

# 1 There's a lesson in that

## Unit overview

This four-week unit introduces fables as a story genre, with character/animal stereotypes and a lesson to be learned. Learners will read and compare different versions of one of Aesop's fables and test their knowledge with another fable from India. They focus on the dialogue, characterisation and point-of-view of the storyteller, while seeing how a writer chooses words carefully for effect. 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:

- identify the features of a standard fable
- explore the role of dialogue in characterisation
- identify the narrative person and the point-of-view the story is told from
- practise dramatic reading skills
- explain ideas confidently using textual evidence.

## Skills development

During the course of this unit, learners will:

- revise general punctuation and learn direct speech conventions
- develop inference skills through proverbs and figurative language
- extend understanding of role of verbs in dialogue
- use figurative language appropriately in prose
- compare and contrast texts.

## Prior learning

This unit assumes that learners already:

- understand standard story structure
- are familiar with a range of different story genres
- know essential parts of speech
- are familiar with basic punctuation conventions
- have an idea of the difference between narrative and dialogue.

## Session 1: Read a story by Aesop

*Learner's Book* pages: 6–8

*Activity Book* pages: 4–6

**Nice to have:** a selection of Aesop's fables and a range of fables from other parts of the world, particularly those that are indigenous to or well-known in your region.

**ICT opportunity:** there are many online sites to find different versions of fables, including Aesop's. <http://www.aesopfables.com/>; <http://www.worldoftales.com/fables.html>; [http://www.longlongtimeago.com/llta\\_fables.html](http://www.longlongtimeago.com/llta_fables.html)

### Learning objectives

#### Learning intentions

- to summarise the main idea
- to identify the characteristics of fables
- to develop strategies for unfamiliar words
- to practise reading aloud skills.

#### Learning outcomes

Learners can:

- demonstrate they understand the main idea
- identify the fable formula
- read aloud with accurate pronunciation and understanding.

### Read a story by Aesop

- Before reading the fable, discuss who Aesop was and whether it is likely that he wrote all of the many fables attributed to him. Explain that in the oral storytelling tradition, there often is not just one single author. Aesop may have retold and adapted fables he had heard before. Many tales such as fairy stories have been collected by people whose name is now associated with them, (the Grimm brothers, Hans Christian Andersen, Charles Perrault) but they did not necessarily write them all.
- Allow a few minutes for the learners to skim over the story by themselves to get the main idea. Ask questions to keep them on track: *who are the main characters? What happens? What is the setting? What is the main point of the story?*
- Remind learners to try to work out the meaning of unfamiliar words before checking in the dictionary. Previous work on prefixes, suffixes and root words needs constant revision. Consider a 'word of the day' to keep word attack strategies in mind, including knowledge of word origins learners have built up.
- Before the groups read the story aloud, discuss how to bring out characterisation and meaning. Ask: *what mood is Ant/Grasshopper in? How do you know that? How did Ant feel? How would you respond if somebody teased you about being too responsible? How was Grasshopper feeling at the end?*
- Allow time for learners to practise their paragraphs if you want to assess the reading aloud; encourage peer feedback on pace, clarity of expression and characterisation. Remind them to follow the

punctuation – exclamation and question marks, and where dialogue starts and stops.

- Listen to one or two volunteer groups with the class.

#### Answers:

1–2 Learners' own answers.

### Discuss your response

- Support learners in formalising their predictions. Use your discretion about whether you want them to write the answers.
- Question 4 should promote good discussion in the class. It may well have been Grasshopper's fault that he was not prepared for winter but it was not in his nature to be a hard worker like Ant. Questions such as: *do you think Ant was lazy? Do you think Ant was kind?* should provoke personal responses as learners will have sympathy with one of the characters. Link to the duck question about who they would prefer as a friend.

#### Answers:

Possible answers:

- 1 Ant prepares for winter; Grasshopper does not. Ant is warm and well fed when winter comes; Grasshopper is cold and hungry.
- 2 Ant and Grasshopper. Ant is hard-working and responsible by preparing for winter. Grasshopper is laid-back and keen to have fun in the good weather with little thought for the future.
- 3 Grasshopper learned that he should have prepared for winter rather than just having fun.
- 4 Learners' own answers. Ant seems a better person yet does little to help Grasshopper when he is in need.

### Formalise fable knowledge

- Check learners know and can recognise fable features.
- Ask questions to ensure learners identify that fables are short, often with animal characters displaying human characteristics; the main point of the story is usually a moral lesson that one of the characters learns. Fables (especially Aesop's) are often set in nature or a rural setting and the context can be translated into other aspects of life. Some learners might struggle to understand that the literal lesson learned can be inferred into other contexts. Help them to make inferences.
- Ask guided questions about the Grasshopper's literal lesson learned (that he would go hungry in winter if he did not collect food when it was available). Ask how this could apply to them – perhaps link it to learning schoolwork for tests – is it too late once the test has arrived if there has been no preparation? Ask them what will happen if they just thought about (but didn't actually prepare) a birthday gift or card for someone – is it too late once the birthday has already arrived?
- Read some other simple Aesop fables (*Fox and Crow*, and *The Lion and the Mouse* are featured in Stage 4). Include fables from around the world. Check learners can identify fable features as well as the moral lesson. Note that not all fables have animal characters; many Chinese fables have humans or inanimate objects – for example *The Magic Paintbrush* and *The Two Pots*.

- Encourage learners to self-reflect on their learning.

**Answers:**

Possible answers:

- 1 Learners' own answers; should identify that fables are short, characters are often animals with human characteristics; the main point is a moral lesson; we can learn a lesson also.
- 2 Learners' own answers.

**D** **Record your reading**

- Encourage learners to include their personal response to the story in their logs and how they think they could learn from it – maybe using a concrete example from their lives.

**Differentiation:**

- Consider mixed-ability reading groups for readers to support each other. If necessary, work with a small group of particularly weak readers to check they understand the words and how to pronounce them and maybe give feedback on their reading expression.
- Encourage some learners to summarise the story's main idea in their notebooks in a single sentence and to share them with the class to get examples for others to model.

**Assessment opportunities**

- Make informal notes on how well the learners read aloud as this will form a baseline set of notes for the beginning of the year. Comment particularly on diction and expression.

**Activity Book**

- A** Remind learners how to break a word into syllables. Saying the syllables very deliberately can help with spelling.
- B** Taking notice of blocks of letters in words can help pronunciation and letter pattern recall for spelling.
- C** Remind learners to check meanings of unfamiliar words in the dictionary.
- D** Encourage learners to choose a fable local to their region. Failing that, they should choose a fable they know well. Ensure the story they have chosen is a fable. The emphasis is on the storytelling.

**Answers:**

A

1 syllable	2 syllables	3 syllables	4 syllables
corn	fathom	enormous	industrious
flies	chirrup	sustenance	liberally
teased	baffled	melody	
ant	guffawed	grasshopper	

B

stopping understand difficult  
 meadow provision gathering  
 glorious continued wistfully  
 character lethargic important

C–E Learners' own answers.

**Session 2: Check your understanding**

Learner's Book page: 9

Activity Book pages: 6–7

**You will need:** notebooks.

**Learning objectives**

*Learning intentions*

- to check understanding of the story and its message
- to infer characterisation and mood from writing, e.g. verb use
- to revise tenses of narrative and dialogue
- to revise apostrophes and exclamation marks, and identify the role of speech marks.

*Learning outcomes*

Learners can:

- demonstrate understanding of story plot and lesson
- infer character traits and mood from e.g. verbs
- differentiate past and present tense
- understand purpose of exclamation marks and apostrophes (in context)
- recognise the role of speech marks.

**A** **Discuss and write answers to questions**

- Talk partners discuss the questions before writing answers in their notebooks. The discussion should underline the value of sound-boarding ideas and getting stimulus from another person's point-of-view, even if different. Remind the class that discussing the questions does not mean they have to answer in exactly the same way. Learners must find examples from the text to back up their ideas – their ideas alone are no longer sufficient.
- Mixed-ability pairings for discussion would be beneficial since learners answer the questions on their own.

**Answers:**

- 1 For working so hard when she could be enjoying the day
- 2 When summer's over, food will be hard to find; Ant is reminding Grasshopper to prepare
- 3 The way she speaks (tone): *As it happens ... you know! snapped*; what she does: *if anything toiling just a little longer and just a little harder* (just to show Grasshopper)
- 4 Experiencing being cold and hungry in the winter and seeing that the ants have provisions while he has none
- 5 Accept any thoughtful answer. The question encourages learners to question the story and whether Ant behaves acceptably.

**B** **Verbs can tell you about characters**

- Remind learners that plenty of verbs can do the job but a good writer chooses the best verb for the job for maximum impact. It is also more economical to use a descriptive verb rather than an ordinary verb plus adverb or adverbial phrase e.g. *snapped Ant/said Ant in a cross way*.

- Suggest learners role play the answers to question 1 in pairs – with a few volunteers for the class. They may need to use a dictionary for some words.
- The third meaning of *fathom* is worth discussing. It is a more figurative than the other two in that *fathom* implies depth and *fathoming something out* implies thinking deeply.

**Answers:**  
 Possible answers:  
 1 Learners' own answers.  
 2 Possible verbs: snapped, toiling (continued on her industrious way)  
 3 bustled, lugging, scurry, gathering, never stopping, busied by, continued on her industrious way, toiling – all indicate that the Ant was a hard worker and responsible/reliable, and did what she had to do even if she would rather have been doing something else  
 4 Verb: to work out or understand something by thinking about it deeply  
 5 Past tense – many examples could be given, e.g. was bouncing, bustled, was lugging, watched, found  
 6 Present tense – many examples could be given, e.g. Take it easy, I fail, are working, is

**C** **Punctuation is necessary in any story**

- This session is to remind learners to be on the lookout for punctuation and to remember what it signifies. Consider this as primarily a discussion activity rather than a written one.

**Answers:**  
 1 Exclamation marks appear in Grasshopper's first dialogue for a command (*Take it easy there!*) and to add emphasis (*The day is long!*). Ant's exclamation mark emphasises how she speaks and her disapproval (*summer won't last forever you know!*). In the final paragraph, the exclamation mark emphasises Grasshopper's depth of feeling (*How foolish I have been!*).  
 2 Dialogue is inside speech marks, with a new line for each new speaker.  
 3 a possession; b contraction of *will not*; c contraction of *did not*; d possession

**Differentiation:**

- Pair less able readers with more able readers as talk partners to help ensure they understand the story properly.
- Allow for some learners not to answer Activity A in full sentences, if appropriate.
- Revise punctuation marks with selected groups.

**Assessment opportunities**

- Use Activity A to assess learners' comprehension skills early in the year.
- Use Activity B as an early baseline indication of how well learners are able to answer applied comprehension questions, both in understanding and the accuracy of their sentences when articulating answers.

**Activity Book**

- A–B** Check that the learners remember the difference between synonyms and antonyms and explain that the words in the bank contain several synonyms for each verb. They will have to use a thesaurus or a dictionary to find an antonym if they don't already know one.
- C** Encourage learners to think how they would act for each synonym to help them assess intensity.
- D** If they struggle to include all the synonyms in one sentence, allow more than one sentence to be written.
- E** Make sure that learners do not muddle synonyms and words with multiple meanings. In this case, only one word has a meaning to fit each context.

**Answers:**  
 A Antonyms answers may vary – possible answers:

<b>run v.</b>	<i>dash scuttle race flee lope dart jog bound sprint stampede</i> <b>antonym:</b> stand/stop
<b>sleep v.</b>	<i>drowse doze kip hibernate slumber nap snooze catnap rest</i> <b>antonym:</b> awaken/wake up
<b>laugh v.</b>	<i>giggle titter chuckle hoot snigger cackle chortle guffaw snicker</i> <b>antonym:</b> cry
<b>smile v.</b>	<i>beam smirk sneer grimace grin simper</i> <b>antonym:</b> frown
<b>cry v.</b>	<i>sob howl bawl wail blub snivel whimper weep</i> <b>antonym:</b> laugh

C–D Learners' own answers.  
 E 1 eye; 2 raise; 3 ruler

**Session 3: Story features**

*Learner's Book* pages: 10–11  
*Activity Book* page: 8

**You will need:** notebooks.

**Spelling link:** compound adjectives.

**Learning objectives**

- Learning intentions*
- to introduce stereotypes
  - to consider how writers express their own point-of-view in how characters are presented
  - to compare fables and standard story structure
  - to evoke personal responses to the characters and their actions.
- Learning outcomes*  
 Learners can:
- begin to recognise familiar animal stereotypes
  - appreciate how and why animals are presented with human characteristics
  - empathise with characters
  - recognise standard story structure in fables.

### A Animal stereotypes

- Stories and films often rely on animal stereotypes where certain character traits can be 'taken for granted'. This is useful in short fables where there is little space for character development. Have learners come across any of the animals in films and stories? Do they conform to the stereotypes?
- Discuss how the dialogue matches expectations about stereotypical characters (e.g. industrious Ant; carefree, unfocused Grasshopper).
- Discuss how the characters act as humans (sometimes referred to as *anthropomorphism*). Distinguish from *personification*, which ascribes human characteristics to inanimate things, whereas animals are living.
- The paragraphs do not have to be immaculately composed. If appropriate to your class, write the start of a topic sentence on the board: *ant/Grasshopper acts like a human when she/he ...* Model how the learners can use evidence from the text. For example: *ant is a very hardworking person which is shown by her working even when it would be more fun for her to relax.*

#### Answers:

Possible answers:

- 1 Ideas: elephant – wise, intelligent; fox – sly, cunning; snake – cold blooded (uncaring), untrustworthy, sneaky; lion – proud, strong; hyena – untrustworthy, low-life; donkey – hard working, dim; wolf – cruel, savage, clever; rabbit – careless, lively, nervous.
- 2 She talks; she has feelings; she reacts to Grasshopper's teasing; she is busy; she shows off by working harder and longer than before.
- 3 He talks; he consciously does no work; he's just enjoying the day; he teases the ant; he sings and dances; he realises he did not do the right thing.
- 4 Open answers but must include examples from the text.
- 5 a A is Grasshopper; B is Ant; b Grasshoppers rarely survive winter, which fits in with them not storing food. Ants can live more than one year, which means it is likely they store food (and so must work hard).

### B The issue in the fable

- While fables have particular features, they also follow the standard story 'recipe': introduction, problem/issue/complication, climax, resolution and conclusion. The stories are short, so the action moves rapidly through the phases, with the focus on the issue as that is how the lesson is presented to the reader.

#### Answers:

- 1 (Discussion) Grasshopper did not prepare for winter, not realising he might starve or die of cold.
- 2 Neither did anything. That is how the lesson was learned – Grasshopper realised too late that he should have prepared and Ant did no more than warn him.
- 3 Doing no work can be a problem. The fable teaches us to look ahead and do things at the right time but we can also step in to help others without necessarily judging whether they deserve it in our point-of-view.

### C Different approaches to life

- Learners may find it difficult to see Grasshopper as a good person. The story seems to imply that he deserved his fate since he failed to prepare. However, not everyone has the same approach to life. Grasshopper is relaxed and makes the most of what time he has (similar to real life – he is unlikely to last the winter anyway, so why prepare?). Ant may work hard but she does not think much about others – for example, she is judgemental of Grasshopper without even considering helping him. In some versions of the fable, she turns Grasshopper away when he asks for help, which seems both unkind and uncharitable even though Grasshopper had been foolish. He was not criminal or bad, he just had different talents and priorities. Being tolerant of others is an important life lesson the story can also teach.
- Discuss the adjectives in the box. Use simple questions about their choices: *what makes you see Grasshopper as irresponsible? What does Ant do that is practical?*
- Give pairs time to practise their role play, drawing on what they know of the characters. The questions in 4 help them decide what to say.
- Leave 10–15 minutes at the end for quiet reflection and for learners to write a paragraph on how they would have reacted, showing their empathetic or personal response.

#### AZ Spelling link

Comment on compound adjectives and how the hyphens show how two or three words are joined to create a single unit.

There are more activities on compound adjectives in the **Spelling** section on page 143 of the *Learner's Book*.

#### Answers:

- 1 Learners' own answers; likely to include: Ant looks ahead, plans for the future and works hard'; Grasshopper enjoys the good things in life in the present
- 2 Learners' own answers.
- 3 **Ant:** practical, hard-working, dull, sensible, prudent, bossy, serious, worthy, unkind, down-to-earth. **Grasshopper:** optimistic happy-go-lucky, fun-loving, chirpy, irresponsible, cheerful, cheery and feckless *thoughtless* could be applied to both. Learners may feel some are not applicable to either. Reasons should be given.
- 4 Class role play.
- 5 Learners' own answers.

#### Differentiation:

- Use questioning in groups and with the class to reinforce and extend understanding of the link between how a character appears in a story and how the writer has deliberately chosen to portray the character.
- Encourage some groups to suggest further words using a thesaurus or draw up a character sketch or mind map with key words extending into synonym paths.

### Assessment opportunities

- Convey ideas about characters in drama through deliberate choice of speech, gesture and movement.
- Begin to adapt non-verbal gestures and vocabulary to suit content and audience.

### Activity Book

**A** Rather than just finding an antonym, learners must apply their understanding of antonyms to give Ant and Grasshopper new personalities. Point out that some antonyms are formed by adding suffixes or prefixes. Remind learners that adjectives provide more information about nouns.

**B** Remind them to use their antonyms when they write the sentence.

#### Answers:

**A** Possible answers:

Ant: sensible – silly; serious – light-hearted/funny; busy – idle; bossy – meek; practical – impractical

Grasshopper: thoughtless – thoughtful; carefree – careworn; optimistic – pessimistic; irresponsible – responsible; cheerful – gloomy

**B** Learners' own answers.

## Session 4: What about my point-of-view?

*Learner's Book* pages: 11–14

*Activity Book* page: 9

**ICT opportunity:** consider recording or videoing learners telling the story from the perspective of one of the characters.

### Learning objectives

#### Learning intentions

- to explain first and third person narrative
- to understand the role of personal pronouns in narrative perspective
- to differentiate between possessive adjectives and pronouns
- to tell a story from a different narrative perspective.

#### Learning outcomes

Learners can:

- recognise features of first and third person
- understand and use personal pronouns correctly and consistently
- use possessive pronouns and adjectives correctly
- tell the story to each other from a different point-of-view.

### **First or third person narrator**

- Some learners find it difficult to grasp first and third person narrative, so it needs to be constantly reinforced. Try this activity to help them: in groups of three, one learner tells another something they did, for example at the weekend, and then that learner must

tell the third group member what the first speaker did. It helps illustrate how the different 'persons' work.

- Use the speech bubbles in the **Language focus** box as a stimulus for discussion and encourage a pair to do the same in front of the class.
- Narrative indicates who is telling the story because it identifies who says what. The actual words spoken do not change according to who is telling the story but *he/she said* and *I said* change.
- Although first person narrative will also contain pronouns common in third person narrative, it does not reverse. (NB: dialogue is excluded.)
- Check in with various talk partners while they discuss and encourage general feedback to the class. If necessary, work through question 3 as a class to confirm the skill.

#### Answers:

1 outside narrator – third person.

2 narrative (no I/we said etc.)

3 a third/he; b first/I; c third/She; d first/We; e third/they.

### **Use possessive pronouns and adjectives**

- This activity differentiates between possessive adjectives and pronouns, which can be easily confused at this stage. Both are relevant to first and third person.
- A possessive adjective is followed by the noun it modifies whereas a possessive pronoun replaces a noun or noun phrase/clause.
- Possessive adjectives are also indicative of narrative person, particularly the use of *my* in the narrative. Encourage the learners to articulate this by asking which possessive adjectives they used the most when relating to a partner about what they did (*my*, *our*).

**Notes:** 1. Point out that *his* remains the same whether a pronoun or possessive adjective (*my*, *your*, *his*, *her*, *our*, *their*). 2. Point out that *its* does not have an apostrophe (although it seems as if it should) based on the possessive form of nouns because if it did, it would be confused with the contraction *it's*.

#### Answers:

1 a her, her; b ours; c your; d theirs; e my.

2 a its; b our; c mine; d their; e yours.

### **Discuss a change in perspective**

- Discuss the two perspectives in the cartoons and ask the class to identify the difference. Technically there is a difference in pronouns but more importantly, learners acquire information about what the different characters are thinking and feeling. Ant is telling the readers directly what she sees.
- As learners take one or other point-of-view, they should notice that they will have to change the pronouns and add in some comment from their character to reflect their feelings or reaction. The real advantage of first person narrative is that the reader gets inside the story. The disadvantage is that they may get a biased

perspective – an interesting topic for discussion across the curriculum (e.g. sources in history).

- Learners should be familiar with the story by now and can enjoy elaborating to include reflections. Model an example, e.g. *I was so irritated by him just lazing there ...*
- Ask volunteers to tell the story from each perspective. Make it a light-hearted session and encourage exaggerated expression of Ant's and Grasshopper's feelings about each other. Consider recording the storytellers to create a story tape.

#### Differentiation:

- Spend time with any learners who are not differentiating between first and third person. If necessary, make time outside class. They need confident understanding of first and third person, before going on to second person and omniscient third person at a later stage.

#### Assessment opportunities

- No formal assessment opportunities. Informal assessment should be done on whether learners understand the difference between first and third person narrative.

#### Activity Book

- A** If this activity is done in class, encourage pairs to talk and discuss the action in the picture before writing their sentences. Encourage them to try out speaking in the role of Ant or Grasshopper and then as an outsider.
- B** Remind learners that personal pronouns can be both the subject (the doer of the action) and object (having the action done to them) but that the subject and object (personal pronouns) are not interchangeable. Ensure that learners understand that they need to use the subject (personal pronouns) *I* and *we* when writing in the first person, and the object pronouns *me* and *us* in third person narrative.
- C** Differentiate between narrative and dialogue – dialogue does not follow the same first and third person narrative rules.

#### Answers:

- A Learners' own answers.  
 B Possible answers:  
 1 When **I** get up **my** mum makes **me** eat breakfast. **She** says **we** should all eat healthily before school because good food gives **us** brain power!  
 2 Mrs Sisulu wakes **her** family every morning and prepares a healthy breakfast for **them**. **She** thinks **they** need breakfast because it will give **them** brain food.  
 C Learners' own paragraph in first person.

## Session 5: Proverbs tell a tale

Learner's Book pages: 14–15

Activity Book page: 10

**You will need:** a selection of proverbs; A4 blank paper.

**Nice to have:** newspaper cartoon strips; images of proverbs from the internet (images illustrating many proverbs are readily accessible from a simple internet search and can be displayed during a discussion or to promote discussion); *PCM 9*.

### Learning objectives

#### Learning intentions

- to introduce proverbs to go with fables
- to differentiate between literal and figurative meaning
- to infer meaning into different contexts
- to illustrate a proverb in a cartoon strip.

#### Learning outcomes

Learners can:

- understand and offer various sayings/proverbs they know
- demonstrate understanding of both literal and figurative meanings
- understand that the lesson is not just learned in the one literal context but that it has wider application
- produce a cartoon strip of a scenario illustrating the proverb.

### Discuss proverbs

- This session looks at proverbs: what they are and how we learn from them. It is often easier to learn a lesson through a tale or a proverb and infer into other contexts rather than a specific rule in isolation.
- Open the discussion by asking several learners to perform a task such as handing out books and pointing out that 'many hands make light work'. Similarly, ask 5–6 learners to perform a task that should only be performed by one or two and point out that 'too many cooks spoil the broth'. The first saying is a fairly literal proverb and so easy to understand. The second proverb requires more inference so discuss its literal meaning and why too many cooks might actually spoil the broth (i.e. they all add their own view of what will make it taste nice) and then discuss what they can infer as a general lesson in their own lives, for example – what happens in group work if there are too many ideas and nobody taking charge. A similar proverb in meaning could be 'Too many chiefs, too few Indians', which applies to any situation with too many people trying to be in charge and no-one doing the actual task.
- Learners get into groups and discuss the proverbs, all of which are quite easy to understand literally. Ask volunteers to explain what the proverbs mean in their own words.
- Follow up by checking that the class remembers the difference between literal and figurative. Volunteers discuss what 'making hay while the sun shines' means literally and what could happen if the hay was not made while the sun was shining. Support learners to infer the lesson figuratively to identify the proverb. The aim is to build their inference skills.

- Proverbs may be easier for learners at this stage than idiomatic expressions because the literal meaning of a proverb is usually quite accessible. The challenge is inferring the meaning into other contexts. Idiomatic expressions may not be so discernible literally and the context for using it will need to be explained and learned.
- Both ‘Never put off to tomorrow what you can do today’ and ‘Make hay while the sun shines’ will fit this version of *The Ant and the Grasshopper* fable. Later, learners will discuss alternative endings and how the fable would need to change to illustrate the proverb: ‘A friend in need is a friend indeed’.

**Answers:**  
 1 Do things when you have the opportunity, in case there isn't another chance. Someone who helps when you are in real difficulty is a good friend. Behave in the way you would like people to behave to you.  
 2 Learners' own answers.  
 3 Never put off until tomorrow what you can do today.

**B**  **Design a cartoon strip to illustrate a proverb**

- Allow 10 minutes for discussion about possible scenarios to illustrate a proverb, e.g. learners have a test to prepare for but watch TV instead of learning all week; then they run out of time because they get a lot of homework on the last day.
- Sketch a quick example on the board – e.g. a child in frame 1 saying *Oh no! I've lost my bus fare money!*; another child offers to lend the bus fare in frame 2; the child who borrowed the money helping the other child with homework, with the caption: *Thanks – I've been stuck on that maths problem for ages.*
- If you have any suitable cartoon strips cut out from a newspaper, share them around and discuss the various purposes: humour, life lesson, thought-provoking incidents, etc. Point out the cartoon strip features: the story is cut down to its essentials and is told partly through pictures and partly through what the characters say, often making a point with humour.
- Give each group two to three pieces of A4 paper. (Learners can fold it in half lengthways and then into three widthways giving two rows of three frames). They can use the top row to plan their idea and then develop the ideas in the row below. The point is to show that a lesson can be taught through many scenarios. The drawings should be simple line drawings. Point out the brief narrative text at the top of frame 1 in the example.
- Let learners cut up the paper into individual frames to share the workload (‘many hands make light work’) and agree roles. Display the cartoon strips on the classroom wall.

**Answers:**  
 Learners' own answers.

**Differentiation:**

- If any learners struggle with three frames, consider allowing four to six frames.
- If any group wishes, allow them to take the cartoon home to finish off the detail.

**Assessment opportunities**

- Use Activity B to assess possessive adjectives and pronouns.
- Check that learners can infer meaning from proverbs in the context of their own lives by discussing the cartoons as they develop.
- Negotiate appropriate success criteria with the learners at the outset of this activity. Here are some suggestions:
  - We chose a proverb that we understood.
  - We discussed ways the lesson could be learned in real life.
  - We planned the scene and dialogue frame by frame.
  - We each completed one of the frames.

**Activity Book**

- A** Recap proverbs, explaining that although we don't have to understand the message of the proverbs literally, we can apply the life lesson in the wisdom of the proverbs in our own lives in other contexts.
- B** Some of the proverbs may be unfamiliar; consider substituting more familiar ones in your region. Have a list of common proverbs in use in your region on the wall.

**Answers:**  
 A

<i>Look before you leap</i>	Think carefully before you do or say something.
<i>A stitch in time saves nine.</i>	Making a little effort now will save a lot of effort later.
<i>Great oaks from little acorns grow.</i>	All great things start small.
<i>It is no use crying over spilt milk.</i>	It's no good worrying about something that has already happened.
<i>Out of sight, out of mind.</i>	It is easy to forget something if you can't see it.

B 1 eggs; 2 worm; 3 eating; 4 feather; 5 cake  
 C Learners' own research.

**Session 6: A twist in the traditional tale**

*Learner's Book* pages: 15–18

*Activity Book* page: 11

**Nice to have:** other versions of this fable possibly with different characters, regional versions of the same story and other fables that teach a similar lesson.



A very enjoyable version called ‘Greasy Griff and Lady Antonia’ is in *Yucky Ducky – Ten Funny, Fiendish, Sad and Silly, Nice and Nasty Tales* by David Henry Wilson (Macmillan, 1990; ISBN: 978-0330310444).

**Learning objectives**

*Learning intentions*

- to take notes to compare stories in an organised way
- to organise ideas clearly for listeners
- to talk confidently in extended turns, listen purposefully and ask questions
- to convey opinions backed by evidence
- to develop group-work skills.

*Learning outcomes*

Learners can:



- identify similarities and differences between fable versions
- give group presentations on the fables covering set criteria
- listen to each other and ask questions to extend understanding
- work sensibly in a group dividing work fairly.

**A**   **Explore a modern version of the fable**

- The characters in this version of the Ant and Grasshopper fable have names which make them appear more human. Learners should easily tell which is which by the alphabetical link and alliteration. The characterisation gives a different spin to Geoffrey who appears more mild and gentle than in the first version. Auntie Anthea may initially seem reassuring and comfortable even if she is not!
- The pictures on page 16 of the *Learner’s Book* will help the characterisation with Geoffrey looking trusting and dreamy. The pictures of Ant look comforting at first glance but perhaps there is a hint of menace in Auntie Anthea nabbing the escaping insects. Remind learners of the fact file on page 10 and thus what ants like to eat could be a concern for Geoffrey.

**Answers:**

- 1 Auntie Anthea – Ant; Gentle Geoffrey – Grasshopper.
- 2 Learners’ own answers.

**B**   **Explore a modern version of the fable**

- While they read the new version of the fable together, encourage learners to notice the differences and similarities and see how it matches their earlier predictions. Ask who the narrator is early on and point it out as a similarity – third person narrator.

**Answers:**

- 1 Third person narrator
- 2 Possible answers:

Similarities	Differences
Third person narrative	The characters have different names.
An ant and a grasshopper	Gently Geoffrey does not tease/speak to Auntie Anthea.
Ant prepares for winter and Grasshopper does not.	Auntie Anthea enjoys Geoffrey’s music.
Grasshopper gets cold and hungry; Ant is warm and well fed.	Auntie Anthea thinks of eating Geoffrey because he will be so weak.
	Anthea takes Geoffrey to her house.
	Geoffrey changes Anthea’s mind about eating him when he sings for her.
	They spend the winter together each doing what they are good at.

**C**  **Prepare a group presentation**

- This session prepares for the more formal forum presentation later in the unit. The presentation is aimed at hearing learners’ personal response to the story. Groups of three or four would be most suitable – enough to have to divide the questions and presentation elements, promoting group work.
- Encourage the groups to appoint an organiser or coordinator while reminding them that this does not mean bossing others about. Group work can be very frustrating for learners when it can appear that some just mess around but get the benefit of others’ hard work. Encourage groups to have a discussion at the start explaining how they will work together and by making commitments to the group. You could consider a chart of group-work rules that you negotiate with your class.
- You may need to discuss with the class (as a whole) the different lesson this fable teaches. You can either wait to find out what learners think in their presentations and then discuss the lesson or pre-empt it by asking before they give their presentations in a class discussion. The lesson can be viewed in different ways – e.g. one good turn deserves another. In the end, Anthea does Geoffrey a good turn although she intended a very bad one to begin with. Another angle would be that people have different talents and the world would be a dull place if we were all the same and, for example, all just worked on the necessities of life. Geoffrey is a creative if not a very practical type and creative people are very important even if it is harder to quantify their value when faced with hunger and cold. Anthea realises she can get more than personal enjoyment from Geoffrey – she can show him off and share his talent with friends.
- Give time updates to keep groups making progress towards their presentations. They can use notes

and everyone should say something. Suggest each group prepares a couple of questions they could ask other groups as well. If there is time, each group can present to the class; otherwise divide the class into two or three groups to present to each other.

- Encourage self-reflection on their presentations.

**Answers:**

1–2 Learners' own answers.

**D**  **Record your reading**

- Encourage learners to note how this version of the fable differs from the first version and which one they preferred.

**Differentiation:**

- If some learners are reticent about speaking in front of the whole class, you could organise to hear one or two groups yourself. This would also mean you could select particular learners for some of the presentation groups and then focus more attention on them while preparing.

**Assessment opportunities**

- In speaking and listening skills, learners need to shape and organise ideas clearly for listeners, talking confidently in extended turns and describing events and conveying opinions with increasing clarity and detail.
- It is a good opportunity to assess how confident they are at presenting in groups, especially as they will engage in a forum discussion later. They can be assessed individually and as a group. Their group-work skills can also be assessed and you can note learners who take over, those who do not contribute, learners who are obstructive, etc. and introduce strategies in other areas as well to develop these aspects.

**Activity Book**

- A** Talk through the activity (if necessary) before learners make a start, adding suggestions of your own for the beginning and end of the story (e.g. as in Aesop, the mother can't change her walk, and realises she has to accept what she can't change). Accept learners' own ideas for the story and moral but encourage them to keep their plot idea simple and to the point. Encourage illustrations to highlight key action or moments in the fable. Allow partners to swap stories for editing purposes.

**Answers:**

A Learners' own answers.

**Session 7: It's all about dialogue**

*Learner's Book* pages: 18–19

*Activity Book* pages: 12–13

**Nice to have:** examples of dialogue in other formats, e.g. cartoon strips and play or film scripts.

**Learning objectives**


*Learning intentions*

- to formalise knowledge of how to punctuate direct speech
- to extend the dialogue in the story, punctuated correctly
- to choose descriptive verbs to add impact and add to characterisation
- to perform a dramatic reading exploring character through speech, gesture and content.

*Learning outcomes*

Learners can:

- competently punctuate direct speech
- use verbs to add to characterisation through dialogue
- present a dramatic reading, conveying characterisation engagingly.

**A**   **Learn about punctuating direct speech**

- Learners have encountered speech marks in dialogue in previous stages but they need to formalise dialogue punctuation and how it works beyond the speech marks themselves. The **Language focus** box visually indicates the key elements of punctuating dialogue.
- Share examples on paper or on the board of other dialogue formats and discuss how they show who is speaking and where the speaking starts and stops. Cartoon strips or comic books are useful for illustrating how speech marks 'ring-fence' the words actually spoken. Plays also give a clear indication of who says what, only interrupted by stage directions in italics. More will be done on play and film scripts in later units.
- Learners use the text to confirm the rules they find in the **Language focus** box. Allow 5–10 minutes for learners to identify the dialogue in the text and identify some of the more complex elements that will come up below. Ask questions to guide their exploration, for example: *what happens if a person carries on speaking after the 'he/she said'? Do you start a new line even if they say only one word?*
- Question 2 is an example of someone carrying on speaking and continuing the sentence after the speaker is identified. Write on the board "*Auntie Anthea, you are the best,*" said Geoffrey. "*Why are you here?*" and ask what is different about the two constructions and punctuation.
- Learners should have a go at writing the dialogue sentences on their own before swapping with a talk partner. This will help them know what they can do. Challenge learners to think of alternative verbs to *said, answered, replied*, etc.