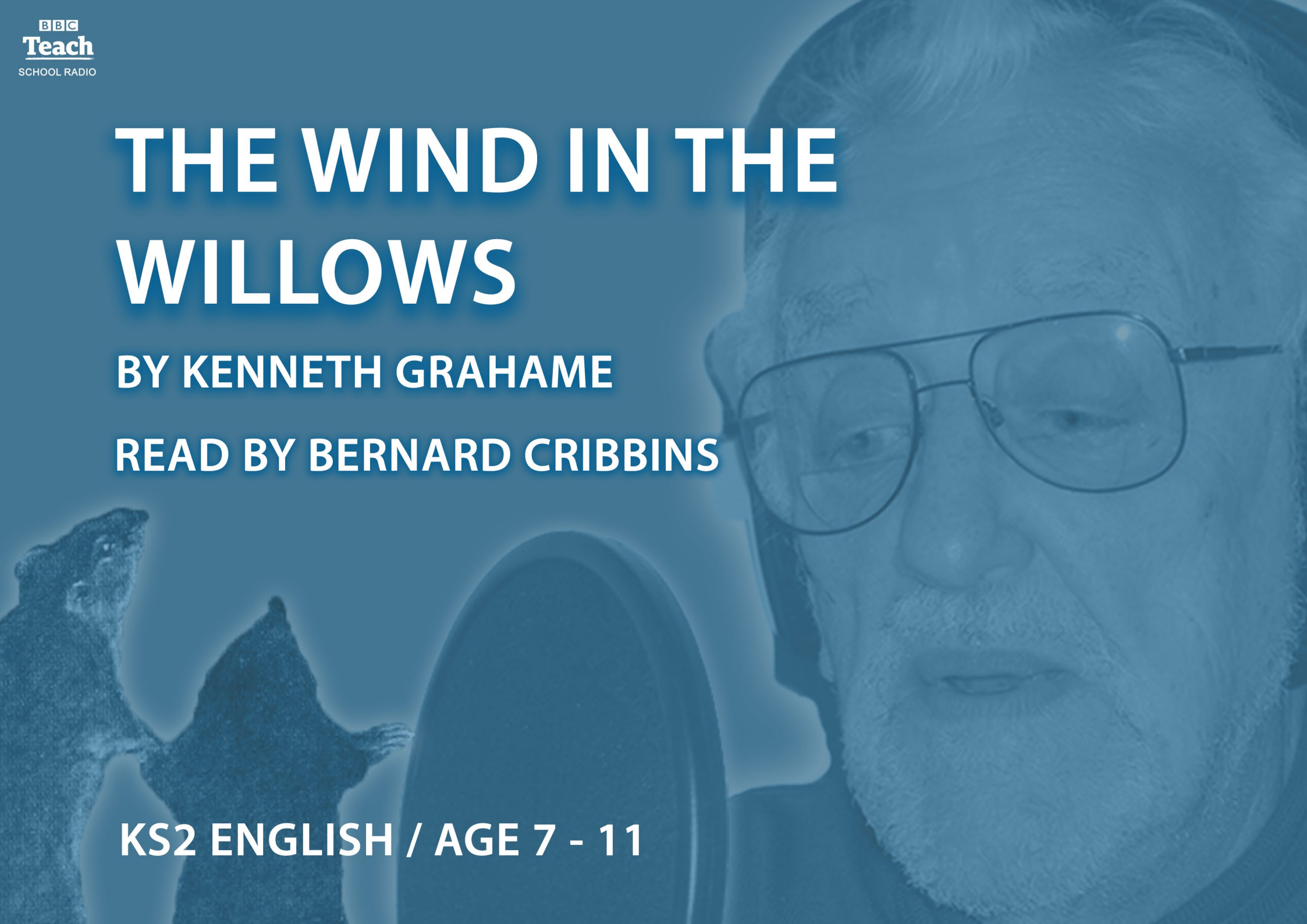


# THE WIND IN THE WILLOWS

BY KENNETH GRAHAME

READ BY BERNARD CRIBBINS

KS2 ENGLISH / AGE 7 - 11





# ***The Wind in the Willows***

Programme Notes by Caroline Garland

Assessment for reading / Primary framework links

Involving discussion and drama

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## Introduction

This abridgement of *The Wind in the Willows* is in 10 x 15-minute episodes for pupils aged 7 - 11, read by Bernard Cribbins. It is available to stream from the School Radio pages of the BBC Teach website here:

<https://www.bbc.co.uk/teach/school-radio/english-ks2-the-wind-in-the-willows-index/znngf4j>

The language is faithful to the original story, though some of the punctuation has been changed throughout. Use these Notes alongside the episode transcripts and the audio for the best learning experience.

### Kenneth Grahame, 1859 - 1932

Kenneth Grahame was born in Edinburgh on 8 March 1859. He was the third child of an affluent family and was related to several well-known figures of literature. His great-grand-uncle was the poet and curate James Grahame. He was also the cousin of Sir Anthony Hope Hawkins (1863-1933), author - as Anthony Hope - of *The Prisoner of Zenda* (1894).

Grahame's father was appointed Sheriff-Substitute of Argyllshire in 1860 and the family moved to Inverary. Grahame's mother died of scarlet fever in 1864 after the birth of his younger brother Roland. His father, a heavy drinker, was incapable of caring for the children, so they were sent to Cookham Dene in Berkshire to be brought up by their grandmother.

This was a happy time for Grahame. The Thames River was nearby, fostering in him a lifelong love for the river and boating - influencing his story telling in *The Wind in the Willows*.

Grahame was educated at St Edward's School, Oxford (1868-75) but was unable to enter Oxford University due to his uncle refusing to finance his studies. Instead, after a period working for his uncle in London, he joined the Bank of England as a gentleman-clerk in 1879, rising to become Secretary to the Bank in 1898.

Grahame contributed essays and stories to *The Yellow Book* and WE Henley's *National Observer* and his collections *Pagan Papers*, *The Golden Age* and *Dream Days* were well received by critics.

Grahame married Elspeth Thomson in 1899 and their only child, Alastair, was born the following year.

Grahame created the character of Toad to amuse his son as a child, but it was not until 1908 that he published *The Wind in the Willows*, which had its origins in letters he had written to Alastair. By then he had already retired from the Bank - in 1907 - due to ill health. The book was not an immediate success, but would achieve wider popularity thanks to the 1930 stage version, 'Toad of Toad Hall' by AA Milne (1882-1956), whose *Winnie-the-Pooh* (1926) was created for his own son, Christopher Robin.

In 1916 Grahame edited *The Cambridge Book of Poetry for Children*, but he published no more work of his own.

Grahame's son, Alistair, died in an accident in 1918. Thereafter he and his wife spent long periods in Italy. Kenneth Grahame died peacefully at his home in Pangbourne on 6 July 1932.

### These Programme Notes and home-learning

*These teaching notes are designed to offer flexibility. They can be used by a whole class in a teacher-led English session, or as a group in a guided reading session. Alternatively they can be used by children independently, or working at home with parents. Where the guidance suggests things to discuss, this can be done as a whole class, in pairs, as a guided reading group or with a parent if working at home.*



## Assessment focus for reading - Levels 4 and 5 - selected for relevance to the text

### AF2 - understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text

#### Level 4

- some relevant points identified
- comments supported by some generally
- relevant textual reference or quotation, *eg reference is made to appropriate section of text but is unselective and lacks focus*

#### Level 5

- most relevant points clearly identified, including those selected from different places in the text
- comments generally supported by relevant textual reference quotation, even when points made are not always accurate

### AF3 - deduce, infer or interpret information, events or ideas from texts

#### Level 4

- comments make inferences based on evidence from different points in the text, *eg interpreting a character's motive from their actions at different points*
- inferences often correct, but comments are not always rooted securely in the text or repeat narrative or content

#### Level 5

- comments develop explanation of inferred meanings drawing on evidence across the text, *eg 'you know her dad was lying because earlier she saw him take the letter'*
- comments make inferences and deductions based on textual evidence, *eg in drawing conclusions about a character's feelings on the basis of their speech and actions*

### AF4 - identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

#### Level 4

- some structural choices identified with simple comment, *eg 'he describes the accident first and then goes back to tell you why the child was in the road'*

#### Level 5

- comments on structural choices show some general awareness of author's craft, *eg 'it tells you all things burglars can do to your house and then the last section explains how the alarm protects you'*

### AF5 - explain and comment on writers' use of language, including grammatical and literary features at word and sentence level

#### Level 4

- some basic features of writer's use of language identified, *eg 'all the questions make you want to find out what happens next'*
- simple comments on writer's choices, *eg "'disgraceful" is a good word to use to show he is upset'*

#### Level 5

- various features of writer's use of language identified, with some explanation, *eg 'when it gets to the climax they speak in short sentences and quickly which makes it more tense'*
- comments show some awareness of the effect of writer's language choices, *eg "'inked up" is a good way of describing how the blackberries go a bluey black colour as they ripen'*



## AF6 - identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader

### Level 4

- main purpose identified, eg *'it's all about why going to the dentist is important and how you should look after your teeth'*
- simple comments show some awareness of writer's viewpoint, eg *'he only tells you good things about the farm and makes the shop sound boring'*
- simple comment on overall effect on reader, eg *'the way she describes him as "ratlike" and "shifty" makes you think he's disgusting'*

### Level 5

- main purpose clearly identified, often through general overview, eg *'the writer is strongly against war and wants to persuade the reader to agree'*
- viewpoint in texts clearly identified, with some, often limited, explanation, eg *'at the end he knows he's done wrong and makes the snake sound attractive and mysterious'*
- general awareness of effect on the reader, with some, often limited, explanation, eg *'you'd be persuaded to sign up because 25p a week doesn't seem that much to help someone see'*

## AF7 - relate texts to their social, cultural and historical traditions

### Level 4

- features common to different texts or versions of the same text identified, with simple comment, eg *characters, settings, presentational features*
- simple comment on the effect that the reader's or writer's context has on the meaning of texts, eg *historical context, place, social relationships*

### Level 5

- comments identify similarities and differences between texts, or versions, with some explanation, eg *narrative conventions in traditional tales or stories from different cultures, ballads, newspaper reports*
- some explanation of how the contexts in which texts are written and read contribute to meaning, eg *how historical context influenced adverts or war reports from different times/places; or how a novel relates to when / where it was written.*





## Primary Framework links

The following learning objectives could be delivered through use of this abridgement of *The Wind in the Willows*. The objectives have been selected from Year 4 related expectations. However, this text could be used throughout KS2, with the objectives up or down leveled as appropriate.

The following strands are relevant to using the audio episodes. Other strands could be delivered through a unit of work developed from the text, available in the episode transcripts.

### 1 Speaking

- Offer reasons and evidence for their views, considering alternative opinions
- Respond appropriately to the contributions of others in the light of differing viewpoints
- Tell stories effectively and convey detailed information coherently for listeners
- Use and reflect on some ground rules for sustaining talk and interactions

### 2 Listening and responding

- Listen to a speaker, make notes on the talk and use notes to develop a role-play
- Identify how talk varies with age, familiarity, gender and purpose

### 3 Group discussion and interaction

- Take different roles in groups and use the language appropriate to them, including the roles of leader, reporter, scribe and mentor

- Use time, resources and group members efficiently by distributing tasks, checking progress and making back-up plans
- Identify the main points of each speaker, compare their arguments and how they are presented

## 4 Drama

- Create roles showing how behaviour can be interpreted from different viewpoints
- Develop scripts based on improvisation

## 7 Understanding and interpreting texts

- Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts
- Use knowledge of word structures and origins to develop their understanding of word meanings
- Explain how writers use figurative and expressive language to create images and atmosphere

## 8 Engaging and responding to texts

- Interrogate texts to deepen and clarify understanding and response
- Explore why and how writers write, (including through face-to-face and online contact with authors)

## 11 Sentence structure and punctuation

- Clarify meaning and point of view by using varied sentence structure (phrases, clauses and adverbials)



## Techniques involving discussion and drama to support activities

### PEE

*Point* - make your point

*Evidence* - use evidence from the text

*Explain* - add an explanation

*Say* - denoted by a speech bubble. What would the character say?

*Think* - denoted by a think bubble. What is the character thinking?

*Feel* - denoted by a heart. How is the character feeling?

### Freeze-frame

Working in small groups or a whole class, the children create a moment that shows the action in a narrative frozen in time - as if the pause button has been pressed. This allows them to think about what is going on for each of the characters in the frame, or to consider what is happening from different points of view.

The moment itself may be the interesting thing, or they may be asked to think about what has just happened or is about to happen. Make sure children have sufficient background knowledge of the context for the freeze-frame to understand their own role in the action or to discuss it.

### Role on the wall

A character is depicted and developed in a visual way using a large format note-making strategy. The teacher can use a flipchart, whiteboard, large screen or a big piece of paper displayed 'on the wall'. A simple character shape such as a stick person is drawn.

The character may already be partly developed - for example, through reading the first chapter of a class novel (*What do we already know about this person?*) or the children may be creating the character from scratch (*What do we want this character to be like?*). As children contribute their own ideas, the teacher adds brief notes to the visual in an appropriate position.

Encourage children to talk and think about different dimensions of the character. For example, if they focus on physical description ask them what kind of person this might be.

### Hot-seating

A character is questioned by the group about his or her background, behaviour and motivation. Even done without preparation, it is an excellent way of fleshing out a character.

Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group.

The traditional approach is for the pupil playing the character to sit on a chair in front of the group (arranged in a semi-circle), although characters may be hot-seated in pairs or groups.

It is helpful if the teacher takes on the role of facilitator to guide the questioning in constructive directions however the teacher could take on the role of the character themselves.

# 1: The River Bank

Mole leaves his spring cleaning to explore the world above. There he meets the Rat and the two set off for a leisurely row down river.

## Ideas for teaching and learning

*Setting the scene.* Throughout this episode we are introduced to the main characters' homes and environments in which they live. These are happy, idyllic scenes described in detail.

1. Discuss with pupils how these scenes make us feel as readers. Is this a place we would like to go to or live ourselves? Ask them to identify the words the author has chosen and make word banks to create their own setting descriptions.

*'He made for the **steep little tunnel** which answered in his case to the **gravelled drive** owned by animals whose residences are nearer to the sun and air...'*

*'**Jumping off** on all four legs at once, in the **joy of living** and the **delight of spring** without it's cleaning, he pursued his way across the meadow till he reached the hedge on the further side...'*

*'He thought his happiness was complete when, as he **meandered aimlessly** along, suddenly he stood by the edge of a **full fed** river...'*

2. The river is described with a variety of verbs and adjectives - '**glints** and **gleams** and **sparkles**'. Ask pupils to collate all the words and sort them into their type. They can explore how the author has used the words together and what effect they have when they are read.

3. Listen again to this section and identify any alliteration. Explore with pupils why the author has chosen and written them in this way. How do they paint a picture of the river? Do they help us to hear the sounds

of the river? How does the author use our senses to help us picture the scene?

4. Explore the first mention of the Wild Wood. Contrast the descriptions of the settings and how the author uses short sentences spoken by Rat to convey the sinister feel of the Wood: *"O, that's just the Wild Wood," said the Rat shortly. "We don't go there very much, we river-bankers."*

## Introduction of main characters

First we meet Mole and through him we meet Rat.

1. Ask pupils to find the words and phrases that help us to know what kinds of characters they are. Are they warm and friendly or frightening? Explore how the author helps us to understand their personalities in this first episode.

Begin a 'role on the wall' for Mole and update it regularly. There are illustrations for the four main characters, including Mole, for you to use in the Resource section at the back of these Notes. [Page link to Resource.](#)

When Rat appears we only see him through Mole's eyes - a little at a time. Explore how this description helps us to understand the first meeting with Rat through the character of Mole: *'As he looked it winked at him, and so declared itself to be an eye; and a small face began to grow up around it. A brown face, with whiskers.'*

Through Mole and Rat's trip on the river and through their meeting with Otter we discover the further characters of Badger and Toad.

2. Ask pupils to find the evidence linking to these characters in the text. Discuss what we know about these characters quickly without meeting them properly.

- Badger is grumpy but probably brave as he doesn't mind living in the heart of the Wild Woods.



- Toad is wealthy and impulsive; he sounds like he gets bored easily. Pupils can use the PEE approach of 'point', 'evidence', 'explain' to talk about these characters effectively.

3. As readers the pupils should spot the mention of animals who live in the Wild Wood. How do we as readers feel about these characters? How does the author contrast them with the friendly characters of Mole and Rat? Ask pupils to spot the key words which add the sinister feel to those who live in Wild Woods and compare them to those describing Rat and Mole.

4. Discuss with pupils how the author has managed to give the animals human personalities. Look at the text and identify where the animals are given descriptions or activities which make them sound more like people than animals:

- *'He suddenly flung down his brush on the floor and said "Bother!"'*
- *'The rat rowed smartly across and made fast.'*
- *"Toad's out for one," replied the Otter. 'In his brand new boat; new togs, new everything!"'*

## Themes

1. Discuss how the author explores friendship in the opening of the story. Mole and Rat quickly become friends. Why do they become friends? Can the children explain why they might get on well as characters? How do we see their friendship developing through the first dilemma of Mole's accident on the boat? Explore the qualities of each character and how this helps us to understand their relationship of good friends.

Otter arrives with gossip about Toad. This is when we get the first hint that Toad can be foolish and impetuous.

2. Ask pupils to predict how this might bring about future dilemmas in the story. Can they think of any silly things Toad could get up to later in the story? Pupils could write their explanations and create a bank of misadventures of Toad.

## 2: The open road

Toad takes Mole and Rat away in his new caravan...but discovers he'd far rather drive a motor car.

### Ideas for teaching and learning

*The character of Toad.*

In this episode we learn a great deal about Toad and his behaviour.

1. Ask pupils to go through the transcript and underline all the words and phrases which describe Toad or Toad's behaviour. Create a role on the wall display to collate everything they know. Pupils can use this to create a character profile of Toad. There is **a line drawing of Toad** to use as a guide for the role on the wall. You can also use **this worksheet** to find evidence of Toad's character.

2. Explore the relationship of Toad to the others. Repeat the search of the transcript and ask pupils to find evidence to explain Mole's feelings towards Toad and Rat's feelings towards Toad. Ask pupils to create a table of similarities and differences on both characters' opinions and encourage them to spot the evidence.

3. Explore how the different ways the characters react to Toad tells us something about their own personalities. Discuss what Rat knows about Toad that Mole does not. Make comparisons to their own friendships and how we learn to predict how others behave through experience.

*Descriptive language.* Replay the section of audio in which the caravan is described.

1. Ask pupils to make notes about the interior of the caravan. Can they draw what it would look like and label what they would find inside? Use this to discuss how the author paints a detailed picture in the reader's mind using words.

2. Challenge pupils to write a similar description of something very familiar to them - such as their bedroom - with the aim of drawing their readers in.

## Dilemma

In this episode the dilemma is the impact of the car on the characters' caravan trip.

1. Discuss with pupils how the crash brings the trip to a halt and what is revealed about the characters. Toad's lack of commitment to the trip once a new distraction appears contrasts with Rat's conversation with Mole about sticking 'by Toad till this trip is ended.'

2. Give pupils the extract of the transcript describing the arrival of the motorcar and Toad's reaction. Talk about the humour we see in the picture painted and what this tells us about Toad.

3. Consider using 'Hot-seating' with Toad or all three characters to discuss the incident of the motorcar and the caravan crash. Ask the other pupils to plan and pose questions for the three pupils in role about the incident and how they felt.

This could be staged as a news interview by reporters who have heard of the incident from the local rabbits. Pupils could write the news article from their findings in the style of a report.

## 3: The Wild Wood

Mole goes alone into the Wild Wood where he quickly becomes lost and terrified as snow begins to fall...

### Ideas for teaching and learning

*Setting the scene.* In this episode we explore the Wild Wood through the misadventure of Mole.

1. Winter has arrived. Ask pupils what they know about some animals in the winter. Discuss how the author uses animal behaviour to dictate how his characters behave. How does he mix up their human and animal personalities?

2. Through Mole setting off through the Wild Wood we hear descriptions of what he sees and hears. Ask pupils to listen to Mole's experience as he ventures through the wood. How does this make the reader feel? How well does the author convey Mole's increasing fear as he wanders on alone?

3. Explore the following section of the episode transcript: 'There was nothing to alarm him at first entry...the terror of the Wild Wood!' Ask pupils to identify where the woods are likened to creatures trying to attack him. Reflect on how effective this is. How does it make the reader feel about Mole and his experience? Does it remind the pupils of a time when they have been alone and ordinary things suddenly become frightening?

4. Explore where the stoats and weasels appear. Underline the words and phrases which describe the creatures without saying who they are - 'hard eyed', 'evil and sharp', 'pat-pat-pat of little feet', 'darted and dodged'. Discuss with pupils how this compares with Rat in his warm home. **Page link to Resource Sheet for 3 and 4 above.**

5. Read the section of the transcript in which the woods are changed by the arrival of snow. Identify the vocabulary and make a word bank. Ask pupils to add more words and phrases to this from their own experiences. They could write their own descriptions of somewhere in the snow. Encourage them to draw on their own experiences of snow using their senses to develop their ideas.

*Character development.* In the next section we learn more about Rat and how brave he is.

1. Ask pupils to listen out for the clues that Rat is brave and heroic in rescuing his friend. Use the PEE method of identifying the evidence to support their ideas. Compare how his behaviour in the Wild Wood compares to Mole's.
2. Investigate what a 'brace of pistols' and a 'cudgel' might be through using research skills. Discuss why Rat has armed himself. Do we know what might be so terrible in the Wild Wood? Recap what we already know about the woods from the previous episodes.
3. Listen carefully or read the part of the transcript where Mole falls over the door scrapper. Encourage to analyse how Mole and Rat are thinking at this point. Create two roles on the wall for the characters and record what pupils think about **Mole** and **Rat's** behaviour (Mole not understanding the evidence around him and Rat's frustration at this). How do pupils feel towards Mole? Has the author successfully conveyed Rat's frustration?
4. Use role play where the two characters argue about the situation. Rat must convince Mole and Mole must try to remain as ignorant as possible. Pupils watching discuss how well each pupil achieved their role.

## 4: Mr Badger

Mole and Rat spend time with the reclusive Mr Badger...

### Ideas for teaching and learning

*Character development.* We are introduced to the character of Badger. We learn he has already been disturbed on this evening but won't know who by until later.

1. Ask pupils to predict who might have already been to visit Badger and why - eg other lost animal, the weasels or the stoats. Ask pupils to listen for evidence in the episode or find it in the transcript, which gives us information about Badger's personality and lifestyle. Compare him to Mole and Rat and look for similarities and differences. Encourage pupils to identify Badger's 'wise-ness' and explain how the author has conveyed this through his choice of words and phrases.
2. Explore the relationship between Rat and Badger. Use the passage where Badger realises Rat is at his door: *"What, Ratty, my dear little man!" exclaimed the Badger in quite a different voice...* Discuss how Badger's demeanour changes with Rat's arrival. Why might this be? How long have they known each other before? Make predictions as to previous adventures they may have had.
3. Explore the inference of badger being 'busy'. Ask pupils to discuss what the author is implying about badger without stating it. Look through the passage *"The master's gone in to his study sir," replied the hedgehog...* What do all the animals understand without mentioning?

*Setting the scene.* Badger's underground home is described in detail.

1. Ask pupils to explain how Badger's home feels by rereading the sections describing the tunnels and passages, the kitchen and the room Rat and Mole will stay in. What kind of a place is this and how does it make you feel?
2. Mole and Badger bond as underground animals and later Badger takes Mole on a guided tour of his home. Challenge pupils to draw a map of Badger's underground home. Encourage them to be as creative as they can using the descriptions of the passages and rooms to help them. Ask them to label the rooms and explain what might be found there. [Page link to Resource Sheet.](#)

*Themes.*

1. Explore the theme of safety in this episode. Ask pupils to look for the words and phrases that convey safety to the reader. Use the dialogue between Mole and Badger beginning 'Presently they all sat down to lunch together...'
2. Discuss how Mole and Badger present their argument about the merits of living underground. Organise a debate for pupils to argue the reasons for and against animals living underground.

## 5: Dulce Domum

Mole and Rat are out for a winter walk when Mole smells something in the air...

### Ideas for teaching and learning

*Character development.* In this episode we explore Mole's feelings of being homesick as he discovers his old home.

1. Listen again or reread the passage in which Mole senses his old home: '*Suddenly Mole stopped dead in his tracks...*' Discuss familiar places and how we feel when we discover something or somewhere we haven't been to for some time. Ask pupils to think about a time when they missed something or someone. Discuss their feelings and compare them to the feelings of Mole. Ask them to consider how the author might be want the reader to feel at this point in the story. How is the author trying to influence the reader's feelings?
2. Reflect on how Rat is treating Mole. How do pupils feel he is treating Mole and what might be his reasons? Is Rat being fair to Mole?
3. Reflect on how Mole responds to Rat. Does he complain, become cross, or does he comply with Rat's wishes?
4. Ask pupils to take on the roles of Rat and Mole in pairs. Set them the task to argue the case for visiting Mole's home or continuing on to Rat's home. Pupils must develop a convincing argument using their knowledge so far of the animals and their personalities. Organise pupils to watch each others arguments. Record down key dialogue and collate for pupils to use in their own writing.
5. Rat's attitude soon changes. Ask pupils to identify at which point he understands Mole's feelings and what he notices as he explores Mole's home.

*Setting the scene.* The author gives a detailed description of Mole's home.

1. Ask pupils to identify all the words and phrases which describe the scene. Challenge pupils to draw Mole's home while listening to the description and to add key vocabulary from the text such as '*...cheerless; neglected; worn; shabby...*'

*Themes.* Throughout this episode runs the theme of 'home'.

1. Explore the theme of home with pupils asking them to reflect on their own home. Consider what makes a welcoming home. Create a mind map of ideas for rooms and areas using the description in the story to develop their ideas. **Page link to Resource Sheet.**

2. Return to the description of Rat and Badger's homes and link in with Mole's home. Compare how the author describes them and look for similarities and differences.

3. Challenge pupils to consider why the author might have felt home is very important. Can they think of any questions they might ask the author if they met him? Use the author summary to discuss Kenneth Grahame's life and why the theme of home was important to him. Discuss how an author's life can influence the things they choose to write about.

## 6: Mr Toad

Mole, Rat and Badger decide to take Toad in hand...but Toad has other ideas.

### Ideas for teaching and learning

*Dilemma.* Badger presents a dilemma to Rat and Mole about their friend Toad.

1. Explore how the author conveys Badger's seriousness about Toad's behaviour. Ask pupils to use the PEE approach to identifying the evidence in the transcript or the audio episode which supports their ideas. Review what pupils know about Toad from previous episodes. Compare Toad's lighthearted attitude to Badger's solemn attitude.

2. Organise pupils in to groups and challenge them to create a freeze-frame of the moment Toad is captured and bundled inside. Ask each character to say a piece of dialogue each. This could be what their character is thinking or perhaps what their character would say at that very moment.

3. Ask pupils to write a piece of dialogue between the characters using these ideas.

*Themes.* 'Tricks' run through this episode, particularly when Toad tricks Badger in to believing he is sorry and when he tricks Rat in to believing he is sick.

1. Explore with pupils what this tells us about each of the characters. Are Badger and Rat gullible? Do they underestimate the naughtiness of Toad? How successful is Toad at tricking his friends? Discuss how pupils feel about Toad. Are they impressed by his behaviour or has he let his friends down?



'Prison' is also a theme to explore. Toad is imprisoned twice, once by his friends and once by the magistrate.

1. Compare the two situations and decide if they are fair.
2. Organise a debate about Toad's prison sentence. Are the twenty years justified or unfairly given? Ask pupils to argue for and against his punishments using the evidence from the episode to support their side.
3. Set up a scenario of a court room with pupils in role. Support pupils to hold their own trial of Toad where they may call on Badger, Mole and Rat to be witnesses. [Page link to Resource Sheet.](#)

## 7: Toad's adventures

Toad's extraordinary adventures on the run.

### Ideas for teaching and learning

*Character development.* We follow Toad's adventures as he is put in prison for his crimes.

1. Discuss with pupils the character of the gaoler's daughter. Explore reasons for the gaoler's daughter helping Toad. Can they identify from the audio or transcript how she views Toad as an inmate at the prison and also as an animal?
2. Map Toad's mood on a timeline to show how his emotions change or how he uses his emotions to trick others in to helping him, not always successfully. [Page link to Resource Sheet.](#)
3. Alternatively, map the events of Toad's escape on a timeline to show the order in which they occur and how this effects the pace of the episode. Pupils draw a line across which could move up to represent fast pace and move down when the pace slows. Mark along the line each key event.

*Themes.* Humour is a key theme in this episode.

1. Discuss with pupils how a Toad dressed as a washerwoman might appear. How does the author make this a humorous scene? Use a child or member of staff to act in role as Toad and hot-seat him about his current situation. Pupils prepare questions to ask Toad about his behaviour. This scenario could be developed further by organising the questioning to be a press conference where Toad gives an interview after the adventure has ended. Pupils make notes and write a report of the incident for the local newspaper.

Kenneth Graham creates the hilarious chase scene using trains instead of cars. He also draws on the 'Keystone Kops' image to portray the chasing police officers.

2. Show pupils footage of 'Keystone Kop' movies to help them visualise this scene from the story. Discuss why this is funny and why the author might have used this image in his story. Revisit the summary of the author's life and compare the year the book was written (1908) to movie history at the time. Ask pupils to decide who had the idea of the incompetent policeman first.

## 8: The further adventures of Toad

How Toad finally makes his way home.

### Ideas for teaching and learning

*Setting the scene.* Toad again is making his escape.

1. Ask pupils to find all the words and phrases which create the scene of the barge and barge woman. Encourage them to collate their word lists and then add to them with their own words and phrases to paint a detailed picture of the scene.

*Character development.*

1. Explore the opinion of the barge woman of Toad: *"Well I never! A horrid, nasty, crawly Toad..."* She makes clear that Toad is not a person but an animal. Encourage pupils to find Toad's description of himself, *"...I am a Toad, a very well-known, respected, distinguished Toad!"* Which one do pupils agree with and why?

*Theme revisited.* Humour, escape and trickery continue to be themes in this episode. Toad moves from self congratulation to shock at being discovered throughout.

1. Again, continue with the events map to show the ups and downs of Toad's experiences. Discuss with pupils the qualities and traits this reveals in Toad.

2. Explore what a quality and trait is in a personality and challenge pupils to find as many words as possible to describe these. Add these to a role on the wall display of Toad. **Page link to Resource Sheet.**

3. Ask pupils to explain their opinion of Toad at this point in the story. Make a list of Toad's crimes to date. Have they become more serious as the story moves on?

Use the event of him flagging down the motorcar. How does this make us feel about Toad? What do we think of his behaviour? Is he funny or foolish? Using PEE ask the children to explain their opinion and use evidence from the text to support it.

4. Ask pupils to consider future outcomes for Toad. Plan and discuss a range of predictions for him. Will he get away with his bad behaviour or will he end up in prison again? Ask the children to form their own opinion or what should happen to Toad. Record these opinions and display them to revisit at the end of the story.

## 9: Like summer tempests came his tears

Toad finally returns to the River Bank...where he learns that Toad Hall is in the possession of the Wild Wooders. Toad, Mole, Ratty and Badger plan their attack...

### Ideas for teaching and learning

*Character development.*

1. Explore whether Toad has learnt from his experiences. Ask pupils to consider how they think Toad should now behave. What does the evidence in this episode tell us about him?
2. Toad finally reacts to his loss of the hall. He cries and sees the error of his ways. Do we believe him? Discuss with pupils if Rat, Mole and Badger were likely to be convinced by Toad's tears and regret.
3. Mole has changed. Challenge pupils to identify the evidence that tells us this. Look at the section '*Presently Mole came tumbling in to the room...*' Reread or listen to the audio and discuss the change in Mole. Ask pupils to speculate how he has changed and what might have caused this. **Page link to Resource Sheet.**
4. Use this scenario for a freeze-frame in small groups. Children take the roles of Mole in disguise and the Weasels and Stoats. Again, use the method of pupils voicing their characters thoughts or speaking a line.

*New vocabulary.* When Ratty explains the attack of the Weasels and Stoats he uses challenging descriptive vocabulary.

1. Ask pupils to identify new or difficult words in the text beginning: '*So Mole and Badger arranged to move their things in to Toad hall...*' (*armed to the teeth; carriage-drive; simultaneously*).

2. Research the meaning of the words and discuss further understanding of the dialogue.

3. Discuss with pupils how Rat's descriptive language tells us something about the kind of character he is - intelligent, passionate, excitable, a story teller - and so on.

*Dilemma.* Toad Hall is taken over by Stoats and Weasels. Discuss with pupils what the consequences of this dilemma might be.

1. Map out each scenario and ask pupils to think of outcomes for each in the final episode.

2. Discuss the plan of Rat, Mole and Badger. How successful will this plan be? Explore how this brings the story to its climax. How has the author planned each dilemma through the story to capture his readers? How effective do they think this has been in creating a good adventure story?

*Themes revisited.* Friendship and bravery appear again. Despite Toad's ways the animals have fought to save the Hall and continue to show a strong allegiance to Toad.

1. Discuss with pupils why this might be. Consider the ideas of loyalty and friendship in their own lives and compare them to the characters in the story.

2. Mole goes through a significant change in the story from timid to brave. Explore the feelings the characters might have individually. Use 'think/say/feel' bubbles next to a picture of each animal and decide what might be written in each - eg for Mole:

**Think** - 'I am trying to be brave but I hope the others don't notice me shaking.'

**Say** - 'I know we can win back Toad Hall for you!'

**Feel** - He is feeling brave but also nervous.

## 10: The return of Toad

Toad, Mole, Ratty and Badger arm themselves and set out to liberate Toad Hall...

### Ideas for teaching and learning

*Setting the scene.*

1. Discuss with pupils how tension is built up throughout the episode within a series of settings. Ask them to identify each scene and describe how tension is built up. (Preparations in the parlour; travelling through the passage; the attack in the Hall.)

2. Collate the vocabulary the author has chosen to describe each setting and discuss the choices. Would pupils have chosen different words? If they are good choices how do they help in making the scenes come alive for the reader?

3. The author uses alliteration in some descriptions. Ensure pupils understand what this means and the search for evidence in the transcript or by listening to the audio again. Decide why this might help the description to be more effective.

4. Set a task for pupils to write their own description of the passage way. Encourage pupils to use their ideas collated from the episode and to try some alliteration of their own.

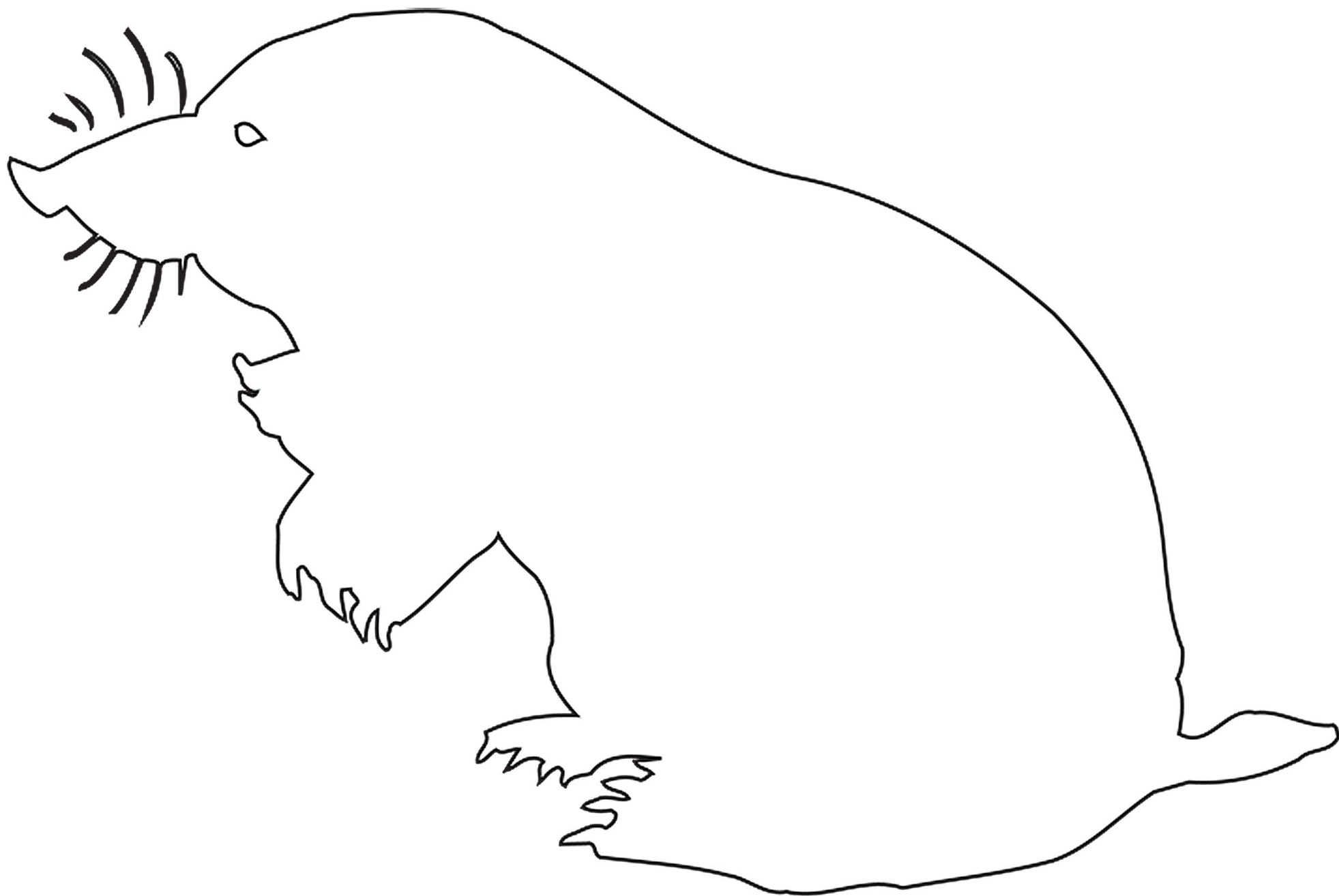
5. Discuss the emotion in this part of the episode leading to the attack. Is the author successful in making the story exciting? How does he do this? Ask pupils to look at the transcript and how the text is organised in to paragraphs. How does this help this part of the story? Does it speed up or slow down the reading? Discuss the effect long sentences and short sentences can have on the story.

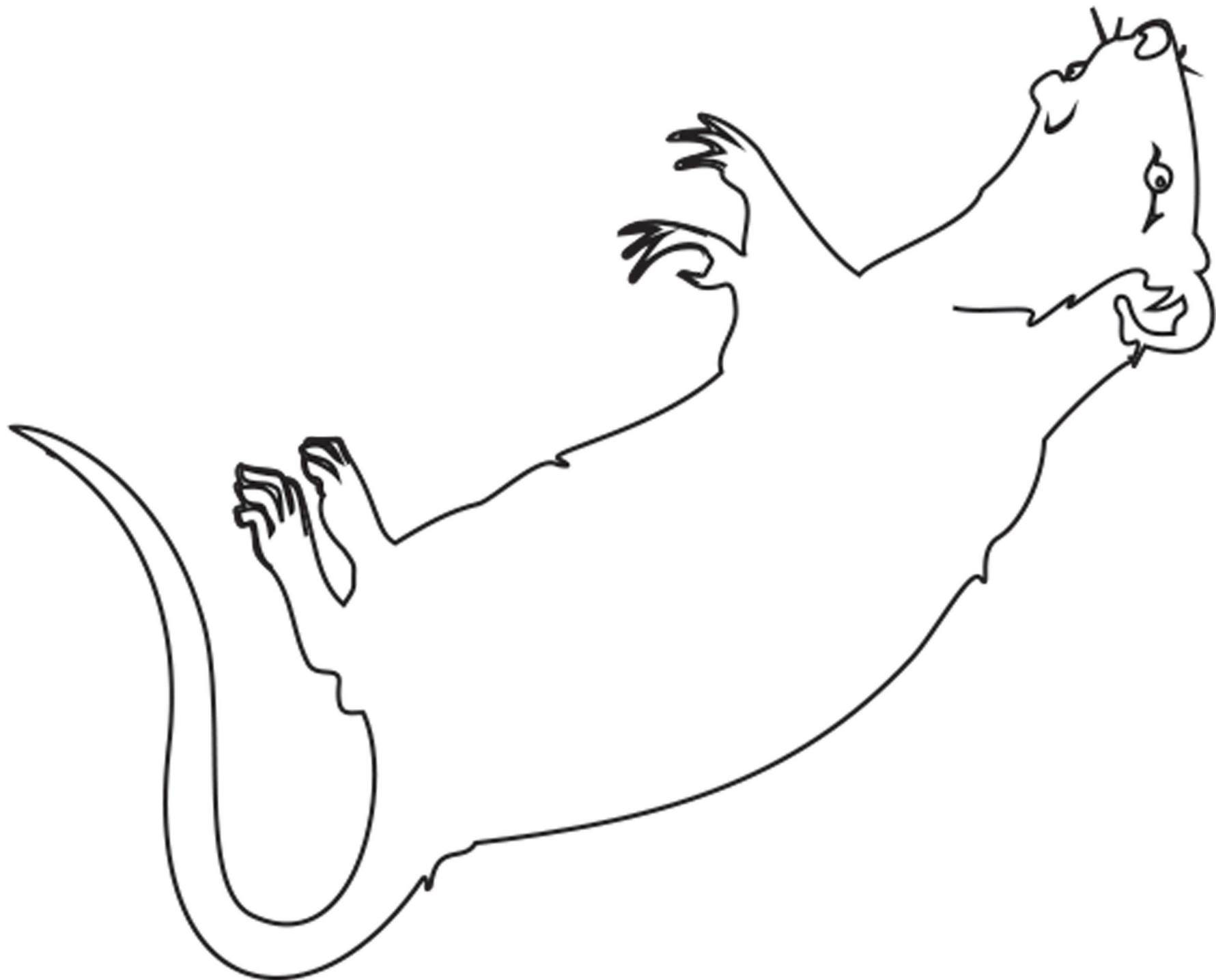


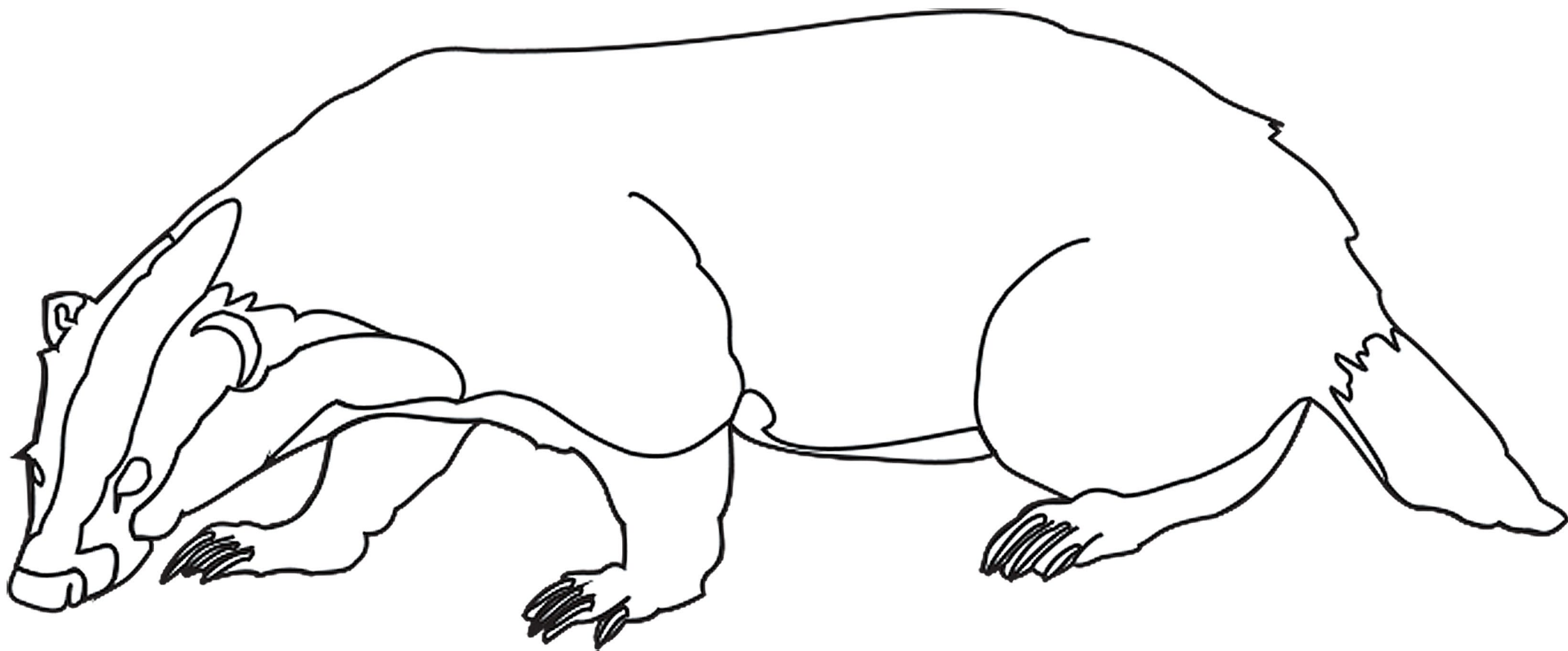
*The conclusion.* Mole and Rat repeat their tales of the fight to each other in amusing ways.

1. Challenge pupils to write a short retelling of a Mole or Rat story of the event in the style of Kenneth Grahame. Can they write the story in role as the character and convey their qualities and traits?
2. The story ends with a celebration banquet. Discuss how this draws the story to a close. Do pupils think this works or would they have ended the story differently.
3. Explore the moral style of ending where baby Stoats and Weasels are taught to behave or be 'got' by the great Badger. Does this remind pupils of 'be good or else' stories they have been told?
4. Discuss how we see the characters in the final paragraphs. Which themes stand out at this point the strongest? Discuss how friendship connects the characters and the events in the stories together. Revisit what is might tell us about the author and his own values.









# The character of Toad

In Episode 2 we learn a lot about Toad's character or personality.

Think about the things he says and the things he does.

Consider also the things that Rat and Mole say about Toad.

On one side of the table write down words or phrases to describe Toad.

On the other write down some evidence from the text to support this.

[illegible]

# The Wild Wood

Episode 3 includes a dramatic description of Mole's visit to The Wild Wood.

Underline words or phrases that make the Woods seem like wild animals trying

to attack Mole.

Then look at the section where the real animals of the Wood appear. Underline words and phrases that describe the animals without actually saying who they are.

There was nothing to alarm him at first entry. Twigs crackled under his feet, logs tripped him, funguses on stumps startled him for the moment by their likeness to something familiar and far away; but that was all fun, and exciting. It led him on, and he penetrated to where the light was less, and trees crouched nearer and nearer, and holes made ugly mouths at him on either side.

Everything was very still now. The dusk advanced on him steadily, rapidly, and the light seemed to be draining away like flood-water. Then the faces began. It was over his shoulder, that he first thought he saw a face; a little evil wedge-shaped face, looking out at him from a hole. When he turned and confronted it, the thing had vanished.

He quickened his pace, telling himself cheerfully not to begin imagining things, or there would be simply no end to it. He passed another hole, and another, and another; and then - yes! - no! - yes! certainly a little narrow face, with hard eyes, had flashed up for an instant from a hole, and was gone. Then suddenly, every hole, far and near, seemed to possess its face, all hard-eyed and evil and sharp.

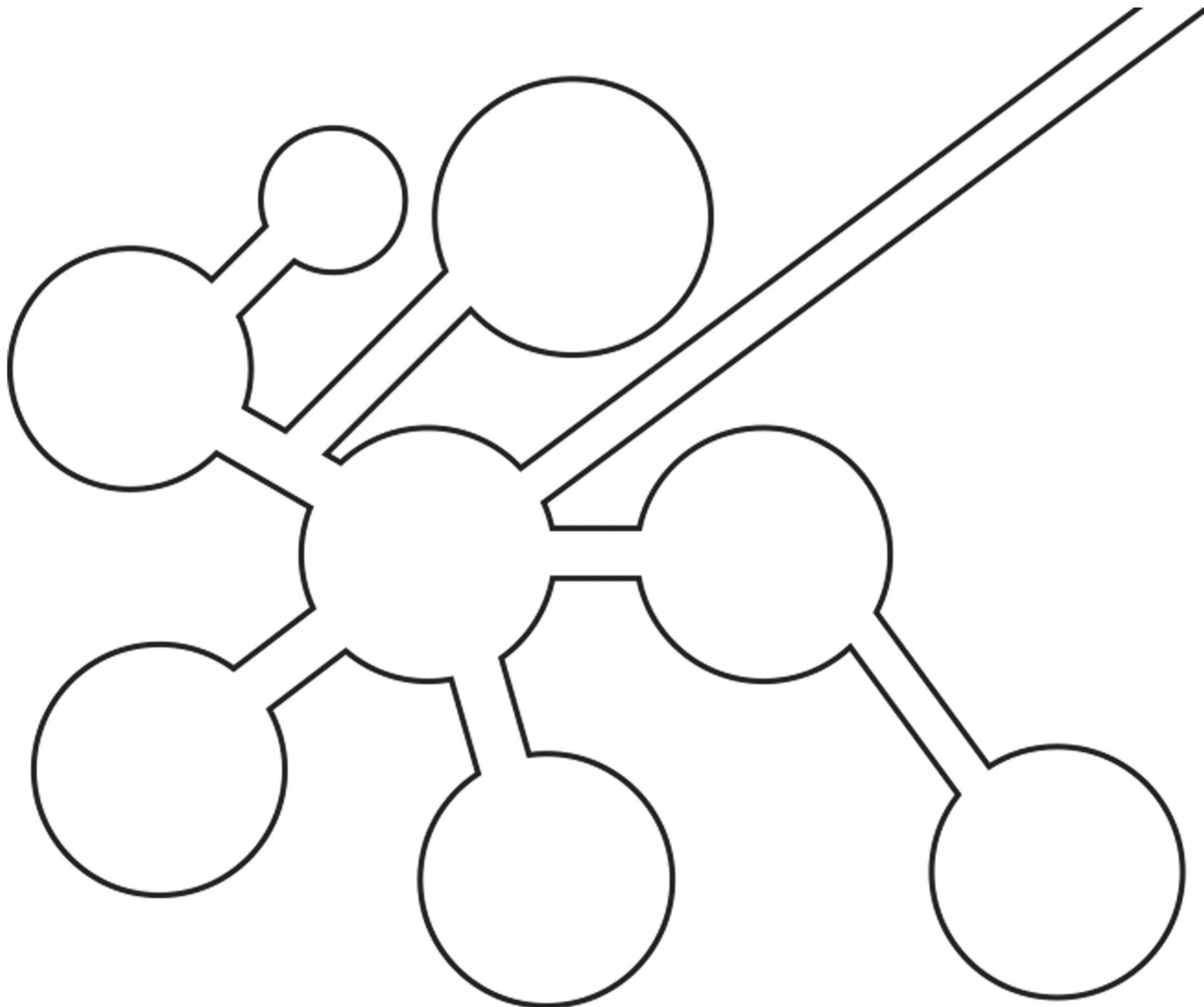
Then the pattering began. He thought it was only falling leaves at first, so slight and delicate was the sound of it. Then as it grew it took a regular rhythm, and he knew it for nothing else but the pat-pat-pat of little feet still a very long way off. As he listened anxiously, leaning this way and that, it seemed to be closing in on him.

The whole wood seemed running now, running hard, hunting, chasing, closing in round something or - somebody? In panic, he began to run and ran into things, he fell over things and into things, he darted under things and dodged round things. At last he took refuge in the deep dark hollow of an old beech tree. And as he lay there panting and trembling, and listened to the whistlings and the patterings outside, he knew it at last, that thing which the Rat had tried to shield him from - the Terror of the Wild Wood!



# Badger's Underground Home

In Episode 4 there is a detailed description of Badger's home.  
Label the rooms for Badger's home on the diagram below (each circle is a room, connected by tunnels).  
Write what each room is and what you would expect to find in the room.



# Comparing Rat's, Badger's and Mole's homes

In Episode 5 Mole and Rat finally make a visit to Mole's abandoned home - 'Mole End'.

Write words or phrases to describe the homes of each animal based on what you have read so far.

Look at what you have written and then record any words or phrases which are common to all three homes.

**Rat's home**

**Badger's home**

**Mole's home**

**Words or phrases that are common to all three homes**

# Does Toad deserve a 20-year prison sentence?

At the end of Episode 6 Toad is sentenced to a 20-year sentence in 'the remotest dungeon of the best-guarded keep of the stoutest castle' in England. But do you think he deserves his sentence?

Write below reasons why Toad *does* deserve his sentence...and reasons why he *does not*.

**Reasons 'Yes'**



**Reasons 'No'**



# A timeline of Toad's emotions

Many extraordinary things happen to Toad in Episode 7. On the timeline below describe how Toad is feeling when each of the events happens. Try to write more than single words to describe Toad's emotions.

1. Toad finds himself in the dungeon.

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2. The gaoler's daughter gives Toad breakfast.

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3. The gaoler's daughter disguises Toad as a washerwoman.

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4. Toad realises he is near to a railway station.

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5. Toad discovers he has no money to buy a ticket.

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6. The train driver gives Toad a free ride.

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7. Toad realises they are being chased by police in another train.

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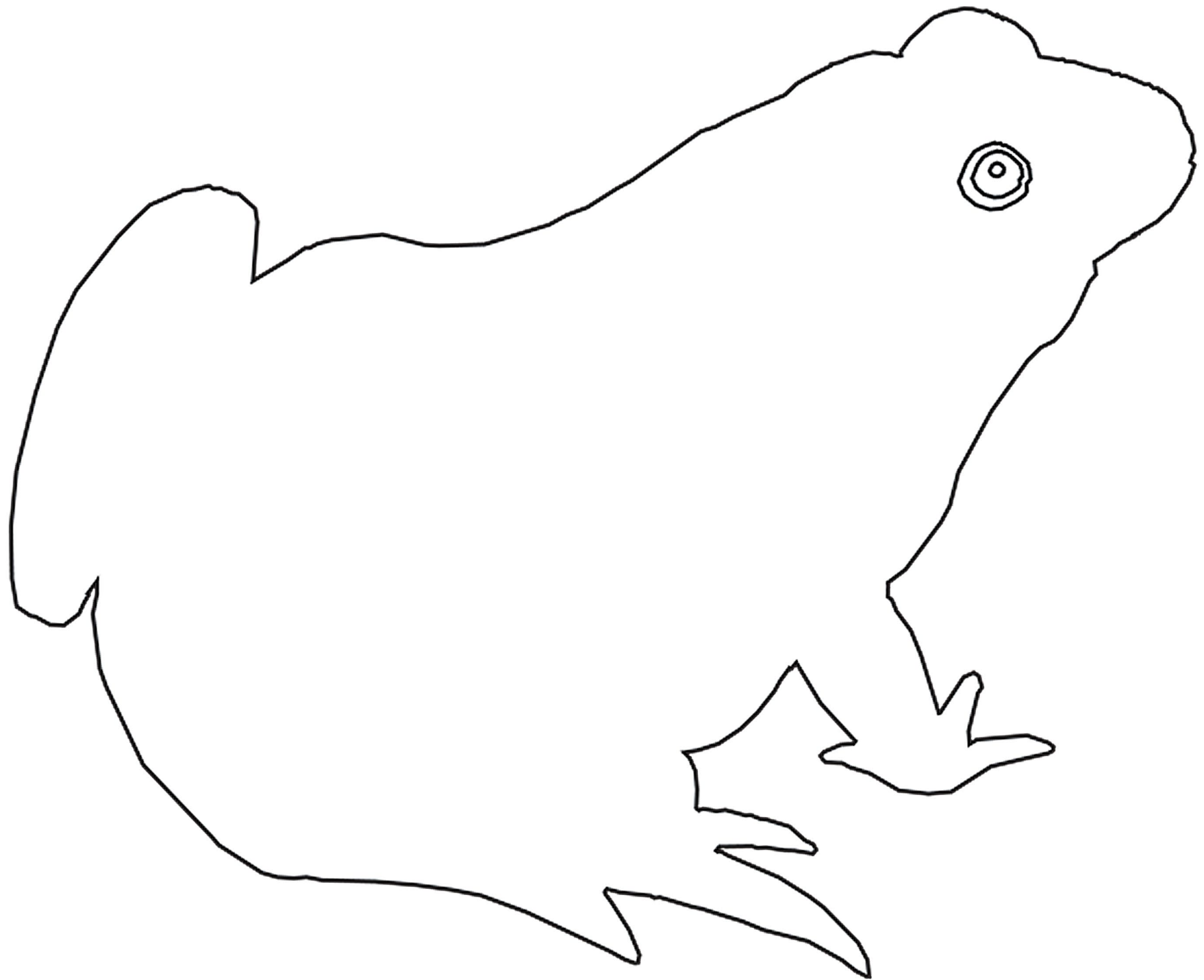
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8. Toad watches as the policemen speed by in their train.

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# How does Mole change?

The character of Mole changes considerably over the course of the story.

Read the passage below. Underline those sections which show how Mole has changed.

Write in the empty box at the bottom what Mole's actions show about us about him.

Presently the Mole came tumbling into the room, evidently very pleased with himself. 'I've been having such fun! I found that old washerwoman dress that Toad came home in yesterday. So I put it on, and the bonnet as well, and the shawl, and off I went to Toad Hall, as bold as you please. The sentries were on the look-out, of course, with their guns and their "Who comes there?"

"Good morning, gentlemen!" says I, very respectful. "Want any washing done today?" "They looked at me very proud and stiff and said, "Go away, washerwoman! We don't do any washing on duty." And the Sergeant in charge, he said to me, very short, he said, "Now run away, my good woman, run away! Don't keep my men idling and talking on their posts." "Run away?" says I; "it won't be me that'll be running away, in a very short time from now!"

...

'I could see them pricking up their ears and looking at each other,' went on the Mole; 'and the Sergeant said to them, "Never mind HER; she doesn't know what she's talking about."

"O! don't I?" said I. "'Well, let me tell you this. My daughter, she washes for Mr Badger, and that'll show you whether I know what I'm talking about; A hundred badgers, armed with rifles, are going to attack Toad Hall this very night, by way of the paddock."

"Six boatloads of Rats, with pistols and cutlasses, will come up the river and effect a landing in the garden; while a picked body of Toads, known as the Die-hards, or the Death-or-Glory Toads, will storm the orchard and carry everything before them. There won't be much left of you to wash, by the time they've done with you, unless you clear out while you have the chance!"

**What this passage of text tells us about Mole**