BEFORE YOU START

Prepare a group journal to help you record group discussions and responses to the text as you work through the book.
Focus: Predicting, Clarifying and Questioning

Share the cover and discuss it with the children.

- Who do you think the character is? What kind of a person do you think he is?
- What else can you say about him?
- Does he remind you of any other characters you know in real life or in other stories from books or films?
- What stories do you know that feature characters like this?
- What kinds of things happen in these stories? What might happen in this one?
- Where do you think he is standing? Why?
- What might the relationship be between the man and the dog?
- How do you think they feel about each other? How do you know?

Vocabulary

- Have you ever heard people say ‘Crumbs!’ to show surprise or dismay?
- What is the usual meaning of the word ‘crumbs’? Where might you often find crumbs?

The word ‘crumb’ has a letter in the spelling that you do not say – the /b/. There are other common words that feature a silent /b/ at the end, after /m/: bomb, climb, comb, dumb, lamb, limb, numb, plumb, thumb and tomb.

- Do you know what each of these words means?
Read up to page 5, ‘Nowhere in sight!’ and share the illustrations. Begin to explore the children’s responses to the start of the book with the help of the four basic questions. These questions can be used as a basis for discussion throughout the sessions.

- Tell me… was there anything you liked about this text?
- Was there anything that you particularly disliked… ?
- Was there anything that puzzled you?
- Were there any patterns… any connections that you noticed… ?

As children respond it can be useful to write down what they say under the headings ‘likes’, ‘dislikes’, ‘puzzles’ and ‘patterns’. Record the children’s responses in the journal and return to any questions or puzzles as the sessions continue.

Consider the opening of the story and the situation that is set up.

- What has happened so far in the story?
- What do you know about Farmer Dan, his wife Kay and his dog?
- What are the relationships between them?
- How does the illustration on page 3 support your understanding of the setting? What details stand out for you?
Discuss the characters in more detail.

- What are their relative strengths?
- Dan is described as hard-working but ‘not quite the brightest’ (page 3). What is the author Ben Bailey Smith politely trying to say?
- When he calls Kay ‘smart’, what does it mean in this context: clever or well-dressed? How do you know?
- What do you think it means when he says Dan’s ‘dog held his heart’ (page 3)? Can you think of another way of saying this?

A hunch can either mean a way of lifting your shoulders and leaning forward or an idea.

- Which meaning do you think Ben Bailey Smith intends here? How do you know?
- What clues does the illustration on page 4 give you?
- How does his body language reflect his mood? (Children might mention his relaxed crossed leg, lip-smacking and focused gaze.)
- What do you think his dog might be thinking?

Discuss the disappearance of the lunch.

- How might Dan feel when he opens his lunchbox to find it empty?
- How would it feel after a morning of hard work to find that the lunch you’ve been looking forward to has disappeared?
- How many different words or phrases can you think of to describe the feeling? (Encourage children to go beyond ‘sad’, towards ‘unhappy’, ‘down’, ‘disappointed’ or ‘miserable’.)
Focus: Empathising, Questioning and Predicting

Read pages 6-11, stopping at different points to clarify the children’s understanding and allow for discussion around the four basic questions.

Allow the children to make personal connections to the story. Support them in discussing how the illustrations reinforce the message of the words.

- What might you do if your lunch was missing?
- Do you know any other stories where something goes missing and has to be found? How are they similar to or different from this story? (Children might mention traditional tales, picture books or stories from personal experience.)
- How do the illustrations help the author to tell the story?
- What do they add to your understanding or enjoyment of the story? For example, what does the illustration on pages 10-11 add?
Ask the children to discuss how they think Dan should track down who has eaten his sandwich. Ask them to write a note of advice suggesting what he could and then pass their note to another child to read. Each child then replies to the note they have received, writing in role as Dan.

Children could try role-playing Dan working hard, before discovering his empty lunchbox and then Kay suggesting how he should investigate. At key points, they could freeze-frame the scene, then voice the character’s thoughts aloud to thought-track their emotions.

- What would you be thinking or feeling as you drove your tractor all morning?
- What would you think or feel when you opened your lunchbox to find it empty?
- Would you follow Kay’s advice?
- Do you think your farm animals would be likely to steal your lunch?
- What do you think will happen next in the story?
Focus: Clarifying, Thinking Aloud and Empathising

Read pages 12-24, stopping at different points to clarify the children’s understanding and allow for discussion around the **four basic questions**. Support them as necessary in discussing the answers Dan receives in each of his interviews.

- How do you feel about each animal’s response to Dan’s question?
- What impression do you have of each animal’s personality?
- How do you think each animal feels to be accused by Dan?
- Do you think each of their answers is reasonable, from what you know of different farm animals?
- What do you understand by Sally the duck’s idiomatic rhyming phrase ‘nearest and dearest’? Who do you think she means? Who does Dan think she means?
- Do you think Dan expects to find that Kay has taken his sandwich?
- How do you think he feels when he finds her eating but discovers she’s made a different lunch for herself?
- What clues to Dan’s emotions do the illustrations on pages 23-24 give you?
- Why do you think Dan ‘flopped on a chair’ (page 24)? What does the word ‘flopped’ tell you about how he is feeling?
- What do you think the ‘tiniest something’ is that ‘forced him to stop and to stare’ (page 24)?
- Who do you think ate the lunch?
- What do you think will happen next?
Focus: Empathising, Questioning and Predicting

Read pages 25-29, again stopping at different points to clarify the children’s understanding and allow for discussion around the four basic questions. Consider how Dan might feel as he finally identifies the sandwich thief and how Joe explains his behaviour.

- How does the illustration on page 25 show Dan realising who ate his lunch? (Children might mention his facial expression as well as the fur in his fingers and trapped between the kitchen cabinets.)
- How do you think Dan feels when he realises Joe has taken his sandwich?
- What do the phrases on page 26, ‘with a sniff, his bottom lip slipped, his jaw fell incredibly low’ tell you about Dan’s emotions? How does the image of Joe under the table add to this impression?
- Why did Joe take Dan’s lunch? Do you think he was right to do so?
- Have you ever felt left out or as if someone didn’t take notice of your needs?
- How did it make you feel? Did you feel like acting as Joe has done?
- How does the author want you as a reader to feel about what Joe has done and why? How do the illustrations support this?
- What does the word ‘sheepish’ mean? Why is Joe called ‘the most sheepish of sheepdogs’?
- Do you think this is a good description? Why / why not?

Ask the children to consider the three characters’ facial expressions and body language in the illustrations on pages 28-29 and to reflect on what they know about Dan, Kay and Joe.

- How could the situation be resolved?
- What might each character do?
They could again write a **note of advice** to one or more of the characters and reply in role.

- What do you think Joe should do? He has, after all, eaten Dan’s sandwich.
- What do you think Dan should do? He has, after all, neglected Joe by not thinking about his needs.
- What do you think Kay should do? She wants the problem to be resolved and for Dan and Joe to get on.
- What do you think will happen next?
Focus: Re-reading, Empathising and Summarising

Read to the end of the book.

• How do you feel about the way Ben Bailey Smith ends the story? Do you think this is a good resolution of the problem?
• Is this what you predicted would happen?
• Do you feel that Kay has found a way to keep everyone happy?
• How do you feel about the final scene of Kay making everyone egg mayonnaise sandwiches?
• How does the author draw everything together in one place?
• How does the illustrator add to the story?

Talk about the book as a whole. Engage the children in book talk, discussing how the book made them feel and allowing them time and space to tell you their likes and dislikes, with reference to different parts of the text or particular illustrations.
Use **hot-seating** to explore the characters further. Invite one member of the group to **hot-seat** in role as a character and answer questions from the rest of the group.

Review the story in chronological order and consider the different emotions Dan has felt throughout the story. Work collaboratively to choose words to describe these emotions. Write these on sticky notes and then organise them to show the emotions he has felt in the story and create a **graph of emotion**.

Through modelling, ask the children to describe their favourite part of the story. Provide the children with an oral scaffold, such as: *the most memorable part of the story was*... *because*... ; *my top moment in the story was*... *because*... and ask them to discuss their favourite part of the story in pairs. Encourage children to give reasons for their choices and invite some children to share these.
These are areas you could further develop depending on your professional judgement of the children’s learning needs and their interests.

**Developing wider reading experiences**

Read and explore stories with similar themes involving things that disappear or ‘crime’ stories set on farms, such as:

- *Dogger* by Shirley Hughes – Red Fox
- *Magpie’s Treasure* by Kate Slater – Andersen Press
- *What the Ladybird Heard* by Julia Donaldson, illustrated by Lydia Monks – Macmillan
Supporting reading fluency

- While reading with the group, model skills and strategies such as predicting, sampling, confirming, self-monitoring, self-correcting, ‘thinking aloud’, interpreting things which are only implied, and the full range of cueing systems (semantic, syntactic and graphophonic).

- Occasionally, you could hide some words with a sticky note, asking the children to refer to the illustration for ideas. You could give another clue by revealing the first syllable or letter.

- You could make a pairs game to develop visual memory and book language, creating cards using laminated images from the book. Make pairs of cards, one card for an illustrated location or character and one for matching words from the story. Spread these out face down. Children take turns to turn over two cards. If they match, they can keep them. If not, they have to turn them back over again. The game proceeds until all the pairs have been found.

- You could create a simple jigsaw by writing questions with corresponding answers directly underneath on one side of a piece of paper, then printing an illustration on the reverse and cutting the sheet of paper up to separate the questions and answers. The children lay out the questions and answers in order. They can check their layout by turning them over to see if they have created the illustration correctly.

Vocabulary building

- Make **word collections** based on the text, such as mayonnaise, suspect, sandwich, paddock, spinach, feathery, kernel, awkward, scoffed, sludge, surprises, sheepish and troubles. Children could make **word collections** which describe a particular character and their feelings or a place, event or situation.

- The text could also be used to investigate the structure, impact and placement of prefixes and suffixes. For example, children could investigate any patterns in adding –ing to a verb, such as working, farming, napping, eating and shaking. They could look at regular and irregular past tense verbs, such as opened, jumped, asked, filled, stuffed, stayed, walked, marched and blinked in comparison to was, were, held, had, left, gave, came, told, knew, said, thought, felt, ran, burst, saw, shook, took, found, fell, ate and knew.
Opportunities to revisit the text independently

- With the children, make a set of magnetic or stick story props to use in a retelling of the story and to support children in their own independent retellings. If possible, provide extra copies of the book to support this.

- If the children have a good memory of the text through repeated readings, they can be given copies of the story to read to partners. This helps children to see themselves as readers.

- Allow the children to re-enact the story through play. Revisiting stories through a range of play-based experiences helps children to step into the world of the book and to explore it more completely.

- Create freeze frames of key events or scenes in the book. When presenting the freeze frame, one of the group could act as a commentator to talk through what is happening, or individual characters could speak their thoughts out loud.

- Make a story map as a way of retelling the story. This breaks the story down into episodes and sequences its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently.

- Encourage the children to take the book home to read alongside a parent or carer and suggest that they use the ‘Tips for grown-ups’ pages to support their discussions.

- Rhythm and rhyme are central to the story, which uses rhyme and assonance to give the narrative bounce and pace. Re-read the story and encourage the children to listen out for and join in with the rhymes, which may be at the end of lines, such as bite/sight, shrug/hug and glee/see; or within a line, such as Dan/man, smart/heart or lunch/hunch. The author also uses repeated rhymes, such as ‘He shook as he took a look in a nook’, as well as assonance, such as seen/team, made/mayonnaise and said/suspect.

- Children could be encouraged to perform the story, using different voices for different characters, including the farmyard animals, to turn the story into a performance reading.
Experiences linked to the text

- Egg mayonnaise is Dan’s – and Joe’s – favourite sandwich filling, whereas Kay prefers a cheese and ham toastie. Children could be encouraged to describe, discuss, compare, write recipes for and make their own favourite sandwiches.

- As a variation on egg mayonnaise, children could grow cress to make egg and cress sandwiches, so that they learn how to plant and care for seeds. Vegetable seeds that sprout quickly include radishes, lettuces, basil and salad cress; flowers include nasturtiums, marigolds, poppies and sunflowers. Use seed compost and recycled yoghurt pots, but be aware that some seeds and plants are poisonous, so care should be taken and children supervised.

- Children could design their own sandwich packaging, describing and illustrating the delicious fillings that are in their favourite creations.

These resources were created by Bloomsbury and The Centre for Literacy in Primary Education (CLPE). For more teaching resources, visit:

www.bloomsburyguidedreading.com

www.clpe.org.uk