

# 1 Storybook

## Unit overview

This is a four-week unit of 12 sessions focusing on fiction and extending the learners' range of reading. It encourages them to reflect on their reading preferences and different genres of books. It also encourages the learners to read as writers and to analyse how a writer builds up character and setting from small details. The emphasis of the unit is introductions and how to grab the reader's attention.

## Aims and objectives

By the end of this unit, learners will:

- be able to use 'story talk' terminology effectively
- have the opportunity to predict story plots and discuss characters and setting
- explore narrative and dialogue tense conventions
- practise reading aloud skills focusing on punctuation and expression.

## Skills development

During the course of this unit, learners will:

- revise and build on story talk terminology
- develop prediction and inference skills
- refine their word selection skills
- use a variety of texts and ICT opportunities.

## Prior learning

This unit assumes that learners can already:

- read books independently
- are familiar with 'story talk' and can differentiate between different types of stories at a basic level
- talk about characters and setting
- know essential parts of speech
- understand what a sentence is.

## Session 1: What makes a story a story?

*Learner's Book* pages: 6–7

*Activity Book* pages: 4–5

**You will need:** a selection of different genres of books.

**Nice to have:** independent readers or learners' own reading books.

**Spelling link:** alphabetical order.

### Learning objectives

#### Learning intentions

- to understand 'story talk' vocabulary
- to recall a favourite story and retell it briefly.

#### Learning outcomes

Learners can:

- display familiarity with, and can use, relevant terminology
- recall and summarise a story.

### A Revise story talk

- Let talk partners or groups match vocabulary words with definitions first, and then pull together a class discussion. Learners should be familiar with all the terms, but may need to revise them, hence the initial group ice breaker. Remind learners to use these terms when discussing stories. Discuss other meanings of the 'story talk' words, in other contexts, e.g. the setting sun; a plot of land.
- Learners could write the words and definitions on the back page of their notebooks for easy reference.

#### Answers:

- The writer of a story, play or poem – **author**
- A person, animal or fictional being in a story – **character**
- The ending of the story – **conclusion**
- A passage taken from a story – **extract**
- A synonym for a story – **tale**
- Stories about events that have not really happened – **fiction**
- The beginning of the story – **introduction**
- The sequence of events in a story, play or novel – **plot**
- The solving of a problem – **resolution**
- The place or places where a story takes place – **setting**
- A real or imaginary account of an event, or series of events – **story**
- The type of story – **genre**

### Spelling link

- The above answers are almost in alphabetical order. Which words (answers) would have to move position to ensure alphabetical order?
- **Did you know?** Remind learners about synonyms and alternative words. Point out that synonyms could have subtle differences of meaning or nuances, e.g. *yarn* implies an oral tale and possibly exaggeration ('spin a yarn').

### B Remember a story

- Invite personal responses and build a discussion.
- Explain that stories learners recall can be fictional, factual, or based on fact with invented details added for interest.
- Explore the significance of where they heard the stories and who told them: stories can teach something, reinforce a place within a culture, religion or family, or simply entertain.
- Encourage use of the word *genre*.

#### Answers:

1–5 Learners' own answers.

### C Retell a story

- Tell the class a favourite story of your own, or a traditional story appropriate to your region. Oral storytelling traditions include Greek and Roman myths, regional legends, nursery rhymes, fairy tales, folklore, religious stories and epics, e.g. the Ramayana, stories about fantastical creatures or places, e.g. Big Foot, Atlantis, El Dorado and Shangri-La, and even proverbs and sayings within fables.
- Allow free choice of talk partners. Encourage use of 'story talk' words, e.g. *setting*, *characters*. Suggest using pointing words, e.g. *first*, *second*, *finally*.
- Explain that summarising means just recounting the main events and not including all the details. Set a five minute time limit for each story.
- If learners recognise each other's stories, do they remember anything differently? Discuss oral storytelling, which is important in many cultures, and how oral stories may exist in many versions and can change over time, e.g. in the story of Hercules, there are different accounts of how he overcame the snakes sent to kill him as a baby, including the animated film version. Explore how stories are changed from book into film. Have learners ever been surprised or disappointed by a film based on a book?

#### Answers:

1–4 Learners' own answers.

- **ICT opportunity:** if you have a smart board or computer display and access to the internet, show learners different images associated with well-known characters (they can suggest them) and how different images affect perceptions.

### Assessment opportunities

*Can learners:*

- use story talk vocabulary confidently?
- recount details of a story?

### Activity Book

- A Remind learners how to complete a reading log.
- D Discuss what genres the cover illustrations suggest.
- E Explain that Pliny is a historical figure who lived in Ancient Rome.

**Answers:**

- A **Date:** Learners' own answers. **Title:** The Pliny Adventures  
**Author:** BC Loveit **Publisher:** Scroll Publishing  
 B Faiek, Jehan, Pliny, Madame Histoire  
 C Should identify Faiek, Jehan and Pliny because the three of them go on the adventures.  
 D Learners' own answers. Likely choices: Imaginary world; adventure; mystery; historical.  
 E Learners' own answers.

**Session 2: Extend your reading range**

*Learner's Book* pages: 8–9

*Activity Book* page: 6

**You will need:** a selection of different genres of books; *PCMs 1, 2* and *3*; independent readers.

**Nice to have:** *The Legend of Spud Murphy* by Eoin Colfer and *Where the Mountain Meets the Moon* by Grace Lin.

**Learning objectives***Learning intentions*

- to identify elements of enjoyable stories and relate to personal preferences
- to extend range of reading choices
- to start a personal reading log
- to differentiate between types or genres of story.

*Learning outcomes*

Learners can:

- articulate personal preferences
- try out a different genre of book to their usual reading pattern
- start their log and fill it in for their independent reader
- link features of stories to genre and discuss preferences.

- This session sets the groundwork for an ongoing focus on extending learners' range of reading throughout the year. They will set up a log to track all their reading in school and at home (not just a book record).

**A**  **Story preferences**

- Being able to express personal preferences is important for choosing books and for extending individual reading range. Learners may fall back on formulaic responses if they are not confident in their preferences and approach. Being comfortable that there is no 'right' answer is important for extending their individuality, reflecting background, cultural perspective and creative self-expression. Encourage learners to remain open to new genres. Getting hooked on a particular author or series can make it hard to move on to other books and genres.
- Express your own preferences of books you enjoyed at the learners' age and those you enjoy now.
- Model how to reflect on reading preferences, e.g. *The Legend of Spud Murphy* by Eoin Colfer contains humour, quirky characters, characters of similar age, family life and children's experiences of life.

- Ask: *who is reading a book with animal characters/ an imaginary setting? Tell us about it. Do you prefer realistic books? Tell us about some of the events in your book so far. Would you say it is an adventure or a mystery story?*
- Invite some ideas and model sentences to help learners express their preferences.
- Explore genre words (e.g. adventure, fantasy, science fiction, mystery, true to life, historical fiction, stories from other countries or cultures, myths, legends, fables, traditional tales, short stories, comics). Explore how books can cross genres, e.g. both adventure and fantasy.
- Use *PCM 1 Extend your reading* to challenge learners to read beyond their normal reading patterns. Suggest books to get them going and then support them in making further choices.

**Answers:**

1–4 Learners' own answers.

**B**   **Choose a book for each other**

- Talk partners share their sentences from Activity A. They tell each other what sort of books they normally read, and what they have read recently.
- Explain they should choose a book for their partner. It should be a genre different from their partner's usual preference, but still contain something they like (e.g. an adventure story with animal characters). They can discuss the books as they choose them.
- You could hold the session in the library, with the school librarian guiding learners, if one is available. To get them going, the librarian could give a talk about popular books for their age group.
- Ask some pairs to tell the class what they chose for each other, and whether they think they would enjoy the book chosen for them.

**Answers:**

1–3 Learners' own answers.

**C**  **Record your reading**

- Introduce *PCM 2 Reading log*. This is intended to be a quick moment of reflection after each reading session. Learners use the comment section to note favourite characters or personal reflections on whether they enjoyed it.
- Learners fill in details of their current reader. Make sure they understand what is required in each column.
- **Book reviews:** shared peer group book reviews are useful in helping learners extend their reading range, but having to review every single book read can be off-putting. Learners could fill in *PCM 3 Book review* just for books they have particularly enjoyed or not enjoyed. Ensure learners understand book length does not correspond directly with difficulty. They should reflect on whether they understood the words and sentences and could follow the story easily.

- **ICT opportunity:** research websites that review books for this age group (e.g. [www.lovereadng4kids.co.uk](http://www.lovereadng4kids.co.uk)) and develop your own resource of reviews. This is a good way to keep up-to-date with recent children's literature. Some websites let you download extracts that you could display and discuss in class.

#### Differentiation:

- Match stronger and less able readers as talk partners, or mix reading abilities when they join other pairs.
- Challenge stronger readers to read a different genre of book. Suggest books for less confident readers and their partners to ensure a good match.

#### Assessment opportunities

##### Reading:

- If your school has a formal reading programme, familiarise yourself with where learners are in the scheme. Listen to each learner read to you individually, at some point.
- Assess the learners' independent readers through their reading logs to assess their level and choices of reading.

##### Reading success criteria to negotiate:

- I have to choose a book I would not normally choose to read.
- I want to find out more about what sort of books I enjoy.

#### Activity Book

- A** Recap the terms *fact* and *fiction*. Can learners provide examples of each?
- B** Talk partners could discuss the sentences to decide on their category.
- C** Challenge learners to change their factual sentences into fictional ones (e.g. there are six dragon eggs in the box) and vice versa.

##### Answers:

- A 1 fiction 2 fact 3 fiction 4 fact 5 fact 6 fiction  
 B Learners' own answers.  
 C Learners' own answers.  
 D Fiction – because the events are impossible in real life. Insist on at least two examples from the cover.

## Session 3: Read and present an extract

Learner's Book pages: 9–11

Activity Book page: 7

**You will need:** *PCM 10*.

**Nice to have:** a copy of *The Legend of Spud Murphy*.

**Spelling link:** noun and verb homophones; *practice* and *practise*.

### Learning objectives

#### Learning intentions

- to use book clues to make predictions
- to differentiate between narrative and dialogue when reading aloud
- to present a reading in groups, using punctuation to create meaning and expression.

#### Learning outcomes

Learners can:

- establish expectations of the story from the title
- clearly identify narrative and dialogue
- read presenting narrator and characters and show appropriate expression.

### **A** Prepare to read an extract

- Organise learners into groups of four to fit the roles in the extract.
- Point out the definition of *spud*. Discuss reasons for nicknames, e.g. traditional or regional diminutives, something a younger sibling called them, a personal attribute.
- Discuss legends as stories from a long time ago, often with a hero with superhuman qualities. Explore how not all legendary figures are 'good', e.g. the Pied Piper of Hamelin.
- Invite groups to feed back their ideas of modern-day legends. Suggest a few modern legends from your region, e.g. Mahatma Gandhi in India, or Nelson Mandela in South Africa. How many of the legends learners have thought of are associated with films, TV or sport? Differentiate between being famous and being a legend because of achievements.
- Encourage predictions building on discussions about genre in the previous session.

##### Answers:

- 1 Learners' own answers. Likely answer is no. Ensure reasons given support answer.
- 2 A person or character is a 'legend' when they are famous for their extraordinary gifts or powers, and stories are told about them.
- 3 Learners' own answers.
- 4 Spud Murphy will be a main character and will be extraordinary in some way. The silliness of the name should indicate a humorous book. It is likely to be about the 'legend' associated with the character.

### **B** Discuss narrative and dialogue

- Reinforce the difference between narrative and dialogue. A story can be told entirely in narrative; a story entirely in dialogue is effectively a play.
- Recap that *skimming* is a reading skill to get the general idea quickly; *scanning* is looking over the text to find specific information.
- Discuss the characteristics of an outside narrator versus a character relating the story, without focusing too heavily on technical terminology.

**Third person narrator:** the story is told as if someone is recounting the events from outside looking in.

Personal pronouns are not used except in dialogue.

**First person narrator:** a character narrates the story and is part of the action. The reader understands the story from the character's perspective. Personal and possessive pronouns such as *I* and *me* and *mine*.

- **Did you know?** Learners are not yet expected to be able to punctuate dialogue completely, but do need to be able to read it, identify when a character speaks, and continues to speak, after a narrative insert. Point out examples in the extract of speech continuing (e.g. lines 19–21) and of new lines indicating a new speaker (e.g. lines 8 and 9).

#### Answers:

- 1 Will narrates the story. His mother mentions his name and he uses the personal pronouns *I* and *my*.
- 2 Marty, Mum, Dad and Will all speak. Will is also the narrator.

### Read the extract aloud

- Discuss what each character seems to be like and how they might speak.  
**Will** – the narrator; ready to give his opinions. The reader will need to differentiate between when he is speaking and narrating.  
**Marty** – Will's brother; seems prone to doing silly things.  
**Mum** – amused by the boys' reluctance to join the library and shocked at their ideas about Mrs (Spud) Murphy; convinced it is a ploy not to do any reading.  
**Dad** – thoughtful and on Mum's side.
- Support groups to allocate roles appropriately (e.g. avoiding giving the narrative part to the weakest reader).
- Demonstrate how you might read each character, adjusting your voice for effect. Stand up and use your body to support expression. Model using punctuation to add expression.
- How could Will show when he is speaking and when he is narrating? (e.g. by facing the audience when narrating and facing the other characters when speaking.) Learners could consider omitting Will's narrative inserts (e.g. *I asked*) and just use body language and expression.
- Recap basing expression on punctuation and content clues (e.g. question mark, exclamation mark, *begged*, *whispered*, *asked*).
- Allow practice time, and then let groups present their reading to another group or class.
- **Extension:** Extend the discussion on narrative versus dialogue. How are plays different from novels? What would be lost if there was no narrative? Can they suggest a way around it?

### Spelling link

Point out that the noun *practice* and the verb *to practise* are spelled differently, despite sounding the same (homophone). Suggest the following memory jog: *practice* – *ice* is a noun; *practising* – *sing* is a verb. Other nouns/verbs: *advice*/*advise*; *licence*/*license*; *device*/*devise*.

Note: not all verbs ending in **ice** change in the same way (e.g. *service*, *price*, *rejoice*).

#### Differentiation:

- Organise mixed-ability reading groups. Support less able readers by allocating the smallest part and helping them individually to prepare their part.
- If some learners are anxious about performing to a large group, ensure this does not become an ordeal. They could practise and present reading with expression just to you if necessary.

#### Assessment opportunities

##### Reading:

- Assess the learners' ability to add expression, follow speech marks and respond to punctuation.

##### Performance success criteria to negotiate:

- We have to perform a reading for ... so that everyone can hear and enjoy it.
- We each have to prepare our own part and work out what expression to add.
- We have to practise together and give each other feedback on how to improve.

#### Activity Book

- A** Encourage learners to remember their spelling work as they practise selecting the correct homophone for each sentence.
- B** Recap nouns, verbs and adjectives before learners attempt the cloze activity.

#### Answers:

- A**  
 1 practise 2 devise 3 device 4 advise 5 advice
- B**  
 1 ate 2 eight 3 allowed 4 aloud 5 bored 6 board  
 7 daze 8 days

## Session 4: Check your understanding

Learner's Book page: 12

Activity Book page: 8

**You will need:** notebooks.

### Learning objectives

#### Learning intentions

- to understand main idea of the extract
- to identify relevant detail
- to relate story to personal experience
- to complete reading log for text.

#### Learning outcomes

Learners can:

- answer questions demonstrating comprehension of main idea
- use relevant detail in their answers
- express a personal response
- complete their reading log.

### A Use close reading

- Set your expectations and prepare learners to answer the questions by discussing them together first. Help them identify relevant detail and model answering to demonstrate understanding. Use the prompts in the answer section below. Encourage learners to quote or paraphrase text in their responses.
- After the preparation discussion, allow time for learners to read the questions and re-read the extract on their own. Remind them to use full sentences for their written answers. Encourage talk partners to compare answers and clarify any differences. This will help them become independent learners who can use a range of strategies to review their work.
- When everyone has finished, discuss answers with the class to assist with the self-evaluation questions. Self-evaluation will be more valuable if learners have an immediate idea whether their answers are on track, rather than waiting for marked work to be handed back when the momentum will have gone.

#### Answers:

- 1 Mum wants the boys to join the library as an educational hobby.
- 2 The boys went to art classes which ended when Marty became ill from drinking paintbrush water.
- 3 Will's stomach is churning because he is terrified at the thought of going to the library.
- 4 Spud Murphy is the librarian (Mrs Murphy).
- 5 Mum thinks Mrs Murphy is 'a lovely old lady'. Will believes Mrs Murphy does not show her true self to grown-ups and that really she hates children. She used to be an army tracker of children from enemy countries. He believes she shoots children with her spud gun if they make a noise in the library. Answer on which view is more likely – learners' own answers, encourage reasons.
- 6 Learners' own answers; must indicate a personal response.

### B Record your reading

- Reinforce how to fill in the reading log by revising what should appear in each section of the log.
- Refer to the reading log example on page 9.
- Encourage learners to write whether they would enjoy reading the rest of the book.

#### Differentiation:

- Support learners who read more slowly than others to check that they can identify relevant parts of the text.

### Assessment opportunities

- Assess how well learners make connections between what they read and their understanding of this story, and features of stories in general.
- After talk partners have swapped answers, ask learners to review their answers using the **How did I do?** box. Allow them to make changes afterwards.
- If needed for assessment portfolio, learners could write answers on paper rather than in their books.

### Activity Book

- A** Recap the terms *noun*, *verb*, *adjective* and *adverb*. Point out the spelling pattern of nouns that end in **ice** and related verbs that end in **ise**.

#### Answers:

A

Nouns	Verbs	Adjectives	Adverbs
practice device advice board daze days	practise devise advise ate allowed	eight bored	aloud

B Learners' own answers.

## Session 5: Work with verb tenses

Learner's Book pages: 12–14

Activity Book pages: 8–12

**You will need:** large card on which to write a Handy Hint; learners' independent readers.

**Spelling link:** revise rules for adding suffix **ed**; irregular past tense verbs *to be*.

### Learning objectives

#### Learning intentions

- to investigate and use the past tense in story narrative
- to investigate present tense in dialogue
- to formulate a rule for forming past and present tenses for regular verbs
- to learn some irregular past tense forms
- to explore more powerful dialogue verbs.

*Learning outcomes*

Learners can:

- note and use past tense for story narrative
- note and use present tense in dialogue
- establish a rule for forming verb tenses of regular verbs
- note irregular forms of verbs for learning
- explore and use more powerful dialogue verbs.

**A**  **Practise tenses**

- Revise verbs and what they do, especially *to be* and *to have*. Read through the first paragraph of the *Spud Murphy* extract together identifying the verbs.
- Use the **Language focus** box to revise the past, present and future tenses. Ask questions (e.g. *What did you eat yesterday? What will you do at the weekend?*) and discuss the tense learners used naturally in their answers.
- Which tense ‘sounds’ more like part of a story? Learners are likely to recognise the past tense as a story tense through familiarity. Encourage them now to notice it more consciously and thus internalise it.

**Answers:**

- 1 a tries/tells  
 b tried/told  
 2 a reminds/informs/alerts  
 b reminded/informed/alerted  
 Duck speech bubble: *tells* implies Mum might not have known what happened; *reminds* implies she may have forgotten; *informs* implies something formal; *alerts* adds a hint of danger.

**B**   **Revise the suffix ed**

- Learners should already be familiar with adding the suffix **ed** to form the past tense of regular verbs. They revise this structure and reinforce the use of past tense in narrative.
- Talk through the paragraph with less able learners before they write it in their notebooks. Make sure they suggest the correct verb and the past tense form.
- Two rules are revised in the **Tip** box. Write a few examples on the board, e.g. *share* or *spare*. Ask a volunteer to put them into the past tense. Try to develop the rules together before answering question 3.

**AZ** **Spelling link**

The activity revises two spelling rules for adding the suffix **ed** to a verb to form the past tense:

- If the verb already ends in **e**, just add **d**.
- If the verb ends in **y**, the **y** changes to **i** before adding **ed**.

There are more activities on these spelling rules in the **Spelling** section on page 140 of the *Learner's Book* which could be used for homework.

- Write these spelling rules on large card and display them in the classroom. Also display each of the verbs with its irregular past tense partner from question 3 (*read–read, say–said, think–thought, find–found, is–was, has–had*).

- Have an oral challenge each morning by asking the class to close their eyes while you call out some of the verbs. Learners raise their hands if they know and can spell the past tense form.
- In question 3, learners match verbs with their irregular past tense forms. Supplement this by discussing further irregular past tense forms: *dig–dug, wear–wore, sting–stung; grow–grew, feel–felt, buy–bought, drink–drank, pay–paid, get–got*. Learners could write them at the back of their notebooks on a special page for irregular verbs.
- When learners have written their own sentences using an irregular past tense form, invite volunteers to read out a sentence. Ensure they have used the past tense correctly, and demonstrate it to the class.
- Learners often do not recognise *to be* as a verb because it is not an **action** or **doing** verb. Point it out especially when it is a stative/linking verb. The **Spelling** section, *Activity Book* and later units contain more work on this important verb.

**AZ** **Spelling link**

- This is also a good time to check that learners can identify all forms of the irregular verbs *to be* and *to have*.
- Although complex tenses are not a specific focus at Stage 4, learners will use them automatically to form certain tenses. Most errors in using both verbs are errors of concord and tense.

To be		To have	
Singular	Plural	Singular	Plural
<b>Present tense</b>			
I am	We are	I have	We have
You are	You are	You have	You have
He/she/it is	They are	He/she/it has	They have
<b>Simple past tense</b>			
I was	We were	I had	We had
You were	You were	You had	You had
He/she/it was	They were	He/she/it had	They had
<b>Future tense</b>			
I will be	We will be	I will have	We will have
You will be	You will be	You will have	You will have
He/she/it will be	They will be	He/she/it will have	They will have

There are more activities on root words and the **y** rule in the **Spelling** section on page 144 of the *Learner's Book*.

**Answers:**  
 1 churned; visualised; glared; closed; sighed; changed  
 2 a loved; arrived; hoped; decided  
 b tried; worried; spied  
 3 read–read, say–said, think–thought, find–found, is–was, have–had  
 4 Learners' own answers.

**C**  **Explore verb tenses in dialogue**

- This activity is designed to sensitise learners to the variety of tenses that may be used in stories and dialogue.
- Do some oral activities differentiating between past and present. Ask: *how do you feel – hot, cold or just right?* This should prompt responses like: *I feel ... I am...* Then ask: *how did you feel yesterday?*
- Demonstrate the difference between describing something that has already happened and a current state.
- Learners should be familiar identifying dialogue, from having read the extract aloud. They should notice the variety of tenses including the present, e.g. *You are not ... it is perfect.*
- Raise awareness that narrative and dialogue differ. Dialogue reflects how we actually talk in a variety of tenses; narrative reflects how we report events that have already happened (usually in the past tense).

**Answers:**  
 1 Mostly present tense, but spoken descriptions of past events are in past tense.  
 2 Past tense (e.g. *tried, said, was, added*).  
 3 Answers may vary but are likely to recognise that narrative is mostly (but not always) in the past tense; dialogue is mostly (but not always) in the present tense.

**D**  **Use powerful verbs with dialogue**

- Organise learners into mixed-ability groups so able readers can model using appropriate expression according to the verb used.
- This should be a fun activity – encourage exaggerated expression to match the verb.
- Finish the activity by asking learners to suggest which of the verbs might apply to Mum's mood by the end of the extract: *chuckled, laughed* (*My mother thought this was all very funny*).
- Reinforce regular past tense verb endings.
- **Challenge:** Suggest a more powerful alternative for *said* or *asked* wherever they are used in the extract.

**Answers:**  
 1 Learners' own answers. Learners should notice that the verb encourages them to speak in a particular way to reflect the mood it implies.  
 2 Any of the verbs except *laughed* and *chuckled*; *said* is ineffective because it is so neutral, but it is not strictly inappropriate.

**Differentiation:**

- Work with groups of learners you identify as struggling to recognise verbs. Identify verbs in their own readers, a paragraph at a time. Help them differentiate especially

between *action* verbs and the verbs *to be* and *to have*. This can be especially challenging where perfect or continuous (progressive) tenses are used and *to be* and *to have* are the auxiliary verbs.

- Help the same learners to identify the tense of the verbs, focusing on action verbs first. Ask: *has the action already taken place, is it happening now or will it happen in the future?*
- Create a spelling card for learners who find it difficult to remember irregular spellings. Divide the card into alphabet blocks. Learners pencil in words they struggled to remember so that they can erase each word when they are more confident of its spelling.
- Encourage able learners to check the tenses used in their independent readers.

**Assessment opportunities**

- Use the cloze passage in Activity B, question 1 to assess whether learners are successfully following past tense spelling rules.
- Check whether learners used irregular past tense forms accurately in the sentences written in Activity B, question 4.

**Activity Book**

- A Encourage learners to say the sentences out loud to try and hear which verb is correct.
- C Explain that the present tense in the grid should be for the first person: (*I*) *awake*, etc.
- D Support learners with crossword-solving skills. Ask: *how many letters does that word have? Which words could it be? Which meaning fits?* Let them use a dictionary to check any meanings they are unsure of.
- F Explore other powerful alternatives for 'said' using a thesaurus and learners' own ideas.

**Answers:**  
 A  
 1 worried, had; 2 told, kept; 3 went, said;  
 4 saw, shot; 5 wore, wrote.  
 B  
 1 hit 2 hurt 3 shut 4 split  
 5 let 6 set 7 spread 8 burst  
 C

simple past	present	future
awoke	awake	will awake
broke	break	will break
froze	freeze	will freeze
grew	grow	will grow
sang	sing	will sing

D  
**Across:** 2 sobbed; 6 yelled; 7 whispered  
**Down:** 1 mumbled; 2 suggested; 3 exclaimed;  
 4 shouted; 5 stammered  
 E Learners' own answers using the crossword answers.  
 F Learners' own answers (accept sensible suggestions).  
 G Learners' own answers.  
 H **Present:** have, have, has **Past:** had, had, had



## Session 6: Explore beginnings

*Learner's Book* page: 15

*Activity Book* pages: 12–13

**You will need:** a selection of stories/books with different types of beginnings.

### Learning objectives

#### *Learning intentions*

- to use details from story to develop expectations about the storyline
- to log key words and phrases on a story map.

#### *Learning outcomes*

Learners can:

- make predictions about the story
- summarise the key information in the extract using key words and phrases.

### **A** Analyse the beginning

- Begin by choosing two to three stories and read out the opening two or three sentences of each to the class. Model making predictions regarding characters, settings and storyline. Encourage the use of questions: *what do you think is happening? What does this tell you about ...? Where is the story set? What clues suggest what might happen in the story?*
- Allow time for groups to summarise their ideas about the *Spud Murphy* opening. Offer ideas of your own as a model of summarising at the end.

#### **Answers:**

- 1 Learners may note some or all of the following: the words *tried to save us* hints at disaster but the next sentence shows that it is not serious danger, only that they are going to be forced to take up an educational hobby they are not keen on, suggesting there may be unexpected adventures and laughs ahead.
- 2 The main characters are likely to be Marty, Will and Mrs Murphy. Much of the action may take place at the library since the story is the legend of the librarian, Mrs Murphy.
- 3–5 Learners' own answers.

### **B** Create a story map

- Only keywords and short phrases should be used. Prompt appropriate words by asking questions, e.g. *What do you think Will is like? What does he enjoy? Do you think he exaggerates? Where else might the action take place?* (There is more work on mind maps in Unit 2.)
- The story map does not need a lot of detail – it should just capture what learners have already established about the plot, characters and setting. Invite learners to share ideas from their story maps and create a group map as a model for future mind-mapping activities.
- Use the opportunity to reinforce identification of adjectives, nouns and verbs on the story map.

### Differentiation:

- Extend more able learners by encouraging them to write out their summaries before sharing them with the class.
- Pair less able learners with more able learners who could act as scribe and suggest improvements (e.g. in tense).

### Assessment opportunities

- Use this lesson to assess whether learners can make links between what they read, their knowledge of stories in general and the predictions they make.
- *Story map success criteria to negotiate:*
  - We have to summarise on a story map what we know about the characters, setting and plot.
  - We can only use key words and phrases.

### Activity Book

- A** Learners could check the introductions of a range of books if they are unsure of any points. The final sentence may provide an opportunity for discussion. Encourage learners to give evidence and reasons for their opinions.
- B** Invite volunteers to read the excerpt out loud. Briefly discuss what we can infer from what the characters say. Encourage learners to imagine what happened, where, and what the situation must have been like, using evidence in the text. Learners could role play the scene they plan on the mind map.

#### **Answers:**

- A Statements 1 and 3 should be ticked. Can accept 5.  
 B Largely learners' own answers. **Main characters:** Marty and Will; **setting:** art classroom; **what happens:** Marty drinks the paintbrush water and is sick.

## Session 7: Focus on character and setting

*Learner's Book* pages: 16–18

*Activity Book* pages: 13–14

**You will need:** a range of younger picture storybooks with a range of settings.

### Learning objectives

#### *Learning intentions*

- to read another story introduction
- to investigate character and setting detail
- to explore paragraph changes
- to investigate descriptive verbs.

#### *Learning outcomes*

Learners can:

- skim a story for main idea and scan for specific detail
- establish the setting and character
- explain why new paragraphs are used
- appreciate and use descriptive verbs.

### A Analyse the start of a fantasy story

- Recap that skimming means quickly reading a text, looking for key words to give the main idea of the extract.
- Learners should quickly identify the main character and then skim for her name to find out information about her.
- Learners may find identifying the setting difficult. Ask what they think they should be looking for. Use some picture books from earlier years and quickly recap identifying the setting from the pictures or from the first few paragraphs.
- If necessary, prompt learners to think about the name of the place – it isn't mentioned but appears later in the story, Village of Fruitless Mountain (at the end *Fruitless* changes to *Fruitful*), the type of place (a village), location (by river and mountain), local features (paddy fields and mud) and what the weather is like (hot).
- Spelling points to discuss:** *color*, *meager* and *gray* are American spellings. Point out that certain letter patterns are different in US English, for example the **our** ending becomes **or** in US English (*colour–color*, *honour–honor*, *humour–humor*); the **re** ending becomes **er** (*centre–center*; *meagre–meager*; *metre–meter*); and some words are just spelled differently (*grey–gray*).
- ICT opportunity:** search for images of different settings (e.g. paddy fields, villages by rivers and mountains) and weather conditions (sun, cloud, rain). Learners can identify features in the images as groundwork for describing a setting later on.

#### Answers:

- 1 Minli, a young girl.
- 2 A village where Fruitless Mountain and Jade River met.  
A hard, poor landscape, dominated by muddy paddy fields.

### B Paragraphs organise ideas

- This activity encourages learners to consider why writers start a new paragraph – i.e. for a reason rather than just because it seems like they have been writing for a while. Encourage discussion about keeping one idea per paragraph and possible reasons for starting a new one.
- The reasons are similar for both fiction and non-fiction except that dialogue requires new paragraphs in fiction.

#### Answers:

- 1
  - Fruitless Mountain is introduced
  - The setting for the village is described
  - Minli's home and family are introduced.
  - Why Minli is different is explained.
  - Clues about the plot are given.
  - Minli asks her father to tell her a story.
- 2 Link the main ideas to reasons why the new paragraphs were started: change of topic/event.

### C Explore powerful, descriptive verbs

- Ask learners to write the verbs underlined in the text, each on a separate line, in alphabetical order.
- Even if learners know the meanings of the words, focus on the strategy of reading words in context. Reinforce that many words have several meanings and words that are familiar in one context could mean something different in another (e.g. *tramp* as a noun means something different from *tramp* as a verb).
- Have a side discussion on how different areas have more words to describe their predominant weather condition (e.g. Inuit languages have a wide vocabulary for different types of snow; places with lots of rain use vocabulary such as *downpour*, *drizzle*, *shower*, *deluge*).
- Allow learners to use dictionaries if necessary when pairing verbs and their meanings in question 3.
- Recap the term *synonym*. Explain that a thesaurus will give synonyms and possibly an antonym but not the definition of a word. Model trying out words from the thesaurus in context as not all words will be appropriate, particularly if several nuances of meaning appear in the thesaurus. If any learners are not confident at using a thesaurus, ask them to join a small group and show them how to search for words. Make a note of any learners who appear to be struggling with alphabetical order.
- Invite volunteers to read out one of their more interesting verbs in context after they have compared their choices with a talk partner.

#### Answers:

- 1 coax, cut into, flashed, glowed, suited, tramp
- 2 Learners' own answers. They should use context clues to make sensible deductions.
- 3 **cut into** – sharply outlined against; **coax** – persuade; **tramp** – walk heavily; **flashed** – came readily; **glowed** – had a warm healthy appearance; **sparkled** – caught the light.
- 4 Learners' own answers.
- 5 Possible answers: juttled, encourage, traipse, lit up, became, shone, twinkled.
- 6 Learners' own answers.

#### Differentiation

- Spend time with selected groups to make sure that they are able to use a thesaurus.
- Give learners who are struggling with alphabetical order an alphabet strip that they can fold into their notebooks.