



The Hunt:

Information for Teachers and Lesson Plan

This lesson plan is based on a small extract from *The Lady of the Lake*. It uses the Classic Comics version from the University of Aberdeen's Special Collections. If this lesson is conducted on site at the University of Aberdeen, it may be possible to have a copy of the comic available for the pupils to look at.

The extract follows a hunt. Some hunters, including one unnamed knight, along with their horses and dogs, try to catch a stag. Ultimately, they do not succeed, and the unnamed knight finds himself alone and lost. In addition to the PowerPoint, you may wish to have the following:

- Large pieces of paper or whiteboards for the pupils to work on in groups.
- Coloured pens and pencils or whiteboard markers.
- Printed out copies of the pages from the comics, which the pupils can use when retelling the story.
- Instruments for making the soundscape.
- Paper or blank storyboards for the pupils to create their follow-on stories.

As well as introducing pupils to early nineteenth century language, this lesson aims to help pupils consider one event from different perspectives, thus helping them understand that events can be construed differently depending on the point of view. It is also designed to help them engage with the poem creatively, writing and drawing their responses, creating a landscape, retelling the story, and creating their own follow-on story.

Step 1: Starter Activity

- If on campus, introduce the pupils to Special Collections and share with them what sort of material it houses.
- If in school, ask the pupils if they read comics and, if they do, what sort of comics they read. You can also ask them what they like or do not like about comics and regular books.



Step 2: Getting the pupils into groups

Put the pupils into four groups (or eight groups if you have a very large class). Assign a character for each group: the unnamed knight, the stag, the knight's horse, the dogs.

Hand out the big paper/whiteboards (if you are using them) and ask the pupils to draw or write the character on the middle of the page. You may wish to assign a scribe. Later on, the pupils will be asked to share with the whole class. You may therefore wish to assign a narrator/narrators at this stage, along with any other relevant roles (leader, note-taker, contributor, challenger, etc.)

Tell the pupils that they will be writing what their character feels at different parts of the poem.

Step 3: Read through the poem

The relevant parts of the comic book have been cut out and put on separate pages of the PowerPoint.

Go through the PowerPoint slide by slide. There are questions to ask the pupils on most of the slides. There is also a word bank that you can direct the pupils to if you want them to work out the meaning of the words themselves (this can be found on the final page of this document). The questions are there to help the pupils understand the poem.

Tell the pupils to discuss and draw/write what they think their character is thinking and feeling at each part of the poem. Not every character is in every scene, so you may wish to go through two or three slides before pausing for the pupils to discuss.

Step 4: Retell the poem (Task 1)

Pupils should work in their groups to retell the story from their character's point of view. If you have printed out copies of the poem, you can give these to each group to help remind them, and to give them a prop to use when retelling.

When the pupils are ready, ask them to retell the story to the class from their character's point of view.



Step 5: Prepare for the soundscape

The next activity will ask the pupils to prepare a soundscape of a part of the poem. To prepare them for this, you can do one of the following activities:

- If there is somewhere safe outside, take the pupils outside, let them sit down, ask them to close their eyes and listen for a minute. Then ask them to list as many sounds as possible that they heard. You can challenge the groups to get the most. You can also lead into a discussion as to what sounds you can hear in different locations and ask the pupils to make those sounds.
- If there is nowhere safe outside, you can do the same activity inside but you may have fewer sounds.
- If you have any instruments or other things that can make sounds, you can let the pupils use them and discuss what sound each one makes.

Step 6 (Task 3): Make a soundscape for a part of the poem

Now the pupils are familiar with soundscapes, you should tell them to choose one moment of the poem. If you have handed out the pages of the poem, the pupils can use those to remind them.

In their groups, the pupils should make a soundscape of that moment. One pupil should narrate what is happening.

They should then share their soundscapes/narration with the class.

Step 7 (Task 4): What happens next?

The hunt is just a short section of the poem. It ends with the unnamed knight meeting a mysterious lady. The pupils should think about what happens next. They can do this alone, in their groups, or in new groups.

They can choose whatever medium they/you prefer. Options include:

- A poster



- A written story
- A storyboard
- A skit
- A booklet or card with the story in

If you are at the University of Aberdeen, members of staff may be able to take small groups of pupils and accompanying adults to look at the original and see what happens next in it.

Step 8 (on campus only)

If you are on campus, staff can show pupils other items from Special Collections and ask the pupils for their opinions.

Curriculum for Excellence

This lesson ties in with the Curriculum for Excellence targets for second and third level. Below are the specific requirements it meets:

Lit-2-02a	When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking.
Lit 3-02a	When I engage with others, I can make a relevant contribution, encourage others to contribute, and acknowledge that they have the right to hold a different opinion. I can respond in ways appropriate to my role and use contributions to reflect on, clarify or adapt thinking.
Eng 2-12a, Eng 3-12a	Through developing my knowledge of context clues, punctuation, grammar, and layout, I can read unfamiliar texts with increasing fluency, understanding and expression.
Lit 2-13a	I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection
Lit 3-13a	I can select and use the strategies and resources I find most useful before I read, and as I read, to monitor and check my understanding.
Eng 2-17a	To show my understanding, I can respond to literal, inferential and evaluative questions and other close reading tasks and can create different kinds of questions on my own



Walter Scott 1771-1832

Lit 2-26a	By considering the type of text I am creating, I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience.
Lit 3-24a	I can consider the impact that layout and presentation will have on my reader, selecting and using a variety of features appropriate to purpose and audience
Lit 2-27a	I am learning to use language and style in a way that engages and/or influences my reader
Lit 2-28a	I can convey information, describe events, explain processes or combine ideas in different ways
Lit 3-06a	I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any support detail in a logical order, and use suitable vocabulary to communicate effectively with my audience.
Lit 3-09a	When listening and talking with others for different purposes, I can: • Communicate information, ideas, or opinions • Explain processes, concepts or ideas • Identify issues raised, summarise findings or draw conclusions
Lit 2-10a, 3-10a	I am developing confidence with engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently.



Walter Scott 1771-1832

Word Bank

Word	Definition
Bayed	Barked or howled loudly
Beacon	Light or torch (in this poem, Scott is referring to the sun)
Bloodhounds	Dogs used in hunting
Bugle strain	The sound of a horn being blown
Comrades	Friends or equals
Deemed	Thought
Ebbing	Fading (this word is usually used for waves – the ebb is the wave moving away from the shore, and the flow is it moving towards the shore). In this poem, it means that the day is ending.
Eve	Evening
Foremost	First
Gallant	Brave
Hied	Went
Hounds	Dogs
Ken	Knowledge (Scottish and Old English)
Lag behind	Can not keep up
Pondered	Thought deeply
Quarry	An animal chased by a hunter (this word also means a hole from which stones are cut)
Rampart	Defensive wall of a castle (in this poem, Scott is using the word to refer to a cliff)
Refuge	A place of safety
Scarce	Hardly any (in this poem, hardly any time has passed)
Spurned	Rejected (in this poem, the horse is going so fast, his hooves are barely touching – therefore rejecting – the ground).
Steeds	Horses
Stoutly	With courage and determination
Straggler	Someone who is behind the others
Turned to bay	In a position in which you have to retreat
Unwearied	Not tired
Vanished	Disappeared
Wily	Clever

