

*Dear Teachers, librarians and readers*

Thank you for taking the time to download these resources to help you and your class explore the story of *The Wee Free Men* by Terry Pratchett. These lesson plans have been created by a professional educationalist and are structured for a Year Six class, but have alternative activities so they can be used for a Year Five class too. We hope that you find the resources interesting and useful and that your class enjoy the lessons and are encouraged to explore and discuss the text further.

The new edition of *The Wee Free Men* publishes on April 27<sup>th</sup>, the day before 'Terry Pratchett Day', an annual celebration of the master storyteller on what would have been his birthday. We have redesigned the covers for all five books in the Tiffany Aching series, with stunning new illustrations by the artist Laura Ellen Anderson. *I Shall Wear Midnight*, *A Hat Full of Sky*, *Wintersmith* and *The Shepherd's Crown*, will publish on May 23<sup>rd</sup>. We hope that this much-loved Tiffany Aching series will reach a new generation of readers, introducing them to the wonderful, magical world of Terry Pratchett.

*With best wishes from all at Penguin Schools*





## LESSON 1

## Reading a visual text for clues

## LESSON OBJECTIVES

- To develop an interpretative stance to a visual text.
- To articulate reflective personal responses.
- To establish predictions of the book's possible potential.



You will need:

Resource 1 – *The Wee Free Men* book jacket image

Resource 2 – *The Wee Free Men* book cover blurb image

Activity Sheet 3 – Book Jacket design, *The Wee Free Men*

## STARTER ACTIVITY:

## Memory Game

Show book cover image on white board Resource 1. Tell pupils they have one minute to look at the book cover in silence and try to memorise what they see.

After one minute remove the image. Pupils then work with a partner to list as many things that they can recall. Give a time limit for this.

Pupils count their list of words and the top number(s) read out their list. Other pupils are then invited to add any missing items.

## TASK ONE

Show book cover image on white board once again

- In preparation for a whole class feedback session, ask pupils to work individually to consider carefully what three things about the cover they think will be particularly important to the story and why they think the three elements chosen could be important? Tell them to write their responses on Activity Sheet 1.
- Suggest they might want to think about any of the following:  
image, colour, font, scale, facial expression, body language, words in the title, background, camera angle, any relationship the cover image suggests between the depicted characters, anything that promises humour, use of close up or distanced presentation, unexpected elements, anything that reminds you of pictures you can recall having seen before.



- Ask for volunteers (limit to three or four) who will individually come to the whiteboard to imagine placing themselves in the front cover picture. They will be invited to point out exactly where they would position themselves in the picture and tell the class what they imagine they would be wearing.

## TASK TWO

### Show book cover blurb on white board (Resource 2)

Ask for volunteer reader(s) to read the blurb and then ask the class for their response to the following questions:

- What surprises you the most from the description?
- What do you think will be the main quest in this humorous fantasy novel?
- What do you think is a 'witchy' name?

## PLENARY

Ask the class if reading the blurb has reinforced any of their ideas about the story we are about to read or whether it causes them to revise any of their ideas.





## ACTIVITY SHEET 1

### Book jacket: *The Wee Free Men*

Items chosen as being important to the story	Reasons for my choices and what they suggest to me





# TERRY PRATCHETT

The Wee  
Free Men

## Resource 1



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## Resource 2

### TIFFANY WANTS TO BE A WITCH WHEN SHE GROWS UP.

A proper one, with a pointy hat.  
And flying, she's always dreamed of flying (though it's  
*cold* up there – you have to wear really thick pants, two layers).

But she's worried Tiffany isn't a very 'witchy' name.  
And a witch has always protected Tiffany's land,  
to stop the nightmares getting through.

Now the nightmares have taken her brother,  
and it's up to her to get him back.

With a horde of unruly fairies at her disposal, Tiffany is not  
alone. And she is the twentieth grandchild of Granny Aching:  
shepherdess extraordinaire and protector of the land.

Tiffany Aching.  
Now *there's* a rather good name for a witch.

### THE FIRST BOOK IN THE TIFFANY ACHING SEQUENCE

Cover illustration by Laura Ellen Anderson

U.K. £7.99 CAN. \$16.99

ISBN 978-0-552-57630-7



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Inspiring you to share stories



## LESSON 2

## Preparation for Creative Writing

## INTRODUCTION

*Before the lesson begins explain to pupils that the reading is from the great humorous fantasy novel 'The Wee Free Men' by Terry Pratchett and this lesson's activities and activities in the following lessons aim to generate inspirational thinking and that all of this will ultimately lead them towards creating their own amazing **fantasy writing**. The task will be writing two sections of a story. Their audience will be children in the school year below them. **The purpose of this piece of writing will be a showpiece to demonstrate the great narrative skill they have achieved in Year 6.***

*(If this is possible – work could be displayed in a Year 4 or 5 classroom and possibly there will be some readings given in a school assembly.)*

## LESSON OBJECTIVES

- Pupils are given the opportunity to use dramatic techniques to explore a text.
- Active reading and speaking.
- Using imagination.
- Develop motivation to be creative.

You will need:

Activity Sheet 2 – Fantasy land: choosing a building

Activity Sheet 3 – Draw a map of your fantasy land

## STARTER ACTIVITY:

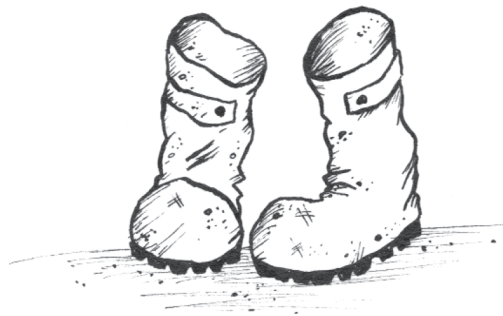
Having reached the episode in the novel where we learn that **Tiffany's brother Wentworth has been taken by the Queen of the Fairies to 'the other side'** (**Chapter 4 p.76–83**) reread with the class the following extract, which offers the reader the Nac Mac Feegles' views of this place. Encourage class responses to the following questions on the passage:





‘Tis a perilous place,’ the other side,’ said Rob Anybody slowly.  
 ‘Evil things there. A cold place. Not a place to tak’ a wee babbie.’  
 It was hot on the downs, but Tiffany felt a chill.  
 However bad it is, she thought, I’m going to have to go there.  
 I know it. I don’t have a choice.  
 ‘The other side?’ she said.  
 ‘Aye. The magic world,’ said Rob Anybody. ‘There’s . . . bad things  
 there.’  
 ‘Monsters?’ said Tiffany.  
 ‘As bad as ye can think of,’ said Rob Anybody.  
 ‘Exactly as bad as ye can think of.’  
 Tiffany swallowed hard, and closed her eyes. (Chapter 5 p.106)

- What effect do you think this conversation has on the reader and on Tiffany, whose whole world so far has been, *‘the downlands sleeping under the hot midsummer sun, where the flocks of sheep, moving slowly, drift over the short turf like clouds on a green sky.’*?
- Ask pupils to pick five words from the passage that spell out how grim, *‘the other side’* is.
- What is the effect of the writer’s use of suspension points (ellipsis) in line seven spoken by Rob Anybody?





### TASK ONE

This lesson needs either indoor or outdoor space.

Introduce the question – What do **you** imagine this place of magic and its atmosphere to be like?

- To begin a stream of creative thinking ask some of the following or similar:
  - Could it be snow bound – white and pristine with deep snow pits or even snow speckled with grime?
  - Could it be desolate where grass is scant and only spiky giant thistles and nettles grow?
  - Could it have dark ominous mountains, with roads like winding snakes, whirling with blizzards?
  - Could it be an unreliable, dazzling landscape that misleads you and offers a false promise, so there is nothing there you can trust?
  - Could it be a made-up world that is similar to a fairy story that you know well?

- **A guided tour**

Pupils work in pairs. Ask them to identify themselves as A & B. A should imagine they know this strange land of magic, whilst to B it is an unknown place. B with eyes closed, is led by A, who acts as B's eyes and ears, describing all the strange sights and sounds and any encounters. After two minutes the roles should be reversed for a further two minutes, B guiding A.



### TASK TWO

#### Selecting a building

Reveal to pupils that the story they will undertake will be about – **you** entering your created fantasy land on a quest that you undertake, to find either a lost or stolen pet or an object that is precious to you or even an object that could be of value to many people in some way.

(Perhaps constructing a story around the kidnapping of a younger brother or sister would be too emotionally painful for some.)

At this point, to support the rescue mission they are about to write about, ask pupils to decide what sort of building (hidden away) they imagine entering in their individual fantasy land.

Ask them to tick one of the types of buildings from the list on **Activity Sheet 2** or add another idea and then explain to a partner why they have chosen this particular one.

Suggest it is possible that whatever building you choose, you might want to make it a derelict version.





## TASK THREE

### Charting the landscape of your fantasy land

Using place names that fire their imagination, ask pupils to now create an illustrated map of a fantasy world using some of the ideas they have generated during their role as a guide use **Activity Sheet 3**. And insert within their drawing the building, where they imagine what they seek is hidden. This provides a great opportunity for pupils to create both an exciting name for their fantasy land and to try out some imaginative place naming for the chosen features on their map such as 'Forest of Everlasting Night', or 'Bog of Wretchedness' and perhaps to also include names using some stunning alliteration, for example 'Mountains of Misery', or the 'Cave of Confession'.

### Extension work / Homework

Ask pupils to either design the building that they have selected to include in their creative writing using LEGO™ or clay, or use plain A4 paper or an art book to draw a labelled room plan of the building.

## PLENARY

Explain to pupils

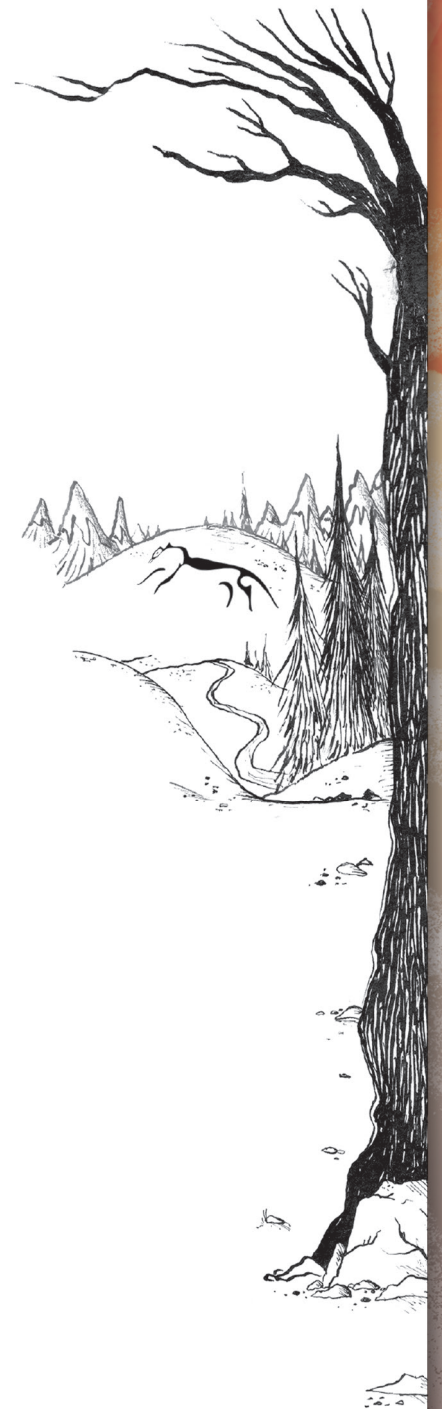
- All of the activities that you have undertaken today were aimed to develop imaginative ideas that you can use in your writing.
- Considering reading and analysing a short Terry Pratchett passage, taking on the role as a speaking guide, creating a map, designing a building, let's see which activity was the most effective in stimulating great ideas. Write on a Post it which one of these activities inspired your best ideas and why you think this is, before sticking your response on the whiteboard.



## ACTIVITY SHEET 2

Fantasy land: choosing a building

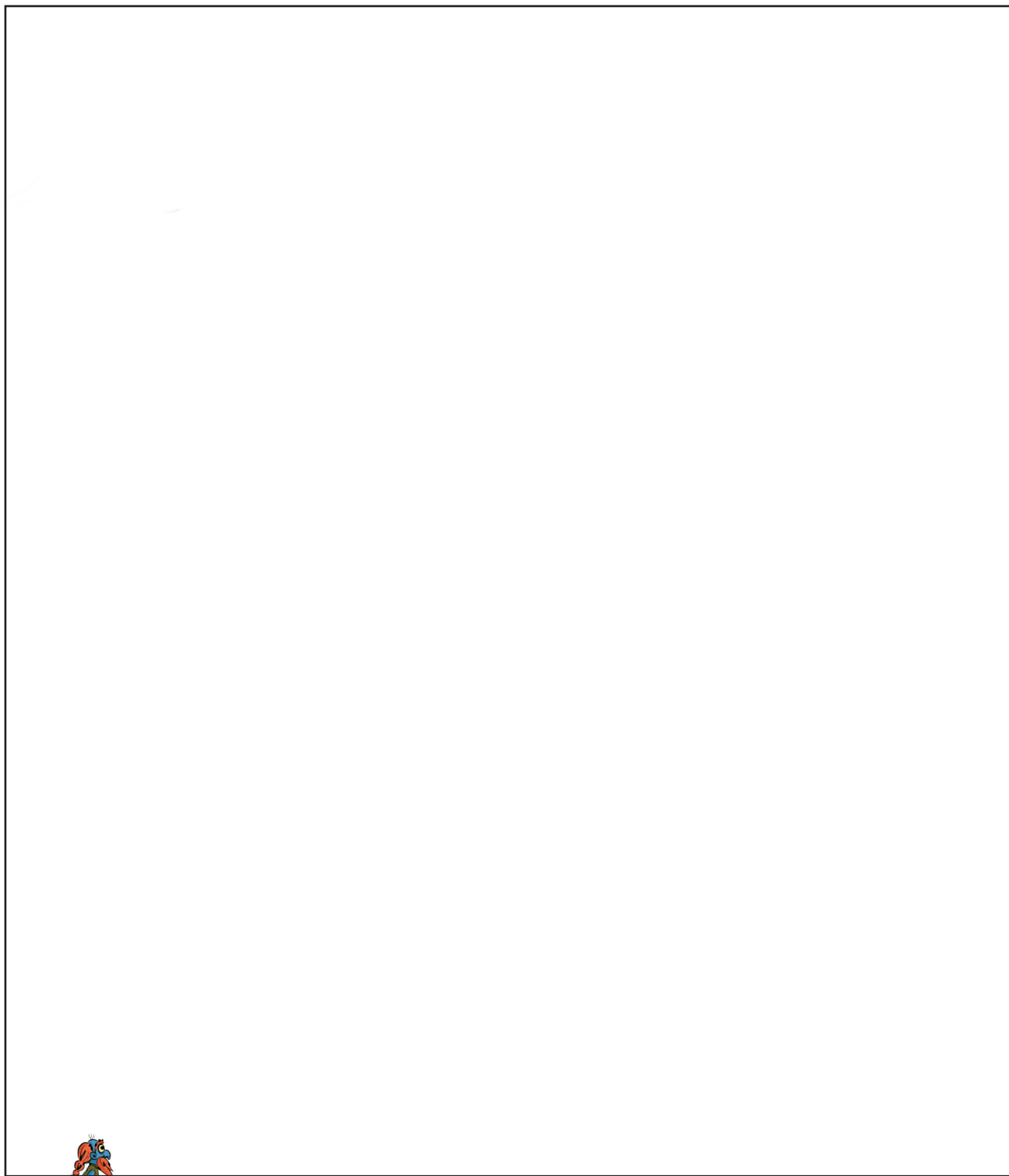
- ☐ Ten metre high tower
- ☐ Castle
- ☐ Underground cave
- ☐ Cottage
- ☐ Witches' house with gingerbread walls
- ☐ Chateau
- ☐ Derelict house accessed by a tunnel
- ☐ Grass covered roof house
- ☐ House in the clouds
- ☐ Log cabins
- ☐ Mountain chalet
- ☐ Ruined church
- ☐ Tree house
- ☐ House floating on water
- ☐





## ACTIVITY SHEET 3

Draw a map of your fantasy land



## LESSON 3

### LESSON OBJECTIVES

- To consider an author's use of language.
- To write imaginatively, focussing on creative use of language.
- To assess the effectiveness of students own and others' writing.

You will need:

Activity Sheet 4: Extracts from Chapter 8 Land of Winter

Activity Sheet 5 : Analysing humour in the text

Activity Sheet 6: Creative Writing 'My Bundle'

Activity Sheet 7: Creative Writing Planning Sheet

Resource 3: Extract

Resource 4: Terry Pratchett's approaches to Fantasy Writing

Resource 5: Creative Writing exercise



### STARTER ACTIVITY: (Yr 6)

Tell pupils this activity draws attention to some elements that contribute to Terry Pratchett's excellent writing style.

(Extracts from **Chapter 8 Land of Winter** pages 170 – 175). **Activity Sheet Four**

- Using **Activity Sheet 4**, ask pupils to draw lines to match each quotation from the text with the correct grammatical description and then to draw a line to the impact that Terry Pratchett makes by choosing to use each language element.

One has been done to show you.





## Alternative STARTER ACTIVITY for Yr 5 pupils

a) Teacher to read the extract from the novel (**Resource 3**) to the group.

Then ask pupils, working in groups of four, to consider the different voices expressed in the passage and to work on their own lively reading out loud, taking on the narrator's voice and those of Tiffany and the two Nac Mac Feegles.

Ask pupils to individually read the table on **Activity Sheet 5** that shows an unpicking of some of Terry Pratchett's humour in the passage. There is space at the bottom of the table for pupils to enter detail of which part of the passage they found the most amusing and for them to say why they found this so funny.

b) Remind the pupils of the opening image in the novel '*The Wee free Men*' where we see Miss Tick gathering twigs and other things and tying them in a magic bundle so that she can '*explore the universe*'.

In preparation for pupils' writing task, ask them if they can collect a magic bundle of Terry Pratchett's approaches to Fantasy writing (Use **Resource 4**, presented on the white board). They can only choose six sticks of ideas to influence their own writing, so they need to choose carefully.

Once pupils have examined this, they can write out their chosen six Terry Pratchett writing skills to make their own magic bundle to aid their writing. **Activity Sheet 6**.

## MAIN ACTIVITY and PLENARY SESSIONS

**Introduction:** This activity can stretch over several lessons

**Objectives:** Planning, drafting, writing, self-editing and proof reading, plus sharing discussion of ideas and peer assessment with a writing partner at three stopping off points during the writing process.

With support from pupils' completed Activity sheets and drawing on the class reader, '*The Wee Free Men*', pupils are ready now to embark on writing their own short stories.

Pupils should begin planning out their stories individually using **Activity Sheet 7: Creative Writing Planning Sheet**. They can obviously use the settings and buildings that they created earlier and accumulated ideas from Terry Pratchett's writing as a starting point.





Remind pupils that they have been working towards writing their own amazing **fantasy narrative**, and that the task will be writing two sections of a story.

Put the clear outline of what is expected on the white board. **Resource 5.**  
(Teachers can obviously adjust word count etc. if necessary.)

\* For anyone really struggling to get started, teachers may want to offer a choice of an opening sentence, for example:

- I stood dripping wet, speechless with astonishment.
- Lesley kept his / her eyes closed. She / he merely wanted was to be brave.
- A circle of ancient weathered graves surrounded me.
- Pat's face lit up like a child's face on Christmas morning.
- This was the first glimpse of the beast.

### Possible Extension

Make the reading of their fantasy stories a much bigger deal – pupils dress up appropriately to represent a character from their created tale.





## ACTIVITY SHEET 4

Extracts from Chapter 8 Land of Winter (pages 170 – 175)



*The cold was like little  
needles all over her skin.*

Diverse use of  
**ellipsis**

This adds variation to  
Terry Pratchett's  
sentence openings.

*I just see snow. I just see ice.  
I just see freezing to death.*

Use of a **fronted  
adverbial**

This makes the writing  
richer and gives the  
reader a really good  
picture of what is  
being described.

*These dreams were . . .  
more real. The Queen could  
take dreams and make them  
more . . . solid. You could  
step inside them and vanish.  
And you didn't wake up  
before the monsters caught  
up with you . . .*

Use of a **simile**.

This grabs the  
reader's attention  
and dramatically  
**emphasises** a strong  
reaction to what is seen.

*In between the trees,  
it became blue and eerie.*

Presents a **run of  
simple sentences**  
all opening with a  
repeated phrase

This enables Terry  
Pratchett to show  
a) an unfinished  
thought, a pause for  
Tiffany's reflection.  
b) a final pause that  
adds tension.



### ACTIVITY SHEET 5

#### Analysing humour in the text

Detail	The HUMOUR
Tiffany in a nightdress.	She is the most commanding character in this encounter, but, having been attacked by thorns and sticks, standing there in her nightie, she looks like a dishevelled nine year old child and <b>nothing like a witch</b> that we are used to seeing in fairy story books.
Prunes the cockerel.	<b>Comic name</b>
Two characters caught in the wrong place at the wrong time, explain their misunderstanding to an irate young girl.	Completely caught in the act of stealing, the little leader quickly creates <b>absurd, tricky excuses</b> to combat any idea that he is a thief and his friend enthusiastically echoes everything he says.
'The eggs you are holding,'	The <b>comic image</b> of a six inch man desperately holding an egg, that is in size at least a third of his own height.
'yon chookie for a wee bitty warmth,'	These wee characters said to be 'the most feared of all fairy races' <b>use comic, soft, kind, language, language</b> you might use when talking to a small child, that makes what they say sound more genuine, more convincing. They aim to sound caring and not at all war-like.
'One of them even breathed on the shell of his and made a show of polishing it with the ragged hem of his kilt.'	This final action further suggests a caring act, the little man seems to treat the egg almost as a precious object and also the action looks as if he is trying to restore the egg to its former glory, wiping away all traces of theft on his tiny kilt, before escaping.





## ACTIVITY SHEET 6

My bundle of SIX Terry Pratchett wisdom sticks to help my creative writing



## ACTIVITY SHEET 7

### Creative Writing Planning Sheet

An outline of my ideas:

Section 1

Section 2

My bank of well thought out words that I might want to use in my story





## RESOURCE 3

### Extract

Tiffany ran through the garden, catching her nightdress on pea sticks and gooseberry bushes, and flung open the henhouse door.

There were no flying feathers, and nothing like the panic a fox would cause. But the chickens were clucking excitedly and Prunes, the cockerel, was strutting nervously up and down. One of the hens looked a bit embarrassed. Tiffany lifted it up quickly.

There were two tiny blue, red-haired men underneath. They were each holding an egg, clasped in their arms. They looked up with very guilty expressions. 'Ach, no!' said one. 'It's the bairn! *She's* the hag . . .'

'You're stealing our eggs,' said Tiffany. 'How dare you! And I'm *not* a hag!'

The little men looked at one another, and then at the eggs.

'Whut eiggs?' said one.

'The eggs you are holding,' said Tiffany meaningfully.

'Whut? Oh, these? These are *eiggs*, are they?' said the one who'd spoken first, looking at the eggs as if he'd never seen them before. 'There's a thing. And there was us thinking they was, er, stones.'

'Stones,' said the other one nervously.

'We crawled under yon chookie for a wee bitty warmth,' said the first one.

'And there was all these things, we thought they was stones, which was why the puir fowl was clucking all the time . . .'

'Clucking,' said the second one, nodding vigorously.

' . . . so we took pity on the puir thing and—'

'*Put . . . the . . . eggs . . . back,*' said Tiffany slowly.

Both of the tiny men put the eggs back very carefully. One of them even breathed on the shell of his and made a show of polishing it with the ragged hem of his kilt.

'No harm done, mistress,' he said.

He looked at the other man. And then they vanished.



### RESOURCE 4

Likes to refer to the history of a place or of his characters.

He often uses weird and wonderful comic names.

He can get to the point quickly with use of short sentences.

He presents plenty of insults between his characters.

He can build anxiety in readers' minds.

He likes to use exaggeration.

He is keen to show witches, dwarfs etc in a better light than they are often seen in other stories.

He shows he has a great imagination.

His people and places seem very real.

He can create a vivid setting that helps increase the tension in a story.

He creates very convincing conversation.

He is a wonderful plot maker.

He presents great characters.

He chooses words with precision.

He often pokes fun at the conventions of fairy stories and fantasy.

He uses expressive punctuation.

He plays around with myths and fairy tales.

He writes good descriptions of events and characters.





## RESOURCE 5

**You are now asked to behave like proper writers. Your opening section should begin with you entering your designed strange fantasy land and end as you are about to enter your designed building. This should be written in approximately two or three paragraphs (no more than 350 words). Section two allows you to explore rooms in your hidden building and face something completely unexpected. This should be written in approximately two paragraphs (no more than 250 words). You do not necessarily have to complete your story. The writing should offer part of a fantastic, fantasy narrative.**

Some additional information.

- a) You are asked to respond imaginatively to Terry Pratchett's writing, but the setting and the characters and any conflict will be your own creations.
- b) You are asked to write either first person narrative - writing as yourself (example The sun on my face felt very hot).
- or third person narrative – telling the story about yourself (example Your name ..... staggered, almost hitting the ground).
- c) You can choose to face your quest (searching for a lost object or a lost pet in another world) alone or with a companion or companions. If you are smart at introducing lots of conversations to help carry your story line you may well go for the latter. If you are more skilful at describing places and inner feelings and thoughts you may choose to make this journey alone. Of course you may want to include encounters with others along the way which ever you choose.
- d) Remember to think very carefully about how you want your reader to respond to what you write.
- e) Enjoy writing your story.

