"Burns" resource pack across A Curriculum for Excellence (ACfE)

SUCCESSFUL LEARNERS
- Think creatively & independently; with enthusiasm & motivation for learning
- Determination to reach high standards of achievement, incl. making decisions & reasoned evaluations
- Link & apply different kinds of learning in new situations; openness to new thinking & ideas

CONFIDENT INDIVIDUALS
- Achieve success in different areas of activity incl. making informed decisions
- Self-assess & be self-aware

RESPONSIBLE CITIZENS
- Develop informed & ethical views of the world & Scotland’s place in it; awareness of cultural heritage & cultural identity
- Work in partnerships & groups

EFFECTIVE CONTRIBUTORS
- Give constructive opinions
- See things from different perspectives
- Apply critical thinking skills in different contexts
- Display & present work to others

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“A Curriculum for Excellence” was published in November 2004 following the National Debate on Education in Scotland. Its purpose was to improve the learning, attainment and achievement of young people (aged 3-18), not just in terms of examinations but “to enable children to become successful learners, confident individuals and responsible citizens.”


Quality arts provision within education has always provided another medium through which children could explore, express and learn more about themselves and the world in which they live thus “embracing a wider definition of how and what children and young people should learn and experience in their journey through their education.”

(www.curriculumforexcellence.gov)

Hopscotch Theatre Company’s production of “The Life and Times of Robert Burns” is an example of how a piece of theatre can sit within a range of subject areas such as Drama, Language, Citizenship, Personal and Social Development and Personal Search within Health Education, linking closely with all four capacities of ACfE.

The activities in this pack are not prescriptive or subject-specific to allow maximum flexibility in how teachers use them with their class or subject area.

I hope you and your class find the activities stimulating, engaging and thought-provoking.

Any feedback or questions would be welcome, and should be addressed to:

gill.geddes@googlemail.com

Gillian Geddes BSc (Physio) PGDE (Primary)

July 2009
SOME ACTIVITY IDEAS RELATING TO BURNS

These are a few ideas for classroom use that could be used for cross-curricular mapping matrixes.

The pages which follow give more detailed lesson plans for specific activities.

**LANGUAGE – READING**
- Reading poems & stories aloud with expression and for enjoyment
- Reading in groups / shared reading
- Showing comprehension of poems songs through paraphrasing (*e.g. rewording in slang or in English*)
- Reading for information (*research project*)
- Compiling a Scots-English dictionary

**LANGUAGE – WRITING**
- Writing poems / stories in the style of Burns
- Imaginative writing, such as a diary / witches potion / *etc etc*
- Newspaper reports
- Simplify stories for younger pupils

**LANGUAGE – LISTENING / WATCHING**
- Listen to poems being read aloud (*peers / teachers*) and give feedback
- Listen to Burns songs and identify main features

**LANGUAGE – TALKING**
- Research topic and present findings
- Recite poetry with expression and / or appropriate body language
- Discuss views / feelings related to Burns work
- Tell stories to others (*including younger pupils*)

**CITIZENSHIP / PSD**
- Compare farming methods of Burns time to modern (*Fair Trade / Sustainable farming methods*)
- Equality and egalitarianism (*"A Man’s a Man for A’ That"*)
**NUMERACY**
Witches potion - measurements
Information handling (*favourite Scottish words etc*)

**ENVIRONMENTAL STUDIES**
Compare life in Burns time to life today (*family / entertainment / schooling / farming / transport / etc*)
Time lines and family trees
Traditions

**ICT**
Research (*books / internet*)
Word processing
PowerPoint presentations

**TECHNOLOGY / CDT**
Construct moving Meg (*“Tam O’ Shanter”*) using card and split pin fasteners
Design and make packaging for traditional Scottish haggis / shortbread
Construct models of Kirk / bridge from *“Tam O’Shanter”*

**SCIENCE**
Heating and lighting in the past - which was most effective?
Animals in Burns country

**ART**
Design own tartan
Design outfit for Burns (*then & now*)
Quill writing
Night pictures of Kirk Alloway (*use of tone & shade*)
Paint poem
3D work

**PE**
*“Highland games”*
Ceilidh dancing

**MUSIC**
Sing Burns songs
**DRAMA**
Perform poems / stories
Hot seating
Still images / freeze frame

**RME**
Explore Scottish heritage and its impact on individuals
Morals relating to relationships

**HEALTH & WELLBEING**
Life expectancy now compared with Burns time - why?
WEB LINKS

There are literally hundreds of sites out there with information about Burns, and navigating your way around them can be time-consuming. These are a few 'tried and tested' favourites (in no particular order)


The definitive Robert Burns site for pupils and teachers. There are downloadable resources for all ages and attainment levels; an interactive map; and performances of Burns’ poems and songs. There are also some copyright-free Burns illustrations available.

http://www.scotland.org/burns-night/interactive/

This is an excellent interactive site with an actor playing the part of Rabbie. Includes a reading of "My Love is like a Red Red Rose". Click on the switch at the right of the screen to get started!

http://www.scotland.org/burns-night/

This is one for teachers (can also be accessed from the site above by clicking on the 'more information' hyperlink)
Click on ‘About Burns’ for a series of related articles and background information detailing everything from the perfect Burns supper to Burns and slavery.

http://www.scran.ac.uk/
http://www.scran.ac.uk/packs/pathfinders/sub_category.php?sub_category_id=753&sub_category=Robert+Burns&category_id=1069&category=&

Scran is a charitable learning resource base with over 360,000 images, movies and sounds from museums, galleries, archives and the media. You do have to register to use this - either teacher access at home or via your institution. All images are copyright-free.
The second website address gives a direct link to pathfinder packs, which are extremely comprehensive.

http://www.burnsheritagepark.com/educate.htm

This has a selection of themed activity sheets for teachers to download and print. Although devised for teachers taking groups on field trips to the heritage park, the ‘background’ and ‘post visit’ parts of the worksheets could be adapted for classroom use.

http://www.burnsheritagepark.com/fun.htm

One purely for the pupils, this has colouring sheets, wordsearches and so on to keep them amused!


Long-winded but with possibly anything and everything you ever wanted to know!!

http://www.burnsscotland.com/learning/poems.php?PHPSESSID=85608aff461b13ae5e9f6056e5ab196

Downloadable sound files and lyrics to some of Burns’ works.

http://www.activityvillage.co.uk/pdfs/scottish_dialect_booklet.pdf
http://www.activityvillage.co.uk/pdfs/robert_burns_colouring.pdf

I like these ones from the Activity Village website for younger pupils. The first is a little A4 booklet with Scots - English words. I print one for each pupil to have in writing lessons. The other is a colouring picture of the great man himself!


A comprehensive list of Burns’ work (in alphabetical order) with English translations.
Under the 'Famous People' section (look under Robert Burns) there is a ready-made PowerPoint presentation and also a comprehension-type worksheet.

This is another ready-made PowerPoint presentation from the TES website shared resources section. You do have to be a member and login to access these resources, but registration is quick, free and simple.
This site is also worth browsing around using the keywords 'Robert Burns' as you may be able to find additional useful resources.
ACKNOWLEDGEMENTS

Copyright-free clipart images were provided by the following sites:

http://www.ltscotland.org.uk/5to14/resources/illustrations/burnsnight/index.asp

http://etc.usf.edu/clipart/1800/1891/burns_1.htm


http://www.istockphoto.com/file_thumbview_approve/4107731/2/istockphoto_4107731-robert-burns.jpg

http://www.ramshornstudio.com/burns.htm


Puzzles were created using the following sites:

http://www.theteacherscorner.net/printable-worksheets/make-your-own/crossword/crossword-puzzle.php

http://www.toolsforeducators.com/wordsearch/
Key to cross-curricular links:

Language

PSD

Citizenship

Art

Drama

ICT
LESSON PLAN

Write the names of the following characters from the performance on separate sheets of paper:

- Robert Burns
- Jessie Lewars (the nurse)
- John Murdoch (Burns teacher)
- Gilbert Burns
- Jean Armour (who becomes Robert Burns' wife)
- James Armour (Jean's father)
- Lord Monboddo & the Countess of Glencairn (people Burns is introduced to in Edinburgh who are supposedly interested in poetry)

Have the following words prepared on separate cards: (obviously adapt these as necessary depending on the age / attainment level of your class group)

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<th>PROUD</th>
<th>IMAGINATIVE</th>
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<td>COMPASSIONATE</td>
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<td>FAMILY-ORIENTATED</td>
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Now pick a grouping of 3 characters (e.g. Robert Burns, John Murdoch and Monboddo / Glencairn)

With the class in a circle, place the papers with the different names on spaced out in a Venn diagram arrangement (see diagram)

(Alternatively, this could be done on a whiteboard or SmartBoard)
Hold up word cards in turn; and as a class discuss and decide where the word should be placed.
If it applies more to Robert Burns, then place it near his name; if it applies more to John Murdoch, nearer his, and so on. If it applies equally to them, then place it in the middle.
Alternatively, this can be done in groups, with each group justifying their opinions (it is often interesting how much opinions differ!!)
Ask the class to come up with a few more words of their own to add to the mix.
LESSON PLANS
- SOME SHORT ACTIVITIES

Discuss with pupils what dialect is - can they give examples of local / regional
dialects?
*(Rap is a good example of particular dialect and one that pupils will readily
identify with and relate to)*

The teacher should ensure that pupils understand that dialect in poetry can
establish character, mood and setting.

Distribute copies of the poems and have pupils follow the text as you read it.
*(Alternatively, some websites have audio recording of Burns' most famous poems
if you are not too confident yourself with pronunciation! - see web links page)*

Pupils try to translate the Scots dialect into modern English.
To help pupils, have them look for contextual clue such as similarities in spelling,
apostrophes signifying omitted letters, etc.

*Compile your own class Scots-English dictionary.*

In “Tae a Mouse” Burns uses fantasy to imagine how the mouse must be feeling
at that moment.
Discuss with pupils how Burns manages to combine fantasy with reality, creating
a balance between the two.

Questions for discussion could include:

- For what reason(s) is the speaker (Burns) apologising to the mouse?
- Why does Burns say that the mouse is blessed compared to him?
- The theme of the poem is about human life. Which line carries this theme?
  Ask pupils to paraphrase it in their own words.
LESSON PLAN

Give the pupils a selection of Burns poems / songs to choose from (those mentioned in the production itself are ideal)

From this, ask them to choose two characters that they could write and / or role play a dialogue for.
Good examples would be:
(a) the guy and the object of his affection in “Red Red Rose”
(b) two soldiers at Bannockburn from “Scots Wha Hae”
(c) Tam and his wife from “Tam O’Shanter”

In pairs or groups, decide what kind of things the characters might say to each other. This can be done true to the original time period of the poem / song; or else given a more modern twist.
The use of props etc to help pupils get into role would be useful here.

Conscience alley / thought tunnel (see drama conventions page) could also be used here in order to facilitate additional dialogue,

They could then use this to write a short scene between the two characters, using the Scots dialect as much as possible and perhaps also including some original lines from the poem / song.
This could be presented as a script / written piece of work; and / or acted out for their peers.

Another nice way of presenting it is for pupils to act out their script and to take lots of ‘freeze frame’ photos. Pupils can then upload these into the software application ‘Comic Life’ to produce a comic strip / storyboard, inserting speech (and thought) bubbles of their dialogue.
SOME EXAMPLE SCRIPTS (with apologies for the 'patter'!!!)

Using “Red Red Rose” as a stimulus:

MAN:  Ah’ll love you, I will, ‘til a’ the seas gang dry.
WOMAN: Mair like the pubs gang dry - I ken whit ye’re like.
MAN:  Aw dinnae be like that. Ye ken ah’m mad keen on ye!
WOMAN:  Och, haud yer wheesh!
MAN:  But ma love’s like that melodie that’s sweetly play’d in tune.
WOMAN:  Ye’ve been watching too much “Britain’s Got Talent”! Ye gonnae take naw for an answer or whit?
MAN:  Naw, I’ll walk ten thousand miles for ye!
WOMAN:  Och, even yon Proclaimers wid only walk 500 miles and 500 more! (flutters eyelashes) Rabbie, did ye say yer name wiz......?

Using “Scots Wha Hae” as a stimulus:

1ST SOLDIER:  Man, ye see how many sodjers thon English have got?
2ND SOLDIER:  Ah’m no’ even lookin’ - ah’m feart just thinkin’ aboot it.
1ST SOLDIER:  There’s a hundred o’ us an’ thousands of them. We’ll get hammered!
2ND SOLDIER:  But we’ve gottae fight - King Robert telt us.
1ST SOLDIER:  Robert? The Bruce? The King? The Big Man hissel’?
2ND SOLDIER:  Aye, listen up - he’s aboot tae speak.

(enter Robert the Bruce)

ROBERT THE BRUCE:  Scots wha hae....
LESSON PLAN

Both Burns himself and the Hopscotch production of “The Life and Times of Robert Burns” use many images - pictures that they've painted with words.

Some for discussion are:

- A young Burns bends down and gently picks up a mouse
- Young Burns enthralled by Agnes’s singing
- The dancing witches and warlocks at Kirk Alloway
- Tam peering through the window of the Kirk and seeing Cutty Sark
- Robert is ignored by his old friend Crawford and is angered by it
- Robert’s proposal to Jean Armour (“My Bonnie Jean”)
- The reactions of Glencairn and Monboddo to Burns’ attire and how they stereotype him before they even meet him

Pupils should use one or more of these images to begin a piece of writing or use an idea / person that the poem, song or scene from the production has made them think about.

They should write a story, poem or impression - a 'fragment caught in words' (e.g. a journal or diary entry).

They should be encouraged to go beyond the opening visual imagery, for example:

- What did Glencairn and Monboddo discuss about Burns after they had met them (what were their lasting impressions of him)? How did they describe that meeting to others?
- What was happening in Kirk Alloway before Tam peered in the window? What did the witch do with Meg’s tail? How did Tam explain himself to his wife?

Pupils can then extend this through art by drawing the person or image they've written about, thinking about:

- What pose the person is in
- What they were doing just before they were caught in that pose
- What they will be doing after
LESSON PLAN

Divide one of Burns' longer poems into different verses.
With the class in groups, distribute 1/2 verses to each group and ask them to work out what is happening.
You may need to provide a glossary of words to help them (an excellent source is http://www.worldburnsclub.com/poems/translations/index.htm which has English translations of Burns work)

Each group prepares a synopsis of their verse to share with the rest of the class; and / or draws a picture to illustrate it.

Alternatively, this can be done as a cooperative learning task.
In groups of approximately 4, the pupils give each group member a number.
All the 1's gather together to read and discuss verses 1/2; all the 2's gather to discuss verses 3/4; all the 3's verses 5/6; etc.
They are given 5-10 minutes to do this.

They then revert back to their original groups and report back in turn so that all group members are informed of the meaning of the poem in full. (Again give them 5-10 minutes)

The learning outcomes are an academic task and a social task.
Academic: to understand the meaning of the poem and report it in your own words.
Social: to be able to take turns and participate fully in your group.

Cooperative learning involves ALL group members having a turn and participating, otherwise they will not achieve success!

Groups mark themselves as to how they rate they got on in both the academic and social task.
[I personally use either the 'fist to 5' method (hold up number of fingers, 5 being excellent) or colouring in stars]

When I use cooperative learning myself, I number the tables the groups are sitting at A, B, C, etc. I can then do a 'spot check' of individual participation by
calling out “Person A3, please tell me something your group has learned about the poem” or “Person D4, tell me what D3 said about the poem” (etc). I have a prepared grid so that I can make a note:

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In the boxes, I mark the pupil’s initials and a symbol for how well they participated – e.g. 😊 😕 😞

It avoids pupils feeling as though they’re being ‘picked on’, but also keeps them on their toes as they never know what letter/number combination I’ll say next!

It is also helpful if group members are assigned specific tasks – e.g. the 1’s collect the resources; the 2’s are timekeepers; the 3’s praise the group and keep the motivation going; the 4’s make notes (& so forth)
3 or 4 lessons, approximately 45 minutes each.

Pupils to produce a newspaper report of events for either ‘Tam O’ Shanter’ OR Robert’s disgust and anger at his old school friend Crawford ignoring him when he visits Edinburgh because he is not a ‘toff’

LESSON ONE (preparatory):

Have a variety of front pages from different newspaper available (tabloids; broadsheets; free publications (e.g. Metro))
Discuss with pupils the layout of the pages - title; headlines; sub-headings; pictures; etc.
Discuss what types of stories make front page news; and the different language used for different types of publication / different target audience (socio-demographic groups)
Elicit from pupils what type of information a news report needs to have and write these on the whiteboard.

(There are reminder posters and prompts for non-fiction including recounts and newspaper reports available at www.sparklebox2.co.uk/literacy/writing/nonfict.html and www.communication4all.co.uk/http/Nonfiction.htm)

e.g. who / what story about
What happened
When it happened
Where it happened
Why it happened
Eyewitnesses
Quotes
Pictures / photos

Explain that in the next lesson they are going to become journalists telling the story of what happened to Tam / Burns.
They will need to decide what type of reporting style they would like - e.g. serious / factual (broadsheet) or more sensationalist (tabloid)
LESSON TWO:

Pupils plan their report and make draft copies. They could perhaps use the thought tunnel drama convention *(detailed elsewhere in this resource pack)* for their 'eyewitness quotes'. They would also enjoy taking photos of each other in different suitable poses to add some realism to their photos! *(otherwise use Google images or draw pictures)*

LESSON THREE:

Pupils finalise their newspapers and print them 'hot off the press'. There are excellent editable newspaper templates available at [www.sparklebox2.co.uk/356-360/s2b359.html](http://www.sparklebox2.co.uk/356-360/s2b359.html) or else have pupils prepare their own.
Local man takes stance against so-called ‘toffs’

By Miss Behaving, local reporter

“SNUB THE SNOBS!!”

“A Man’s a Man for A’ That” says poet

“We’re all human beings underneath – there’s nae difference in the eyes o’ God”
Angry witch injures mare

By Miss Fortune, local reporter

Tam O’Shanter still in shock over last night’s strange events

“I thought I was a goner…”

THE TALE OF A MISSING TAIL
LESSON PLANS
- TYPICAL DRAMA CONVENTIONS

HOT SEATING

Hot seating is where people take on the role of characters from a story and other people ask them questions. The characters have to answer the questions in as much detail as possible.

This would be suitable for any of the major characters.

Simple props can be useful here.

Why do we do hot seating?

So we can find out more about the characters.

We can also develop more understanding especially about their behaviour and feelings and what it is like being in their shoes.

It gives everyone access to information, irrespective of ability.

The exercise particularly suits learners with an 'abstract random' or 'reflective' learning style.

As the students determine what information they receive (by asking the questions) they are practising the management of their own learning.

Introduction:

Explain 'hot seating' to the group if they are not familiar with this way of working; although most pupils will probably have had some experience of this by middle primary.

If someone is in the hot seat and runs out of things to say or if someone else would like to respond to a point made, they can take the place of the person who is in the seat. It should be stressed that hot seating or role play is not about acting but putting oneself in another person's shoes.

Method

Working in small groups; ask different pupils in each group to take on the role of one of the characters. Other people in the group ask questions of the character about their behaviour or feelings, either on the night in question or the following day.
**TEACHER IN ROLE**

This is a powerful convention and involves the teacher engaging fully in the drama by adopting various roles.

The technique is a tool through which the teacher can support, extend and challenge the children’s thinking from inside the drama.

The teacher in a role, TIR, can influence the events from within the unfolding dramatic situation.

Pupils must be clear as to when the teacher is in role and when he / she is back to being their teacher, so ensure that this is established from the offset.

**THOUGHT TRACKING**

In this convention, the private thoughts of individuals are shared. This can be organised in different ways; the teacher can touch individuals on the shoulder during a freeze-frame, or interrupt an improvisation and ask them to voice their thoughts, or the class can adopt the role of one character and simultaneously speak aloud their thoughts and fears in a particular situation. Alternatively the teacher, or a child, in role, can give witness to the class and speak personally about recent events from a ‘special’ chair. Members of the class can step forward to stand behind the chair and express their thoughts and views about the character, or the views of the character. It is useful to slow down the action and can prompt both deeper understanding of individual characters and thoughtful, sensitive responses to what has happened.

This would be an excellent one to try with any of the major characters.
DECISION / CONSCIENCE ALLEY

This convention refers to any situation in which there are different choices of action, and enables the children to examine conflicting interests or dilemmas. It is useful to examine the pros and cons of a decision - a good one to try would be how Robert Burns feels incensed towards his old school friend Crawford for being a 'toff' whereas his pal Willie Niven has a more relaxed attitude ("They're not worth wasting breath on"); as different perspectives on a complex situation can be put forward.

Two lines of children face each other, and one child in role as a character walks slowly down the alley between them. As the character progresses down the alley, their thoughts or the sets of views for and against a particular course of action are voiced aloud by the rest of the class.

FREEZE FRAMES WITH THOUGHT TAPPING & CHARACTER

Group of pupils sit as an audience, with one pupil designated the 'starter'. This pupil decides on a scene that could be acted out, but does not communicate this to the rest. (Alternatively, teachers can show a card with a suggested scene to the pupil if they wish)

This pupil goes to the designated 'stage area' and takes up a position. The other pupils (the audience) have to think about what they might be doing and one at a time go in to build up the scene. Pupils are free to participate in the scene or not as they wish.

Once a scene has been created, the remaining members of the audience are asked what they think is going on in the scene and what the story might be surrounding the image.

The teacher (or a designated pupil) then goes round the characters one at a time and taps them. Each participating pupil must then say a word / sentence / sound in their character.

Variations:
Tap and ask a question - e.g. "How are you feeling?"; "What are you doing?"
When they go into a scene, each person must do an action or say a word / sound then freeze. The next person to join must make their action and / or sound link to the one just heard / seen.
Solve the clues!

Across:
1. SURNAME OF NURSE JESSIE
4. NAME OF FARM WHERE BURNS LIVED AS A LAD: MOUNT ______
5. WITCH WHO TAM SHOUTS OUT “WEEL DONE” TO
8. BURNS' BIRTHPLACE

Down:
2. PLACE WHERE BURNS WENT TO GET A DRINK
3. BURNS' WIFE’S FAMILY NAME
6. BURNS' BIRTH MONTH
7. BURNS' FIRST LOVE AT AGE 15
9. WHAT WE TRADITIONALLY EAT AT A BURNS SUPPER
8. BURNS' MUM'S NAME
Across:
1. SURNAME OF NURSE JESSIE (LEWARS)
4. NAME OF FARM WHERE BURNS LIVED AS A LAD: MOUNT ___ (OLIPHANT)
5. WITCH WHO TAM SHOUTS OUT "WEEL DONE" TO (CUTTY SARK)
8. BURNS' BIRTHPLACE (ALLOWAY)

Down:
2. PLACE WHERE BURNS WENT TO GET A DRINK (TAVERN)
3. BURNS' WIFE'S FAMILY NAME (ARMOUR)
6. BURNS' BIRTH MONTH (JANUARY)
7. BURNS' FIRST LOVE AT AGE 15 (NELLY)
9. WHAT WE TRADITIONALLY EAT AT A BURNS SUPPER (HAGGIS)
8. BURNS' MUM'S NAME (AGNES)
Can you find the hidden words in the puzzle?

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AGNES  COTTAGE  JESSIE  ROSE
ALLOWAY  EDINBURGH  KIRK  SCOTS
BETTY    GILBERT    MEG    SHANTER
BRAES    HAGGIS    MOUSE    SUPPER
BURNS    JEAN      MURDOCH  WITCHES
AGNES COTTAGE JESSIE ROSE
ALLOWAY EDINBURGH KIRK SCOTS
BETTY GILBERT MEG SHANTER
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TEACHER ANSWERS