

# Firework safety schools pack

This folder contains material suitable for use at Key Stage 3. It is designed primarily to teach the firework safety message through use in English and PSE classes. The material included also contains cross-curriculum links where appropriate.

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Your pack consists of the following materials:

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Background note for teachers on the Gunpowder Plot

Weekly News Number 19 (1) text sheet for photocopying, supported by a sheet of teaching notes

Newspaper Article text sheet for photocopying, supported by a sheet of teaching notes

Macbeth extract text sheet for photocopying, supported by a sheet of teaching notes

A sheet of teaching notes to support the full colour firework safety poster supplied

We suggest that these lessons are scheduled to take place in the week leading up to November 5th, which falls on Tuesday in 2002. The pack also includes an evaluation form – if you could take the time to complete and return this to the address on the form we would very much appreciate it. You can order bulk supplies of leaflets by completing the enclosed order form.

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There is no restriction on photocopying the material in this pack.  
This pack and all teachers notes are printed on recycled paper.  
If any item is missing from this pack please fax your requirement to  
DTW, attention Hayley Garside on 01287 639261.

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AND BANG GOES YOUR IMAGE**



# Evaluation form

Once you have used the Schools' Pack please take a few moments to complete this evaluation form. The information you supply will enable us to assess the value and success of this year's Schools' Pack, and help us to ensure that our future efforts are of most use to you.

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Overall, would you say that the Schools' Pack was a useful classroom work aid?

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What element did you find most useful and why?

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What element did you find least useful and why?

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Would you welcome the Schools' Pack again next year?

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If yes, how could it be improved?

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Please return to FS2002 DTW, Bank Chambers, Market Place, Guisborough, Cleveland, TS14 6BN.

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# Teachers' planning notes Key Stage 3: The Gunpowder Plot

**Remember, remember the 5th of November,  
Gunpowder, Treason and Plot.**

**I see no reason why Gunpowder Treason  
Should ever be forgot**

The rhyme reminds people why on the 5th of November each year, bonfires are lit around the land - very often with a Guy made of cloth sitting on top.

The Gunpowder Plot took place in 1605. Its roots lay in the politics of the time and the way that religious beliefs divided different sections of the community.

The background to it lay in the unhappiness felt by Catholics about the way they were being treated in England. Eighty years earlier King Henry VIII had broken away from Rome because the Pope refused to let him divorce his first wife, Catherine of Aragon. Then when the Protestant Queen Elizabeth I came to the throne in 1558 she persecuted Catholics, fearing they may side with an invader from the European continent.

When Elizabeth died in 1603, King James VI of Scotland became James I of England. English Catholic leaders hoped he would be more tolerant. These hopes were quickly dashed however, and the persecution continued. Most Catholics accepted the situation, but a small number were determined to do something about it and try to force change.

The five central figures of the Gunpowder Plot were Robert Catesby, Thomas Percy, Thomas Wintour, John Wright and - best known of all - Guy Fawkes. Fawkes, who had been born in York in 1570, was a mercenary, or soldier of fortune, who had spent more than 10 years fighting for Spain in Flanders as part of a regiment of English exiles. He was recruited because of knowledge about the use of gunpowder.

The five swore to blow up James and the Houses of Parliament at the official opening of Parliament, killing the King and all his leading advisers.

They first rented a house near to Parliament and began digging a tunnel, but this plan was abandoned when they came up against the foundations of the Palace of Westminster. Instead Thomas Percy managed to acquire a cellar within the Parliament buildings directly under the House of Lords. Fawkes - posing as Percy's manservant and using the name John Johnson - was installed as caretaker. Here the plotters eventually stacked 36 barrels of gunpowder. They ferried the barrels across the River Thames at night, and hid them under firewood.

Delays in the opening of Parliament and the rising costs incurred by the plotters, who were storing arms at various points around the country for use in the revolt they were planning to lead following the death of the King, led to more people being brought into the conspiracy. All these were close to the original conspirators, most of them being related.

It is believed that it was one of these people - Francis Tresham - who wrote a letter which was delivered to his brother-in-law Lord Monteagle on October 26th, 1605. The letter warned Monteagle not to attend the opening of Parliament. Monteagle immediately took the letter to King James' Secretary of State Robert Cecil.

Despite becoming aware of the existence of the letter, the plotters continued with their plans, sure the authorities remained unaware of the details of the scheme. Guy Fawkes spent the day before the opening of Parliament - scheduled for November 5th - in the cellar containing the gunpowder. A slow burning fuse was in position. Fawkes was to light it and then escape to the continent.

On the night of November 4th, however, searches were made of the cellars beneath the Houses of Parliament. During the first search of the cellar in which Fawkes was holed up it was noticed it contained a suspiciously large amount of firewood. At around midnight a magistrate accompanied by soldiers returned and overpowered Fawkes. The gunpowder was discovered and Fawkes was arrested and taken before the King for questioning.

Despite being tortured he kept up the pretence that he was John Johnson, the servant of Thomas Percy. Government spies had, however, already linked him to Catesby and the other conspirators. Catesby and most of the others had fled London for the Midlands. They and sympathisers - around 60 in total -

finally arrived at Holbeche House on the Staffordshire/Warwickshire border on November 7th. The following day the house was surrounded by a force led by the Sheriff of Worcester. In the fighting that followed Catesby, Wright and Percy were killed and the other plotters arrested. They were tried and convicted as traitors at the end of January 1606 and were summarily executed. Guy Fawkes and Thomas Wintour, along with two others conspirators, were put to death in the Old Palace Yard at Westminster.

Francis Tresham, believed to have been the author of the letter which alerted the authorities to the Gunpowder Plot, had been taken to the Tower of London following his arrest. It is recorded that he died there in December 1605, possibly as a result of poisoning, though some historians believe he was allowed to escape.

On November 5th 1606 people in London lit bonfires to mark the anniversary of the foiling of the plot to kill the King, beginning a tradition which has survived right through to the present day.

Another tradition also survives. As part of the ritual at the State Opening of Parliament each year, the Yeoman of the Guards, complete with their Tudor uniforms and armed with pikes, carry out a search of the buildings.

**(The Monteagle Letter, now kept in the Public Records Office:**

**"My lord, out of the love I bear to some of your friends, I have a care for your preservation. Therefore I would advise you, as you tender your life, to devise some excuse to shift of your attendance of this Parliament, for God and man hath concurred to punish the wickedness of this time. And think not slightly of this advertisement but retire yourself into your country, where you may expect the event in safety, for though there be no appearance of any stir, yet I say they shall receive a terrible blow, the Parliament, and yet they shall not see who hurts them. This counsel is not to be contemned, because it may do you good and can do you no harm, for the danger is past as soon as you have burnt the letter: and I hope God will give you the grace to make good use of it, to whose holy protection I commend you.")**

**Some possible website links:**

[www.gunpowder-plot.org](http://www.gunpowder-plot.org) (the website of a society devoted to the study of the Gunpowder Plot.)

[www.bbc.co.uk/history/state/monarch\\_leaders/gunpowder\\_robinson1](http://www.bbc.co.uk/history/state/monarch_leaders/gunpowder_robinson1)

[www.parliament.uk/commons/lib/gunplot](http://www.parliament.uk/commons/lib/gunplot)

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# Teachers' planning notes. Key Stages 3 : 1.

## TEACHING OBJECTIVES

### Word level

14: define and deploy words with precision, including their exact implication in context;

### Sentence level

18: identify specific ways sentence structure and punctuation are different in older texts.

### Text level

#### Reading

2: use appropriate reading strategies to extract particular information, e.g. highlighting, scanning;

8: infer and deduce meanings using evidence in the text, identifying where and how meanings are implied;

#### Writing

10:organise texts in ways appropriate to their content, e.g. by chronology, priority, comparison, and signpost this clearly to the reader;

15: express a personal view, adding persuasive emphasis to key points, e.g. by reiteration, exaggeration, repetition, use of rhetorical questions;

#### Speaking and listening

12. use exploratory, hypothetical and speculative talk as a way of researching ideas and expanding thinking.

<p><b>Text level work – reading and discussion</b></p> <ul style="list-style-type: none"> <li>■ Tell the story of the Gunpowder Plot – explore the chronology of the story.</li> <li>■ Where does this extract fit into the whole story – what has come before?</li> <li>■ What is the writer of the letter trying to say to Lord Monteaagle?</li> <li>■ Can you predict what Lord Monteaagle would do after reading the letter?</li> </ul>	<p><b>Text level work – writing</b></p> <ul style="list-style-type: none"> <li>■ Identify the warning in this letter – write it more simply and forcibly in modern English.</li> <li>■ Write a letter to a close friend telling the story of the Gunpowder Plot.</li> <li>■ Write the story as a newspaper report, including the headline.</li> </ul>
<p><b>Sentence level work</b></p> <ul style="list-style-type: none"> <li>■ Discuss the use of punctuation in this letter.</li> <li>■ Examine the use of unfamiliar words in the letter.</li> </ul>	<p><b>Word level work – spelling and vocabulary</b></p> <ul style="list-style-type: none"> <li>■ Examine the use of unfamiliar words in this letter.</li> <li>■ Discuss the vocabulary and spelling used by the writer of the letter.</li> <li>■ Prepare a glossary of words which we might not use in the same way today and explain their meaning.</li> </ul>

## Curricular links

- In history consider the nature of evidence and what it tells us about events in the past.

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# Extracts from the Weekly Newes Number 19, dated Monday 31st January 1606

*(1) The following is a copy of a letter, in simplified English, which was left at the house of Lord Monteagle, and which happily led to the discovery of this most horrible conspiracy:*

To: Lord Monteagle

My Lord,

Out of the love that I bear to some of your friends I have a care of your preservation, therefore I would advise you, as you tender your life, to devise some excuse to shift of your attendance at this parliament: for God and man have concurred to punish the wickedness of this time. And think not slightly of this advertisement, but retire yourself into your own country, where you may expect the event in safety.

For though there may be no appearance of any stir, yet I say they shall receive a terrible blow this Parliament, and yet they shall not see who hurt them. This counsel is not to be contemned, because it may do you good, and can do you no harm, for the danger is passed as soon as you have burnt this letter, and I hope God will give you the grace to make good use of it.

Anon

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# Teachers' planning notes. Key Stages 3 : 2.

## TEACHING OBJECTIVES

### Word level

6. the use of the apostrophe including: omissions; the possessive apostrophe; apostrophising plurals, e.g. ladies' coats, and words ending in s; the exception of possessive pronouns.

### Sentence Level

3. use punctuation to clarify meaning, particularly at the boundaries between sentences and clauses.

### Text Level

#### Reading

8. infer and deduce meanings using evidence in the text, identifying where and how meanings are implied;  
20. explore the notion of literary heritage and understand why some texts have been particularly influential or significant.

#### Writing

3. use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities;

6. portray character, directly and indirectly, through description, dialogue and action;

#### Speaking and listening

1. use talk as a tool for clarifying ideas, e.g. by articulating problems or asking pertinent questions.

Text level work – reading and discussion	Text level work – writing
Discuss the possible meanings of what Lennox is saying in this extract. Discuss the possible references to the Gunpowder Plot.	Discuss how historical events might be presented as drama. Write dialogue for part of a play that reports on events in history – consider how facts, or the particular point of view of the writer might be presented through dialogue.
Sentence level work	Word level work – spelling and vocabulary
Discuss the punctuation in this extract – consider how it contributes to meter and rhythm.	Revise the use of the apostrophe – particularly its use to signify letters omitted e.g. i'th'air. Consider how the apostrophe is used here and its link to meter.

## Curricular links

In history discuss the context of Shakespeare's England – discuss his plays as histories/commentaries.  
Consider the possible links in this extract to the Gunpowder Plot.

(Note: Shakespeare wrote Macbeth in 1605 or 1606. It is thought to have first been performed for James I in 1606, the year after the Gunpowder Plot).

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# Extract from: Macbeth by William Shakespeare

LENNOX: Goes the king hence today?  
MACBETH: He does – he did appoint so.  
LENNOX: The night has been unruly: where we lay,  
Our chimneys were blown down, and, as they say,  
Lamentings heard i'th'air, strange screams of death  
And prophesying with accents terrible  
Of dire combustion and confused events,  
New hatched to th'woeful time. The obscure bird  
Clamoured the livelong night. Some say, the earth  
Was feverous and did shake.  
MACBETH: 'Twas a rough night  
LENNOX: My young remembrance cannot parallel  
A fellow to it  
MACDUFF: O horror, horror, horror! Tongue nor heart  
Cannot conceive nor name thee!  
MACBETH: What's the matter.  
MACDUFF: Confusion now hath made his masterpiece!  
Most sacrilegious murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o' the building!  
MACBETH: What is 't you say? the life?  
LENNOX: Mean you his majesty?  
MACDUFF: Approach the chamber, and destroy your sight  
With a new Gorgon: do not bid me speak;  
See, and then speak yourselves.

*Exeunt MACBETH and LENNOX*

Awake, awake!  
Ring the alarum-bell. Murder and treason!  
Banquo and Donalbain! Malcolm! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself! up, up, and see  
The great doom's image! Malcolm! Banquo!  
As from your graves rise up, and walk like sprites,  
To countenance this horror! Ring the bell.

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# Teachers' planning notes. Key Stages 3 : 3.

## TEACHING OBJECTIVES

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### Word Level

14. define and deploy words with precision, including their exact implication in context.

### Sentence Level

3. use punctuation to clarify meaning, particularly at the boundaries between sentences and clauses;  
8. recognise the cues to start a new paragraph and use the first sentence effectively to orientate the reader.

### Text Level

#### Reading

7. identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer;

#### Writing

3. use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities;

#### Speaking and Listening

15. develop drama techniques to explore in role a variety of situations and texts or respond to stimuli.

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### Text level work

Reading - Describe the sequence of events leading up to the girl being injured.

Writing - Write the young girl's diary for the few days before the accident.

Speaking and Listening -

- Question the young people involved in the incident – hot seat.
- Discuss the effect of fireworks on animals.

### Word level work

- Examine the headline used in the report – discuss the use of inverted commas.
- Discuss the vocabulary used to describe people in this report e.g. Youths.

### Sentence level work

- Examine the adjectives used to describe the people in this newspaper report – youths.
  - Discuss the function of the first sentence in each paragraph. Comment on how it alerts the reader to the fact that there has been a shift in subject matter.
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### Curricular links

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- In PSE examine the social responsibility of behaviours which injure others.
- In citizenship examine the role of the media.

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# FIREWORK GIRL

## 'May be scarred for life'

**A YOUNG girl today faces surgery in hospital for injuries caused by a firework.**

The ten-year-old suffered serious burns to her face, hands and arms when she picked up a rocket which then exploded.

She had been watching a group of youths setting off fireworks in a play area at Barton Street in Devonholme. People living nearby said the rocket had been placed in a bottle by one of the youths. The fuse had been lit but the bottle had fallen over.

The girl, who had been on swings nearby, ran over to pick it up and at that point the firework had gone off. An ambulance took the girl to the emergency unit at Devonholme Hospital where her condition was last night described as 'poorly'.

Inspector Peter Smith of

Devonholme police said: "She was very badly burnt and it could be that she will be scarred for life. She is the innocent victim of the reckless actions of others.

"Fireworks can bring a lot of joy in their proper place, which is at organised displays or at properly supervised private parties. This is a tragic illustration of the dangers of misusing fireworks."

He said they had spoken to a number of youths following the incident and inquiries were being made as to how they had acquired the fireworks.

Insp. Smith confirmed that police had been called to a disturbance in the same area two nights earlier.

That followed complaints from people whose pets had been terrified by the noise of fireworks being set off.

However, the youngsters involved had run off before they could speak to them.

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# Teachers' planning notes. Key Stages 3 : 4

## TEACHING OBJECTIVES

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### Word level

14. define and deploy words with precision, including their exact implication in context.

### Sentence level

13d) Instructions, which are helpfully sequenced and signposted, deploy imperative verbs and provide clear guidance.

### Text Level

#### Reading

6. adopt active reading approaches to engage with and make sense of texts, e.g. visualising, predicting, empathising and relating to own experience;

10. identify how media texts are tailored to suit their audience, and recognise that audience;

11. recognise how print, sounds and still or moving images combine to create meaning.

#### Writing

1. plan, draft, edit, revise, proofread and present a text with readers and purpose in mind;

5. structure a story with an arresting opening, a developing plot, a complication, a crisis and a satisfying resolution;

8. experiment with the visual and sound effects of language, including the use of imagery,

#### Speaking and Listening

5. promote, justify or defend a point of view using supporting evidence, example and illustration which are linked back to the main argument.

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### Text level work – reading and discussion

Discuss the meanings communicated in the words on the poster.

Discuss the way in which the designer of the poster communicates the central message – consider the effectiveness with students of this age group.

### Text level work - writing

Examine the ways posters are used to communicate information – list other themes - design a poster on one of these themes giving attention to the message and the illustration.

### Sentence level work

This is a warning poster; ask students to explore the central message of the poster.

### Word level work

Consider double meanings of words and how these can be exploited – e.g. the use of the word 'branded' in this poster.

Discuss other words which contain ambiguity and how these may be used.

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### Curricular links

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- Discuss advertising in PSE/citizenship.
- Consider the appropriateness of images on posters and adverts, discussing taste, impact and getting the message across.

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# BRANDED A FOOL

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Fight for Sight 



**dti**

Department of Trade and Industry