

TO WAR WITH WALLACE

FROM AWARD-WINNING AUTHOR
BARBARA HENDERSON



TEACHING RESOURCES



ABOUT THESE RESOURCES:

These resources come in **FOUR PARTS**:

- **Part 1: Preliminary activities and historical background**
- **Part 2: Chapter-by-chapter comprehension/discussion questions for *To War With Wallace*** – including reflection, inference, evaluation, analysis and VOCP.
- **Part 3: Classroom activities** (interdisciplinary learning designed to use throughout the novel study)
- **Part 4: Useful links** to Historic Environment Scotland resources relating to William Wallace, and to other relevant sites and organisations.

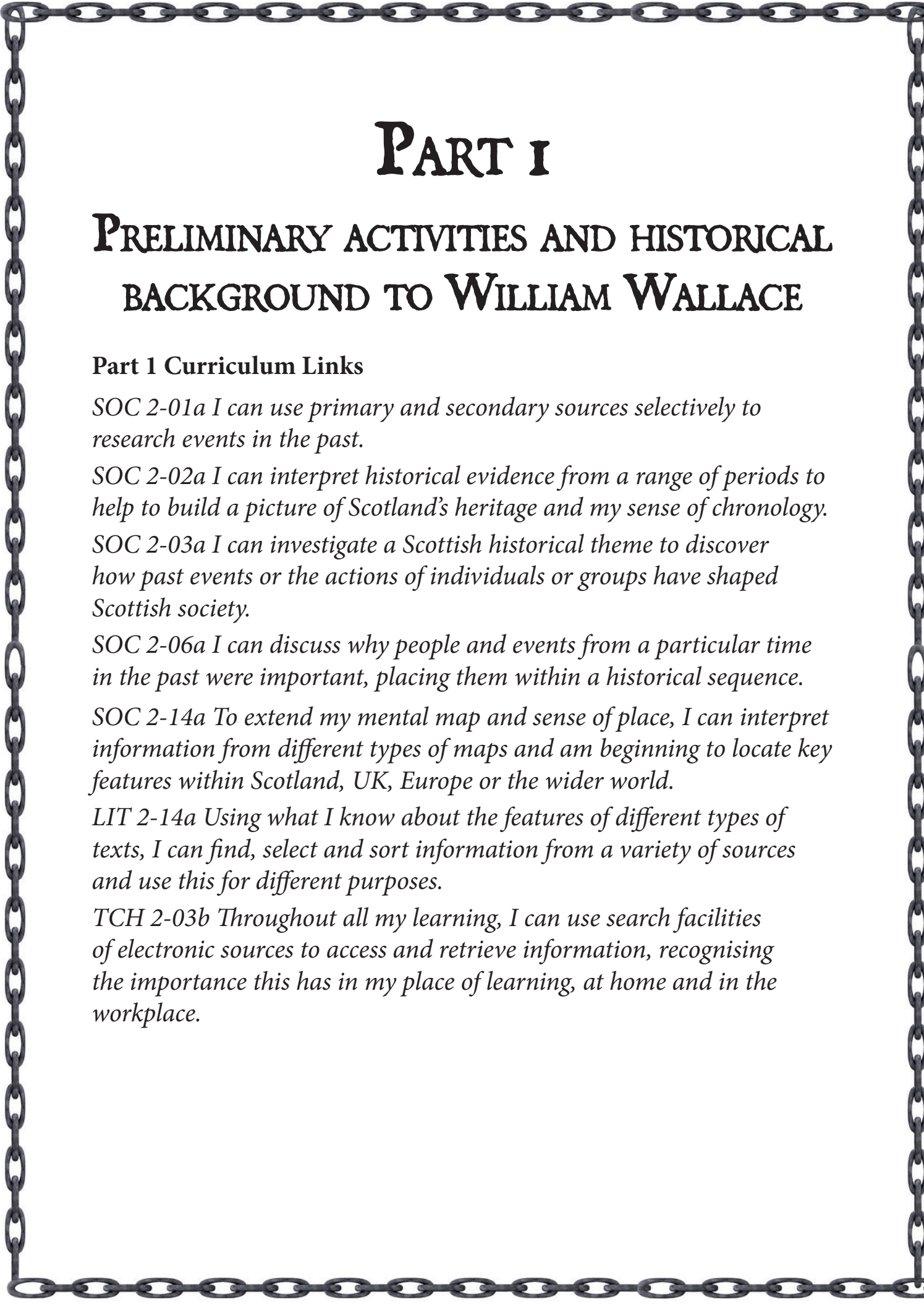
Note to teachers:

Each activity is directly linked to the Curriculum for Excellence and the specific Experiences and Outcomes covered.

Please feel free to be selective. We have sought to include a wide range of options – only select what you think will work for your class!

The author would like to thank teachers Lorna Genini and Pauline Macleod for their helpful feedback and contributions to these resources.





PART I

PRELIMINARY ACTIVITIES AND HISTORICAL BACKGROUND TO WILLIAM WALLACE

Part 1 Curriculum Links

SOC 2-01a I can use primary and secondary sources selectively to research events in the past.

SOC 2-02a I can interpret historical evidence from a range of periods to help to build a picture of Scotland's heritage and my sense of chronology.

SOC 2-03a I can investigate a Scottish historical theme to discover how past events or the actions of individuals or groups have shaped Scottish society.

SOC 2-06a I can discuss why people and events from a particular time in the past were important, placing them within a historical sequence.

SOC 2-14a To extend my mental map and sense of place, I can interpret information from different types of maps and am beginning to locate key features within Scotland, UK, Europe or the wider world.

LIT 2-14a Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes.

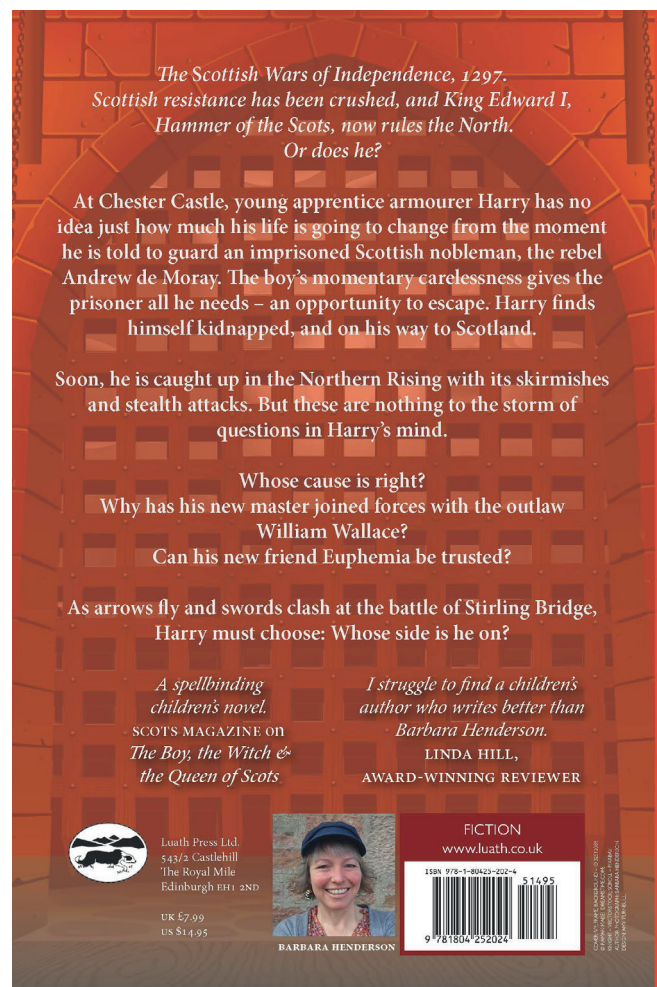
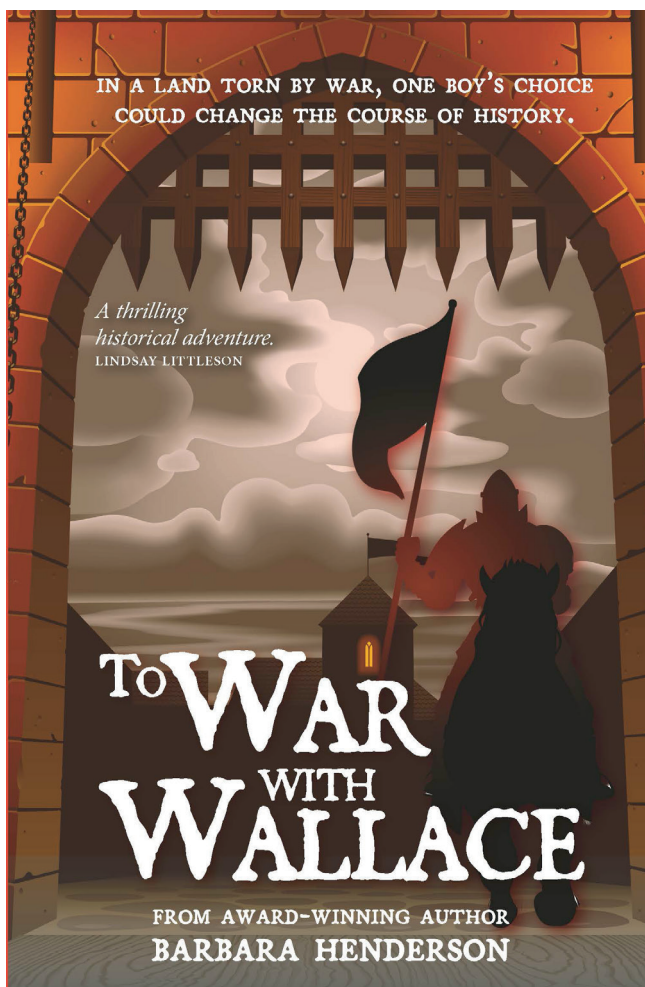
TCH 2-03b Throughout all my learning, I can use search facilities of electronic sources to access and retrieve information, recognising the importance this has in my place of learning, at home and in the workplace.

BEFORE YOU START THE BOOK

1. Discussion: Cover

Look at the cover of *To War With Wallace*. What type of story do you think it is? Does anything on the cover surprise or intrigue you? Is it an effective cover? What captures your attention? Choose three words to describe the cover.

In what way does the blurb hook you in? Discuss with a peer partner or in a talking trio. You may consider whether the characters are introduced, the conflict is mentioned and whether there is a strong element of suspense hinted at.



2. Map and Collage Wall Display

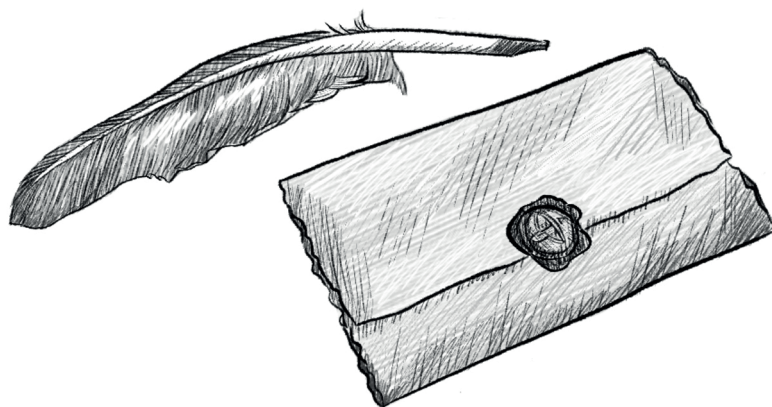
Using a quick internet search about William Wallace, brainstorm some key words like Middle Ages, Scotland, Wars of Independence, Edward I of England, Andrew de Moray, Stirling Castle etc and print images or cut up tourist leaflets and use them in a collage.

In addition, find a map of Scotland and northern England, and either glue it in your jotter or (if you have a big map), display it on the classroom wall. As you begin the book, pin a flag on Chester (Chapter 1). As other places are mentioned in the book, pin a flag on those too. The map at the front of the book may help you find the places. If you like, you could link this to the Daily Mile, something a lot of schools do. Tally up our class's miles and chart them against Harry's journey to give a real sense of the distance and time.

3. Understanding the Big Picture – Timeline Display

When did Wallace and Andrew de Moray come on the scene? What was Scotland like at the time? To understand how Wallace fits into history, you need to create a timeline, perhaps around a classroom wall. Put the events on the following pages in order along your timeline. The dates will help you. You can cut the text boxes out and glue them into place – or copy the content.

I can use and interpret electronic and paper-based timetables and schedules to plan events and activities and make time calculations as part of my planning. MNU 2-10a



1292

John Balliol becomes King of Scots.

1307

King Edward Longshanks dies and is replaced by his much weaker son, Edward II.

1296-7 (Winter)

Andrew de Moray escapes or is released from Chester Castle. He travels north to Moray.

1297

In October, de Moray and Wallace, now joint Guardians of Scotland, send a letter to the mayors of Lübeck and Hamburg, declaring Scotland open for trade. It is believed that de Moray died shortly after this, likely of wounds sustained at the Battle of Stirling Bridge.

c1270

William Wallace is born. His father was respectable, but not part of the royal family.

1306

Robert Bruce murders his rival, Comyn, at Greyfriars Kirk in Dumfries. Robert Bruce is made King of Scots. But a surprise dawn attack means Bruce only just escapes. He becomes a fugitive. Bruce's wife, his sisters and his daughter are imprisoned by Edward Longshanks.

1290

Margaret, Maid of Norway, falls ill during her sea voyage from Norway to Scotland and dies in Orkney.

1297

In May, Andrew de Moray raises the standard for a northern rebellion at Avoch. William Wallace kills William Hezelrig, the Sherriff of Lanark, and lives as a fugitive, hiding with a growing number of supporters in Selkirk Forest.

1298

On 22 July, Edward's army beats Wallace's forces at the Battle of Falkirk. Wallace is now a fugitive as other Scots start giving up and supporting Edward.

1305

Wallace is betrayed and executed in London's Smithfield on 23 August.

1274 (11 July)

Robert Bruce is born at Turnberry Castle in Ayrshire. He is related to the Scots, Gaelic and English royal families.

1297

On 11 September, de Moray and Wallace have joined forces. Their combined forces defeat Edward's army at the Battle of Stirling Bridge.

1286

The old King of Scots, Alexander III, falls from his horse and is killed. The next in line to the throne is three-year old Margaret, known as the 'Maid of Norway'.

1296

Edward's army invades Scotland and defeats the Scots at Dunbar.

John Balliol and Andrew de Moray's father are captured and imprisoned in the Tower of London. Andrew de Moray is taken to Chester Castle.

The Scots nobles are ordered to 'swear fealty', to sign a letter supporting Edward. Neither William Wallace nor Robert Bruce sign the Ragman Roll. The Stone of Destiny is taken to England. William Wallace begins a rebellion in southern Scotland.

1320

Bruce is in power. In the famous Declaration of Arbroath, the powerful people in Scotland write: 'It is not for glory, nor for riches, nor honours that we are fighting, but for freedom itself, which no honest person gives up but with life itself.'

1314

Bruce's well-trained forces defeat Edward II's army at Bannockburn. Bruce's family is returned to him.

Once you have organised events in the right order, you can refer to your timeline throughout your learning.

PART 2

NOVEL STUDY *TO WAR WITH WALLACE*

**Chapter-by-chapter comprehension and discussion questions:
reflection, inference, evaluation, analysis and VCOP questions**
(Vocabulary, Connectives, Openings and Punctuation)

Part 3 Curriculum Links

ENG 2-12a Through developing my knowledge of context clues, punctuation, grammar and layout, I can read unfamiliar texts with increasing fluency, understanding and expression.

LIT 2-16a To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail.

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 of my own.

Prologue

1. Which words in the opening paragraphs of the prologue are not familiar? You can guess what they may mean and then look them up in the glossary or a dictionary. Does the opening make you interested in the story? Why/why not?
2. How would you sum up events in the prologue in one sentence? Make sure you focus on what is most important.
3. You will notice that some of the words in Walter's speech are old-fashioned, giving a hint that the action of the book takes place in the past. Can you give examples?
4. Look at the last paragraph of the prologue – is this an effective ending? Why/why not?

Chapter 1

1. Look at the heading. The author has introduced a flashforward, a jump forward in time. Can you think of any other books or films which use this technique?
2. *'The wind whistles a song of sadness'* – can you choose two words from this phrase which are an example of alliteration?
3. In your own words, explain what unexpected thing happens in this chapter.
4. Find five words which help create a tense atmosphere in this chapter.

Chapter 2

1. How do you feel about the prisoner Andrew de Moray at the beginning of this chapter? Do you like or dislike him? Do you find him interesting? You can now begin character cards for him and for Harry (see Activities section).
2. Why is Harry so nervous? Can you find a word or phrase that is evidence for his nervousness? Is there anyone whose presence would have a similar effect on you today?
3. The chapter features in a dramatic struggle, a sort of action scene ending in a cliffhanger. What questions will the reader have at the end of the chapter?

Chapter 3

1. Look at the heading of Chapter 3. Based on it, what do you think will happen in this chapter?
2. Look at the illustration of the heraldic shield. It is the heraldic shield of the de Moray family. If you had to design a shield for your family, what would be on it?
3. How would you describe the atmosphere in this chapter? What words spring to mind? Now find evidence in the text to back up your answer.
4. How do you think Harry is feeling? Choose three words from the text as evidence.
5. Can you find any connectives in this chapter?
6. *'By the city wall lie two ladders, of course they do.'* (p.24) Explain what Harry means by 'of course they do'.
7. How accurate was your prediction at the beginning of this chapter?

Chapter 4

1. What additional information about Harry's background do you find out in this chapter?
2. Have you been on a ship, ferry or boat? Did you feel safe? Can you swim? Why is it important?
3. Are you surprised when de Moray throws Harry his coat? Why does Harry think this '*only fitting*' on p.28 (hint: look at the sentence before)?
4. Why does Harry '*feel a small pang of guilt*' on p.30?
5. Harry has a sudden change of mood on p.30-31. Why is he so angry? Is he still angry by the end of the chapter?

Chapter 5

1. In your own words, explain why de Moray kidnapped Harry.
2. In medieval times, many people were known simply by their nicknames. What does 'Harry the Hand' suggest about the main character? You may also want to investigate why the English king was called 'Longshanks'.
3. There is a simile at the end of p.33. Can you find it? Is it effective?
4. '*I am nobody. I have no story.*' (p.34) Can you sometimes be down on yourself? How can you build up others who may feel this way?
5. Towards the end of the chapter, you will see a paragraph almost entirely in italics. Why has the writer chosen to do this? How would describe what happens in that paragraph?
6. Would you have made the same decision as Harry at the very end of the chapter?





Chapter 6

1. Harry can now see that *'last night's unfortunate events have been destined by heaven.'* Do you agree that things happen for a reason?
2. Can you sum up the following, using only your own words: *'But there is no gain in thinking of things that may have been. Now I am in disgrace, and a fugitive, and I must make the best of the things that are.'* (p.37) Is this a good principle to live by?
3. On p.38. de Moray is compared to an animal in a simile. Can you find it? And can you remember a previous simile in which de Moray was likened to another animal? What do these images say about him? Use your own words.
4. Do you think it's okay for de Moray to behave as he does in this chapter? Do you think he is trying to do the right thing? Give reasons for your answer.

Chapter 7

1. Harry refers to 'the Scot', and himself as an 'Englishman'. Can you think of groups of people in your community who think of themselves as 'other'? Is this helpful?
2. Find three quotes in the chapter which make it clear who wields the power in this situation. Who is powerful?
3. Andrew de Moray and Harry need help in Annan. But they offer help to someone else instead. Is this a good principle? Why?
4. Can you find two examples of alliteration on p.45?

Chapter 8

1. You can now put pins or flags onto your map at Chester, Meol, Annan and Bothwell as you follow Harry's journey north. Have you been to any of these places?
2. *'An old man like him will always be vulnerable to highwaymen and brigands on the road.'* (p.49) Do you think that older people are more vulnerable today too? Can you think of ways that you could befriend or help an older person this week?
3. Why is de Moray so shocked on p.50?
4. In this chapter, we meet a new character: the priest David de Moray. What do you think of him so far?
5. Harry feels very strongly about confession. Are there any traditions or religious observances you feel strongly about? Do you find it easy to be respectful of the beliefs of others?
6. Another cliffhanger at the end of this chapter! What do you think the 'shadow' is?

Chapter 9

1. *'I want you to meet my friend William.'* What is your first impression of William Wallace? Choose three words to describe him, and if you are creating character cards (see Activities), you can begin one for him now.
2. *'Perhaps one day the scribes will write about us. Imagine: The terrible tales and brave battles of Andrew de Moray and William Wallace!'* (p.57). It is hard for us to remember that these men had no idea in early 1297 that they were going to be remembered for hundreds of years. What would you like to be remembered for?
3. There is no historical evidence that the two men met at this point in history, but there is also no evidence that they did not. Do you think it's okay for a writer of historical fiction to make up bits of the story to fill in gaps in our knowledge?

Chapter 10

1. Harry rides a horse for the first time in this chapter. Have you ever ridden a horse or pony? Is it a useful skill nowadays?
2. Find an adverb at the end of p.59 which suggests that the priest may be carrying valuable things with him.
3. '*I feel a sudden urge to laugh*' (p.60). Have you ever felt like this in a challenging situation?
4. There is a fight at the end of this chapter. From the text, can you list all the weapons which are mentioned, including the less conventional ones?
5. De Moray blames Harry unfairly but then apologises quickly. Do you think adults should apologise to children when they are wrong?
6. There is a metaphor here: '*the boil of his anger has been lanced*' (p.63). Do you think this image is effective? Why?
7. You can now put flags or pins on your map for Avoch, Petty and Inverness.

Chapter 11

1. '*The locals barely speak to me and whisper behind their backs as they peer at me over their bowls of strange oat-broth in the morning.*' (p.67) Why are the locals suspicious of Harry?
2. According to Brother Gregory, Andrew de Moray's father '*languishes in the Tower of London*' (p.66). What comes into your mind when you hear the word 'languishes? Are these positive or negative things? (These brain-connections are called 'connotations – a posh word you can impress your teacher with!)
3. Can you find an example of personification on p.67?
4. Can you find three words in this chapter which are unfamiliar to you and work out their meanings from the context?
5. Harry addresses himself in the interior monologue on p.68? Do you find this helpful for getting to know the character?
6. Harry is resolved to learn the language and fit in in the North of Scotland, even if it is going to be difficult. Are you impressed with his can-do-attitude? What hard thing in your life can you face in a similar way?

Chapter 12

1. In this chapter, we meet Euphemia. What is your first impression of her? Do you think she will be an important character in the rest of the story?
2. 'Euphemia' means "well-spoken" or "of good omen". What does your name mean? Do you like the meaning of another classmate's name?
3. On p.72, find the expression that means 'mirror' in modern English.
4. *'I'd rather eat rotten rabbit stew...'* (p.73). Why is Euphemia so hostile to Harry?
5. Find some clues on the final page of the chapter: what words make you think that the prophecy is not a happy one?

Chapter 13

1. Look at the illustration at the top of the chapter. Can you research what a Scottish harp looks and sounds like? Do you play an instrument? And can you remember an earlier part of the book where we learn that Harry has a good ear for music?
2. Harry wonders about de Moray's motives for inviting him to the feast: *'To parade me like an exotic animal? The boy from England?'* (p.75). Do you think this would be consistent with de Moray's character so far?
3. *'I feel like a fish swimming into a net.'* (p.76) What type of image is this, and what does this suggest about how Harry is feeling at the feast?
4. Is there a description of the music which you find interesting or unusual in these pages?
5. *'I will make a friend of her, whether she likes it or not.'* (p.77). Do you think this is a good attitude? Can you force friendships?

Chapter 14

1. Can you find an example of alliteration on the first page of this chapter?
2. The priest insists that Harry must learn the local language, which is Scottish Gaelic. Do you think learning languages is still important in this day? Are some languages more relevant than others?
3. Explain what a 'scriptorium' is. Could you start a 'Scriptorium Club' and decorate 'commonplace books', using parchment-style paper, quills and ink to learn calligraphy?
4. Harry is told: '*you must be certain of your side*' (p.79) In what situations is it necessary to choose a side in your life?
5. Harry describes his joy in metalwork – he is good at it and loves it. What are you good at? Why not praise your friends for things they are good at while you're at it?
6. Harry loses his temper on p.81. Find two quotes from the text which prove that he is angry at Effie.
7. Effie concedes: '*We are both voices in the same tune*' (p.82). How does this image persuade you that her attitude to Harry has changed?

Chapter 15

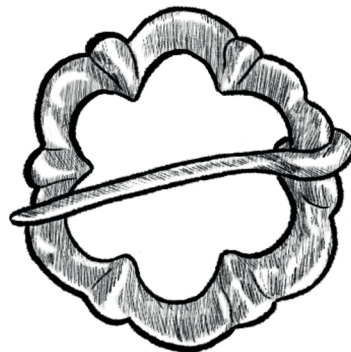
1. There is a sense of action, excitement and anticipation in this chapter. Sum up why in your own words.
2. Sounds are very important in this chapter. Find at least three sounds on p.84. What atmosphere do they create?
3. Effie does not have a lot of power in the society she inhabits because she is a girl. Is this fair? How is she having an impact anyway?
4. '*The flag. It is the standard of John Balliol, the rightful King of Scotland*' (p.85). Can you research what this coat of arms may have looked like?
5. Andrew de Moray's voice is low when he tells Harry to make ready at the very end of the chapter. In your own words, explain why Harry's life is about to get even more dangerous, and why de Moray does not want others to hear what he says.

Chapter 16

1. VCOP: Make a list of vocabulary which describe any character's # movement in this chapter, for example 'hurtled down the hill'.
2. *'The call of the pipes rings out, caressing the grasses and heathers as it swirls into the sky, dancing like the skylarks, stitching land and sky and sea together with its rousing melody – up and down'* (p.88). Can you identify the images used here? Are they effective?
3. Harry's struggles with riding a horse add fleeting humour to the story. Can you find an example of this? Do you enjoy getting a break from all the tense action from time to time?
4. Find three unfamiliar words in this chapter and research what they mean.
5. *'This is where you leave me, Harry.'*
I am stunned.
'What?'
'Dismount.'
Is this section of short-sentence dialogue effective? What questions do you have at this point?

Chapter 17

1. The two rebellion leaders are *'like two schoolboys, utterly absorbed in their game.'* What does this simile suggest about their friendship?
2. Do you think Harry should have volunteered to give the signal?
3. Find evidence for the frantic atmosphere in the run-up to the ambush.
4. Harry sees the world in musical terms – can you find the musical word which describes the archery attack on p.96?
5. *'What else is there to do? Here I find myself. Let the dice fall where the Almighty wills it.'* Describe what Harry is saying here in your own words.



Chapter 18

1. Can you explain what a 'siege' is?
2. Another book by the same author describes another castle siege during the Scottish Wars of Independence which took place in the summer of 1300. If time allows, nominate a reading group in your class to read the award-winning *The Siege of Caerlaverock*. How is it similar to *To War with Wallace*? How does it differ?
3. "Master de Moray's squire", she called me. Perhaps I have finally won her over.' is an example of Harry's thoughts, sometimes called interior monologue. Can you find another example in the chapter where Archie reflects internally or asks himself a question?
4. What is the 'beast' Effie refers to on p.101 more commonly known as today? Do you think it exists?
5. There is much talk of the Countess of Ross in this chapter and the next. Why is she a threat?

Chapter 19

1. Why does the Countess of Ross not support either side militarily? You find out some possible reasons in this chapter.
2. From the context, can you work out what the word 'provisioning' on p.106 means?
3. VCOP: Find a connective word in this chapter.
4. VCOP: Copy this sentence with the right punctuation. *Somehow it falls to me to equip each boy man father and grandfather with weaponry as best as I can.*
5. VCOP: Can you identify two openers in this chapter? And now, can you make up a sentence of your own for each?
6. De Moray and Pilch decide to abandon the siege. Have you ever abandoned a task? Is deciding to stop doing something the same as failing? Can you think of an example in real life when giving up is a good thing?

Chapter 20

1. Identify the imagery at the very beginning of the chapter. What type of imagery is it, and what does it suggest?
2. William Wallace really bursts onto the scene when he kills the Sherriff of Lanark, something the characters only hear about from a distance. How do you feel about William Wallace now that you know this?
3. What clues can you find for how Effie is feeling in this chapter?
4. Effie says 'my mind is already a battlefield' – explain in your own words what is troubling her.
5. '*Then go we must. To war with Wallace*' (p.114). This passage is where the title of the book comes from. Do you think it is a good title? Can you think of other titles which might have worked for the book?

Chapter 21

1. You can now add a flag or pin for Dundee to your map. Dundee is where Wallace and de Moray are likely to have joined forces. They may even have met there for the first time. Do you think that the story is better because in it the men have met before?
2. '*Her face mirrors the thundery sky. 'Wallace, Wallace, Wallace! Everything is about Wallace!' She almost spits out the words.*' What is Effie's problem with Wallace? Explain in your own words.
3. Friendships are strange things. Have you ever felt left out or displaced like Alexander Pilche? Have you ever favoured a new friend over an old one like Andrew de Moray does here? How can you make sure to be as inclusive as possible in your own friendships so that no one feels left out?



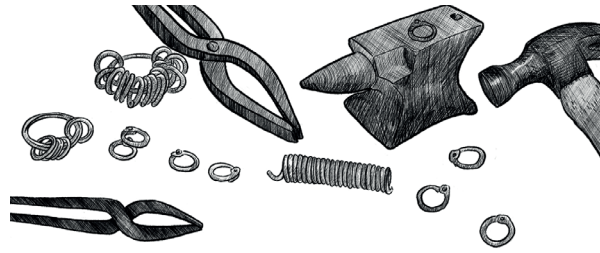
Chapter 22

1. VCOP: Find the word that means 'quickly and unexpectedly' on p.119.
2. What does Harry mean when he describes himself as a 'foreigner twice over' (p.119)?
3. '*We are all God's creatures in here, and we eat from the same table.*' Please explain in your own words what de Moray means.
4. Throughout this chapter, what techniques does the writer use to make you feel as if you are there in the tent? (Hint: think about the senses).
5. VCOP: Wallace calls Effie's father '*valiant*' (p.121). What does this suggest about his attitude to Alexander Pilche?
6. Sometimes the actions or movements of characters give an indication of how they are feeling. Find an example of this in this chapter and explain what it suggests. As an example, Harry *looks away* on p.123, suggesting he is embarrassed or ill-at-ease.

Chapter 23

1. VCOP: Find two connective words in this chapter.
2. '*I look uneasily at Stirling Castle in the distance.*' Why is Harry uneasy? Explain this in your own words.
3. De Moray laughs in this chapter as others feel tense and worried. Can you think of a situation where someone has remained calm when others panic? What effect can such a calm presence have on others?
4. Find a word or phrase near the end of the chapter which suggests secrecy.





Chapter 24

1. VCOP: Find the exclamation marks on page 128. What does it suggest about how Effie feels about Harry here?
2. Describe in your own words why Effie thinks Harry is '*mad*' (p.129).
3. In this chapter, Harry must cross a river. Do you live near a river? What are safe ways of crossing it?
4. What should you do if you get into difficulties in the water? And what should you do if you spot someone else in trouble in a river, lake or the sea?
5. The writer uses a metaphor on p.131: 'washes my courage clean away'. Is this effective? Why/why not?
6. At the end of the chapter, the water is personified – it is described as if it was a person – an enemy. Find three ways in which the water '*attacks*' Harry on p.131-132.

Chapter 25

1. The writer uses repetition several times on p.133. What is repeated? Why do you think this is?
2. How would you describe the atmosphere at the beginning of this chapter?
3. VCOP – Can you find the word that means 'shine a light on' on p.134?
4. Harry '*hurls*' himself into the holly bush on p.136. What other plants are prickly or thorny and would hurt? How many can your class come up with?
5. This chapter is full of action. Once again, there is a lot of movement – can you find some examples of verbs which describe movement? Are any of these words unfamiliar?

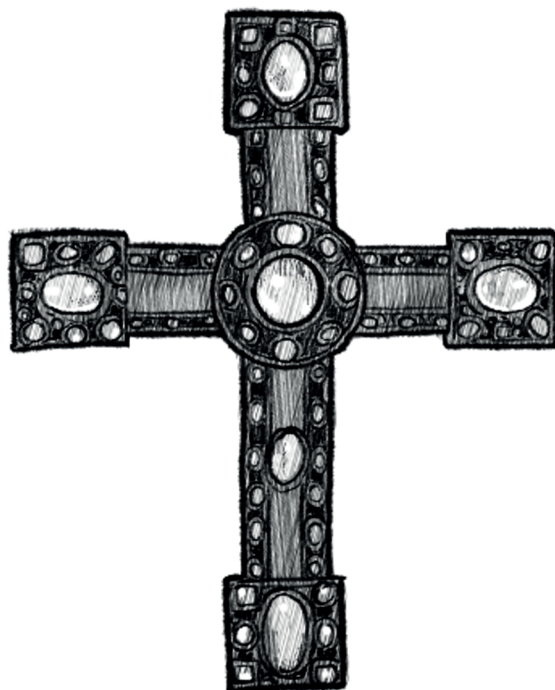
Chapter 26

1. *'I can barely believe that I am truly here'* – why does Harry say this? Explain in your own words what he can barely believe (considering what happened in the previous chapter)?
2. *'The Abbey Craig is like an anthill, writhing and wriggling with activity'* (p.139) Is this a simile or a metaphor? And what does the image suggest?
3. Has Alexander Pilche's attitude towards Harry changed? How can you tell (p.139)?
4. *'I pluck up the courage to ask. 'Are you scared, sir'* (p.140). Why are we so reluctant to admit fear? Would admitting fear be a sign of weakness in this situation? Could it be helpful for the characters to talk about their feelings honestly ahead of the battle, or do you think it would do more damage than good?
5. How does the writer build tension in this chapter? You could refer to word choice, structure or tone, for example.
6. Everybody sees events through Effie's sharp eyes. Do you think her live commentary is effective in making readers feel as if they are there?
7. *'Like a snake'* (p.142) – what does comparing the river to a snake suggest?
8. Several words in this chapter appear in capital letters. Why do you think the writer has done this? What does it suggest about the voices used?
9. Do you think that de Moray and Wallace are equal leaders or that one or the other is more senior? How can you tell?



Chapter 27

1. Effie and Harry can only wait and watch as the battle of Stirling Bridge commences. Have you ever felt helpless because you couldn't join in or help in a difficult situation? How did this made you feel?
2. VCOP: Do you know the meaning of '*ferocious*' (p.146). explain what it means in your own words.
3. '*Faint shouts and shrieks of distress, spooked whinnying of horses, @ clanging of swords, all mingle with the birdsong up here on the Abbey Craig*' (p.146). Once again, the writer uses sound to create the atmosphere. But there is a contrast here: which sounds have positive connotations (make you think of good things), and which have negative ones?
4. On p.148, the writer describes a contrast between sounds once again. What are these contrasting sounds? Hint: you will find the answer in the paragraph about the armourer Beard.
5. Effie and Harry help the wounded in a '*makeshift hospital*' (p.148). Can you research a little about the remedies they would have used at the time? There is some good information in this article:
<https://www.bbc.co.uk/bitesize/articles/zk4nf82>
6. '*Their faces say it all*' (p.148). What do you think the monks and medics are thinking?



Chapter 28

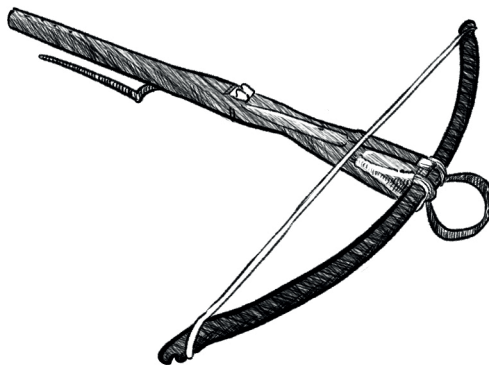
1. Wallace '*paces up and down*'? What does this say about his state of mind? Can you think of any other actions or gestures which reflect the same state of mind?
2. The words '*a triumph, a victory the like of which no one could have predicted*' (p.149) are positive and celebratory, but the rest of the chapter has a different feel – how would you describe it?
3. On p.151, Harry refers to praying for his master's recovery. Do you ever pray? Do you know someone who does? Ask them respectfully why they pray if you get the opportunity.
4. '*Look, there is no point in holding grudges or judging others for their choices. Each man must do his best with the situation he finds himself in*' (p.152). Do you agree with David de Moray's attitude? Or are you tempted to hold grudges?
5. In your own words, list some signs that all is not well with Andrew de Moray's health. What does Effie mean when she says: '*The battle of Stirling Bridge may yet have the last laugh*' (p.153)?
6. Harry insists that even if the thing he fears most happens, '*there will be a way forward. There is always a way forward.*' (p.153) Do you agree? Do you think this is a good principle by?

Chapter 29

1. Before reading the chapter, predict what will happen in it. On finishing the chapter, were you right?
2. How does the weather in this chapter echo what is happening in Harry's mind?
3. Haddington is another place to add to your map. Stick a pin or flag into it.
4. Harry and David de Moray are '*ill at ease*' (p.156). What does this old-fashioned expression mean? Can you come up with a modern version?
5. Who in this chapter is compared to a sack of coal? (p.157) Can you find other descriptions of the same person in this chapter?

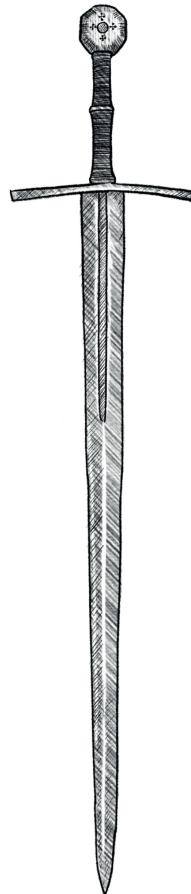
Chapter 30

1. St Martin's Kirk in Haddington still exists. Take a look at <https://www.historicenvironment.scot/visit-a-place/places/st-martins-kirk-haddington/> and search for pictures online to get a feel for the place where Harry prays in this chapter.
2. Harry hears '*a wail of grief that may have been made by an animal, raw and rough*' and decides that he does not need to re-enter the tent because he knows what to expect. Can you make clear what that is?
3. '*Stirling Bridge was a victory both of us shared, Now I will carry the burden of its memory alone*' (p.161). In a sense, Wallace's character speaks the truth: De Moray has been largely forgotten, while Wallace is remembered as a national hero. Why not conduct a brief survey asking pupils and adults in the school: How many have heard of William Wallace? And how many have heard of Andrew de Moray? Why do you think history can be so biased?
4. Wallace refers to a '*letter from us to the mayors of the Hanseatic League, Lübeck and Hamburg*' – the letter really exists and is the last evidence of de Moray alive, dated 11th of October 1297 and from Andrew de Murray [spelling of names varied a lot back then!] and William Wallace, leaders of the armies of Scotland. You can find a photograph and a transcript (the exact words) at <https://www.scottisharchivesforschools.org/warsofindependence/lubeckletter.asp>
Best of all, there is a close-up of William Wallace's seal, featuring a bow and arrow and describing him as the son of Alan Wallace. What would your seal look like if you had to design one?
5. What questions do you have at the end of this chapter?



Chapter 31

1. Once again, Harry is seasick. Do you or someone you know get sick on boats, ships and ferries? What strategies may help?
2. This chapter contains a lot of dialogue (direct speech between characters). Do you think this is helpful? What is the effect of listening in to what characters say on the reader?
3. Are you surprised at the priest's parting gift? Do you think it is a good one? Why/why not?
4. *'I have held off long enough now. I have reflected and wondered and speculated, but why shouldn't I ask?'* (p.165). What is Harry afraid of? Why is he so unsure about asking?
5. Does Harry's father's nickname surprise you?
6. Do you now know of a satisfactory reason why Harry's father disappeared from his life?
7. How do you feel about the ending of the book. Is it a good one?



PART 3

CLASS ACTIVITIES

THROUGHOUT: READING THE TEXT AND DISCUSSION QUESTIONS (SEE PART 2)

Through developing my knowledge of context clues, punctuation, grammar and layout, I can read unfamiliar texts with increasing fluency, understanding and expression. ENG 2-12a

Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. LIT 2-14a

To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail. LIT 2-16a

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 of my own. ENG 2-17a

THROUGHOUT: CHARACTER CARDS

I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. LIT 2-15a

At the end of each chapter, pupils should add information to the character cards. Any new information or quotes build up a picture while also preparing the pupils for the Top Trumps task at the end. The best ones should be displayed in the classroom. Alternatively, they can be completed as a class and used for wall display.

A suggestion for a possible layout is included overleaf, but pupils may want to create their own layout and use the back of the card for quotes and page references. The more detail they add to these cards during the reading, the easier the tasks at the end will be.

Character Traits

Name: _____ Date: _____

External (Outside) Traits

What you see on the outside.

Internal (Inside) Traits

Thoughts, feelings, actions, and dialogue.

Character's Name:

Character's
Picture:

AT KEY POINTS THROUGHOUT: HOT-SEATING (DRAMA ACTIVITY)

I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions, and by asking different kinds of questions of my own. LIT 2-07a

When listening and talking with others for different purposes, I can: • share information, experiences and opinions • explain processes and ideas • identify issues raised and summarise main points or findings • clarify points by asking questions or by asking others to say more. LIT 2-09a

At key points in the book, the teacher can choose somebody to be interviewed as Harry, Euphemia, Andrew de Moray, William Wallace and other characters, as if on TV or radio. This may involve dressing up with a key costume item or prop and if you have a spotlight available, it really helps to add to the occasion. The actor should improvise answers while classmates can create questions for the interview after the reading of the relevant chapters.

AFTER CHAPTER 1: DRAMA ACTIVITY – CREATING A NEWS REPORT

I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology. EXA 2-12a

I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a

In the late 13th century, news was communicated by word of mouth. Nowadays, most people watch news on television or online. Create a short news report about the Battle of Dunbar in 1296, as if it was being reported today. You may include the presenter, but also a reporter giving background information or doing a piece to camera at the scene. You could even interview knights from the winning or losing side. There is more information at <https://www.bbc.co.uk/bitesize/articles/zh3fmfr> to help you plan.

AFTER CHAPTER 2: STEM ACTIVITY – CREATING CHAINMAIL

I can extend and enhance my design skills to solve problems and can construct models. TCH 2-09a

Harry is making chain mail in this chapter. You may not have the tools to make medieval metal chain mail, but here is a fantastic STEM activity for you to engineer yourself some chain mail out of paper. You could even spray-paint it at the end:

<https://www.instructables.com/How-to-make-paper-chain-mail/>

This activity is best attempted as a group – there are just so many links to make!

AFTER CHAPTER 3: MATHS ACTIVITY - KEYS

I can explore and discuss how and why different shapes fit together MTH 1-16b

Having explored a range of 3D objects and 2D shapes, I can use mathematical language to describe their properties, and through investigation can discuss where and why particular shapes are used in the environment. MTH 2-16a

In this chapter, the prisoner manages to unlock the gate of his cell. Bring in a variety of keys and locks – padlocks are ideal for this. Decide which key may fit which lock. You may even set it up as a competition where pairs of pupils have to unlock all the padlocks by deciding which keys may fit. It really helps if you have more keys than locks to make this a challenging task. Discuss weight and shape to preselect before finding the right key through trial and error. Could you find a key which looks like a medieval key for your classroom display?

AFTER CHAPTER 3: CREATE A MAZE

The prisoner is escaping from Chester Castle, trying to navigate the corridors and passages in the dark.

Through practical activities which include the use of technology, I have developed my understanding of the link between compass points and angles and can describe, follow and record directions, routes and journeys using appropriate vocabulary. MTH 2-17c

Why not have a go at designing your own maze? If you want to use an online maze generator, try <https://puzzlemaker.discoveryeducation.com/maze>



AFTER CHAPTER 4: MAP-READING and TRANSPORT

To extend my mental map and sense of place, I can interpret information from different types of maps and am beginning to locate key features within Scotland, UK, Europe or the wider world. SOC 2-14a

Having explored the ways journeys can be made, I can consider the advantages and disadvantages of different forms of transport, discussing their impact on the environment. SOC 2-09a

Chapter 3 refers to a journey. Find a map of England and Scotland. Can you locate the places mentioned in this chapter?

The characters travel by river in this chapter. How does transport in their day contrast with how we travel today? And which type of transport is kindest to the environment?

AFTER CHAPTER 5: WHAT'S YOUR STORY – PERSONAL WRITING

As I write for different purposes and readers, I can describe and share my experiences, expressing what they made me think about and how they made me feel. ENG 2-30a

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 2-26a

What's your story? Harry is asked this question. How would you answer it? Create a short text about your own back story as if you were telling it to someone who does not know you at all.

AFTER CHAPTER 6: DRAMA – BODY LANGUAGE AND MOVEMENT

I enjoy creating, choosing and accepting roles, using movement. EXA 1-12a
Benchmarks: Uses movement in roles, conveying a character through gestures, actions and posture. • Uses expression in role, conveying a character through body language, for example, facial expression.

Andrew de Moray acts very confidently in this chapter to persuade the ship commander to take them on board. In this Drama activity, pupils can discover how they can appear confident through body language.

Choose some groovy instrumental music. (Superstition by Stevie Wonder is great, but find an instrumental edition).

Begin to move around in the space, talking kids through walking confidently - strides, shoulders back, head high etc. Add confident gestures (kids can suggest these) and finally confident facial expression (eye contact, chin up, nodding or winking etc.)

Finally, put it all together in a Confidence Catwalk, a rolling performance! If you have a spotlight, so much the better. I use Mary J Blige's Just Fine. In time with the beat, each child walks confidently into the performance area on his/her own. When reaching centre stage, they strike a confident pose (explain confident stance) and hold it for 3 or 4 seconds. As they walk off stage, the next kid walks on. This is really worth filming or photographing.

I get the rest of the kids to clap hard for each performance, so everybody is built up - and hopefully feels more confident as a result!

AFTER CHAPTER 7: SCOTS LANGUAGE

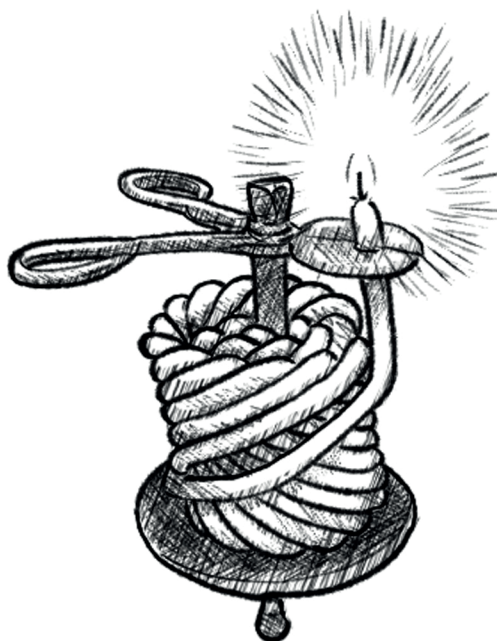
I can recognise how the features of spoken language can help in communication, and I can use what I learn. I can recognise different features of my own and others' spoken language. ENG 2-03a

'It is Scots,' de Moray explains when Harry does not understand the language spoken in Scotland. Medieval Scots would be very difficult to understand for most of us nowadays, but Scots is very much alive today. Research and find a list of ten favourite Scots words and tell the class about them. There are loads of ideas for using Scots at <https://www.scotshoosyaldi.com/primary/> too.

AFTER CHAPTER 8: RMPS ACTIVITY – INVITE CATHOLIC AND PROTESTANT VISITORS

I am increasing my knowledge and understanding of different forms of Christian worship and artefacts and can explain their importance for Christians. RME 2-03a

In this chapter, Harry is immensely relieved when Father David de Moray agrees to hear his confession. Scotland at the time of William Wallace was Catholic – there was no church of Scotland yet. Why not invite a Catholic priest to explain why confession was such a big deal, and answer some of your questions?



AFTER CHAPTER 9: FACT FILE WILLIAM WALLACE

I consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. LIT 2-24a

Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. LIT 2-14a

I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. LIT 2-15a

Finally, the reader meets William Wallace. Create a fact file about William Wallace, with as many facts as you can find about him and make your fact file as attractive as you can by using graphics and pictures.

AFTER CHAPTER 10: GAELIC LANGUAGE

I regularly select subject, purpose, format and resources to create texts of my choice. LIT 1-01a / LIT 2-01a Participates actively in songs, rhymes and stories which supports the learning of Gaelic language in a wider range of contexts.

As Harry travels further north, he encounters another language of Scotland: Gaelic. Does anyone in your class already know Gaelic? Delve into the wide range of resources at <https://go-gaelic.scot/classroom-resources/> or invite a Gaelic speaking friend or relative in to teach the class some fun words and phrases. If songs work well for you, like Harry and Euphemia, check out the songbook at <https://www.cne-siar.gov.uk/news/2025/launch-new-digital-song-book-gaelic-early-years-settings>.

AFTER CHAPTER 11: RESPECT AND INCLUSION

'All I want is a quiet life, enough food, a cloak for my back and a straw sack to lay my head at night. What I do not want is more struggle or enmity or sword. I want no reminder of my Englishness, or their Scottishness, or strife between the two.'

I know that friendship, caring, sharing, fairness, equality and love are important in building positive relationships. As I develop and value relationships, I care and show respect for myself and others. HWB 0-05a / HWB 1-05a / HWB 2-05a /

I understand that people can feel alone and can be misunderstood and left out by others. I am learning how to give appropriate support. HWB 0-08a / HWB 1-08a / HWB 2-08a /

English-born pupils can sometimes have a difficult time in Scottish schools. This is prejudice, a less acknowledged form of racism. Can you draft a school rule which reminds everyone to be respectful and inclusive to everyone in the school, regardless of their place of birth, appearance, beliefs or accent?

There are further resources for teachers at <https://www.cilips.org.uk/about/cilips-commitment-to-equalities-diversity-and-inclusion/anti-racism-resources-and-support/>

AFTER CHAPTER 12: ART ACTIVITY: NATURAL DYES

I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks. EXA 2-02a

Chapter 12 mentions 'a tabard with long sleeves and stars embroidered onto it, made from dyed linen'.

Historically, colourful clothing would have been skilfully created by using natural dyes. Why not have a go at doing this in class? You can research natural dyes yourselves, or check out resources like <https://kidsgardening.org/resources/lesson-plans-exploring-plant-dyes/> or <https://www.bbcgoodfood.com/howto/guide/how-make-natural-dyes>

AFTER CHAPTER 13: MEDIEVAL MUSIC

I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-19a / EXA 2-19a

Listen to some medieval music and discuss what you think of it! You can get a feel for medieval music by listening to examples from <http://gaita.co.uk/downloads.html>. Then listen to an example of medieval harp music:

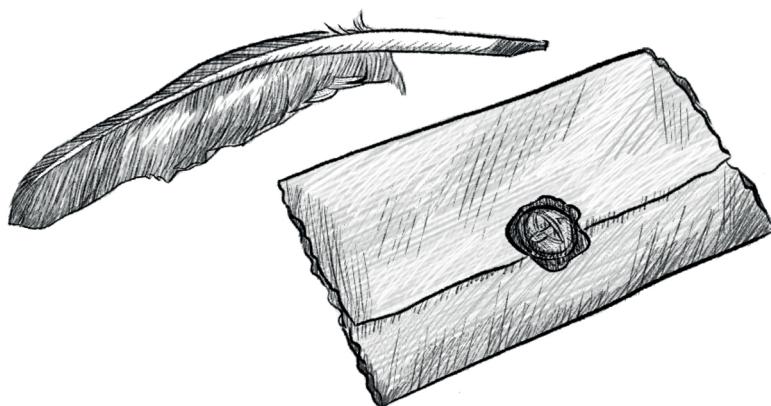
<https://www.youtube.com/watch?v=KHbLuzbATuE>

Can you imagine Effie playing this in the castle? In case medieval music really interests you, one of the oldest songs to survive with both text and melody is the “Pleugh Song” (spelling varied a lot back then!) you can listen to version of this at <https://www.youtube.com/watch?v=BO5LgmA8meQ>

AFTER CHAPTER 14: FRIENDSHIP BINGO

I know that friendship, caring, sharing, fairness, equality and love are important in building positive relationships. As I develop and value relationships, I care and show respect for myself and others. HWB 0-05a / HWB 1-05a / HWB 2-05a / HWB 3-05a / HWB 4-05a

In this chapter, Effie and Harry begin to communicate better – it marks the start of their friendship. There may be people in class who you barely know or never really speak to. Play a home-made game of friendship bingo. Complete a blank bingo card with different pictures/words. On the signal, mingle and find a classmate who fulfils each square. For instance, if there is a picture of a cat, find someone with a cat at home and ask them to sign the square. Whoever fills their card with signatures first wins.



AFTER CHAPTER 15: PERSUASIVE SPEECH TO JOIN THE NORTHERN RISING

To help me develop an informed view, I can identify and explain the difference between fact and opinion, recognise when I am being influenced, and have assessed how useful and believable my sources are. LIT 2-18a

To help me develop an informed view, I can distinguish fact from opinion, and I am learning to recognise when my sources try to influence me and how useful these are. LIT 2-08a

I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. LIT 2-06a

In this chapter, Effie reminds Harry: 'I am good with words – the kind of words which persuade others to join our cause.'

Let's see how good you are with words! With a partner, create a rousing speech (or leaflet if you prefer to write) to persuade Highlanders to join the Northern Rising.

Some of the techniques you may want to use: Lists of three, alliteration, repetition, rhetorical questions, addressing your audience directly... the choice is yours. But your speech does not have to be long to have an impact.

AFTER CHAPTER 16: SPIES IN WAR

I can use primary and secondary sources selectively to research events in the past SOC 2-01a

I can discuss why people and events from a particular time in the past were important, placing them within a historical sequence. SOC 2-06a

Harry is used as a spy in this chapter. In groups, research famous spies in history and prepare a short fact file or presentation about one of these spies. What qualities do you think are important for being a successful spy? Would you have them?

AFTER CHAPTER 17: URQUHART CASTLE ART

Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design. EXA 2-05a
I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks. EXA 2-02a



Figure 1 Urquhart Castle, photo credit Barbara Henderson

In this chapter Harry reaches the Urquhart Castle, one of the most picturesque and photographed castle ruins in Scotland. Collect some images of the castle online and use them to inspire your own castle art, using media of your choice.

This video is quite a fun introduction to one way of tackling this:

<https://www.youtube.com/watch?v=CwYIPwH3rKQ>

AFTER CHAPTER 18: CLASS DEBATE: THE LOCH NESS MONSTER EXISTS

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 2-02a
I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. LIT 2-15a

To help me develop an informed view, I can distinguish fact from opinion, and I am learning to recognise when my sources try to influence me and how useful these are. LIT 2-08a

Effie and Harry talk about the mythology associated with Loch Ness. Stage a class debate about the Loch Ness Monster, using the motion: This house believes that the Loch Ness Monster exists.

Allow pupils a realistic amount of research/preparation time to stage the trial above. They should use information found in books and/or find statistics and evidence online. A pupil or team of pupils should act as proposer (arguing that the Loch Ness Monster is real) and another pupil or team should act as opposer (someone who argues against the motion). Both sides should make introductory short speeches to persuade the audience, before discussing the motion. The class should then vote, declaring the motion carried or defeated.

AFTER CHAPTER 19: FAMOUS SIEGES POSTERS

I consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. LIT 2-24a

Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. LIT 2-14a

I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. LIT 2-15a

The siege at Urquhart castle was relatively minor. However, there are many famous sieges in history. Individually or in groups, create posters with facts about other famous sieges in history, presenting numbers and dates as well as making your work visually attractive.

AFTER CHAPTER 20: MEDIEVAL WEAPONS

I can investigate a Scottish historical theme to discover how past events or the actions of individuals or groups have shaped Scottish society. SOC 2-03a

I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences. SOC 2-04a

The chapter is headed by a picture of a crossbow. A range of weapons were in use during the Wars of Independence. Take a look at this excellent page showing the weapons in use at the time (the Battle of Bannockburn took place less than 20 years after the events of To War with Wallace) and take the quiz at the end. Now compare: How are conflicts fought today? What has changed?

<https://www.nts.org.uk/learning/learning-at-bannockburn/weaponry>

AFTER CHAPTER 21: MEDIEVAL FOOD

When preparing and cooking a variety of foods, I am becoming aware of the journeys which foods make from source to consumer, their seasonality, their local availability and their sustainability. HWB 1-35a / HWB 2-35a

Through exploration and discussion, I can understand that food practices and preferences are influenced by factors such as food sources, finance, culture and religion. HWB 2-34a

In this chapter Harry hands his master 'a bowl of stew'. It is not the first time that food is mentioned in the book. What did people in medieval Scotland eat?

You can find out about what food people ate at <file:///C:/Users/scatt/Downloads/cooking-in-medieval-village.pdf> and <file:///C:/Users/scatt/Downloads/cooking-in-medieval-castle.pdf>

After that, why not have a go at some medieval cooking yourself? You could even plan a whole medieval banquet using <https://www.historicenvironment.scot/media/6292/feast-planning.pdf>

Here is a Scottish medieval recipe for Gingerbread to get you started:

- 120ml clear honey
- ¼ tsp white pepper
- 450g stale bread,
- grated Pinch saffron (optional)
- 1 tsp each ginger and cinnamon

Bring honey to the boil and skim off any scum. Keep pan over a very low heat and stir in breadcrumbs and spices. Turn out and press down into a 20cm non-stick baking tray. Cool for several hours and then turn out onto a plate. Serve in small slices.

And if you prefer savoury, here is a recipe for Bannocks, as mentioned in Chapter 13 earlier:

Makes 1 small (6 piece) cake

- 120g of Scottish Oats or oatmeal
- 80g plain flour
- 2 level teaspoons baking powder
- pinch salt
- 150ml buttermilk

Combine all ingredients and shape into a disk shape. Cook in a skillet on medium heat, flipping over for even cooking, or place in oven for 20-30 minutes.

AFTER CHAPTER 22: STIRLING

I am learning to use language and style in a way which engages and/or influences my reader. ENG 2-27a

I consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. LIT 2-24a

De Moray's and Wallace's armies have combined and are heading to Stirling, a place of huge strategic importance: it is said that "he who holds Stirling, holds Scotland". Pretend that you are a tourist who has travelled to Stirling and sends a postcard home. What historical sites did you visit? What aspect of the city will you tell your readers about? What image will you create for the picture side? Remember to leave room for an address and a stamp.

To get you started, take a look at <https://www.visitscotland.com/places-to-go/stirling>

AFTER CHAPTER 23: WHO DESERVES A MONUMENT?

I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks. EXA 2-02a

Standing on the Abbey Craig described in this chapter, the National Wallace Monument is one of Scotland's most distinctive landmarks. The stunning 220ft tower honours the famous Scottish warrior – William Wallace. It took eight years to build and was funded entirely by contributions from the public totalling more than £15,000.



Andrew de Moray, who was as important as Wallace in this battle, has no monument at all. Design one for him, perhaps using the de Moray heraldic symbols of the stars in some way. Draw, paint or make a model.

AFTER CHAPTER 24: WATER SAFETY LEAFLET

I know and can demonstrate how to keep myself and others safe and how to respond in a range of emergency situations. HWB 0-17a / HWB 1-17a / HWB 2-17a / HWB 3-17a / HWB 4-17a

Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. LIT 2-14a

I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. LIT 2-15a

Harry gets into trouble in the river in this chapter. Research water safety and create a leaflet with some tips of how to keep yourself safe near water. There are lots of resources, but this video featuring Scotland's famous Olympic swimmer Duncan Scott is a good start: <https://www.youtube.com/watch?v=LNtJmB7EK9g>



AFTER CHAPTER 27: DRAMA ACTIVITY – SLOW MOTION BATTLE

I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology. EXA 2-12a

The Battle of Stirling Bridge was the decisive victory associated with Wallace. Stage your own version of a slow-motion battle, perhaps using up to ten sentences from these chapters to be narrated – and play some super-dramatic music in the background! This is most effective if actors not only attack in slow motion, but react, too – think exaggerated facial expressions, fleeing, ducking, sidestepping. It works best if ‘warriors’ on both sides are assigned a partner to fight – that way, pairs can rehearse their movements in advance. This can be filmed and shared with parents too.

AFTER CHAPTER 28: MEDIEVAL MEDICINE

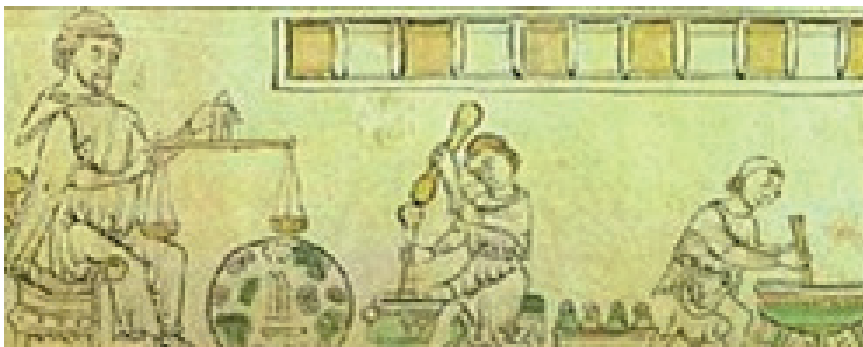
Through carrying out practical activities and investigations, I can show how plants have benefited society. SCN 2-02b

Watch <https://www.youtube.com/watch?v=fuEuaSmDOec>

Most medicines in the Middle Ages were plant-based. There were herbs to use for every ailment, for example:

- Coriander was used to treat fevers
- Sage was used to help purge the body of venoms and poisons
- Chamomile was used to help people sleep and also to settle upset stomachs

You can research more plants and their uses at <https://www.mostly-medieval.com/explore/plants.htm> - can you find any of these plants in the school grounds or nearby? If so, press them and display them in the classroom, making it clear what they were used for.



Monks preparing medicines, source: Wikipedia

AFTER CHAPTER 29: MEDIEVAL RELIGION AND SAINTS

Through investigating and reflecting upon biblical and other Christian stories, I can show my understanding of these stories. RME 2-01a

I can describe the practices and traditions of Christianity and have considered the way these have influenced Scottish society. RME 2-03c

In this chapter, much focus is on praying for de Moray's recovery. In the Middle Ages, people often travelled to holy sites like special churches to give their prayers more power, or they prayed to patron saints. Does your name have a saint? For example, the author's first name is Barbara, and the historical St Barbara is the patron saint of patron saint of miners, artillerymen, and anyone who works with explosives.

Simply google your name with a 'Saint' in front of it or look at <https://mycatholickids.com/all-the-saints/> for inspiration.

AFTER CHAPTER 30: THE LÜBECK LETTER

Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail. EXA 2-04a

The Lübeck letter really exists and you can see a picture of it and read all about it at <https://www.scottisharchivesforschools.org/warsofindependence/lubeckletter.asp>



The letter is the last known evidence of de Moray alive, before Wallace becomes the sole Guardian of Scotland. It is dated 11th October 1297, Haddington.

Have a go at creating a copy of the letter using your own words and modern English but try to make it look as authentic as you can. You can use teabags to make paper look old and use arty lettering to make your document more attractive.

Why not try soap-carving to recreate the seal, featuring Wallace's seal, or have a go at designing a seal of your own.

AFTER CHAPTER 31: CAMPAIGN TO RETURN THE LETTER

I can persuade, argue, explore issues or express an opinion using relevant supporting detail and/or evidence. LIT 2-29a

Time for a spot of campaigning through persuasive writing. The letter sent by Wallace and de Moray is still kept in an archive in Lübeck, but many in Scotland argue that it should be returned to Scotland as a crucial part of our history. You can help! Why not write to your MSP (find out who it is by entering your school postcode at <https://www.parliament.scot/msps>), and ask for help to restore the only surviving object directly associated with Wallace and de Moray to Scotland.

Alternatively, you can write to:
Senior Curator,
National Museum of Scotland,
Chambers Street, Edinburgh, Scotland
EH1 1JF

requesting its return.

AT THE END: PHOTO STORY COMIC

I can make notes, organise them under suitable headings and use them to understand information, develop my thinking, explore problems and create new texts, using my own words as appropriate. LIT 2-15a

Pupils should brainstorm the 10-12 main events in the novel *To War with Wallace*. Once they are in the right order, pupils can be given minimal dressing up/props and a camera to take freeze-frame photographs of these key dramatic moments.

Once printed, the photographs can be displayed with captions and speech bubbles. Don't forget the sound effects either!



AT THE END: BOOK REVIEW

I enjoy creating texts of my choice and I regularly select subject, purpose, format and resources to suit the needs of my audience. LIT 1-20a / LIT 2-20a

Pupils should write a short online book review to post up on Amazon, Waterstones and/or Goodreads, or on the school/class blog. They should check their work throughout the process, making sure that it makes sense at first reading.

AT THE END: TOP TRUMPS CARDS

I enjoy creating texts of my choice and I regularly select subject, purpose, format and resources to suit the needs of my audience. LIT 1-20a / LIT 2-20a

Pupils should list as many characters as they can for To War with Wallace. Using their own judgment about format, allow each group to create a Top Trumps card game. Each character should get a score for four categories. Possible categories include:

Courage
Strength,
Wisdom
Kindness
Wealth
Likeability

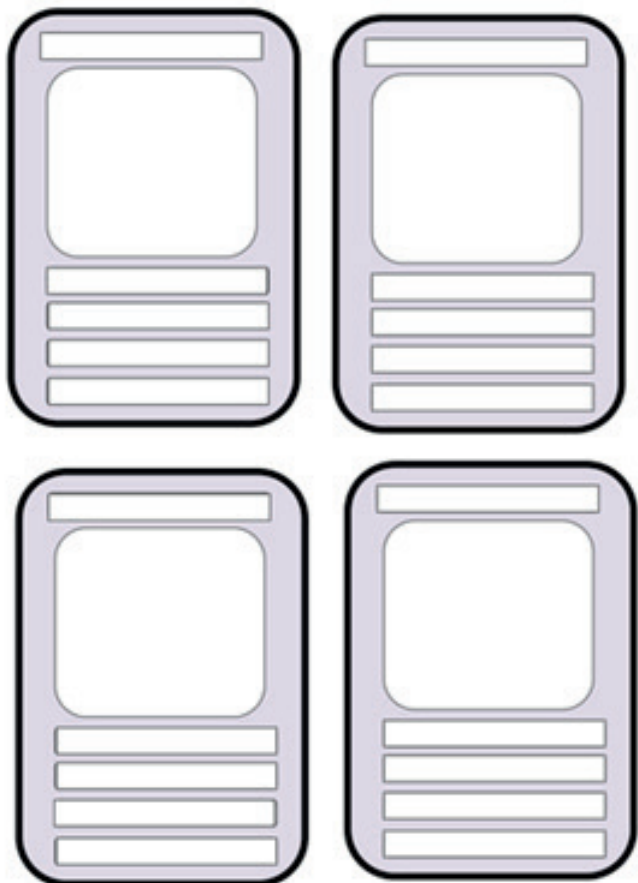


Figure 4 Source TES. Image can be enlarged. <https://www.tes.com/teaching-resource/blank-educational-top-trumps-template-6036598>

AT ANY POINT: CLASS CHARTER WITH SEALS

Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail. EXA 2-04a

Many thanks to Pauline Macleod for spotting this fab idea online! Each pupil can create their own seal (get creative) and pledge their allegiance to their teacher in a Ragman-Roll-style charter. By affixing their seal, pupils pledge to cooperate with class rules or put their name to a common goal.



PART 4

USEFUL ADDITIONAL INFORMATION

SCHOOL VISITS

Historic Environment Scotland offer some FREE learning visits. For more information, visit <https://www.historicenvironment.scot/learn/free-learning-visits/>

Locations featured in the novel *To War with Wallace* include:

- Chester Castle, English Heritage: <https://www.english-heritage.org.uk/visit/places/chester-castle-agricola-tower-and-castle-walls/>
- Stirling Castle, Historic Environment Scotland: <https://www.stirlingcastle.scot/learn/learning-visits/>
- Bothwell Castle, Historic Environment Scotland: <https://www.historicenvironment.scot/visit-a-place/places/bothwell-castle/>
- Ormond Castle (Avoch Castle) – site only: <https://avoch.org/history/avoch-castle> and <https://www.trove.scot/place/13572>
There is a pleasant circular walk taking in the site described at <https://www.walkhighlands.co.uk/lochness/Ormondcastle.shtml>
- Urquhart Castle, Historic Environment Scotland: <https://www.historicenvironment.scot/visit-a-place/places/urquhart-castle/>
- The National Wallace Monument, sited on the Abbey Craig: <https://www.nationalwallacemonument.com/>
- Inverness Castle, on the site of the medieval castle, but rebuilt much later: <https://invernesscastle.scot/history-inverness-castle>
- St Martin's Church, Haddington, Historic Environment Scotland: <https://www.historicenvironment.scot/visit-a-place/places/st-martins-kirk-haddington/>

ADDITIONAL DIGITAL RESOURCES

Lots of resources on aspects of medieval life in Scotland https://www.historicenvironment.scot/learn/learn-create-and-play/#investigate_tab and <https://www.historicenvironment.scot/learn/learning-resources/medieval-fun-for-families/>

BBC Bitesize videos about the Wars of Independence: <https://www.bbc.co.uk/bitesize/topics/zcxmn39/watch/z9hbx9q>

Scottish Archives – items relating to William Wallace including the Lübeck letter: <https://www.scottisharchivesforschools.org/WarsOfIndependence/Unit03WilliamWallaceGuardian.asp>

Horrible Histories – William Wallace song: <https://www.youtube.com/watch?v=-cjSHTBHejg>

CLASS SETS

You are welcome to order class sets through your usual channels. If you are interested in purchasing directly from Luath, please contact us, or purchase directly on our website using the codes below:

CODE: EDU15

Spend £50, get 15% off

CODE: EDU25

Spend £100, get 25% off

CODE: EDU35

Spend £250, get 35% off

CODE: EDU45

Spend £500, get 45% off

<https://luath.co.uk/products/to-war-with-wallace>