1 Different voices – different times

Unit overview

This four-week unit introduces the concept of a prologue as a writer's tool to foreshadow events in a story using an omniscient third person narrator. The style and content of the prologue is compared with the main story narrative and dialogue. The second extract is a short story describing a single set of events from three different perspectives during a single time period. Learners experiment with characterisation through writing and role play. Finally, a listening text introduces the concept of a flashback to extend understanding of different possibilities for handling time in a story. Learners also revise word classes, dialogue, phrases and sentences. Since learners work at different speeds, one double session has been allocated in this unit to allow for differentiation of pace.

Aims and objectives

By the end of this unit, learners will be able to:

- understand the purpose of a prologue and the flashback technique
- define mood and how it is created
- recognise writers' choices and narrative techniques
- comment on dialogue and characterisation
- identify perspective and point of view
- identify language style in how we express ourselves.

Skills development

During the course of this unit, learners will:

- revise sentences and phrases
- revise basic word classes and the articles
- investigate word order
- read with expression in groups
- write and punctuate dialogue
- infer sequences of events
- identify Standard and colloquial English
- listen for detail
- write a flashback narrative.

Prior learning

This unit assumes that learners can already:

- define the different word classes (parts of speech)
- identify first and third person narrative
- punctuate basic dialogue.

Session 1: What is a prologue?

Learner's Book pages: 6–8

Activity Book pages: 4–6

You will need: dictionaries.

Nice to have: examples of stories with prologues and plays (including plain language versions of Shakespeare's plays beginning with a prologue); magazines and encyclopaedias with images of rivers and riverbanks around the world; *PCMs 1* and *2*.

ICT opportunity: many films begin with the equivalent of a prologue, if possible find an example to show, e.g. *Indiana Jones – Raiders of the Lost Ark*.

Learning objectives

Learning intentions

- to identify a prologue and the different roles it can play in a novel or a play as well as its origin
- to read and review an example of a prologue to identify its features
- to start a reading and writing journal for the year.

Learning outcomes

Learners can:

- understand and explain the role of a prologue
- recognise the purpose the prologue in the extract, identifying key features
- understand that the prologue is at a separate 'time' to the main story
- explain the word origin of prologue, identifying the prefix.

A Read the first paragraph

- To set the scene for this session, encourage learners to use their reading books as this activity will not only focus on how to begin a story, but will remind learners of some key story features such as the need to grab the reader's attention in the opening and introduce the setting, main characters and so on. Encourage discussion in small groups before asking volunteers to read out their book's opening paragraph and say what they think it reveals.
- The opening paragraph from the novel *The Middle Of Nowhere* by Geraldine McCaughrean is an extremely figurative piece stemming from the opening sentence. The novel is a story set in the Australian outback during the 1950s/60s. Incongruously a piano is delivered at the remote telegraph station at a very difficult time for the family. Encourage learners to notice the play on words relating to music (*a sweet note, jangled, unstrung,* etc.) suggesting that things could have gone well but in fact turned out badly. The mood is reflective and sad, with the narrator looking back. Although *if* clauses are covered later in the year, it is a nice opportunity to point out an *if* clause and how it can be used when looking back to suggest how things could have been different.
- Encourage discussion around whether the first paragraph is attention-grabbing. Explore how this minor flashback to the moment that the narrator has pinpointed as the start of things, is a technique foreshadowing the type of story it is likely to be – in this case one where events clearly go wrong.

Answers:

1 Learners' own answers.

2

a Images of music related to the piano – *notes, jangled, unstrung,* etc.

b Sad and reflective – accept any sensible answer.

c The narrator is looking back, which is clear from the use of the past tense and the use of the *if* clause followed by *as it was*.

d Learners' own answers.

B Read and talk about a prologue

- Discuss the **Language focus** box on the origin of the word *prologue*. Discuss the ancient Greek script and explain that the ancient Greek alphabet was different from modern Greek although there are similarities.
- During the class discussion about prologues, explain that as well as the word coming from ancient Greek, the ancient Greeks developed the concept of a prologue – really for plays, as they did not write novels at that time. The prologue was often performed by the chorus and had a strong foreshadowing quality, hinting especially at bad things or tragedy to come.
- Encourage learners to use the Booktalk feature on page 175 for a definition of a prologue and to discover more about the various elements of books. Explain that while a prologue is part of the story, a *preface*, written by the author, is not. A preface explains how the book came to be written and often acknowledges important people in the writing. A preface is more common in non-fiction, whereas a prologue is strictly a fiction device. Learners will also find a definition of a *foreword* in the Booktalk feature and if appropriate, can discuss where they might find one and why it might be more common in non-fiction.
- Many of the fiction units in this stage demonstrate how writers manage the concept of time – going backwards or forwards in time, using flashbacks (mini ones as in the opening extract in Activity A, or more major ones involving significant portions of the book either interspersed with the main story, or making up the main story), time slips, looking back and foreshadowing – as in the prologue from *The River Singers*. Encourage discussion about time in books. Link that story narrative is generally written in the past tense, implying some form of looking back on events that have already occurred in contrast to dialogue, which represents words exactly as they were spoken at the time.
- *The River Singers* follows a group of water voles, small shrew-like mammals that live on leafy riverbanks. Destruction of the natural environment is an important world issue and this story has the environmental background of human development

slowly destroying the natural river habitat of the water voles, forcing them to move upstream to find a new home. The author is a committed ecologist at Oxford University's Zoology department.

- Learners in some regions may not be familiar with the type of river environment described in the novel. If possible, help them to visualise the setting using nature books, or pictures online or in magazines of leafy riverbanks and associated wildlife. Check whether learners have learned about rivers in geography and try to coordinate a cross-curricular effort when studying this unit. Pictures of water voles, foxes, herons and weasels would also be useful, although you might want to make them available only after the learners have begun to discuss the prologue.
- Check the class's understanding both of the content of the prologue and any unfamiliar vocabulary, for example *burrow, colonies, weasel, heron, fox* or the idea of males *scenting the breeze* for danger.
- Invite predictions of what learners think the story is about, who they think the *Folk* might be and who the River Singers are since the prologue does not clarify what sort of animal the story is about; potentially, less able readers may not pick up at this point that the main characters are animals rather than humans.

Answers:
1 Before the main story.
2–3 Learners' own answers.

Start a learning journal

- Learners are encouraged to maintain a record of their reading, but by Stage 6 it should be more of a journal, expanded to become a personal record of each learner's development as a reader and as a writer. More extensive ideas are suggested on page 168 for how learners might want to use their journals. The main aim is to encourage creativity and to help learners enjoy reading as writers and noting techniques writers use from sentence structure to imagery or even more extensive devices such as prologues, flashbacks, etc. If you are using the PCMs, you could use *PCM 1 Learning journal* at this point.
- You may not want to be too prescriptive about how learners use their journals and some level of differentiation might be appropriate. Encourage them to do more than write a mechanical list of titles and a simple comment. Model how they might choose words they particularly like, how to copy into their journal an extract with a comment explaining a particular technique or use of language that they would like to use in their own writing, or other examples from magazines and books to make a comparison of the use of techniques. They can also draw their impressions of characters or stick in images from magazines to make it a more multimedia journal.
- Ideally, time should be allocated each week to writing and talking about their journals either in pairs or in groups, or even as a class. Consider reviewing journals on a regular basis to make encouraging comments or suggestions but not to criticise. Regularly encourage volunteers to read from their journals, for example predictions about storylines, reactions to characters or small extracts that they enjoyed and want to talk about.

Differentiation:

- More able readers can be encouraged to look up unfamiliar vocabulary independently. You can sit with selected groups of learners, read the prologue with them and discuss vocabulary to ensure understanding.
- Set different levels of expectation around the journals. Encourage more able learners to write independently in their journals without being prompted. Find time to talk about what each learner is writing on a one-to-one basis.

Assessment opportunities

- Use the session, especially if it is the first session of the year, to assess which learners settle well to tasks and which appear to need guidance. Make informal notes on which learners participate regularly in discussion and ask questions either with a talk partner or as a class, and which learners need to be encouraged or given more opportunity to express themselves. Make a note also of learners who struggle to listen to instructions or to talk partners. If you are using the PCMs, use *PCM 2 Personal goals* at this point to set personal goals with each learner which you can revisit during and at the end of the year.

Activity Book

A Understanding the meaning of prefixes gives clues on the meaning of new words. Encourage learners to note prefix meanings and origins in their learning journal.

B Encourage learners to predict meanings without a dictionary first, then use one to check.

C As extension, learners look up prefixes to check meaning and match them to form words.

Answers:
A
1 a 3; b 2; c 3; d 4; e 1
2 Learners' own answers.
B
1 antibody; 2 Antarctic; 3 antisocial; 4 anti-climax; 5 antibiotic; 6 antifreeze; 7 antithesis; 8 antiseptic; 9 antidote; 10 anticlockwise.
C
1–2 Possible answers:
overcast– on top of/covering; *infrastructure* – below; *perimeter* – round, about; *postpone* – after in time; *octagon* – eight; *hyperactive* – beyond, more than normal; *prepare* – before in time; *exclude* – out; *submerge* – under; *synchronise* – in union, together.

Session 2: Delve into detail

Learner's Book pages: 8–10

Activity Book pages: 6–8

Nice to have: etymological dictionary; extracts of Martin Luther King's *I have a dream* speech.

ICT opportunity: online etymological dictionary, e.g. http://www.etymonline.com/

Spelling link: prefixes, word origins and root words.

Learning objectives

Learning intentions

- to introduce the idea of foreshadowing
- to study the mood of the prologue and how it is created
- to infer from clues in a text
- to understand how to decode a word with foreign word origins, introducing an etymological dictionary.

Learning outcomes

Learners can:

- identify and talk about the role of the prologue
- infer from clues in the text to make sensible predictions about the story
- begin to use an etymological dictionary to identify prefixes and word roots to help decode meaning and spelling of words from their origins.

A Looking for clues in the prologue

- Before the learners start the activity, review what they remember of the prologue and the previous discussion, particularly that the setting is a riverbank and the main characters are water voles – they will need to associate the water voles with the *Folk* in the activity.
- Focus on the role of the prologue and what clues can be picked up that foreshadow events to come. Learners should find evidence in the text for their responses, especially from more than one place; you may wish to model an answer in question 1a. The question is leading in that it assumes that the characters are not human – evidence from the text could include news spreading from *burrow to burrow*; natural enemies being *foxes, herons and weasels; males scenting the air and straying into the open*; Sylvan and the others *nestled in their chamber knowing nothing of the outside* and so on.
- Encourage learners to notice the mood of this prologue. Many prologues are sombre, hinting at difficulties to come. This prologue creates a sense of foreboding, hinting at menace and bad things that have already happened, albeit through rumour – the horror comes in the night (machinery), the River stripped bare of her people (animal homes destroyed, possibly animals too), entire colonies gone – it told of the end of their world.
- Encourage learners to work with a talk partner initially. If appropriate, ask them to write their answers in their notebooks as a differentiation or assessment opportunity.

Answers:

1 Possible answers:
a Burrows; foxes, herons and weasels as natural enemies; males scenting the air; Sylvan nestled in the chamber knowing nothing of the outside.
b The Folk are the main characters – the water voles.
c–d Learners' own answers.
e Foxes, weasels and herons – they have always been predators of water voles.
f Yes, e.g. mothers looking after young more carefully and sleeping more lightly, and males smelling for danger more carefully before going out.
g Because they are babies and they have not yet been out of the burrow and so would not have heard the rumours.
h … that the rumours are true and that the water voles' way of life is about to change if they are to survive.
2–3 Learners' own answers.
4 Option 3 – an all-knowing narrator
5 Learners' own answers.

B Decoding ancient Greek words

- Many English words have foreign origins, especially ancient Greek, Latin and French. Discuss familiar words in your region with non-English origins (e.g. *frankfurter, baguette, pasta*) that have been adopted into English. Explain that the ancient Greek civilisation was followed by the Roman civilisation and that they shared many things and adopted many words. In addition Britain was conquered first by the Romans and then by the French, thus many foreign words made their way into the English language.
- Discuss how the words *pro* and *logos* come together and have changed over time to become the English word *prologue*. Page 169 has an example of a word from an etymological dictionary definition for *autobiography* which is a conjunction of several words derived from ancient Greek. Use it as another example of parts of a word coming together like a jigsaw puzzle. If you have access, encourage learners to explore word origins using an online etymological dictionary.
- Many prefixes especially have Latin or Greek origins. **Pro** may confuse if learners are more familiar with its meaning *for* from contexts such as the *pros* and *cons* of an argument. You could ask if learners are *pro* or *anti* homework as another contrast of prefixes.

Spelling link

If you have an etymological dictionary available, this would be a good opportunity to show it to learners so that they get used to the idea of breaking words into parts to see if there are any familiar parts from other words, especially suffixes or word roots – for example in this case **pro** (in this context meaning *before* – although if can also mean *for*), and words related to *logos* such as *logic* and **ology** words. Familiarity will assist with spelling and also meaning recognition.

Discuss other common prefixes that mean before and after: **pre, post, ante,** etc. Build a list of root words and word families on the board or wall display, e.g. *logic, logical, logically*.

Point out the hard **g** sound created at the end of the word and ask what makes it a hard **g** sound (the **u** before the **e**) to revise the soft/hard **g** and **c** sound.

There are more activities on prefixes, word origins and root words in the **Spelling** section on page 157 of the *Learner's Book*.

Answers:
Possible answers:
1 a Favouring or in support of; b Before in time, place or order (place).
2 Learners' own answers.

Differentiation:

- Consider talk partners as a differentiation possibility. If you pair more able learners, you can encourage them to write answers after talking; work with small groups to talk through answers before they write in notebooks. Consider some learners working orally only.

Assessment opportunities

- If learners write the answers in their notebooks, Activity A can be used to assess their comprehension of the prologue content, its purpose and position in the story.

Activity Book

A Learners work with word roots from other languages and practise using etymological dictionaries. If you have time, explore words with similar roots to those in the wordsearch and bibliophobia: *library*, *Bible*, *bibliography*, etc.

B If you do not have an etymological dictionary in the classroom, learners could consult an online research tool such as http://www.etymonline.com/. Encourage them to form a habit of looking up words in various dictionaries to find out more about how words developed in English.

C Encourage learners to predict the right words before checking in a dictionary. Point out the word *bibliophile* as another example of the *biblio* root.

Answers:
A
1 a An irrational or extreme fear of something; b noun; c 1786; d Came into English possibly by the French word *phobie*, but originally from the ancient Greek suffix **phobia** from *phobos* meaning fear, panic fear or terror.
B
2 Learners' own answers.
3 *graphophobia* – fear of writing; *verbophobia* – fear of words; *bibliophobia* – fear of books; *apiophobia* – fear of bees; *zoophobia* – fear of animals; *octophobia* – fear of the number 8; *siderophobia* – fear of stars; *claustrophobia* – fear of small or enclosed spaces; *frigophobia* – fear of the cold; *arithmophobia* – fear of numbers; *carnophobia* – fear of meat; *ablutophobia* – fear of washing.
C
1 Learners' own answers.
D
1 a philosopher; b philately; c philanthropists; d bibliophiles; e philharmonic.

Session 3: Focus on technique

Learner's Book pages: 10–11

Activity Book pages: 9–11

You will need: dictionaries.

Learning objectives

Learning intentions

- to introduce an omniscient third person narrator
- to compare narrative styles
- to discuss author inspiration and the possible convergence of author voice and narrator
- to analyse repetition as a technique to create mood or effect
- to identify tense and other stylistic effects such as the use of unusual proper nouns for effect.

Learning outcomes

Learners can:

- tell the difference between a third person narrator and an omniscient third person narrator
- appreciate that some authors write about subjects they are passionate about and allow their voice to converge with that of the narrator
- notice repetition, third person narrative, tense and other techniques to create mood and effect.

A Identify narrative voice

- The prologue narrator is a third person omniscient narrator; the narrator seems to know all about what will happen, what has happened and seems to exist out of the time of the story, whereas normal third person narrative is set within the story as it unfolds. Learners will pick up a very different narrative style in the book itself because in the story the narrator does not give clues about things to come. The concept of the omniscient third person narrator in a prologue goes back to Greek plays where the prologue quite often overtly foreshadows events to come, as is also the case in a number of Shakespeare's plays where characters foreshadow events to come.
- Encourage learners to discuss the narrative voice and find clues that show it is third person, before reverting to a class discussion to revise first and third person narrative. Say a few sentences about what you did when you arrived at school – I *parked my car … , I went into the staffroom … ,* etc., and then ask a volunteer to retell what you did in the third person. Ask the learners to point out the differences in how the story is told as first person compared with third, e.g. help learners identify personal pronouns as key indicators of first person

narrative (*I*, *we, my, our, me, us*), and highlight how these pronouns only appear in third person narrative within the dialogue.
- Discuss other differences in narrative voice with the class, for example that the use of a first person narrator inevitably puts the reader inside that character's head and often makes that character a main character; the reader tends to empathise with that character as the author intends. A third person narrative presents a more balanced story not necessarily told from any person's point of view although there can still be bias towards the main character. Third person narrative also allows the story to be told in locations where the narrator is not present.

Answers:
1 Possible answers: no first person personal pronouns; no character identified as the storyteller.
2 Omniscient third person narrator – accept any sensible clues.

B Author's inspiration

- An author biography or preface can often suggest what inspires the author to write about a particular subject. In this case, the author is a committed ecologist with a strong interest in how natural ecosystems collapse or reinvent themselves when they are destroyed or encroached upon, particularly by human activity.
- It may take some targeted questions for the learners to start thinking about connections between the author's personal interests and the novel. The illustrations are intended to imply that the author has collected newspaper headlines that indicate an interest in the environment, which should help them make the inference. In this case there is quite a strong correlation between the narrator's voice and what the author is interested in. The tone of the prologue suggests that the author is concerned about the destruction of the natural environment and the consequences for the animals, fish and birds in the ecosystem. Learners will recognise from their own experience that it is easier to write about something convincingly if you have an interest in it.
- It is an interesting question for the learners to consider – should authors make their views known through fiction? Fiction, like films, can be very persuasive. Encourage learners to be aware that not all fiction has no basis in reality. For example, historical novels can allow readers to see human motivation in what would otherwise be rather dry facts and dates. This novel is not explicitly judgmental about the impact of human activity on natural habitats, but does give readers a new perspective on the issue.
- Encourage learners to express their opinions in groups or as a class activity. Remind them to focus and listen when someone else is speaking, before formulating a response.

Answers:
1–3 Learners' own answers.

C Repetition for effect

- The repetition of the word *rumour* is unsettling because it indicates that the animals were aware of something but had no real knowledge of what was happening. The insistent repetition also suggests that the rumours have some foundation.
- Many famous world speeches use repetition for effect, e.g. Martin Luther King's speech *I have a dream*. You could consider reading learners some extracts from this speech.
- In the final paragraph, repetition of the sentence starters, *They knew …* , contrasts with *But one day they would learn …* to add to the foreboding atmosphere and mood.

Answers:
1 *Rumours* – accept any sensible reason.
2–3 Learners' own answers.

D Focus on tense

- Learners should recognise by now that narrative is normally written in the past tense. If it is not in the past tense (excepting dialogue), it is a deliberate choice of the author and has been done for effect. Most of the prologue is in the past tense as if the narrator is looking back on events but at the very end of the prologue the tense shifts into the conditional and the present tense. *Would* and *could* imply something that might happen.
- **Supplementary teacher information:** There is no need to go into much detail about the conditional verbs but encourage learners to notice them and to suggest other verbs that imply possibility: *could, would, should, might, can*. They are known as modal auxiliary verbs and they are easily recognisable because they have no infinitive form and no tense of their own and always accompany another verb.
- Encourage learners to add the modal verbs (without having to call them such) to their journals as useful words for implying possibility. They will work with conditional *if* clauses more formally in later units.

Answers:
1 Past tense. Because stories usually recount events that have already happened.
2 In the last two sentences it changes to the conditional (*would*, *could*) – accept any sensible answers.

E Identifying proper nouns

- As part of your general revision of word classes, or parts of speech (whichever terminology is most familiar in your region) briefly revise the four types of noun: common, proper, abstract and collective. Encourage learners to suggest examples of each. Point out that the prologue refers to *colonies*; the collective noun for water voles is *colony*. Encourage use of dictionaries if required.
- Ask learners after the activity whether they think the name of the River was really Great River or whether it has another name. Encourage them to suggest reasons why Great River and Folk are written as proper nouns

when *folk* and *great river* would normally not be considered proper nouns. Do learners agree that it adds to the mysterious style of the prologue to talk about the Folk and the Great River?

Answers:
1 Common noun.
2 Learners' own answers.
3 Because it is referring to the water voles and probably all other river animals, i.e. defining them as a specific group rather than a general group.
4 Great River – it is being used to refer to the river as if Great River was its actual name.

Differentiation:

- Use the session as an opportunity to work with small groups to confirm their understanding of narrative voice and in particular the concept of an omniscient third person narrator as some learners may find this difficult. You can follow up on this when they do further work on an extract from the main story where the narrator's voice is quite different.

Assessment opportunities

- Use the session to informally assess learners' understanding of word class and their grasp of writing techniques i.e. that writers deliberately make choices for particular effects on characters, settings and storylines. You could take in learners' journals to check understanding of the omniscient third person narrator and the use of repetition and tense change as techniques, before they write a prologue in the next session.

Activity Book

A Remind learners that certain words may be a common noun or a proper noun depending on the context. Many of the birds have more than one collective noun so learners can choose the one that they prefer. If there is time, play a class game to invent collective nouns for regular classroom items, such as pencils, desks and so on. Encourage them to focus on a particular feature of the noun; include alliteration if appropriate.

Some children struggle with abstract nouns; usually, those who are still developing and have not fully reached the capacity for abstract thought. Ensure that they do not confuse abstract nouns and their related adjectives – *happiness* (n.) – *happy* (adj.).

B Point out that the way in which proper adjectives are formed from proper nouns is not always the same although there are some common patterns, e.g. **ian**, **ic**, **ese, ish**. Other examples to use include *Spain – Spanish, Hispanic, Japan – Japanese, Argentina – Argentinian, Morocco – Moroccan, Thailand – Thai, England – English, Norway – Norwegian, Sweden – Swedish, Denmark – Danish, Iceland – Icelandic*. Make sure learners know the correct proper adjectives relating to your region and country.

Answers:
A
1 Proper; common; abstract, collective.
2 They take a capital letter.
3 a proper; b common.
4 Possible answers: Road in a is part of the name of the road so it is a proper noun. In b road is an ordinary common noun.
5 flamingos – flamboyance; penguins – colony, huddle; hummingbirds – charm, glittering, shimmer, tune, bouquet; starlings – chattering, affliction, murmuration; vultures – committee, venue, bold, wake; turkeys – rafter, gobble; swans – wedge, ballet, lamentation.
6 Learners' own answers.
7 power, curiosity, trust, liberty, patriotism, loyalty, sympathy, optimism, jubilation, glee, enthusiasm, destiny, courage, ability, anger, affection
B
1 Hawaii – Hawaiian; Islam – Islamic; Russia – Russian; Germany – German; China – Chinese; Mexico – Mexican; Hungary – Hungarian; Slovak – Slovakian.

Session 4: Write a short prologue

Learner's Book pages: 11–12

Activity Book pages: 12–13

You will need: learners' own reading books.

Nice to have: *PCM 12.*

ICT opportunity: learners could type their prologues using a word processor.

Learning objectives

Learning intentions

- to use a book they are familiar with to write a prologue
- to work in pairs to plan the prologues carefully including clues to foreshadow events
- to match the prologues to the reading books inferring clues about character, setting and storyline.

Learning outcomes

Learners can:

- write several paragraphs of a prologue to their own reading book or a book they know well
- include foreshadowing clues in their prologue
- maintain a consistent omniscient third person narrative style, largely in the past tense
- use clues to match prologues to books.

A Plan and write a prologue

- This should be a fun writing activity. Explain that at the end, groups will try to match prologues to the correct book; learners must not sign their work and must write it out on A4 paper. If possible get the learners to type their prologues to avoid handwriting clues.
- Ask learners to choose either their current book or a favourite book they know well. Encourage them to read the blurb and then jot down questions about their book: *Who is the main character? Where is the book set? What is the main idea in the plot? What issue is to be resolved?* Allow learners to discuss their questions and answers with a talk partner – potentially they may find it easier if their partner asks some questions they can answer. Partners can take down notes for each other. Make sure that proper planning is done.

- Once learners are confident about the storyline they can discuss or think of the type of prologue they would like to write. If their prologue will provide hints and predictions (as in *The River Singers*), make suggestions for clues that are related to the key issue in the plot: *If only they had known …* If learners are going to attempt a flashback, encourage them to discuss with their partner what events could have happened before the story that might have led to the events of the story taking place. Be prepared to be creative with your suggestions and don't worry if the learners end up writing something very similar to the model in the textbook. For more guidance on writing a prologue refer to *PCM 12 Write a prologue*.
- Remind them to write in the third person narrative and to try to give a hint of the all-knowing narrator and to choose a word or group of words to be repeated.
- Discuss a suitable structure for the three paragraphs – one to introduce the gist of the story; the second to add more details with a few hints; the last to make predictions with *would*, *could* and changing from the past tense. Encourage a mixture of long and short sentences, e.g. *They knew nothing of the outside*.
- Partners swap prologues. Encourage them to ask each other questions about the book. Consider modelling a question-and-answer session with a volunteer.
- Once the prologues have been written or typed out, display the class's reading books and prologues. Groups or try to match prologues with books. If more than one prologue has been written on the same book, read them out and discuss the different aspects that have been picked up. Encourage learners to look at the cover illustrations and to read the blurbs and first paragraphs to get the feel of the books and names of some of the characters in order to match them to the prologues.4

Answers:
1–4 Learners' own answers.

Differentiation:

- Pair less able readers with more able readers if they have read the same book, so that less able readers benefit from talking about the storyline with someone who is confident. Alternatively, you could pair less able readers to work on a book together and write a prologue between them; you could do the questioning in the planning phase and make suggestions for clues they could put into their prologue.

Assessment opportunities

- The sheets of written or typed prologues can be kept for portfolio purposes to assess how well learners have understood prologues, and as an example early in the year of their writing capacity and writing sophistication level, as well as whether they can maintain a consistent narrative voice and tense throughout their paragraphs.

Activity Book

A Learners read a prologue and make predictions based on their inferences. The questions will help them to start thinking along the right lines to make predictions. The box will guide their answers appropriately.

Answers:
A
1 Possible answers:
a present; b It gives the sense of immediacy, as if the action is happening as the reader reads; c It is talking about something in the past; d The future tense is used in the last sentence – to foreshadow what is to come; e First person; f Use of the personal pronouns I and we; g For emphasis – to make the reader realise there is something special about *the way*; h It makes them stand out and it emphasises that *They*, although not named, somehow real and present; i It allows readers to fill in their own ideas about what will happen; j Learners' own answers.
2 Learners' own answers.
3 Learners' own answers.

Session 5: Meet the River Singers

Learner's Book pages: 12–14

Activity Book pages: 14–15

You will need: dictionary definitions of *light*.

Nice to have: a copy of *The River Singers*; *PCM 13*.

ICT opportunity: learners could sketch the journey using computer software.

Spelling link: c, **ck** or **k** as a word ending.

Learning objectives

Learning intentions

- to compare narrative styles
- to scan for detail to answer questions
- to interpret narrative in a visual medium.

Learning outcomes

Learners can:

- identify differences between third person and omniscient third person style.

A Read and talk about *The River Singers*

- Encourage groups of three or four to read the extract from Chapter One. It is the very beginning of the book so the narrative voice is in direct contrast to that of the prologue. All hints of foreboding have disappeared and the narrative style has reverted to a more familiar third person past tense narrative (except for dialogue).
- Use the annotations to discuss the purpose of each paragraph and why a new paragraph has been started each time.
- The focus of the activity is to get learners to compare the narrative voice and the mood of this extract with the prologue. Bring the discussion back to class level after the groups have had an opportunity to work through the questions to ensure that everybody has noticed the differences and can find examples in the text to support their view. Learners can also suggest their own words to describe the mood using a

thesaurus or their own knowledge – they do not have to use the words suggested in the *Learner's Book*.
- Include in your general discussion the theme of light versus dark, day versus night, and how a new day represents a new beginning and is usually full of optimism, whereas the night-time often represents concern or brings up fears, as learners may have experienced themselves. Read out or ask learners to read a dictionary definition for *light*. Discuss its various shades of meaning and associated words, e.g. *light-hearted, light of my life, hiding a light under a bushel*.

Spelling link

While looking at the adjectives to describe the mood, point out the two adjectives ending in **c** (optimistic and enthusiastic). Ask learners to brainstorm words ending in the hard **c** (**k**) sound, drawing up three lists on the board for **c**, **ck** and **k**

- Use **ck** for one syllable words after a short vowel (*tick*, *clock*, *back*, *sick*, *duck*, etc.)
- Use **c** if the word has two or more syllables (*panic*, *traffic*, *clinic*, *titanic*, etc.
- Use **k** when the hard **c** (**k**) sound comes after another consonant (*bank*, *dark*, *silk*, etc.)

There are more activities on **c**, **ck** or **k** as word endings in the **Spelling** section on page 158 of the *Learner's Book*.

Answers:
1 Third person narrative (no first person personal pronouns in the narrative); the style is descriptive of the characters and setting rather than reflecting and predicting as in the prologue. It has a different feeling from the prologue.
2–5 Learners' own answers.

B Answer questions on the extract

- Remind learners to read the questions carefully before scanning the extract to find the answers. Specify whether they are to make notes or write out their answers in full.
- They can check their answers with a partner or small group as appropriate.

Answers:
1 When his mother calls him *young vole* and treads on his tail. Clues: *burrow, pile of bodies sleeping, twitching whiskers, paws padding* (listen/checks scents) – imply an animal.
2 He wants to explore the river, swim, dive and catch food in it.
3 – 4 Learners' own answers.

C Sketch Sylvan's journey

- Learners need to use the highlighted part of paragraph 2 to help them sketch Sylvan's journey from the chamber to the river's edge. If you are using the PCMs, you could use *PCM 13 Sketch Sylvan's journey* at this point. Alternatively, if you have appropriate software, learners could use it to sketch the journey using shapes and arrows to represent the burrow and the journey.
- To show that they are able to follow the sequence of directions, ask learners to add captions to their diagram or map, pointing out the features of Sylvan's route.
- Learners should retell the sequence of the route based on their own sketch. Encourage them to use time connectives such as *first, second, next* and *finally*. More confident learners could use a variety of adverbial phrases and clauses but still keeping the sequence, e.g. *Before going left, Sylvan turned …* Encourage volunteers to retell Sylvan's journey as a model for less able learners.

Answers:
1–3 Learners' own answers.

Differentiation:

- Allow some learners to work with a partner as appropriate. Make sure they sketch the route in pencil first and check with you before they finalise and annotate it. Allow them to use more extensive captions which will help with their retelling.

Assessment opportunities

- Activity B could be used as a comprehension assessment – if so, ask learners to write their answers in full sentences.
- Activity C can be used to see how well learners are able to interpret the text from one medium into another. In addition, you can take notes on how well learners are able to speak using only a diagram as a guide.

Activity Book

A Many words have multiple meanings; ranging from totally different meanings to subtle differences of nuance or context. In this exercise learners have to infer the word class from given definitions. Only some of the meanings have an antonym. Learners use the word in its correct context in a sentence or phrase.

When working with the word *bright*, learners have to infer its meaning correctly in order to provide a suitable synonym.

Answers:
A
1
a adjective; antonym: heavy; own example.
b noun; antonym: none; own example.
c adjective; antonym: burdened, heavy, down as in heavy hearted; own example.
d adjective; antonym: awkward, clumsy; own example.
e adjective; antonym: dark, intense; own example.
f noun; antonym: dark, darkness; own example.
g noun; antonym: none; own example.
h verb; antonym: snuff out, put out, smother; own example.
2 Learners' own answers.

Session 6: Phrases and sentences

Learner's Book pages: 14–16

Activity Book page: 15

Nice to have: a copy of *The River Singers*.

ICT opportunity: footage of water voles and other animals in the wild can be found online, for example via uzoouk on youtube.com or the BBC nature website (www.bbc.co.uk/nature/wildlife).

Learning objectives

Learning intentions

- to revise the components of a basic sentence
- to identify the difference between a phrase and a sentence
- to understand the importance of word order
- to explore the effect of different positions of phrases in sentences and different sentence lengths
- to record different sentence techniques in their journals.

Learning outcomes

Learners can:

- identify a sentence from a phrase
- discuss why writers choose to use different sentence lengths
- recognise the command form of a verb
- extend sentences using adverbial phrases.

A What makes a sentence?

- Learners will already know what a sentence is. In order to revise the specific features of the sentence, get them to talk about and write a definition in groups. Encourage volunteers to read out their definitions and slowly build a class definition on the board or a large piece of card as part of a working display.
- Many complex sentences make use of different word order possibilities, rearranging groups of words, for example, a phrase or a clause may appear at the beginning in the middle or at the end of the sentence, but the words inside the group must still be in a sensible order. Later in the stage, the active and passive voice will be studied in more detail but at this point it might be helpful to differentiate between the **subject** (the doer of the action – the agent) and the **object** (the receiver of the action). If the subject and the object in particular end up in the wrong order and the verb doesn't move, the sentence will no longer make sense. It is most important therefore that learners recognise the subject must precede the verb and the object must follow the verb in a normal active sentence construction.
- Adverbs and adverbial phrases and clauses can also move around in a sentence but must still modify or add information to the verb in a sensible manner; often they can be repositioned more easily than phrases, which do not always work at the beginning and end of the sentence. Encourage learners to reposition adverbial phrases in sentences to see if they make sense. If they don't, try extending into an adverbial clause to see what difference it makes. You can track possibilities on the board with a good example. Point out use of the comma, especially if the adverbial phrase or clause comes before the main clause or in the middle. For example ***Before his siblings*** *were awake, Sylvan slipped out of the chamber. Sylvan,* ***before his siblings*** *were awake, slipped out of the chamber. Sylvan slipped out of the chamber* ***before his siblings*** *were awake.*

Answers:

1 Learners' own answers.
2 a The heron caught a fish. b Foxes live underground in dens. c Sylvan began his adventure in the river. d Fish live all their lives in rivers.
3–4 Learners' own answers.

B Identify phrases from sentences

- Just as poets use poetic licence when they choose not to follow the rules of Standard English grammar, authors also sometimes take liberties with sentence construction for effect. While we tend to teach learners that they must write narrative in full sentences – except possibly in dialogue – it is a recognised technique not to in order to create a particular effect, although not one necessarily to be encouraged on a regular basis.
- Not all learners will necessarily recognise single words as sentences (*Quiver. Listen.*). Remind learners of the command form of the verb used to give instructions, e.g. *turn left, turn right,* and remind them that although the subject is not there, it is an **implied** subject (*you*) *turn left,* (*you*) *turn right*. These single verbs therefore do effectively have a subject albeit an implied subject and so actually do form a sentence despite being one word.
- Encourage learners to suggest reasons why the author may have chosen to use phrases rather than sentences by getting them to visualise what Sylvan was doing as he was on his journey. Invite a volunteer to role play Sylvan as he goes on his journey to help them associate his movements with the choice of sentence structures and the shorter and longer movements.
- Before they write their own paragraphs, encourage learners to think about an animal they know well or, if possible, show footage of animals moving in the wild; for example, a predator stalking slowly and then moving very quickly on a kill, monkeys swinging from tree to tree, a lumbering rhino or hippopotamus, even a bird flitting about in the sky, zigzagging, flapping or gliding.

Answers:

1 A left, a right, loop around a knot of roots, then pause at the place where the roof had fallen. *Sentence* – verb with implied subject.
One eye to the sky. *Phrase* – no verb;
Quiver. *Sentence* – verb with implied subject.
Listen. *Sentence* – verb with implied subject.
Check the scents. *Sentence* – verb with implied subject.
Then onwards and downwards to the lower places, the entrance to the Great River and the gateway to the world. *Phrase* – no verb.
2–3 Learners' own answers.