploration of identity and how we should always be comfortable with who we are.</p> <p>In this unit, we are going to be focused on developing our reading skills. We will focus in on reading for understanding, our ability to make inferences and how we can use evidence to support the arguments we wish to make about a text.</p>	
What will my assessment piece be?	
Part 1: knowledge of key terminology	A knowledge quiz on key subject terminology from the unit.
Part 2: Reading Task	Section A: Checkpoint – questions linked to finding literal information and making inferences Section B: Passage analysis – using WHAT HOW WHY
How will I be assessed?	
Reading	
  	
<p>R01: Reading for understanding – selecting and interpreting information, ideas and perspectives</p>	<p>R02: Understanding how writers use language and structure to achieve particular effects</p>

	Reading	
	R01	R02
<b>Excelling</b>	<p>I can confidently infer meaning from a text.</p> <p>I can explain a writer's intention and viewpoint.</p> <p>I can draw upon well-chosen references to the text to support my ideas and explain these.</p>	<p>I can clearly explain how language and structure features are used to achieve effects, including the use of vocabulary, sentence structures and other language features.</p>
<b>Advancing</b>	<p>I can identify and retrieve key details from a text.</p> <p>I can begin to make inferences and deductions.</p> <p>I can identify a writer's intention and viewpoint.</p> <p>I can support my ideas using relevant textual reference.</p>	<p>I can identify language and structure features and demonstrate an understanding of how they have been used to create an effect to show a broad understanding.</p>
<b>Securing</b>	<p>I can begin to identify and retrieve key details from a text.</p> <p>I can show a literal understanding of a text.</p> <p>I can begin to make inferences.</p> <p>I can begin to identify a writer's intention and viewpoint.</p> <p>I can begin to support my ideas using relevant textual reference.</p>	<p>I can begin to identify language and structure features.</p> <p>I can begin to comment on how language and structure features have been used to create an effect.</p>

Big questions		
LE1	<b>BQ1:</b> What is the difference between seeing, thinking and wondering?	Page 4
LE2	<b>BQ2:</b> What are some of the key character types to be found within narrative writing? (What is a major character? What is a protagonist? What is an antagonist? What is a minor character? What are static characters? What are dynamic characters?) <b>BQ3:</b> What does it mean to find literal information in a text?	Page 7
LE3	<b>BQ4:</b> What is the difference between finding literal information and making inferences?	Page 9
LE4	<b>BQ5:</b> What is narrative voice? From whose perspectives can a narrative be told? <b>BQ4:</b> What is the difference between finding literal information and making inferences?	Page 11
LE5	<b>BQ5:</b> What is narrative voice? From whose perspectives can a narrative be told? <b>BQ6:</b> How do I make inferences about a character or a situation? <b>BQ7:</b> How do I write analytically? (WHAT HOW WHY)	Page 15
LE6	<b>BQ5:</b> What is narrative voice? From whose perspectives can a narrative be told? <b>BQ6:</b> How do I make inferences about a character or a situation? <b>BQ7:</b> How do I write analytically? (WHAT HOW WHY)	Page 19
LE7	<b>BQ8:</b> What is the difference between external and internal conflict? <b>BQ9:</b> Why are the characters of Ethel and Marjorie not considered normal and how do we feel about this? CHECKPOINT ASSESSMENT	Page 23
LE8	<b>BQ10:</b> What is a setting? <b>BQ11:</b> How do I write a good analytical paragraph of writing? (WHAT HOW WHY)	Page 26
LE9	<b>BQ12:</b> Can I identify a range of sentence structures? <b>BQ11:</b> How do I write a good analytical paragraph of writing? (WHAT HOW WHY)	Page 31
LE10	<b>BQ12:</b> Can I identify a range of sentence structures? <b>BQ11:</b> How do I write a good analytical paragraph of writing? (WHAT HOW WHY)	Page 33
LE11	<b>BQ13:</b> What is description? <b>BQ14:</b> What is the difference between direct and indirect speech?	Page 36
LE12	<b>BQ15:</b> What is a theme?	Page 39
LE13	<b>BQ8:</b> What is the difference between an external and internal conflict? <b>BQ16:</b> How is this narrative organised?	Page 40
LE14	Assessment lesson	Page 43

Date:	LE1: <u>BQ1</u> : What is the difference between seeing, thinking and wondering?
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**Do it now:**

1. <i>L7</i> : What is the difference between a proper noun and a common noun?	
2. <i>L7</i> : What is the difference between a concrete noun and an abstract noun?	
3. <i>L7</i> : What is a collective noun?	
4. <i>L7</i> : What is a compound noun?	
5. <i>L7</i> : What is an aetiological myth?	
6. <i>L7</i> : What does the word 'vast' mean?	

**Oracy opportunity**



This term we are going to read a class novel. Before we start, let's think about our reading habits. How do you choose your next read? What 'things' help you to choose your next reading book?

**New knowledge**

How do you choose your next reading book?

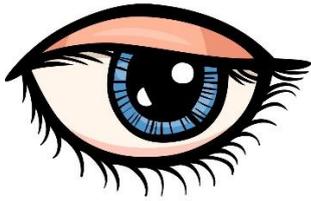

We use all of the above to

- a. Not only decide whether we want to read a book or not
- b. Help us make predictions about what the story might be about
- c. And actually, books, nowadays have to work extra hard to capture our attention.

In this learning episode, we are going to focus in on the top three aspects to consider our new reading book.

### New knowledge

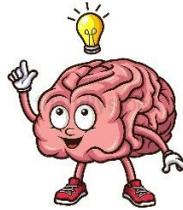
We are going to draw upon some active reading strategies today to help us make PREDICTIONS about our new text as well as consider how these different details might make us want to pick up the book and read it.



**I see**

Literal

What does the text tell us?  
What can I literally see?  
Factual



**I think**

Inferred / Implied

What might the text suggest based upon what I can see?  
A thought that you have based upon what you see  
I think...because...

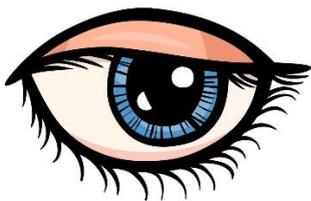


**I wonder**

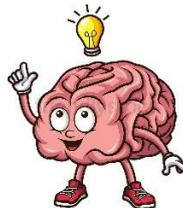
What questions might arise from the text?

### Pen to paper

Let's first of all think about the title of the book we are going to read: The Terrible Thing that Happened to Barnaby Brocket



**I see**



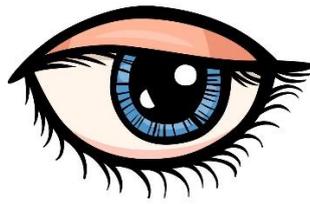
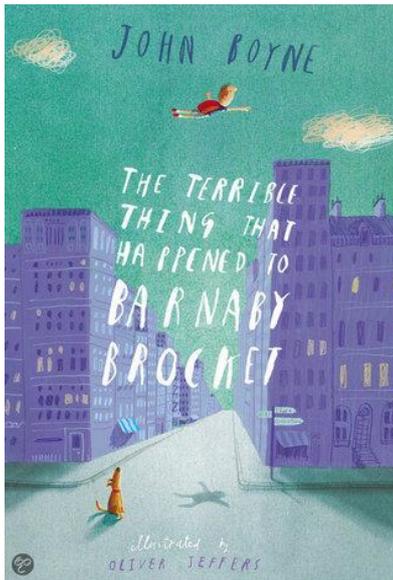
**I think**



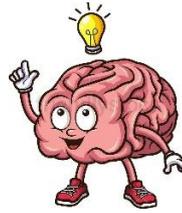
**I wonder**

Pen to paper

Now let's look at the front cover



I see



I think



I wonder

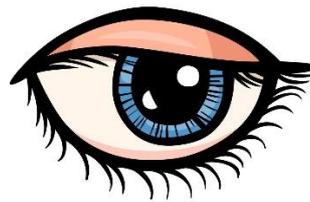
Pen to paper

Finally, let's consider the blurb

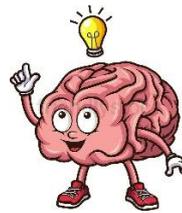
There's nothing unusual about the Brockets.

Boring, respectable and proud of it, they turn up their noses at anyone strange or different. But from the moment Barnaby Brocket comes into the world, it's clear he's anything but ordinary, for Barnaby defies the law of gravity – and floats.

Soon, the Brockets decide enough is enough. They never asked for a weird, abnormal floating child. Barnaby has to go....



I see



I think



I wonder

Reflection

Now you have thought about the title of the book, the front cover and the blurb and considered what you can see, think and wonder about all three...

Question 1:

What predictions can you make about this story, as a result? Write one paragraph summarising your predictions about this narrative.

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*Challenge:* can you use the words see, think and wonder in your short response to justify your predictions.

**Question 2:**

Would you choose to read this story? Why? Why not?

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Date:	LE2: <u>BQ2</u> : What are some of the key character types to be found within narrative writing? <u>BQ3</u> : What does it mean to find literal information in a text?
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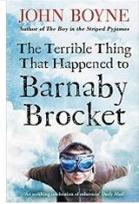
**Do it now:**

1. <i>LT</i> : What is the difference between a countable and uncountable noun?	
2. <i>LT</i> : What is an adjective?	
3. <i>LT</i> : What does the word 'roiling' mean?	
4. <i>LL</i> : What is literal information?	
5. <i>LL</i> : What is inference?	

6. <i>LL</i> : What do we do when we predict?	
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**New knowledge**

We are now going to begin reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*.



A **NOVEL** is an extended piece of writing, written using **PROSE**. Prose is continuous writing that uses paragraphs to support its structure.

In today's lesson, we are going to read Chapter One.

**New knowledge - Character types**

In our reading today, we have been introduced to a number of characters. We have been introduced to Alistair Brocket, Eleanor Brocket, Henry Brocket, Melanie Brocket and Barnaby Brocket.

Last term we learnt about character archetypes. How many character archetypes can you remember?

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In literature, there are also a number of character types we should be familiar with. There are **Major characters** - a main or important character, a character who plays a large role in a story.

**A protagonist** - A main character who is usually the hero of a narrative.

**An antagonist** - A main character who is the opponent of the protagonist or the hero of the narrative.

**Minor characters** - a minor character is a character who does not play a large role in a story. The reader does not usually learn much about minor characters. They are just there for the major characters to interact with and to help advance the plot.

**Stative characters** - these are characters who do not change during the course of a story.

**Dynamic characters** - these are characters who change during the course of a story.

Out of the characters, we have met so far (Alistair Brocket, Eleanor Brocket, Henry Brocket, Melanie Brocket and Barnaby Brocket), can you recognize any of the character types?

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### Pen to paper

#### Literal meaning.

When we think about the literal meaning of a text, we think about it in its most basic and most factual sense. It is simply looking at what the text says. We can search for the literal meaning of a text in terms of the main ideas, the stated facts, the sequence of events or the characters in the story, for example.

#### Questions:

Identify one thing you have literally learnt about Alistair Brocket from the opening chapter.	
Identify one thing you literally learnt about Eleanor Brocket from the opening chapter.	
Identify one thing you literally learnt about Barnaby Brocket from the opening chapter.	

### Reflection

Let's hear what you have come up with!

Date:

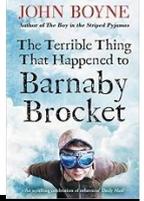
**LE3: BQ4: What is the difference between finding literal information and making inferences?**

### Do it now:

1. <i>LT</i> : What is the difference between a comparative adjective and a superlative adjective?	
2. <i>LT</i> : What does the term 'structure' mean?	
3. <i>LT</i> : What does the word 'roused' mean?	
4. <i>LL</i> : What is literal information?	
5. <i>LL</i> : What is the difference between a major and a minor character?	
6. <i>LL</i> : Identify one thing we literally learnt about Barnaby Brocket from Chapter 1.	

**New knowledge:**

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Two in today's lesson.



**Recap prior learning**

Look at the following extract from Chapter Two.

*'Your brother's a little different to the rest of us,' Alistair told them over breakfast that morning choosing his words carefully. 'I'm sure it's only a temporary thing but it's very upsetting. Just don't stare at him, all right? If he thinks he's getting a reaction, it will only encourage his foolishness.'*

*The children looked at each other in surprise, unsure what their father could possibly mean by this.*

Can you find the literal answers to the following questions in the text?

1. What time of day does the conversation take place?	
2. What word means not permanent?	
3. What does Alistair ask the children to not do?	
4. What emotion do the children feel after hearing their father speak?	

**New knowledge**

Sometimes when exploring texts we might have to work a little harder and go beyond the literal information we can find in the text. Sometimes we may be asked to **MAKE INFERENCES**.

When we infer, we have to read between the lines to come to a conclusion. The information is not literally stated so you have to use the evidence you come across to form an opinion. This requires us to be reading detectives.



**Pen to paper**

Look at the following extract from Chapter Two

*Alistair and Eleanor looked down at Barnaby's face and he smiled up at them, kicking his arms and legs in delight, but neither parent smiled back. Henry and Melanie looked at each other in surprise. They weren't used to their parents speaking in such a brusque fashion. They fished out the present they'd bought the previous day by pooling their pocket money.*

*'It's for Barnaby,' said Melanie, handing it across. 'To welcome him into the family.' In her hands she held a small gift-wrapped box, and Eleanor felt her heart soften a little at the welcome they were showing their little brother. She reached out to take the gift, but the moment she did so, Barnaby began to float upwards once again, his blanket slipping away from him and falling to the floor as he drifted towards the ceiling, which was a much further distance to travel than the roof of the taxi cab. It was also much harder on his head.*

*'Ow,' grunted Barnaby Brocket, his tiny body stretched out flat as he looked down at his family, a decidedly grumpy expression on his face now.*

*'Oh, Alistair!' cried Eleanor, throwing up her arms in despair. Henry and Melanie said nothing; they simply stared up with their mouths wide open and expressions of wonder on their faces.*

**Task:**

Now look at the following inferences I have made after reading this extract. What evidence can you find in the text that may have led me to make my inference?

1. Barnaby is a happy baby.	
2. Alistair and Eleanor do not love Barnaby as they should.	
3. Eleanor is kinder than Alistair.	
4. Barnaby's floating is dangerous.	
5. Henry and Melanie are shocked by what they learn about Barnaby.	

**Reflection**

Let's see what you have come up with!

Date:	LE4: BQ5: What is narrative voice? From whose perspectives can a narrative be told? BQ4: What is the difference between finding literal information and making inferences?
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**Do it now:**

1. L7: What is the definite article? What is the indefinite article?	
2. L7: What is a pronoun?	
3. L7: What does the word 'protruding' mean?	

4. <i>LL</i> : What is literal information?	
5. <i>LL</i> : What is an inference?	
6. <i>LL</i> : What evidence did I have to support my inference that Barnaby was a happy baby?	

**Do it now**

A novel is an extended piece of prose that tells a story. Another word for story is PLOT or NARRATIVE. The way in which a narrative is told can vary.

All stories have a NARRATOR - the person who tells the story or gives an account of something. However, who that person is can vary. Here are the first three ways we can be told a narrative.

We can be told a narrative through the FIRST PERSON. A FIRST PERSON NARRATOR is a story told in the first person (I/we) so is told from the perspective of one of the characters.

It is very rare to have a narrative written using the SECOND PERSON. A SECOND PERSON NARRATOR is a story in which the reader is brought into the narrative as a character involved in the story.

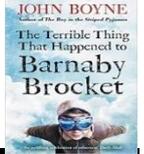
Finally, a narrative can be told through the THIRD PERSON. A THIRD PERSON NARRATOR is a story told in the third person (he/she/they) so the person narrating often exists outside the story.

**Task:** now look at the following extracts. Can you identify whether these extracts are written in the first person, the second person or the third person?

<i>Pangu was worried the two halves would collapse onto each other and seal up again, so he came between them and pushed them apart – his arms sending yang upwards and his feet sending yin downwards. With his efforts, the two halves moved away from each other over time: with each day, the sky rose 10 feet and the Earth lowered 10 feet.</i>	<i>I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.</i>
The person this extract is written in is:	The person this extract is written in is:
<i>Alistair and Eleanor looked down at Barnaby's face and he smiled up at them, kicking his arms and legs in delight, but neither parent smiled back. Henry and Melanie looked at each other in surprise. They weren't used to their parents speaking in such a brusque fashion. They fished out the present they'd bought the previous day by pooling their pocket money.</i>	<i>At the subway station you wait fifteen minutes on the platform for a train. Finally a local, enervated by graffiti, shuffles into the station. You get a seat and hoist a copy of the New York Post. The Post is the most shameful of your several addictions.</i>
The person this extract is written in is:	The person this extract is written in is:

**New knowledge**

We are now going to continue reading our class novel for this term: The Terrible Thing that Happened to Barnaby Brocket. We are going to read Chapter Three in today's lesson.



**New knowledge**

Over the next two lessons, we are going to explore some of the key events in Chapter Three in a little more detail.

In Chapter Three, two sets of characters come across Barnaby Brocket whilst he is on a walk with his mother.

Before we consider the characters reactions to Barnaby, think for a second how you might react if you were to meet a boy who floated.

**Pen to Paper**

Let's first consider the reaction of Mr Chappaqua

**Mr Chappaqua**

*And then, looking up, he noticed Barnaby floating above her and his cheerful expression immediately changed.*

*'Your boy is floating, Mrs Brocket,' he said, horrified, unable to bear the familiarity of her first name now. 'He's floating!'*

*And Mr Chappaqua, appalled, simply growled like a roused wolf.*

What **literal information** can we find in the text that tells us how Mr Chappaqua and Mr and Mrs Moffat reacted when they saw Barnaby Brocket?

Piece of evidence 1:	
Piece of evidence 2:	
Piece of evidence 3:	

Next let's consider the reaction of Mr and Mrs Moffat.

**Mr and Mrs Moffat**

*But as they made their way along the street towards home, they were met by another neighbor, or rather a pair of neighbours, named Joe and Alice Moffat, who were something big in computers (or so Eleanor had heard). They were chatting away quite happily as they walked along, hand in hand, but when they saw Eleanor, Barnaby and Captain W.E. Johns coming their way they immediately stopped and stared, their mouths falling open in surprise.*

What literal information can we find in the text that tells us how Mr and Mrs Moffat reacted when they saw Barnaby Rocket?	
Piece of evidence 1:	
Piece of evidence 2:	

**Pen to Paper**

Now let's think about what we might be able to infer. You are going to be given some of the descriptions of how the characters reacted. For each description, what can you infer from the reactions of Mr Chappaqua and Mr and Mrs Moffat to Barnaby Rocket? REMEMBER, an inference cannot use the same language that can be seen – you need to use your own words.

The character's reactions	What can we infer as a result?
<i>His cheerful expression immediately changed.</i>	
<i>Horrified, unable to bear the familiarity of her first name now.</i>	
<i>Mr Chappaqua appalled, simply growled like a roused wolf.</i>	
<i>They immediately stopped and stared, their mouths falling open in surprise.</i>	

**Reflection**

to pass judgement' – an idiom (a stock phrase or expression that is part of a cultures' every day usage)  
*To pass judgement* means to form a critical opinion of  
 For example: *I know you don't like musicals but don't pass judgement until you see this one for yourself.*

Origin: The original meaning of *pass judgment* refers to a courtroom judge making a legal decision, or – literally – judging. The source of this term is *judgment*, originally "action of trying at law," from the Latin *iudicare*, "to examine officially."

Key question: Have Mr Chappaqua and Mr and Mrs Moffat passed judgement on Barnaby Rocket?

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Date:	<b>LE5: BQ5: What is narrative voice? From whose perspectives can a narrative be told? BQ6: How do I make inferences about a character or a situation? BQ7: How do I write analytically? (WHAT HOW WHY)</b>
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**Do it now:**

1. What is the difference between a subject pronoun and a possessive pronoun?	
2. What is an object pronoun?	
3. What is the difference between finding literal information and making an inference?	
4. How did Mr Chappaqua and Mr and Mrs Moffat respond to Barnaby Brocket?	
5. What does it mean to pass judgement?	

**Do it now**

Last lesson we were considering narrative voice. We learnt that narratives (stories) can be written using the

**FIRST PERSON NARRATOR** which is a story told in the first person (I/we) so is told from the perspective of one of the characters.

**SECOND PERSON NARRATOR** which is a story in which the reader is brought into the narrative as a character involved in the story.

**THIRD PERSON NARRATOR** which is a story told in the third person (he/she/they) so the person narrating often exists outside the story.

In today's lesson, we are going to consider another narrative voice – that of the **OMNISCIENT NARRATOR**. The omniscient narrator is a narrative voice, which has a 'god-like' perspective: it knows everything about every character and event in the story, including secret thoughts and feelings; it has no fixed point-of-view, and is unrestricted by time or place. Most third person narratives use an omniscient narrator.

**Task:** look at the following extract. Why is this extract an example of an omniscient narrator?

When the bus came, Sharon got on, carrying her pink backpack. It was the first day of school, and Sharon was nervous. She smiled, though, when she saw her best friend Kevin sitting in the back. Kevin was nervous, too. So, he was thrilled to see Sharon. Maybe this day would not be so bad after all.

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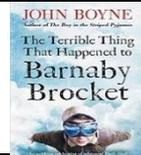
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**New knowledge:**

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Four in today's lesson.



**Pen to Paper**

Now answer the following questions, using full sentences.

1. What is the name of the school the Brockets decide to send Barnaby to?	
2. What impression do you get of the school?	
3. Who does Barnaby meet at the school?	
4. What happens to the school and how is Barnaby saved?	

**New knowledge / Pen to paper**

We are now going to zoom in on the character of Liam McGonagall, who we are introduced to in Chapter 4. We are going to look at the characterisation of Liam. Characterisation is the way in which an author reveals what a character is like. Sometimes we are told about a character directly and other times the writer shows the reader what the character is like and we have to read between the lines and make inferences. As I re-read this extract to you, I want you to note down what you think about Liam – the thought that you have – the inference.

<p>Liam McGonagall whose great-great-great grandfather had been one of the first convicts to be shipped to Australia from Britain during the 1800s, having already been exported from Ireland for taking a pee on a statue of King George IV. Like Barnaby, Liam found the idea of spending the day with a classroom full of</p>	<p>What do I think about Liam as I read this extract?</p> <div style="text-align: right;"> </div>
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children he'd never met before intimidating; he too had failed to make friends, having been born with an unfortunate medical abnormality; his arms came to an end at the wrists and he had two neat sets of steel hooks where his hands should have been. These terrified most of the other children in the class but didn't bother Barnaby in the slightest. In fact, he would have made a point of shaking Liam's right hook on the first morning they met and every morning afterwards, only this was impossible, for Mrs Hooperman-Hall always collected him at the front door and brought him directly to his seat, tying him to his chair with a strong rope and a series of complicated knots.

"Was it an accident?" he asked Liam when they became friendly enough to ask personal questions, which was only a few hours later. "The loss of your hands, I mean."

"No, I was born like this," said Liam. "It was just one of those things. Some people have no brain, like Denis Lickton over there." He nodded towards a taller than average boy who was engaged in a conversation with his shoes. "Some have no sense of style," he continued, glancing at a nervous looking chap, George Raferty, who wore a Robin Hood-type hat on his head. "But me, I have no hands. I tried false ones for a while but I couldn't get used to them. The hooks work better, I can do anything with my hooks. Except pick my nose."

"They're very shiny," said Barnaby, admiring the way they sparkled.

"That's because I polish them every morning before leaving the house," said Liam, pleased that Barnaby had noticed. "I like to look good. Anyway, I've never known anything different so they don't bother me at all. Except I can't play basketball and I bet I'd be good at it."

### New knowledge

#### Introducing WHAT HOW WHY

When we write about texts, we need to start by answering two really important questions:

WHAT – what do we think? (Our inference)

HOW – how did we arrive at that thought? (What we can see / the literal information provided to us)

We are going to practise this by exploring the character of Liam McGonagall.

### Pen to paper

We are going to begin by considering what we can see in the text about Liam McGonagall and what we think about him as a result. Look at the chart below. The chart is half complete – some inferences have been made and some quotations from the text have been found. You need to work to complete the chart by either

- a. looking at the evidence and forming an inference
- b. looking at the inference and finding the relevant evidence

WHAT do we think? <i>(our thought, our inference)</i>	HOW did we arrive at that thought? <i>(what did we see? what literal information was provided?)</i>
Liam McGonagall's grandfather was a little bit naughty.	
	Liam found the idea of spending the day with a classroom full of children he'd never met before intimidating.
	That's because I polish them (his hooks) every morning before leaving the house.
Liam is mean.	

### Reflection

We are now going to turn what we have completed into sentences. Our sentences follow the WHAT HOW structure.

What is our inference?

How is this evidenced?



6. <i>LL</i> : Identify two things we learnt about Liam last lesson.	
--	--

**Do it now: recap**

Over the past few lessons we have been learning about narrative voice. Look at the different types of narrative voice below. Can you match up the name with its description?

Person		Description
1. Narrator		a. A story told with the person narrating existing outside the story. It uses he/she/they.
2. First person		b. A story told from a 'god-like' perspective: it knows everything about every character and event in the story, including secret thoughts and feelings.
3. Second person		c. A story in which the reader is brought into the narrative as a character involved in the story using you.
4. Third person		d. A story told from the perspective of one of the characters using I/we.
5. Omniscient narrator		e. The point of view the story is being told from.

1	2	3	4	5

**Do it now**

What is a narrative voice?

A THIRD PERSON LIMITED NARRATIVE is when the narrator follows a single character through the story and only has access to the thoughts and emotions of that one character.

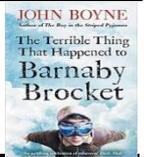
Look at the following excerpts from fictional narratives. Can you identify whether the narrative is told from the OMNISCIENT perspective or the THIRD PERSON limited perspective? How do you know in each instance?

	Omniscient	Limited	How do you know?
	Dumbledore opened his mouth to speak and then closed it again. Fawkes the phoenix let out a low, soft, musical cry. To Harry's intense embarrassment, he suddenly realized that Dumbledore's bright blue eyes looked rather watery, and stared hastily at his own knee.		
While these things were happening at home, Amy was having hard times at Aunt March's. She felt her exile deeply, and for the first time in her life, realized how much she was beloved and petted at home. Aunt March never petted any one; she did not approve of it, but she meant to be kind, for the well-behaved little girl pleased her very much, and Aunt March had			

<p>a soft place in her old heart for her nephew's children, though she didn't think it proper to confess it.</p>			
<p>The morning had dawned clear and cold, with a crispness that hinted at the end of summer. They set forth at daybreak to see a man beheaded, twenty in all, and Bran rode among them, nervous with excitement. This was the first time he had been deemed old enough to go with his lord father and his brothers to see the king's justice done. It was the ninth year of summer, and the seventh of Bran's life.</p>			
<p>Mr. Darcy, who was leaning against the mantle-piece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips, till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful.</p>			
<p>Queen Taifa stood at the bow of Targon, her beached warship, and looked out at the massacre on the sands. Her other ships were empty. The fighting men and women of the Chosen were already onshore, were already killing and dying. Their screams, not so different from the cries of those they fought, washed over her in waves.</p> <p>She looked to the sun. It burned high overhead and the killing would not stop until well past nightfall, which meant too many more would die. She heard footsteps on the deck behind her and tried to take comfort in the sounds of Tsiory's gait.</p> <p>"My queen," he said.</p> <p>Taifa nodded, permitting him to speak, but did not turn away from the slaughter on the shore. If this was to be the end of her people, she would bear witness. She could do that much.</p>			

### New knowledge:

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Five in today's lesson.



### Recap prior learning

Last lesson we were exploring WHAT and HOW to help us with our writing about a text.

WHAT – what point are you making? (Our inference)

HOW – how do you know? (Evidence)

Look at the following WHAT and HOW examples from Chapter 5. Can you tell me what is wrong with these WHAT and HOWs.

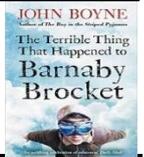
WHAT	HOW
Eleanor is embarrassed by Barnaby (p.51)	Eleanor was ashamed of Barnaby.
Eleanor thinks Barnaby is a baby.	'Oh don't be such a baby' (p.53)
Barnaby didn't want to be like everyone else.	'Barnaby didn't enjoy feeling like the rest of them. It was as if he was pretending to be someone he wasn't.' (p.59)
The cameras flashed when Barnaby started to float.	'The room immediately became a lightning-storm of flashbulbs and television cameras.' (p.63)
Eleanor and Alistair are worried about what they look like with Barnaby as their son. (p.64)	Barnaby's actions make Eleanor and Alistair worry about how they appear to others.

Re-write

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_

New knowledge

We are now going to continue reading our class novel for this term: The Terrible Thing that Happened to Barnaby Brocket. We are going to read Chapter Six in today's lesson.



Reflection

How do we feel about the ending to Chapter 6?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Date:	<b>LE7: BQ8: What is the difference between external and internal conflict?                  BQ9: Why are the characters Ethel and Marjorie not considered normal and how we do feel about this?                  Checkpoint Assessment</b>
-------	---

**Do it now:**

1. <i>L7:</i> What is a reflexive pronoun?	
2. <i>L7:</i> What is a verb?	
3. <i>L7:</i> What is the difference between a dynamic and a stative verb?	
4. <i>L7:</i> What does the word 'nascent' mean?	
5. <i>LL:</i> Why do Mr and Mrs Brocket struggle to accept Barnaby?	
6. <i>LL:</i> What did Mrs Brocket do at the end of chapter 5?	

**New knowledge**

What does the word 'conflict' mean?

A conflict is a serious difference between two or more beliefs, ideas, or interests. If two beliefs, ideas, or interests are in conflict, they are very different.

A conflict may be external (between the character and another person, society, nature, or technology).

A conflict may also be internal (a struggle within the character).

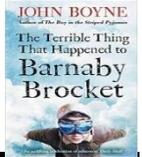
**Pen to paper**

	External	Internal	How do you know?
1. Eleanor hadn't dared to venture outside during all that time but had brooded indoors, saying little, her resentment towards Barnaby growing all the time.			
2. 'Everyone in my class thinks Barnaby's brilliant,' remarked Henry, reaching across for one more piece of toast, his seventh of the morning, and wondering			

whether he could fit in an eighth before leaving the table.			
3. 'Henry, are you deliberately trying to upset me?' asked Eleanor, putting her coffee down in exhaustion.			
4. He looked up at Barnaby and hesitated, unable to look the boy fully in the eye.			
5. 'I'm sorry, Barnaby,' Eleanor repeated, her voice catching a little now. 'Truly I am.'			

### New knowledge

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Seven, Eight, Nine and Ten over the next couple of lessons.



### Pen to paper – Checkpoint Assessment

#### Section A: Can you find the support evidence?

Both Ethel and Marjorie have an untidy appearance.	Can you find the supporting quotation on page 85?
Ethel and Marjorie are shocked when Barnaby asks them about husbands.	Can you find the supporting evidence on page 89?
Ethel and Marjorie might be more than friends.	Can you find the supporting evidence on page 90?
There is no normal in this world.	Can you find the supporting evidence on page 92?
Barnaby likes Palmira.	Can you find the supporting evidence on page 102/103?

**Section B:** Can you use the evidence to make an inference about character?

<p><i>"But that's outrageous," said Ethel, when he was finished.</i></p> <p><i>"Shocking!" agreed Marjorie. "What kind of mother would do that to her child?"</i></p> <p><i>"You know very well what type of mother, Marjorie," said Ethel sadly.</i></p> <p><i>"As do you, Ethel," said Marjorie, in an equally sorrowful voice. (pg.87)</i></p>	<p>What inference can we make about Ethel and Marjorie's relationship with their mothers?</p>
<p><i>"She sent me away because she said I wasn't normal." For the first time, both ladies were silent; they stared at Barnaby, then at each other, before looking back at the boy.</i></p> <p><i>"Do you know," said Ethel, more quietly now, "forty years ago my mother told me that I wasn't normal either and threw me out of the house. I never saw her again. She wouldn't take my calls, refused to reply to any of my letters. It was a terrible thing." (p.91)</i></p>	<p>What can we infer about how Ethel and Marjorie feel about the way they were treated by their parents?</p>
<p><i>"Well, we've been so very happy," replied Ethel, and the two ladies smiled at each other and had a little hug. Barnaby noticed that they were holding hands, which was another curious thing, but they seemed to be doing it without even noticing. He couldn't remember the last time he'd seen his father and mother holding hands. In fact, Alistair had always said that people who showed any affection towards each other in public were just looking for attention, nothing more. (pg.98)</i></p>	<p>What can you infer about the relationship between Ethel and Marjorie?</p>
<p><i>"You poor dear," said Ethel, walking over to the girl and putting an arm around her. "And you shouldn't be carrying all this laundry anyway. Not in your condition." (p.102)</i></p>	<p>What can you infer about Palmira here?</p>
<p><i>Barnaby cuddle up closer to Palmira and said nothing more, feeling very sad that he was here in Brazil with people he barely knew and not in Sydney, throwing a ball around the living room for Captan W.E. Johns. He would have happily stayed in Palmira's embrace for the entire afternoon, only a sound behind them made both turn round to see Thiago standing on the other side of the barn, listening to their conversation. Perhaps it was the way the sunlight was streaming in through the opposite doors, but Barnaby was sure that his cheeks were wet, as if he had been crying. But he couldn't look for long because the moment they turned round and Thiago realized that he had been discovered, he disappeared out into the coffee farm. (p.109)</i></p>	<p>What can you infer about Thiago?</p>

Date:	<b>LE8: BQ9: What is a setting?</b> <b>BQ10: How do I write a good analytical paragraph of writing? (WHAT HOW WHY)</b>
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Do it now:	
1. <i>LT</i> : What does it mean if a text is organised chronologically?	
2. <i>LT</i> : What are time connectives?	
3. <i>LT</i> : What are the six stages in Freytag's narrative pyramid?	
4. <i>LT</i> : What does the word 'acquire' mean?	
5. <i>LL</i> : What is the difference between external and internal conflict?	

### Recapping prior knowledge

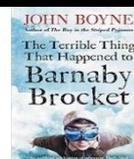
Over the past few lessons we have seen Barnaby spend some time with Ethel and Marjorie on their coffee farm in Brazil. We will see that this is only the start of Barnaby's adventures. Barnaby travels to a number of different settings. A SETTING is where a story takes place but could refer to the time period in which a story is set too. As we read the novel we are going to track

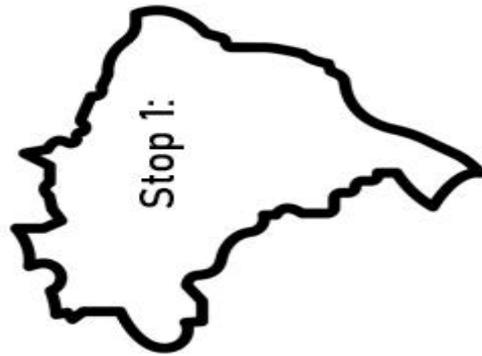
- Where Barnaby travels
- Who he meets
- What he learns about these people

Look at the map on the next plan. We have already followed Barnaby to his first two steps. For each identify the above, making notes on the map.

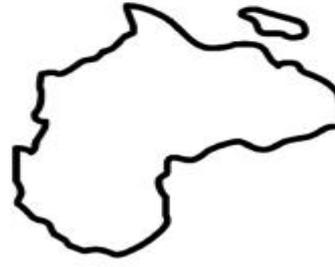
### New knowledge

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Eleven, Twelve and Thirteen.

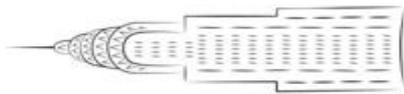




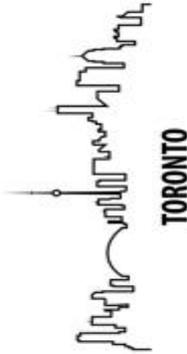
Step 5:



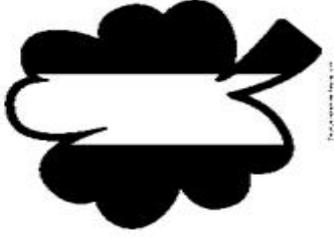
Step 6:



Step 2:



Step 3:



Step 4:

### New knowledge

So far, we have learnt that when we write about texts, we need to start by answering two really important questions:

**WHAT** – what do we think? (Our inference)

**HOW** – how did we arrive at that thought? (What we can see / the literal information provided to us)

### Pen to Paper

Let's practise!

WHAT (inference)	HOW (evidence)	Page no.
What can we infer from this evidence about Barnaby's journey?	'About five thousand miles that way, kid.'	121
Joshua is a window cleaner.	What evidence is there to support this inference?	122
Joshua's relationship with his father is estranged.	What evidence is there to support this inference?	129
What can we infer from this evidence about Joshua?	'Thanks', said Barnaby. 'And thanks for fixing my head too. Most people wouldn't have cared.'	130
What can we infer about the relationship between Joshua and his father from this evidence?	'even my old man showed up'	132
Eleanor misses Barnaby.	What evidence is there to support this inference?	142
Eleanor's mother was very controlling.	What evidence is there to support this inference?	145

### New knowledge

#### Introducing the WHY in our analytical writing

We have so far covered

WHAT – what do we think? (Our inference)

HOW – how did we arrive at that thought? (What we can see / the literal information provided to us)

The third part of our analytical writing is WHY. The WHY part is concerned with answering the question - *WHY is your evidence choice significant to the point you are making?*

To do this we need to zoom in to key words and key methods the writer has used to convey a particular idea.

This is the skill we are going to practise today!

#### Pen to Paper – I do

*Joshua pulled a cord and a single light bulb illuminated what appeared to be someone's makeshift home. In the corner was a sleeping bag, and next to it some empty cups, a couple of books and a half-eaten sandwich.*

What inference can I make about Josh here? (Remember to use my own words)	
Which word has led me to that inference? (Remember a quotation mark)	
What type of word is this word? (noun, verb, adjective, adverb)	
What does this word mean? (dictionary definition)	
Why does it support my inference? (implies, suggests, connotes)	

#### Pen to Paper – We do

*I'm an artist really. Or I want to be, anyway. Not that I can get anyone to look at my work or buy it. You have no idea how snooty all the gallery owners in this city are. Maybe I am wasting my time, I don't know.*

What inference can I make about Josh here? (Remember to use my own words)	
--	--

Which word has led me to that inference? (Remember a quotation mark)	
What type of word is this word? (noun, verb, adjective, adverb)	
What does this word mean? (dictionary definition)	
Why does it support my inference? (implies, suggests, connotes)	

### Reflection -You do

*Well, this is not a crèche, Benjamin Blewitt,' she declared, her tone suggesting that it would be beneath her dignity to get the boy's name right. 'Nor is it an orphanage. This is an art gallery. Get out immediately and take your peculiar smell with you.'*

What inference can I make about the lady here? (Remember to use my own words)	
Which word has led me to that inference? (Remember a quotation mark)	
What type of word is this word? (noun, verb, adjective, adverb)	
What does this word mean? (dictionary definition)	
Why does it support my inference? (implies, suggests, connotes)	

Date:	LE9: BQ12: Can I identify a range of sentence structures? (Revision) BQ11: How do I write a good analytical paragraph of writing? (WHAT HOW WHY)
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## Do it now:

Look at the sentences below. Can you identify what type of sentence is being presented?

Simple sentence	Sentence starting with a participle	Complex sentence that starts with an independent clause	Complex sentence using a relative pronoun
Appositive	Compound sentence	Sentence starting with an adverb	Complex sentence that starts with a dependent clause

	Sentence type
1. He had very little money and no friends in the city.	
2. Walking slowly down the street, he went in search of a post office.	
3. He scribbled the details down on a piece of paper.	
4. Barnaby gave himself a little sniff, just like Captain W.E. Johns always did.	
5. Barnaby, who was frustrated by the woman, simple smiled back.	
6. Barnaby, the floating boy, entered the art gallery.	
7. Suddenly, Barnaby removed one of Joshua's sculptures from his pocket.	
8. Whilst Joshua was enjoying his success, Barnaby realised it was time to try and get home once more.	

## New knowledge:

Last lesson we started to explore the WHY section of an analytical paragraph of writing and we used some very simple grids to help us think about the WHY. In this lesson we are going to put use these grids to put together paragraphs of analytical writing.

Model paragraph:

Joshua does not have enough money to buy himself a proper home. This is evident when Boyne describes his home as 'makeshift'. The adjective 'makeshift' refers to things that are temporary and usually of poor quality which suggests that Joshua has no money to buy a proper home and is simply doing the best with what he has.

## Pen to Paper

Now, in pairs, have a go at writing a second paragraph based upon this section of text:



Date:	<b>LE10: BQ12: Can I identify a range of sentence structures? BQ11: How do I write a good analytical paragraph of writing? (WHAT HOW WHY)</b>
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**Do it now:**

1. <i>LT</i> : what is the exposition of a story?	
2. <i>LT</i> : What is the inciting incident in the narrative?	
3. <i>LT</i> : What are the five reasons for starting a new paragraph?	
4. <i>LT</i> : What does the word 'morphed'?	
5. <i>LL</i> : What is the WHY part of an analytical paragraph of writing?	
6. <i>LL</i> : Which website can we use to get amazing definitions of words?	

**Review prior learning**

Look at the sentences below. Can you identify what type of sentence is being presented?

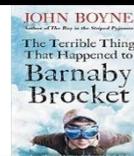
Simple sentence	Sentence starting with a participle	Complex sentence that starts with an independent clause	Complex sentence using a relative pronoun
Appositive	Compound sentence	Sentence starting with an adverb	Complex sentence that starts with a dependent clause

	Sentence type
1. Standing on the terminal concourse, he glanced down at his feet.	
2. They were that busy and that important.	

3. Although he was carrying two bottles of water. Charles was thirsty.	
4. Sadly, Charles reflected upon how people responded to him.	
5. Barnaby, who was determined to get home, caught the train.	
6. Charles, a newspaper reporter, opened his newspaper and began to read.	
7. The train pulled out of the station.	
8. The carriage was quite old although it seemed to speed through the land.	

**New knowledge**

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Fourteen and Fifteen.



**Reflection**

Go back to your copy of the map and add in the location we have been reading about today, the character Barnaby has met and the adversity this character has faced.

**Homework**

Re-read the following extract and complete the tasks underneath:

*What have we learnt about how people respond to Charles Etheridge?*

*Some of the people making their way in and out of the station stared at the terrible burn marks that covered his face, and looked away – their cruel expressions might have hurt Charles's feelings had he not grown accustomed to being stared at. A teenage girl made a gagging sound, pointing a finger towards the centre of her open mouth, and her friend burst out laughing; her screech made him look at her, and she flushed scarlet before turning away; she and her friend ran down the steps in fits of laughter.*

**Task One:**

What inference can I make about how people respond to Charles? (Remember to use my own words)	
Which word has led me to that inference? (Remember a quotation mark)	
What type of word is this word? (noun, verb, adjective, adverb)	



Date:

LE11: BQ13: What is description? BQ14: What is the difference between direct and indirect speech?

## Do it now:

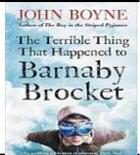
1. <i>L7</i> : In a narrative, what is the rising action?	
2. <i>L7</i> : In a narrative, what is the climax?	
3. <i>L7</i> : Why do writers craft long paragraphs within a narrative?	
4. <i>LL</i> : Who is Charles Etheridge and why has he been ostracised by his family?	
5. <i>LL</i> : What happened to Barnaby at the Sports stadium?	
6. <i>LL</i> : How do Henry and Melanie feel about Barnaby's disappearance?	

## Recap prior learning:

Let's start this lesson by recapping where Barnaby has been, who he has met and their background story. Let's chart Barnaby's adventures on our map.

## New knowledge

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Eighteen and Nineteen.



## New knowledge

We have been following the NARRATIVE – a story or an account of a series of events – of Barnaby Brocket's journey. This NARRATIVE is written in PROSE. PROSE is continuous writing that uses paragraphs to support its structure.

Narratives are written using a combination of two main features – that of DESCRIPTION and DIALOGUE.

DESCRIPTION is the art, process, or technique of describing and is how the majority of narratives are presented.

**DIALOGUE** is a conversation between two or more people within a narrative. When we are exploring speech within a narrative, we can also identify two different types of speech: **DIRECT SPEECH** and **INDIRECT SPEECH**.

**DIRECT SPEECH** – speech which is reported by using the exact words that the speaker used.  
**INDIRECT SPEECH** – speech which tells you what someone said but does not use the person’s actual words.

**Pen to paper**

Look at the extracts on the following page. Can you identify whether they are examples of description, direct speech or indirect speech? Also consider what literal information are we provided with and what can we infer about the character or the situation.

**Challenge questions:**

1. Why is description important in a novel?	
2. Why is direct or indirect speech important in a novel?	
3. Is it important to get a balance of both or is one more significant than the other?	

**Reflection**

Look at the illustration and chart below. Use the illustration to craft a description of Barnaby and then an example of direct speech – something Barnaby might say for example. Finally, create an example of indirect speech.

	Description
	Direct Speech
	Indirect Speech

Extract One			Extract Two			Extract Three		
<i>As he stretched out, his hands and feet pressed against a set of bars and he realised to his horror that he was being held in some sort of cage.</i>			<i>"Oh, because she's a terrible singer. She'd bring tears to your eyes. And not in a good way either. Think nails on a blackboard."</i>			<i>"We are known as Freakitude" declared Francis Delaware.</i>		
Description	Direct Speech	Indirect Speech	Description	Direct Speech	Indirect Speech	Description	Direct Speech	Indirect Speech
What literal information are we provided with?	What can be inferred?		What literal information are we provided with?	What can be inferred?		What literal information are we provided with?	What can be inferred?	
Extract Four			Extract Five			Extract Six		
<i>A chorus of voices chimed in, each one stating how much more offended they were by the term than the last, and they were only silenced by the commanding tone of a rather pretty woman in a floral dress.</i>			<i>"Who are you?" asked Barnaby, and as he looked closer he noticed the most extraordinary thing: the man had no ears and no nose but a wonderful bushy moustache, red in the centre and auburn towards the ends, like all the colours of autumn gathered together in one place.</i>			<i>Barnaby hesitated. He wasn't sure if he wanted to tell them about the terrible thing that happened at Mrs Macquarie's Chair - but then, he thought, they had all been so honest with him about their unfortunate lives, it seemed only fair to be equally candid in return. And so he told them the full story.</i>		
Description	Direct Speech	Indirect Speech	Description	Direct Speech	Indirect Speech	Description	Direct Speech	Indirect Speech
What literal information are we provided with?	What can be inferred?		What literal information are we provided with?	What can be inferred?		What literal information are we provided with?	What can be inferred?	

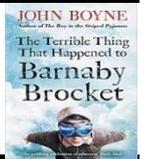
Date: LE12: BQ15: What is a theme?

**Do it now:**

1. <i>LT</i> : In a narrative, what is the falling action?	
2. <i>LT</i> : In a narrative, what is the denouement?	
3. <i>LT</i> : Why do writers craft short paragraphs within a narrative?	
4. <i>LL</i> : Who are the Freakitudes and why have they ended up with Captain Elias Hoseason?	
5. <i>LL</i> : How are the Freakitudes rescued?	

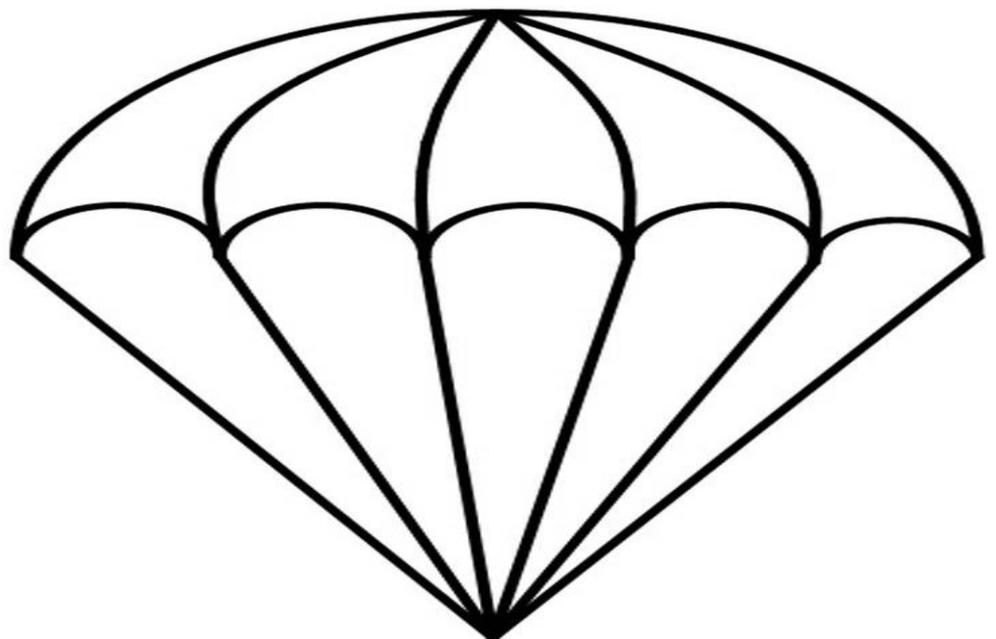
**New knowledge**

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Twenty.



**Pen to Paper**

In Chapter 20, when Stanley learns that he is dying, he says *'Well, if that's the case, then hell's bells, I'm going to live the way I want to live before I die.'* However, there is an important lesson in this for everyone about making sure we live our very best life. Take a moment to reflect – although you are young, what are some of the things you would like to achieve in your life? Fill in the parachute with your ideas.



**New knowledge / Pen to Paper**

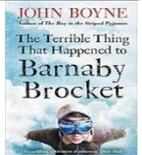
As we have been reading this narrative, a number of THEMES have come to light. A THEME is an important idea that runs throughout the entirety of the text.

In this novel, one of the key themes is about being the person you want to be regardless of what other people think. Let's quickly recap how this is applicable to the people Barnaby has met so far.

Ethel and Marjorie	Joshua	Charles Etheridge
The Freakitudes	Stanley	Barnaby

**New knowledge**

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Brocket*. We are going to read Chapter Twenty-One and Chapter Twenty-Two.



**Reflection**

After our reading today, let's make sure our map on page 27 is up-to-date!

Date:	<b>LE13: BQ8: What is the difference between an external and internal conflict? BQ16: How is the narrative of this novel organised?</b>
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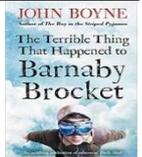
**Do it now:**

1. <i>L7</i> : What is a declarative sentence?	
2. <i>L7</i> : What is an exclamatory sentence?	
3. <i>L7</i> : What happens in a voyage and return narrative?	

4. <i>LL</i> : Why had Stanley decided to go to Africa?	
5. <i>LL</i> : How has the families of the space crew reacted to their being in space?	

### New knowledge

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Rocket*. We are going to read Chapter Twenty-Three and Chapter Twenty-Four.



### Pen to Paper

It has been discovered that Barnaby's floating can be corrected with an operation. At this point, Barnaby faces a conflict – should he get the operation to stop his floating or not? It is clear what his parents want him to do. Consider the pros and cons for Barnaby in getting this operation.

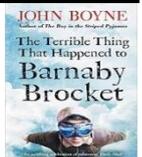


Pros

Cons

### New knowledge

We are now going to continue reading our class novel for this term: *The Terrible Thing that Happened to Barnaby Rocket*. We are going to read Chapter Twenty-Five and Chapter Twenty-Six.



### Oracy opportunity

We have now completed our reading of the novel. Discuss the following questions with your talk partner.

1. What did you think of the ending of the narrative?
2. What do you think happens next for Barnaby?
3. What do you think happens next for the Bockets?
4. What do you think the main message of the novel is?
5. What did you particularly like about this narrative? Did you have a favourite moment?
6. Was there anything you didn't like about this narrative? Why?

My reflections on the novel 'The Terrible Thing that Happened to Barnaby Rickett'.

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**Reflection**

Now we have read the whole narrative, let's quickly reflect on the organisation of the narrative.

**Question 1:** What type of narrative is Barnaby Rickett? Circle the one you think is correct and then justify your choice underneath.

Overcoming the monster	Rags to riches	The Quest	Voyage and return
Comedy	Tragedy	Rebirth	

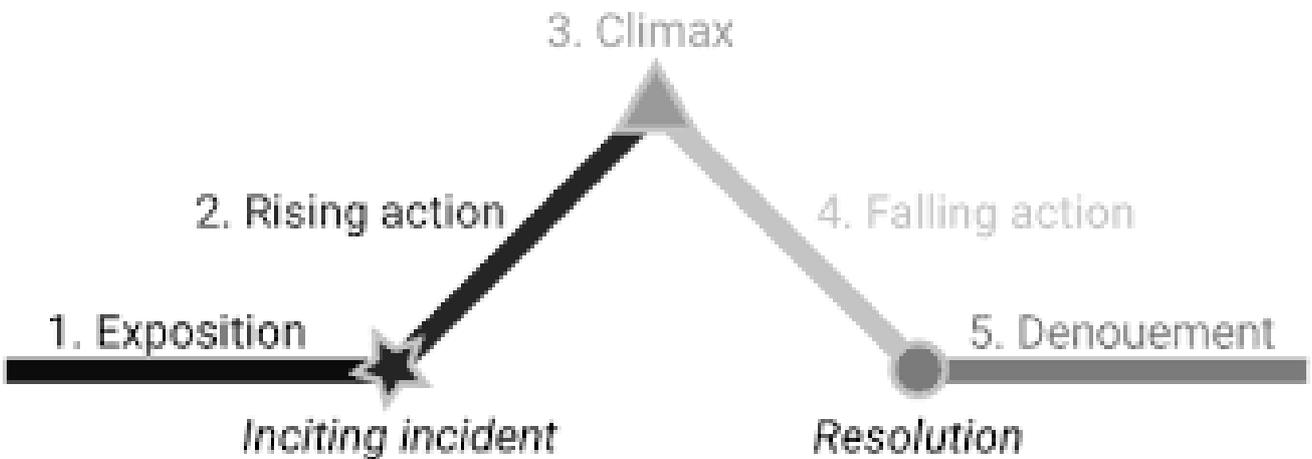
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**Question 2:** How well does the narrative of The Terrible Thing that Happened to Barnaby Rickett fit the structure of Freytag's pyramid? Can you map the narrative against the six stages?



Date:

Assessment lesson

Read the passage below and then respond to the key question:

The sky at night is a magical place.

There are so many things moving to and fro, leaving here, going there, that the human eye can barely discern the movement and the civilizations that are changing the universe in extraordinary ways, offering a burst of starlight over one city, an outbreak of thunder over another, a flash of lightning over a third.

But anyone staring into the sky over Sydney on that particular night, anyone who was prepared to open their eyes and see not just the darkness of the night or the whiteness of the moon, would have seen something extraordinary, something that – if they were willing to look – might have taken their breath away and made them realise that not everything in the world is open to a simple explanation.

On that night, rising over the Kirribilli shoreline, they would have seen a police helicopter shining its bright searchlight across the bridge, the wonderful Sydney Harbour Bridge, with its steely crossbeams and proud flags waving in the night air, assisting the cars that drove to and fro – for a light on the bridge had blown out earlier that evening and no one wanted an accident.

They would have seen a star flickering and flashing on and off for a few minutes before disappearing entirely as it vanished for ever, almost twenty million years after it had first blinked its way into existence – just a blaze of light at first, then a mass of fire, then a glowing burst of luminosity, then nothing, just a memory, just a hint of what had once provided a sparkle in the darkness.

And they would also have seen – if they had looked very closely – an eight year old boy rising through the clouds, a small loyal dog of indeterminate breed and parentage holding tightly onto his legs, disappearing into the darkness of a fine Australian night, heading who knew where, uncertain when his feet would touch the ground again.

A boy who has ready to meet new people.

A boy who wanted to have new adventures.

And above all else, a boy who was proud to be different.



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