

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

Targeting level 4: teaching reading

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



Targeting level 4: teaching reading

First published in 2003

Second Edition 2009

This publication was originally produced as Ref: DfES 0104/2003

Ref: 00042-2009PDF-EN-02

Disclaimer

The Department for Children, Schools and Families wishes to make it clear that the Department and its agents accept no responsibility for the actual content of any materials suggested as information sources in this publication, whether these are in the form of printed publications or on a website.

In these materials icons, logos, software products and websites are used for contextual and practical reasons. Their use should not be interpreted as an endorsement of particular companies or their products.

The websites referred to in these materials existed at the time of going to print.

Please check all website references carefully to see if they have changed and substitute other references where appropriate.

Contents

Introduction	3
The lessons	
1. Scanning for information	5
2. Reading different ways of presenting information	9
3. Making sense of difficult texts	15
4. Summarising	21
5. Note-making	27
6. Reading for meaning 1	30
7. Reading for meaning 2	35
8. Character, setting and mood	39
9. Language choices	43
10. Author attitudes	47
11. Endings	52
12. Pulling it all together and self-assessment	60
13. Acknowledgements	68

Also see the **Pupil booklet** ref: 00339-2009BKT-EN

Introduction

This unit is one of a bank of three short units designed for teaching classes where the majority of pupils are at level 3 at the start of Year 7. It comprises 12 lessons designed for whole-class teaching of reading for information and for meaning, and supports your teaching in Year 7. The material follows the teaching sequence of the literacy progress units. The unit contributes to the intervention toolkit for English.

When to use the unit

It is recommended that you integrate the unit into your existing teaching units for Year 7 at a time which is convenient for you. If you have a unit planned on teaching reading skills, this unit could dovetail into that or provide focused differentiation for the level 3 groups. However, because of the need to ensure that pupils make swift progress to level 4, you may like to consider using the unit early on in the autumn term.

Focusing teaching to improve pupils' performance

A greater number of pupils enter KS3 having achieved the national expectation of Level 4 and above for reading. This is a result of the impact of shared and guided reading at KS2. However, a significant number of pupils enter Key Stage 3 at level 3 in reading and this affects their ability to access the full range of fiction and non-fiction texts that they are required to read in English and other subjects.

The presence of large numbers of level 3 readers presents challenges to English teachers as they plan to meet the needs of these pupils. This unit demonstrates how to teach the key skills pupils need to progress from level 3 to level 4. Reading targets which identify these skills are included as part of the unit.

The objectives are cross-referenced to the assessment focuses (AFs). These are:

AF1 Range of strategies

Use a range of strategies, including accurate decoding of text, to read for meaning.

AF2 Retrieve, quotation

Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.

AF3 Inference, evidence

Deduce, infer or interpret information, events or ideas from texts.

AF4 Structure, features, summary

Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.

AF5 Effect of language choice

Explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level.

AF6 Writers' technique

Identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader.

AF7 Social, cultural, historical contexts

Relate texts to their social, cultural and historical traditions.

The lessons

There are 12 lesson plans with photocopiable resource sheets. The lessons are based on the Strategy principles of teaching and are:

- informed by clear, focused objectives;
- direct and explicit;
- highly interactive;
- progressive;
- well matched to pupils' needs;
- inclusive.

Although the lessons have been designed specifically to support the teaching of classes with large numbers of pupils working at level 3, they may also be adapted for use with smaller groups.

The activities ask pupils to work collaboratively as 'talk partners' at times in the lesson. It would be useful to establish those pairings at the start of the unit so that you can ensure that you have mixed-gender pairs or pairs of pupils who work well together. You can choose to alter pairings, but as this is a short unit, it would save time if pupils maintained the same talk partner throughout the unit.

Using the resources

All the reading response questions in this unit have been collated to allow you to photocopy a booklet for every pupil in the class. Pupils can use the booklet to record their reading targets and to complete homework, as well as work during lessons. All the text extracts that pupils are required to read are included in the booklet, so the unit is ready to use and requires no expenditure on books. Photocopying costs for the unit should be included in the school's budget for intervention, which is supported by the annual Standards Fund.

Lesson 1 requires posters or postcards of the work of Matisse and Rousseau and a picture of Shakespeare; if these are not available for loan from the art department or school library, you can choose to use just the texts to teach the lesson.

The target statements for reading could be enlarged and displayed in the classroom. This will enable teachers to refer to them in other lessons. Pupils have a copy of the targets on page 48 of their booklets. It would be useful to identify with them some targets that they will focus on during the unit. Ask pupils to highlight these targets in their booklets at the start of the unit. They will have an opportunity to return to them in Lesson 12 to evaluate their progress in reading.

Lesson 1

Objective

Year 7 5.1a Extract the main points and relevant information from a text or source using a range of strategies such as skimming and scanning.

Assessment focus

AF1 Range of strategies

Teaching repertoire

Modelling

Questioning

Reading strategies

Information retrieval

Scanning

Vocabulary

audience

close reading

continuous reading

purpose

scan

skim

source

text

type

Resources

Pupil booklets

Large poster or postcards of painting by Matisse

Flipchart or sugar paper

OHT of E1.1

Large poster or small postcards of painting by Rousseau

Picture of Shakespeare

Scanning for information

Remember

15 minutes

Refer pupils to the statements about 'The good reader' on page 4 of their pupil booklets. Ask them to read the statements and to think about whether they agree or disagree and why.

Ask talk partners to discuss their responses. Encourage pupils to make links between the statements and their own reading experiences, both in school and in other contexts.

Using the 'no hands' rule, choose pairs to share their responses with the whole class. Prompt pupils to expand on their answers by giving reasons or examples.

Draw the feedback to a conclusion by reinforcing the key points:

- Good readers do not always read continuously.
- The kind of reading they do depends on the type of text and purpose for reading. (*Scan, skim, close read, read continuously* – give examples such as scanning to find information on a bus timetable.)
- They read on or check back when they don't understand.
- They ask themselves questions as they read.
- They try to make sense of the text.
- They connect what they are reading with what they already know.
- They ask themselves why they are reading the text before reading.

Explain that in this lesson pupils will be developing the reading strategies they use to pick out the main points and key information from texts and considering the situations in which they would use these skills, for example researching a particular artist for a project in art.

Show pupils a poster of a Matisse painting, or hand postcards round, and tell them that Matisse was a French painter. Ask pupils what questions they might ask about the artist. Remind them of question words – (*who, what, when, where, why, how*). Ask talk partners to think of five questions in 2 minutes.

Take feedback and record the questions on a flipchart or large sheet of sugar paper. Highlight *who, what, when, where, why* and *how* question words. Make sure you have examples of all of these. Prompt pupils or if necessary add some of your own.

Ask talk partners to discuss which sources of information they think would be most helpful with this research and which reading strategies they think they would use to help them to answer these questions.

Model

10 minutes

Explain that to find particular information in a text readers need to *scan*. This means not reading every word closely but searching for key words and numbers very quickly. Tell pupils that they are going to be noticing what their eyes do when they scan for information.

Show the Matisse text on **OHT E1.1**.

Tell pupils that a good way to get an overview of a non-fiction text is to do a quick 'TAPS analysis'. Ask them to identify the:

- Text type (recount);
- Audience (people interested in this artist, students studying art);
- Purpose (to tell you about the artist and his background);
- Source (textbook, art book, internet, encyclopaedia).

Now model scanning to find the answers to selected pupils' questions, using your finger or a pen to track your eye movement.

Why did he become a painter? I'm looking for something that tells me about him starting to paint or perhaps something in his childhood that made him like paintings. Ah yes, here it is... he became ill and started to paint.

Try

15 minutes

Explain that pupils will now apply this reading strategy to find out information about another painter. Show pupils a poster of a Rousseau painting, or hand postcards round. Ask pupils if they know anything about the artist. If they do, they can try to respond to some of the true/false statements on page 5 of their pupil booklets, drawing on their prior knowledge.

Now ask pupils to complete the second column of the grid, to identify the types of information they will need to search for: *who, what, when, where, why, how*. You could complete the first statement as a class, agreeing on the question that the statement is a response to, e.g. *What nationality was Rousseau? Rousseau was French.*

Then ask pupils to read the text on page 6 and to work in pairs to complete the third column of the grid, scanning the text to find the information that will help them to decide whether the statements are true or false. Ask pupils to underline key words in the true/false statements that help them to extract information from the text.

Take brief feedback. Focus on which information was easy to extract and which was difficult, and why – ask pupils to contribute the key words that helped them and encourage them to recall the scanning techniques they used.

Apply

10 minutes

Tell pupils to work individually, using the text on page 6 to construct a time line of Rousseau's life on page 7 of the pupil booklet. Remind pupils of the importance of using the reading strategies they have practised to help them to place the events on the time line correctly.

Secure

5 minutes

Ask pupils to work with their talk partners. One should explain to the other:

- what scanning is;
- how question words and key words can help a reader to locate information.

Using the 'no hands' rule, choose pairs to share their explanations and as a whole class, agree on three top tips that would help a reader to use this strategy effectively to find key information from a text. Pupils could define scanning as '*reading quickly to locate specific information in a text*' and offer the following tips to help use this strategy:

- Think about what question you are trying to answer or the key words you are looking for as you scan the text.
- Search for key words by moving your eyes quickly over a page or tracing your finger across lines of text.
- You don't need to read every word in every sentence – ignore any information that isn't relevant.

Now ask pupils to suggest other situations where they would use these reading skills. Encourage pupils to think about situations where they would scan to find information in other subjects, for example scanning a source text in history to find out when slavery was abolished in Britain, as well as in real-world contexts, such as scanning a news article on a music website to find out whether their favourite band will be playing a concert in their home town.

Homework

5 minutes

Pages 8–9 of pupil booklet. Show pupils a picture of Shakespeare. Ask whether they know who it is. If so, do they know anything else about him?

Explain that they are going to practise their scanning skills.

Go through the instructions on page 8 to ensure that all pupils understand the homework task.

Henri Matisse, 1869–1954

E1.1

Henri Matisse was born as the son of a grain merchant in the Picardy region of northern France. He studied law and worked as a law clerk. When Henri Matisse was 21 years old he became seriously ill. During the phase of convalescence Matisse started painting and discovered his love for art, which would become his life-long passion.

Two years later, in 1892, he gave up his career as a lawyer. He attended art classes at the Ecole des Beaux-Arts in Paris and dabbled in different styles. He then was influenced by the impressionist and post-impressionist painters Pissarro, Cézanne, van Gogh, Gauguin and Paul Signac and by the paintings of J M W Turner.

Around the year 1905 he finally found his own style, characterised by daring, bright colours executed in a broad brush stroke.

The master of colours

From 1905 to 1906 Matisse painted one of his best paintings, *The Joy of Life*. It is considered to be one of the most important works of twentieth-century art and was bought by the famous art collector Dr Albert C Barnes. This painting and the whole Barnes collection was veiled from the public for 72 years.

After World War I, Matisse had gained a high reputation and was an internationally recognised artist. In 1917 he left Paris and settled in Nice in the South of France where he remained until the end of his life. In 1925 he received the French Legion of Honour award.

The late years

In 1941 Matisse had abdominal cancer surgery which had a devastating effect on his health and ability to paint. He was unable to stand upright in front of an easel. The artist therefore turned to another form of artistic expression. He created paper cut-outs in the same vivid, strong colours and daring compositions known from his paintings. He had an assistant and could work lying in bed or sitting comfortably in an armchair.

Henri Matisse died on 3 November 1954 in Nice as an internationally well-known and highly reputable artist. He had continued creating paper cut-out works until the day of his death. (Literature source used for this short Henri Matisse biography: *Henri Matisse*, by Ingrid Schaffner; New York: Abrams, 1998, ISBN 0-8362-1937-6.)

Extract from http://www.artelino.com/articles/henri_matisse.asp. Reproduced by kind permission of the author, Dieter Wanczura, at [artelino.com](http://www.artelino.com).

Lesson 2

Objectives

Year 7 5.1b Use inference and deduction to recognise implicit meanings at sentence and text level

Year 7 6.3a Explore the range of different ways writers use layout, form and presentation in a variety of texts

Assessment focuses

AF3 Inference, evidence

AF4 Structure, features, summary

Teaching repertoire

Modelling

Questioning

Reading strategies

Deduction

Inference

Information retrieval

Scanning

Vocabulary

caption

chart

diagram

emboldened

font

graph

heading

infer

layout

non-chronological order

photo

skim

subheading

text

Resources

OHTs of E2.1a and E2.1b

Handout of E2.2 cut into cards

E2.3 scribed onto a flipchart

Flipchart

Reading different ways of presenting information

Remember

15 minutes

Ask pupils what they know about hurricanes to activate their prior knowledge of this topic. Take one or two responses. Then display **OHT E2.1a**. Do a quick TAPS analysis of the text with the class. (Text type: information text; audience: students studying geography; purpose: to explain the causes and explore the impact of hurricanes; source: geography textbook.) Ask pupils what reading strategy they used to analyse the text in this way and why they chose this strategy. Ensure that pupils are aware of the way they have to skim read to get a quick overall idea of what the text is about.

Explain that in this lesson pupils will be exploring how information can be presented in different forms, e.g. graphs, maps and charts, and looking at how these can affect the way a reader interprets the information. Distribute the cards made from **handout E2.2**. Ask pupils to work with their talk partners to place the labels next to the feature they describe on the text (pages 10–11 in the pupil booklet).

Take feedback using **OHTs E2.1a** and **E2.1b**. Mark or circle the features.

Ask talk partners to spend 1 minute answering this question: *Why is information presented in different ways?* Encourage pupils to think about the effects of the different features they have identified on the reader.

Using the 'no hands' rule, choose pairs to share their ideas with the whole class. Key ideas may include:

- to make the text more visually appealing to the reader;
- to separate the information;
- to make it easier for the reader;
- to communicate some information better and more quickly through a photo;
- to give a clearer comparative picture with a graphic presentation of information;
- to make key information stand out with emboldened words and larger font sizes.

Model

10 minutes

Remind pupils of the reading strategies they practised in the previous lesson and explain that they are going to use their skimming and scanning skills as well as the reading strategies of inference and deduction to help them to work out why the writer has chosen particular techniques to present the information.

Explain that having information presented in several different forms can be an advantage. But it can also make reading difficult, for two reasons: firstly, scanning is harder because the information is spread all over the page and may not be in chronological order; secondly, reading graphs or photos requires different skills from reading text.

Scribe the grid from **E2.3** onto a flipchart. With **OHT E2.1a** displayed, model completing the first line of the grid to articulate the reading strategies used and how to infer why the writer has chosen to present information in this way:

I'm looking for a photo. I'm scanning the whole page to see where it is. There. Now what does it tell me? Well, I can see damaged buildings and a broken bicycle in the picture, but I don't know where it is. I know that photos usually have a caption to give more information about them, and the caption is usually under the photo. Yes, there it is. It says that it's in Florida, and the photo shows the damage done by Hurricane Georges. And from looking at it I think the reason the photo has been chosen is to show how powerful a hurricane is. So I'm going to write in the grid 'shows the damage done by Hurricane Georges in Florida'.

Try

15 minutes

Ask pupils to work in pairs to complete their copies of the grid in the same way (page 12 in the pupil booklet, grid for text 1) referring to pages 10–11.

Take brief feedback of answers and highlight any inferences or deductions pupils have made about why the writer has chosen to present the information using these features. Then ask pupils to work with different partners and to discuss any difficulties they had and articulate the reading strategies they used to help them. Take feedback encouraging pupils to share successful strategies. If pupils still have difficulties in interpreting some of the information, encourage pupils to consider the purpose of the text and how each feature helps the writer to achieve this purpose.

Apply

10 minutes

Explain that pupils now have a chance to practise these reading skills on their own. Ask them to read the single-page text on page 13 of the pupil booklet and to complete the grid for text 2 on page 12.

Take feedback using **E2.3** (on the flipchart). Pupils' responses may comment on how the photos help the reader to understand the severity of the flooding in Bedford by showing contrasting pictures of the River Ouse; how the chart helps the reader to see at a glance how the flow in April, when the flood occurred, was much higher than the other months; how the bar graph helps the reader to understand the relationship between the rainfall and the depth of the river on the day of the flood; and how the emboldened text helps to guide the reader around the key information on the page.

Secure

5 minutes

Ask talk partners to think of four pieces of advice to give peers to help them to interpret information when it is presented in different forms. Pupils' advice could include:

- scan the text to identify the presentational features and techniques used;
- think about why the writer has chosen to present the information in this way;
- consider what impact the way the information is presented might have on the reader;
- think about the purpose of the text.

Take feedback and, as a class, agree on the best four pieces of advice. Ask pupils to use this guidance when they read texts which present information in different ways both inside and outside of the classroom.

Homework

5 minutes

Refer pupils to pages 14–15 of the pupil booklet. Go through the instructions on page 14 to introduce the task, checking pupils' understanding of the terms 'environmental', 'economic' and 'social'. Ask pupils what reading strategies they will need for the task. Choose one way in which Hurricane Georges affected the Caribbean islands and model skimming, scanning and highlighting relevant parts of the text on page 15 to find one example.

Can you prepare for hurricanes?

E2.1a

Hurricane Georges blows its top!

- What is a hurricane?
- Where do hurricanes come from?
- How do they affect people's lives?

A 'Please, please get out while you can. For your own sake and for your loved ones, leave while you have the chance. After seeing what Andrew did, I implore you to get out.'

The Governor of Florida urges people to evacuate before Hurricane Georges arrives, 24 September 1998



This is the first time that a satellite has recorded four hurricanes crossing the Atlantic at the same time. Only Hurricane Georges reached land on 25 September 1998 – it killed more than 400 people.



Destruction caused by Hurricane Georges in Florida

YOUR ENQUIRY

In this enquiry you will:

- describe the pattern of hurricanes across the world
- explain the processes that create a hurricane
- describe the effect of hurricanes on people's lives
- describe how people can prepare for a hurricane emergency

At the end of the enquiry you will produce 'A hurricane disaster plan' to help reduce the risks faced by people during a hurricane.

B: Satellite image of 4 hurricanes crossing the Atlantic at the same time from the U.S. Naval Atlantic Meteorology and Oceanography Center. © ImageState, C: Photo of hurricane damage in Florida © ImageState.

Hurricanes

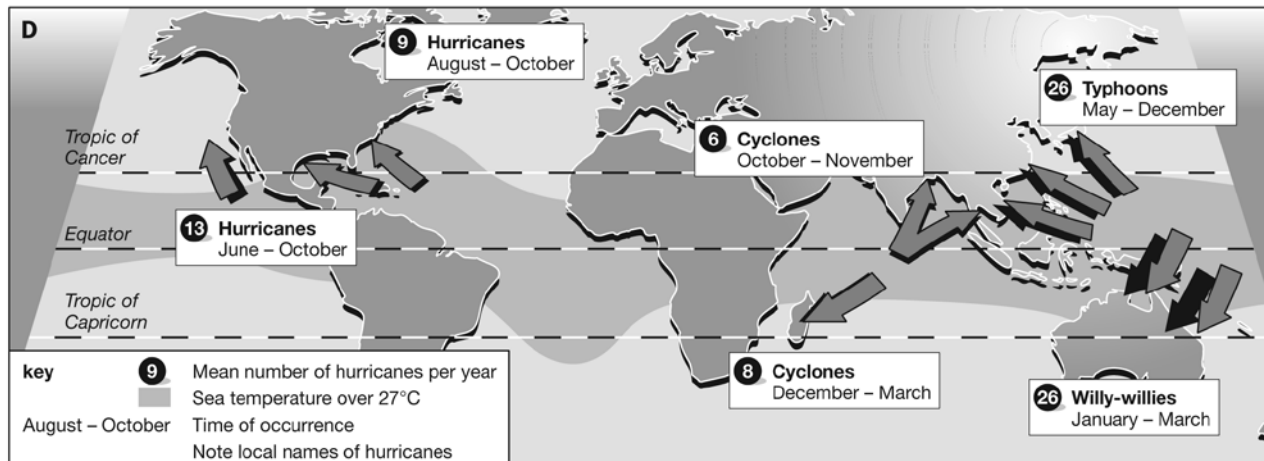
E2.1b

Hurricanes kill more than 20,000 people a year. Worldwide, that is more than any other form of natural disaster. A large hurricane can release more energy in one day than all the energy used in a year by the USA.

STEP 1

- 1 Use a map outline of the world. On your map label all the information marked on map **D**.
- 2 Write a brief paragraph describing the world distribution of hurricanes.

Where do hurricanes occur?



The global distribution of hurricanes

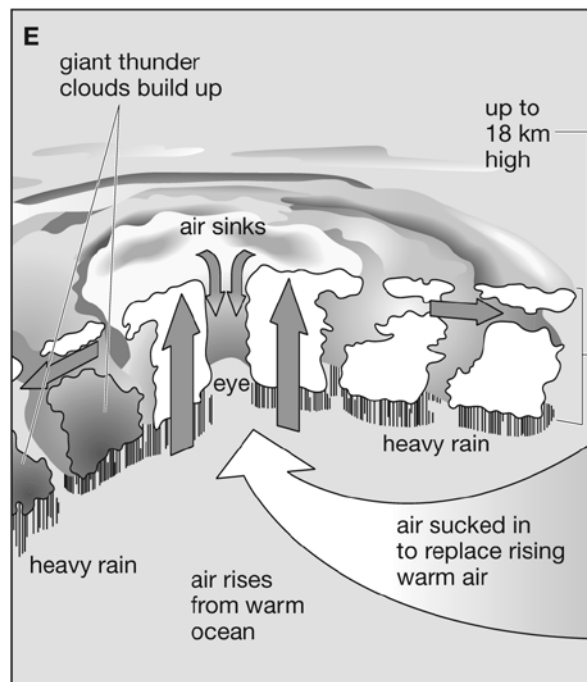
How are hurricanes formed?

Map **D** shows that hurricanes develop in tropical areas, over the sea. Air and water are heated by the rays of the sun, which are more concentrated at or near the Equator. The hot air rises up, carrying with it large amounts of water in the form of fine droplets (**water vapour**). The warm air spirals upwards leaving an area of calm in the centre called '**the eye of the storm**'. It can be very dangerous, because as it passes over, people are fooled into thinking that the storm is over, when in fact the worst part is often still to come.

STEP 2

Look at diagram **E**.

- What happens in the 'eye' of the hurricane?
- Where do hurricanes develop?
- Write three bullet points in the correct order to explain how a hurricane develops.



Cross-section through a hurricane

Think through geography, by Mike Hillary, Julie Mickleburgh, and Jeff Stanfield (Longman, 2000), 58-59; reproduced by permission of Pearson Education Ltd.

Layout features

E2.2

caption	text
boxed text	emboldened text
heading	subheading
bullet list	large font

Interpreting different forms of information

E2.3

Text 1: with a partner

Scan

Skim

photo	
satellite photo	
quotation	
map	
diagram	

Text 2: on your own

Scan

Skim

photo 1	
chart	
photo 2	
bar graph	
emboldened text	

Lesson 3

Objectives

Year 7 5.1a Extract the main points and relevant information from a text or source using a range of strategies such as skimming and scanning

Year 7 5.1b Use inference and deduction to recognise implicit meanings at sentence and text level

Year 7 5.1c Make relevant notes when gathering ideas from texts

Assessment focuses

AF2 Retrieve, quotation

AF3 Inference, evidence

Teaching repertoire

Explaining

Modelling

Scaffolding

Reading strategies

Information retrieval

Making predictions

Processing vocabulary

Scanning

Speculating

Vocabulary

annotate

concept map

predict

prior knowledge

specialist language

Resources

OHTs of E3.1 to E3.3

Making sense of difficult texts

Remember

5 minutes

Ask talk partners to think of difficult texts that they have read and decide on five things that make a text difficult to read.

Use the 'no hands' rule to take feedback from partners. Reasons may include:

- small print;
- dense text;
- no 'chunking' of text;
- no supporting illustrations/visuals;
- specialist language;
- long sentences;
- long words or difficult vocabulary;
- lack of knowledge of the subject;
- lack of interest in the subject;
- lack of purpose for reading.

Tell pupils that they are going to look at a 'difficult text', then show **OHT E3.1**. Ask pupils to decide which of the reasons apply to this text and make it difficult to read (e.g. long sentences, lack of interest in subject, lack of purpose for reading). You could also ask pupils to carry out a TAPS analysis and speculate on the source of the text.

Explain that in this lesson they will be using the reading strategies they practised in the previous lesson to help them to understand a range of difficult texts as well as developing other strategies to help them to organise their ideas and develop their understanding of the texts they encounter.

Model

10 minutes

First explain to pupils that they are going to read a difficult text about the planet Mercury. Before reading, however, they are going to do an activity to get them thinking about what they already know about this topic (activating prior knowledge) and to make some predictions about what the text will say.

Explain that you are going to show how to construct a concept map to record and organise their ideas. Ensure that pupils are aware that *concept* means idea, and the *map* will show how ideas are connected or linked. Use **OHT E3.2** to model the completion of the concept map, articulating the way you are linking ideas to record what you already know as well as using the information to speculate and ask questions that you will then try to find the answer to in the text:

I know that Mercury has craters on the surface so I'm going to join those two together and write 'craters on the surface' along the line.

I don't know much about Mercury so I'm going to guess. I think that 'orbit' and 'every 88 days' go together – but orbit what? Does Mercury orbit the Sun

every 88 days? Well, I know that the planets in our solar system all orbit the Sun. So I shall join all three together and write that question – ‘Does it orbit the Sun every 88 days?’ – along the lines.

Draw connecting lines and make explanatory notes along the lines. Explain that one phrase or word may connect to more than one other. Exaggerate words used to speculate (e.g. *might, could, perhaps* – ‘*could be made mostly of iron*’).

Try

20 minutes

Now ask talk partners to copy the links made on **OHT E3.2** onto their own concept maps (page 16 in the pupil booklet) and use this scaffold to make links to record their own knowledge on the topic and make predictions, marking and annotating the concept map.

Use the ‘no hands’ rule, ask partners to share their ideas with the whole class. Add their contributions to **OHT E3.2**. Invite different responses: *Does anyone have a different link for that?*

Now ask pupils to read the text about Mercury (page 17 in the pupil booklet) and use a different coloured pen to tick all the correct links on their concept maps. Ask pupils to underline the parts of the text that prove that the links are correct, and to amend incorrect predictions and add the correct links to their concept map.

If pupils have difficulty with any of the specialist vocabulary used in the text, introduce the processing vocabulary strategy to work out the meaning. Ask pupils to read **OHT E3.3** and identify the three nonsense words (*sprankle, nanick, abongs*).

Ask talk partners to discuss what they think the nonsense words mean. Take feedback from partners and ask pupils to explain how they worked out the meanings. Responses might include:

- using what you already know about the subject;
- reading on, reading back;
- making connections with other parts of the text;
- making guesses based on the text;
- asking yourself questions;
- checking your own understanding.

Remind pupils that they can use these approaches to process the difficult words in the text about Mercury.

Use the ‘no hands’ rule to take feedback from pupils, giving the opportunity for pupils to model how they:

- identified correct links and the parts of the text that confirm them;
- recognised errors and the parts of the text that show they are wrong.

Ask pupils to reflect on what made reading this text easier than reading the text on **OHT E3.1**. Encourage pupils to think about the reading strategies and approaches they used to make sense of the text about Mercury. Responses could include:

- thinking about what you know before reading (activating prior knowledge);
- making predictions/guessing (predicting and speculating);
- becoming familiar with some of the specialist vocabulary (processing vocabulary);
- having a reason for reading (scanning for specific information);
- taking the opportunity to discuss ideas with a partner.

Apply

15–20 minutes

Explain to pupils that they will now be practising these strategies and approaches to help them to understand a text about volcanoes and then to write their own explanation of how a volcano erupts.

First ask pupils to work in pairs to discuss quickly what they know about volcanoes. Then ask pupils to look at pages 18 and 19 in the pupil booklet. They should read the text on page 18 and then follow the instructions on page 19: highlighting specialist nouns in one colour, highlighting action verbs in another colour and using the subheadings in the text to label the diagram.

Now ask pupils to work on their own to explain how a volcano erupts. Encourage pupils to use the highlighted vocabulary and to ensure that they include the relevant information from the original text in their explanation. Select a few pupils to share their explanations with the whole class.

Secure

5 minutes

Remind pupils of the reasons they gave at the start of the lesson of why texts can be difficult to read.

Ask pupils to work with talk partners to discuss which problems they encountered when reading the volcano text and the strategies they used to develop their understanding of this text. *Which strategies are they now confident in using to help them to make sense of difficult texts they encounter? Which strategies do they think they need to practise more?*

Ask pupils to set themselves a target to use these strategies in their reading over the next week.

OHT

E3.1

It is important to distinguish between initial judgements, which can be made immediately, and judgements which take longer because they depend on the consideration of evidence collected over time. Both types of judgement are valuable, and it is sensible to start with an initial picture which is refined over time rather than to postpone action because some evidence is not yet available. The audit and the action plan will be revisited and refined during the course of the year but it will determine the starting points this year.

Concept map for Mercury

E3.2

The surface

The Sun

The Roman god of commerce
and patron of thieves

Every 88 days

Craters

Mercury

Orbit

Over 300 degrees below zero

The Earth

Mostly of iron

A thin rocky layer

Night-time
temperature

Less than half the size

Seal-breeding beaches

E3.3

Many species of seal sprangle long distances from the open sea to gather and breed on the shore. They usually choose nanick bays, headlands and islands that are difficult for humans and other predators to reach. The amount of time each species spends ashore abongs. A high-ranking male elephant seal may not return to the sea for three months, while a northern seal spends only about a month on land.

Extract from The Dorling Kindersley Nature Encyclopedia. © Dorling Kindersley Ltd, 1998. Used by kind permission.

Lesson 4

Objectives

Year 7 5.2a Identify and understand the main ideas, viewpoints, themes and purposes in a text

Year 7 6.3b Explore the variety and range of ways the content of texts can be organised, structured and combined

Assessment focuses

AF4 Structure, features, summary

AF6 Writers' technique

Teaching repertoire

Investigating

Modelling

Questioning

Reading strategies

Close reading

Summarising

Vocabulary

adding detail

connective

develop

key words

main point

paragraph

pronoun

subheading

summarise

topic sentence

Resources

Handout of E4.1 cut into cards

OHTs of E4.2 to E4.4

Summarising

Remember

10 minutes

Give talk partners the cut-up text from **handout E4.1**. Explain that these paragraphs are all taken from the same text and ask them to put the cards in the correct sequence. As they work, encourage talk partners to discuss the reasons for their sequencing choices.

Use the 'no hands' rule to take feedback from partners about the sequence they have chosen. Ask pupils to explain how they worked out the correct sequence of the text. Responses might include:

- deciding on the opening paragraph (identifying the main idea and where this is introduced);
- identifying the topic sentences and tracing how the subject was developed.

Now show the correctly sequenced text on **OHT E4.2**, but do not show the title. Explain that pupils are going to be developing their skills in summarising the ideas presented in the text.

First ask partners to do a quick TAPS analysis and suggest a suitable title for the text. Explain that a title summarises what a text is about. Use the 'no hands' rule to take brief feedback and evaluate suggested titles. Discuss the effectiveness of pupil choices and then show the original title. (*How religious were people in the Middle Ages?*) Explain that in this lesson they will develop their skills in summarising texts by identifying the main ideas.

Model

5 minutes

Model the close reading of the first paragraph on **OHT E4.2** and talk through your thoughts as you decide what the paragraph is about. Ask pupils to suggest a one- or two-word subheading for the paragraph which summarises its content and choose the most effective one (e.g. *Importance*). Underline the topic sentence (main point) and explain how this is usually the first sentence in a paragraph. Talk through how the following sentences in the paragraph develop and add detail to this main point, using the text to aid explanation:

The next sentence refers to religion and expands on the first sentence and explains how religion was so important to people. The third sentence gives us details of people's beliefs about God.

Try

15 minutes

Now ask pupils to work in pairs to highlight topic sentences and compose subheadings for the remaining paragraphs on their cards (**handout E4.1**). Remind pupils that they will need to be prepared to explain how the following sentences develop and add detail to the main point in each paragraph.

Select pairs to give feedback to the class. Compare a range of subheadings chosen for each paragraph and discuss which ones most effectively summarise the ideas presented in the paragraph. Highlight how the subheadings can use key words from the paragraph.

Explain that pupils are now going to investigate how the paragraphs relate to each other. Firstly, activate pupils' prior knowledge by reviewing the situations when a new paragraph is needed (e.g. *change of topic, time, person, place, speaker*). Draw on examples of pupil's recent reading across both fiction and non-fiction texts to exemplify paragraph organisation by time sequence, speaker, etc.

Now ask pupils why new paragraphs are used in the 'How religious were people in the Middle Ages?' text. Pupils should identify the way that the paragraphs group together information about a particular topic. Ask pupils to look at connecting words and phrases used in the text, e.g. 'Even'. Discuss how these help to link the paragraphs and model alternative connective choices that the writer could have made to link the paragraphs more explicitly (e.g. listing connectives such as 'Firstly', 'Secondly') and the effects these create.

Apply

15 minutes

Now ask pupils to work on their own using these skills to mark paragraph breaks in the text on page 20 of their pupil booklets. Then ask pupils to underline the topic sentences and to give each paragraph a subheading. If pupils have difficulty with any of the specialist vocabulary used in the text, remind them to use the processing vocabulary strategy introduced in the previous lesson to work out the meaning. After five minutes show the correctly paragraphed version on **OHT E4.3**. Discuss the paragraph choices made and how the connectives signal the links between the paragraphs.

Secure

10 minutes

Remind pupils that being able to summarise the main ideas from a text can help them to explain the ideas in the text to somebody who has not read it. Display the writing frame on **OHT E4.4** (or a copy scribed on a flipchart or board) and explain that they will complete this together to summarise the text on **OHT E4.2**.

Guide pupils through a whole-class shared writing activity. Ask pupils: *What is the most important information in this text?* Highlight important information and delete what is not essential. Compose sentences together to summarise what is in each paragraph. Reinforce the use of topic sentences to help in identifying and summarising the main points and including key words from the text in the summary.

Ask pupils to reflect on how the summarising strategy has been effective in identifying the main ideas in history texts and suggest other subjects and contexts where they could use this skill.

Homework

5 minutes

Using pages 20–21 of the pupil booklet, ask pupils to use the writing frame to summarise the main points of this text.

Handout

E4.1

Religion played a very important part in every aspect of people's lives in the Middle Ages. It was something which was with them every minute of the day. People thought God and the saints controlled every part of their lives, like illness, the weather and good fortune in business.

Every village had a church. It was usually right in the centre of the village. All around the village there would be shrines to particular saints and holy crosses. Everybody had to go to church on Sundays and other holy days. The church also played an essential role in the most important stages in a person's life – with special services for birth, marriage and death.

Even the calendar was shaped by religion. The main feasts in every village were on special holy days, such as Candlemas (2 February), Palm Sunday, Easter and Christmas. Rents were paid on Lady Day (25 March) and Michaelmas (29 September).

Most people could not read the Bible for themselves. One way they learned about the life and teachings of Christ was from the paintings which could be found on the walls of most churches. As the services were carried out in a language (Latin) which they did not understand, all they could do was look at the paintings.

How religious were people in the Middle Ages? E4.2

Religion played a very important part in every aspect of people's lives in the Middle Ages. It was something which was with them every minute of the day. People thought God and the saints controlled every part of their lives, like illness, the weather and good fortune in business.

Every village had a church. It was usually right in the centre of the village. All around the village there would be shrines to particular saints and holy crosses. Everybody had to go to church on Sundays and other holy days. The church also played an essential role in the most important stages in a person's life – with special services for birth, marriage and death.

Even the calendar was shaped by religion. The main feasts in every village were on special holy days, such as Candlemas (2 February), Palm Sunday, Easter and Christmas. Rents were paid on Lady Day (25 March) and Michaelmas (29 September).

Most people could not read the Bible for themselves. One way they learned about the life and teachings of Christ was from the paintings which could be found on the walls of most churches. As the services were carried out in a language (Latin) which they did not understand, all they could do was look at the paintings.

Source: Schools History Project, Y7 Contrasts & Connections, page 112.

OHT

E4.3

The priest was obviously very important to the villagers, but he was not always popular. One reason for this was the payments the villagers had to make to the priest.

The villagers had to give the priest a tithe (one tenth of everything they produced on their land). So if they harvested ten sheaves of corn they would give the priest one sheaf.

The priest also received someone's second-best working animal when they died, and kept collections made in church at special services, e.g. at Christmas and Easter.

However, not all parishes were lucky enough to have a priest like Chaucer's. Many priests did not live in their parishes. They often had more than one parish, and as they could not live in all of them they appointed deputies to do their work. These deputies were often from ordinary village families and poorly educated. They were badly paid by the priest who kept most of the money for himself. The deputies stumbled through the services, hardly understanding them, and rarely gave sermons or told stories. They were farmers like the other villagers and looking after their strips of land and their animals took up most of their time.

Source: Schools History Project, Year 7 Contrasts & Connections.

The big idea: summarising

E4.4

This text is about _____

And explains _____

The first paragraph tells us _____

The second paragraph says _____

The third paragraph describes how _____

The fourth paragraph says _____

Lesson 5

Objective

Year 7 5.1c Make relevant notes when gathering ideas from texts

Assessment focus

AF2 Retrieve, quotation

Teaching repertoire

Explaining

Modelling

Scaffolding

Reading strategies

Close reading

Rereading

Scanning

Skimming

Summarising

Vocabulary

bullet points
concept map
explosion chart
flow diagram
grid
headings
irrelevant
purpose
relevant
subheadings
time line
tree diagram

Resources

OHT of E5.1
Mini whiteboards
Small blank cards
Board or flipchart

Note-making

Remember

10 minutes

Explain to pupils that they are going to practise their note-making skills in this lesson, using a range of reading strategies to help them.

Refer pupils to pages 22 and 23 of the pupil booklet, which summarise different note-making methods. Ask talk partners to discuss the methods they have used and for what purpose.

Use the 'no hands' rule to take feedback from pupils. Prompt pupils to think of reasons for making notes and relate these to contexts in which they have used them:

- to summarise the main points of a text;
- to note particular aspects of the text;
- to make a record;
- as a revision tool – very important for exams.

Tell pupils that different methods suit different purposes. Select one reason for making notes that pupils have suggested and discuss which of the note-making formats would best be used in this context.

Model

15 minutes

Check pupils' prior knowledge by asking what they know about Quakers and Christians. Take very brief responses. Then ask pupils to skim read the text on page 24 of the pupil booklet.

Explain to pupils the purpose of reading the text is to answer the question: *How are Quakers different from other Christians?* Using **OHT E5.1** model scanning the text to identify the main differences between Quakers and other Christians. Then cover the text and ask talk partners to write on their whiteboards five or six key words that sum up the main ways Quakers are different from other Christians.

Use the 'no hands' rule to take feedback from pupils and select five words to write on five blank cards (e.g. *Bible, pacifists, meeting house, worship, simplicity*). Then display the cards showing the agreed words, indicating the areas of difference on the board or a flipchart.

Model close reading of first paragraph on **OHT E5.1** to check the relevance of the information presented here. Ensure that pupils are aware that this paragraph does not tell us anything about the differences between Quakers and other Christians. Now model close reading the next two paragraphs and highlight the main differences that are presented (e.g. *'It says here that Quakers refuse to take an oath on the Bible as they think the truth itself is more important than any book and then it explains that they are pacifists'*).

Finally model rereading this relevant information and turn it into two or three bullet points. For example.

- Pacifists.
- Quakers don't believe that war is good.
- Only took non-fighting roles in the First and Second World Wars.

Encourage pupils to draw on the summarising strategies they practised in the previous lesson. Copy the bullet points onto the card and display on the board with the others.

Try

15 minutes

Following the scaffold provided, ask talk partners to make cards for their own key words, rereading and summarising to add supporting bullet points for each key difference drawn from the text.

When pupil pairs have completed their cards, explore the best way to organise the cards to present the notes they have made effectively. Refer pupils to the note-making formats shown on pages 22 and 23 of the pupil booklet and elicit suggestions as to which would be most effective, e.g. an explosion chart, tree diagram, etc. Ask pupils to organise their notes, choosing one of these formats.

Select pairs to share examples of their bullet points. Select other pairs to tell how they organised their notes and why they chose that format (e.g. *'I used a tree diagram as this allowed me to show the things that are different clearly'*).

Apply

10 minutes

Direct pupils to page 25 of their booklets. Explain that, working on their own, they are going to make notes to answer the question: *What happened during the earthquake?* Remind pupils to use the reading strategies and skills they have practised to make notes of the relevant points that will help them to answer the question and choose an appropriate note-making format to record these.

Secure

5 minutes

Working with the whole class, recap how pupils have learned to make notes. Ensure that pupils can articulate the steps in the note-making process:

1. First **skim** to gain a quick impression of the information.
2. **Scan** to find the relevant information.
3. **Close read** to understand.
4. **Reread** and change into short form.
5. Repeat notes in your head to clarify what you are saying, then **write them down** using an appropriate note-making format.

Check that pupils feel confident in applying this skill by discussing how note-making skills could be used in other subjects such as researching a particular style of music such as reggae or when reading a brochure about a school trip to find out what equipment is needed.

Homework

5 minutes

For homework, ask pupils to learn the five rules for note-making and use these skills to make notes about a major news story (either from a newspaper or news website), recording what happened and why.

Who are the Quakers?

E5.1

In 1652 the Society of Friends was started by George Fox. Shortly afterwards members became known as the Quakers when Fox told a judge, before whom he was appearing, that he should 'quake' in the presence of God. Today, Quakers still refer to each other as 'friends'.

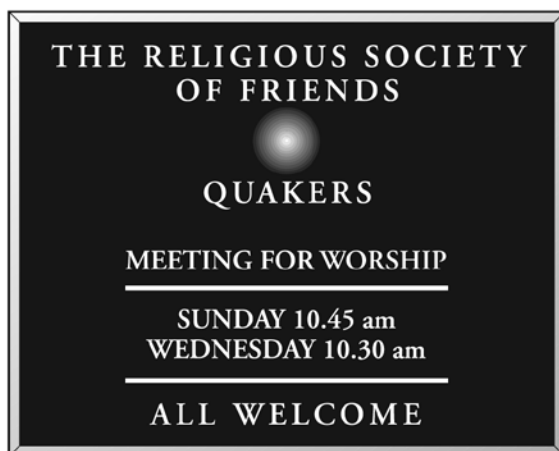
The 'light within'

From the beginning the Quakers showed that they were different from any other Christian denomination. They refused to take an oath on the Bible, arguing that the truth itself was more precious than any book. Religion was a matter of following the 'light within' rather than any religious rules or regulations.

Quakers are also well known as pacifists, arguing that no good ever came from fighting or war. During the First and Second World Wars, for example, they would only take non-combative (non-fighting) roles, such as carrying the injured on stretchers.

Worship

Quakers get together each Sunday for worship in a very simple and plain building called a meeting house. They meet in a room which has a table in the middle with chairs arranged around it. There are no priests or ministers to lead the worship and anyone is free to contribute.



The service starts when the first person enters the room and sits down. It continues largely in silence but from time to time a person may feel that the **Holy Spirit** is prompting them to speak to the others. They may also read something out loud, say a prayer or pass a personal experience. Gradually a feeling of peace and quietness spreads through the meeting as each person thinks about what has been said. Sometimes nothing at all is said. No one worries about this since they believe that God's Holy Spirit can communicate directly with the hearts and minds of everyone there.

Simplicity

Both the Quakers and the Salvation Army do not take part in any sacraments. This is because they want to emphasise the deep, inner meaning of true religion rather than concentrating on any outward ceremonies. Simplicity is central to the religious faith of Quakers and is clear in everything that they do. Their marriage service, for example, is more simple than that of any other Church. The couple say:

'Friends, I take this Friend to be my husband/wife, promising through divine assistance to be unto him/her a loving and faithful husband/wife so long as we both on Earth shall live.'

The couple then sign a certificate with these words on it and it is witnessed by two other people.

Do you know?

- What the Quakers were called in the first place?
- What Quakers believe?
- Why Quakers do not celebrate any sacraments?

Lesson 6

Objectives

Year 7 5.2a Identify and understand the main ideas, viewpoints, themes and purposes in a text

Year 7 6.1a Understand the different ways texts can reflect the social, cultural and historical contexts in which they were written

Year 7 6.3b Explore the variety and range of ways the content of texts can be organised, structured and combined

Assessment focuses

AF4 Structure, features, summary

AF7 Social, cultural, historical contexts

Teaching repertoire

Activating prior knowledge

Discussion and dialogue

Explaining

Modelling

Reading strategies

Close reading

Making deductions

Predicting

Rereading

Relating text to prior reading

Vocabulary

conflict

maxim

moral

motive

motto

narrative

problem

resolution

setting

sympathy

text structure

Resources

OHTs of E6.1 to E6.3

Flipchart

Reading for meaning 1

Remember

10 minutes

Explain to pupils that in this lesson they are going to be exploring the way stories can be structured and the features used in a particular type of story.

Write the vocabulary list for this lesson on a flipchart. Ask talk partners to agree on definitions of those they know. Use the 'no hands' rule to take feedback. Clarify any misunderstandings and encourage pupils to use dictionaries to give definitions for unknown terms. (*Conflict: a struggle between two opposing characters; maxim: a general truth or rule of behaviour; moral: a practical lesson used to teach the difference between right and wrong; motive: a reason for doing something; motto: a statement of belief; narrative: a story or account of connected events; problem: a difficulty or dilemma faced by characters in a story; resolution: the ending of a story where the problem has been overcome; setting: where and when the story takes place; sympathy: feeling sorry for another person or sharing their feelings; text structure: the way a text is sequenced and organised.*)

Tell pupils that they are going to look at a story that demonstrates many of these elements and they will develop their skills in identifying and using these elements in the reading and writing activities in this lesson.

Model

15 minutes

Introduce a quick word association activity. Write the word *fox* on the board. Tell talk partners to note the first things that come into their minds. Take feedback. Tell pupils that you are looking for their responses – what they know, think and feel about foxes.

Now write the word *goat* and repeat the activity.

Explain to pupils that they are going to read a story about these two animals and they will need to think about what type of story it is and what the purpose of the story is.

Model close reading **OHT E6.1** and then reread the text, thinking aloud to identify the genre by noticing features of the text, the grammar and the choice of words (e.g. third person narration, setting is generic '*an overgrown field*' rather than giving specific place or time, characters clearly described with stereotypical traits '*wily old fox*', conversational tone created '*alas for him*', etc.).

Ask pupils if they know what this genre/type of story is called and if they know the name of the writer. Elicit the answers *fable* and *Aesop*, and draw out contributions that establish the conventions of the genre:

- animals who behave like humans – that is, they can speak;
- stories that have a problem and that are resolved using a trick;
- stories that have a moral message;
- stories that show how mistakes are made;
- stories that are about human emotions such as greed, jealousy, etc.

Draw on pupils' prior reading by asking them to give examples of other fables they have read or heard, perhaps when they were younger. Explain how fables are part of our literary heritage and that they belong to the

oral tradition of storytelling and were handed down by word of mouth through generations before being written down. Elicit suggestions from pupils as to why fables were told in this way (e.g. *to act as examples of good behaviour and to encourage people to change their ways*).

Explain that the structure of the fable is very important. Annotate **OHT E6.1** to identify how a fable is a short, complete narrative that has a clear beginning, a context for the action, a problem or some conflict, a definite ending and a moral statement that is designed to teach us something about human nature. Ask pupils to give reasons why fables use this structure (e.g. *need to be memorable for the person telling the story and the listener to retain the moral of the fable*).

Try

15 minutes

Display **OHT E6.2** and read together with pupils until the end of the penultimate paragraph. Do not show the final sentence.

Working in pairs, ask pupils to annotate the copy on page 26 of their booklets to identify the features and different parts of the story, according to the structure you have just modelled.

Now ask talk partners to discuss a suitable moral for the story. Encourage pupils to make deductions about what the likely moral is, based on the events of the story and what they know about this type of text. Use the 'no hands' rule to take feedback, asking pupils to explain their decisions. Reveal to pupils the final sentence and the moral that Aesop wrote for this fable. Ask them to compare it to their own idea and to decide how close they were to the original.

Apply

15 minutes

Ask pupils to read the text on page 27 of their booklets. Explain that they have been given half the story of the two travellers and the bear. Ask them to write the final paragraph, which will demonstrate a moral for the situation, and to complete a final statement, which encapsulates the essence of the story. Encourage pupils to draw on the reading strategies of predicting and making deductions to help them to complete this fable.

Show the complete story on **OHT E6.3**, and invite feedback. Ask talk partners to discuss the similarities and differences between the ending and moral of the original story and their own versions. Using the 'no hands' rule, take feedback, highlighting the features of the fable that pupils have used successfully in their versions.

Secure

5 minutes

Review pupils' understanding of the features and structures of fables by asking pupils to explain the following maxims and, working as a class, linking these to fables they have read:

- Never put all your eggs in one basket.
- A bird in the hand is worth two in the bush.
- A stitch in time saves nine.
- Less haste, more speed.
- Slow and steady wins the race.

The Fox and the Goat

E6.1

A wily old Fox was walking through an overgrown field when he fell into a deep well. He tried as hard as he could to scramble up the walls of the well, but, alas for him, they were too steep. Just as he had given up all hope of escaping, he heard the sounds of an animal approaching the edge of the well.

A thirsty Goat had been told there was a well in the field, and seeing the Fox, he inquired if the water was good. Uh huh, thought the Fox, I am in luck; this foolish animal does not realise that I have fallen into this well and cannot escape.

'The water down here is the best you will ever drink,' said the Fox. 'There is plenty for both of us. Why don't you come down and join me?'

The Goat was so thirsty that he did not waste another moment and jumped down to join the Fox. After he had taken just a few sips of the water, the Fox told him of the serious difficulty they were both in.

'What are we going to do?' said the Goat in great alarm.

'Don't worry,' said the Fox. 'I am sure I can think of a way out of here.'

After a few minutes of thoughtful contemplation the Fox announced he had the answer to their dilemma. 'I know what we need to do,' said he. 'You are a strong animal and are bigger than me. If you place your two forefeet upon the wall and bend your head, I will run up your back and escape. When I am at the top of the well, I can help you out afterwards.'

The Goat praised the Fox for his clever plan and readily agreed to act as a step ladder. Without any more discussion, the Fox leaped upon his back and used the Goat's horns to jump out of the well. Once he had safely reached the mouth of the well, he dusted himself down and congratulated himself on his clever plan.

Meanwhile the Goat was wondering why his companion had not fulfilled his part of the bargain to help him out of the well. He complained bitterly to the Fox about his broken promise.

'You silly old goat,' sneered the Fox. 'If you had as many brains in your head as you have hairs in your beard, you would have realised that there was no way out of the well. You listened to me, instead of using your eyes and your brain.'

The motto of this story is *Look before you leap*.

Aesop's fable

E6.2

Once upon a time a devious and very hungry Wolf decided that he needed to find a way to hunt food more successfully. Times were hard and food was becoming more difficult to catch because, as soon as he approached a flock of sheep, the shepherd would chase him away. He decided that the best plan of action was to disguise his appearance and that way he could fool the shepherd and catch his sheep more easily.

One day, late in the afternoon, the Wolf draped himself in the skin of a sheep and crept into the flock. With the light fading in the sky and his eyesight not as good as it used to be, the old shepherd was completely fooled by the disguise. Later that evening the Wolf, much to his glee and satisfaction, was shut up by the shepherd with all the other sheep in the fold; the gate was closed, and the entrance was locked and barred. The Wolf was just about to strike when the shepherd returned to the fold. He had just remembered that he needed to get some meat for the next day. In the dark, he mistakenly caught up the Wolf instead of a sheep, and killed him instantly.

The moral of this story is *If you go out to cause harm, you will have it happen to you.*

The Two Travellers and the Bear

E6.3

Once upon a time there were two men who were the greatest of friends. They were travelling together through a large forest, when they were confronted by a large and fierce-looking Bear. Suddenly the bear was blocking the path ahead of them and there seemed no way of escaping danger.

One of the men climbed up quickly into the nearest tree and concealed himself in the branches. The other man realised that, as he was the only one left, the Bear was sure to attack him. He did not have time to climb a tree as his friend had done and so decided on another course of action. He fell flat on the ground and pretended he was dead. The Bear sniffed the man's head to discover what had happened. Because the man was holding his breath and keeping his limbs absolutely still, the Bear decided he was dead. It is a well-known fact that bears do not eat dead meat, so the Bear decided that there was no point in staying and disappeared into the darkness of the forest.

When he was sure that the Bear was quite gone and not likely to return, the other man climbed down from the tree. He tried to make light of the whole incident by asking his friend what the Bear had whispered in his ear.

'He gave me some very useful advice,' his friend said: 'Never travel with a friend who deserts you at the approach of danger.'

The moral of this story is *Misfortune tests the sincerity of friends.*

Lesson 7

Objective

Year 7 5.1b Use inference and deduction to recognise implicit meanings at sentence and text level

Assessment focus

AF3 Inference, evidence

Teaching repertoire

Discussion and dialogue

Explaining

Modelling

Reading strategies

Close reading

Inference

Making deductions

Rereading

Vocabulary

deduction

inference

literal

Resources

OHTs of E7.1 and E7.2

Reading for meaning 2

Remember

10 minutes

Explain that pupils are going to read an extract from a novel *The Tulip Touch* by Anne Fine and use their close reading skills to work out what they can tell about the characters described in this extract. Display **OHT E7.1** and refer pupils to their own copies on page 28 in the pupil booklet.

Write the following question on the board: *What do we know about Tulip?*

Firstly ask pupils to close read the text in their heads for about 3 minutes.

Then ask talk partners to discuss what literal information/facts we are given about Tulip directly in the text (e.g. *nobody wanted Tulip in their gang*).

Explain that reading for literal information means reading for what is actually stated on the page. Discuss how pupils need to develop the reading strategies of inference and deduction to find out more about the characters in the story. Explain that *inference* requires the reader to interpret the details given in the text – to find the hints or suggestions the writer is making to work out the meaning beneath the surface. *Deduction* means building an understanding based on the evidence in the text – coming to a decision using the facts that the writer has given you.

Model

5 minutes

Explain that you will now model making inference and deductions to answer the question: *What do we learn about the narrator's (Natalie) feelings towards Tulip?* Reread the text to show how Natalie's feelings are not stated directly in the text and model searching for evidence from the text to support an answer.

Annotate the text, highlighting details from the text and articulating the inferences that can be made from these (e.g. '*desperately hoping*' – this might suggest she misses Tulip and can not wait to see her). Use language that is tentative to discuss the possible inferential meanings and focus on developing comments on how the writer's choice of language, e.g. '*desperately*', creates this implied meaning.

Remind pupils that some inferences may be challenged as we read on and gain more information from the text. Highlight details such as '*longed to hear*' and '*must have been mad*' and discuss alternative inferences that could be made from these details.

Try

15 minutes

Now ask talk partners to reread the text, searching for evidence or clues to answer the following questions:

- What phrases suggest that the narrator is lonely?
- What do other children think about Tulip?

Take feedback from pairs using **OHT E7.1**, annotating relevant words and phrases from the text and prompting pupils to explain the inferences and deductions they have made. Where pupils make an inference drawing on evidence from more than one place in the text, highlight this and discuss how this strengthens the inference made.

Apply

15 minutes

Now ask pupils to read the second extract (page 29 in the pupil booklet) on their own. Using the close reading strategy, ask them to:

- highlight literal information – things they know for sure – in one colour (e.g. *'I was so mad at her'* – Natalie is mad at Tulip);
- highlight any details that lead them to believe they can infer further in another colour (e.g. *'I left Marcie to ask all the questions'* – Natalie can't bring herself to even speak to Tulip);
- annotate to explain the inferences made.

Secure

10 minutes

Using the 'no hands' rule, take feedback using **OHT E7.2** and encourage pupils to explain their inferences. Promote class discussion to challenge any misinterpretations and reinforce good inferences that are made. Annotate the text to record the discussion, with pupils adding to their own annotations as they hear the ideas of other pupils.

Referring to the annotated extract, discuss the deductions that can be made about the character of Tulip based on the evidence in this extract.

Homework

5 minutes

Ask pupils to read the extract from another novel, *The Other Side of Truth*, on page 30 of the pupil booklet. Explain that after reading the text, pupils should complete the activity on page 31 to work out what has happened in this text. Ask pupils to write down all the literal information given in the extract in the first oval; the inferences they could make (e.g. what could be true but they don't know for sure) in the second oval; and in the third oval they should write the details and evidence they used to make these inferences.

Literal meaning and inference

E7.1

I paid for the privilege (if privilege is what it was). Nobody else would have Tulip in their gang. They knew from experience that she was out of school more than in. (That's why I'd never seen her.) From that time on, I spent countless hours scuffing alone round the playground, desperately hoping that she'd show up, or that some soft soul in one of the busy swarms of children whooping around me would crack and say the words I longed to hear.

'Forget silly old Tulip. She's never here, anyway. Come and play with us.'

I look back and think I must have been mad. What sort of friendship is it when one of the pair is hardly ever there and the other is never permitted to go off and find her?

Extract from *The Tulip Touch* by Fine, A. © Anne Fine. Used with kind permission.

Reading for inference

E7.2

... I was so mad at her for the sheer stupidity of it (and for ignoring me so horribly) that when she took a gold chain I'd never seen before out of her pocket and twirled it round her fingers, I left Marcie to ask all the questions.

'Where did you get that?'

'It's mine.'

'Is it real gold, though? Real gold?'

'Of course it is.'

'Can I see it?'

'You're looking at it.'

'No, I mean, can I hold it?'

Pleased with her interest, Tulip spilled the chain into Marcie's hand. Marcie turned to the sunlight and studied it.

'This is real gold. It's got that funny mark.' She raised her eyes to Tulip's. 'It can't be yours.'

'Yes, it is.'

'I don't think so. It must be worth an awful lot.'

The edgy tone I knew so well came into Tulip's voice. 'Why shouldn't it be mine?'

Marcie said nothing, and, with Tulip standing there in her cheap clothes and worn jacket, there was no need.

Furious, Tulip snatched back the necklace and hurled it, glinting and rippling, as far as she could. It flew across the car park like a live snake, and fell with a rattle into the huge rubbish drum beside the wall.

We stared. Then Tulip said to Marcie:

'I don't want it any more. You can have it if you find it.'

Marcie hesitated just a shade too long. And then, humiliated by the notion of scrabbling in a dustbin for something cast out by Tulip, she turned her back on us.

'I don't want it!'

Extract from *The Tulip Touch* by Fine, A. © Anne Fine. Used with kind permission.

Lesson 8

Objectives

Year 7 5.1b Use inference and deduction to recognise implicit meanings at sentence and text level

Year 7 6.2a Identify and describe the effect of writers' use of specific literary, rhetorical and grammatical features

Assessment focuses

AF2 Retrieve, quotation

AF3 Inference, evidence

AF5 Effect of language choice

Teaching repertoire

Activating prior knowledge

Modelling

Questioning

Scaffolding

Reading strategies

Ask questions

Close reading

Inference

Making deductions

Rereading

Vocabulary

adjective

character

complex sentence

fiction

metaphor

mood

narrative

noun

rhetorical question

setting

simile

simple sentence

verb

Resources

OHT of E8.1

E8.2 scribed onto flipchart or board

Character, setting and mood

Remember

10 minutes

Ask pupils to turn to page 32 of their booklets and, working in pairs, to match the writer's tools on the left to the examples on the right. Mention that an example may use more than one tool. Allow 2 or 3 minutes, then using the 'no hands' rule, take feedback, correcting any incorrect matches and checking pupils' understanding of the literary and grammatical features exemplified.

Discuss quickly why writers use these tools and effects in both fiction and non-fiction. Draw out that writers can use these tools to establish character, setting and mood and explain that pupils will be developing their skills in identifying and describing how writers do this.

Model

15 minutes

Explain to pupils that you are going to look for evidence of character, setting and mood in a text. Display the following questions:

- Who is the character? What do we know about him?
- Where do we think he is? What is the setting?
- What is the mood of the narrative?

Ask pupils to think about the answers to these questions as you read the text. Display **OHT E8.1** and read the whole text through aloud.

Model skimming the text to select evidence that can be used to answer these questions and explain how you are identifying key words and phrases. Articulate the reasons for selecting specific details and underline evidence for 'character', 'setting' and 'mood', each in a different colour.

Draw pupils' attention to the inferences you are making:

For example: 'Mustering his own thin smile' – that tells me about how the character is feeling so I'll underline that in green. 'You can do this' – this detail helps me to infer that the character is determined ...

Okay, what evidence is there about the setting? It mentions a hatch. I'll underline that in blue ...

What's the mood? The writer is using a lot of powerful words: shuddering, faltering, blackness, mystery... I'll underline these in red ...

Now ask pupils to contribute to identifying further evidence to answer these questions and make inferences, using the strategies they developed in the previous lesson.

Now show pupils **OHT E8.2**, the note-making grid, scribed onto a flipchart or the board, and drawing on pupils' contributions, write an inference in each box. Refer pupils back to the writer's toolbox and explain that in the right-hand column they will describe how the writer has used different literary or grammatical features to create these implied meanings. Model the completion of the 'character' row of the table:

What is the character like? *He is nervous. How does the writer show this? By the simile 'It was like wearing mittens and trying to knot raw sausages': it's like the string is slipping out of his hands; his hands are shaking.*

Try

15 minutes

Put pupils into groups of three, numbered 1, 2 and 3, and assign 'character' to 1s, 'setting' to 2s and 'mood' to 3s. First of all, ask them to work individually for 5 minutes, rereading the extract on page 34 of the pupil booklet and highlighting evidence of character, setting or mood, depending on the number they have been assigned. Encourage pupils to think about the inferences that can be made from the details they have highlighted.

Then ask pupils to join back together into their groups of three and share the highlighted evidence and discuss the inferences they have made.

Apply

10 minutes

Now ask pupils to work individually to complete the row of the grid on page 33 of the pupil booklet, corresponding to the aspect of narrative that they were assigned in the **Try** section. Encourage pupils to refer back to the modelled example to scaffold the way they can effectively embed quotations into their explanation.

Secure

10 minutes

Using the 'no hands' rule, take feedback from pupils. Collate their responses by entering them in the note-making grid.

Ask pupils to reflect on the strategies they have used in this lesson and the skills they have developed. Encourage pupils to use these skills and strategies in their own reading to explore how character, setting and mood can be created in both fiction and non-fiction texts.

Character, setting and mood

E8.1

Mustering his own thin smile, he knelt down and picked up the things he'd dropped, a sword with a finely-wrought handle and a ball of string, thick string.

'You can do this,' he told himself. 'You really can do this.'

But he hadn't convinced his body he could do it. His first attempt at tying the string to the door failed. He was so nervous his fingers just wouldn't work. It was like wearing mittens and trying to knot raw sausages. Taking a deep, shuddering breath he finally managed to pass the string through the hatch and secure it to one of the little bars in the opening. Weighing the sword uncertainly in his hand and letting the string play out behind him, he took his first faltering steps down the dark passageway. The blackness clung to him, trying to crawl inside his skin. The maze of tunnels was everything he'd been expecting – and more. They had the mystery of night, the terror of loneliness. They lay deep beneath the earth, where the Sun never shone and the fresh wind never blew, and the silence was heavy. The air was clogged with a choking animal musk.

Extract from 'Shadow of the Minotaur' by Alan Gibbons (Orion Children's Books). Reproduced by permission of the publisher.

Character, setting and mood grid

E8.2

What are they like?	How does the writer show this?
Character	
Setting	
Mood	

Lesson 9

Objective

Year 7 6.2b Explore the range, variety and overall effect on readers of literary, rhetorical and grammatical features used by writers of literary and non-literary texts

Assessment focuses

AF3 Inference, evidence

AF5 Effect of language choice

Teaching repertoire

Activating prior knowledge

Discussion and dialogue

Modelling

Questioning

Reading strategies

Ask questions

Close reading

Inference

Questioning

Skimming

Vocabulary

alliteration

annotate

image

line

onomatopoeia

repetition

rhyme

rhythm

stanza

voice

Resources

OHT of E9.1

Poster: Explaining writers' choice of language (enlarged and displayed)

Language choices

Remember

5 minutes

Ask talk partners to identify the three most powerful feelings or memories they have about their first day at secondary school. Take brief feedback and then tell pupils they will be reading a text entitled 'First Day at School'.

Remind pupils of the writer's toolbox from the previous lesson and the skills they practised in identifying these and describing the effects they create. Explain that in this lesson they will be developing these skills by looking at the writer's language and why the writer has chosen particular words and techniques, and exploring the effect on the reader.

Model

15 minutes

Reveal the first line of the poem on **OHT E9.1**. Ask pupils what kind of text they think it is and elicit from them that this text is a poem.

Now ask pupils who is speaking. *Why do you think that?* Encourage them to draw on the skills they developed in the previous lesson in recognising how a writer establishes a character. Highlight the opening phrase '*a millionbillionwillion*' and ask pupils to comment on what the effect of using this word is. *What does it sound like?* Elicit from pupils how the use of this childlike language creates a sense of the new pupils' bewildered state of mind. Draw pupils' attention to the inferences made.

As you model commenting on the writer's language choices and the effects created, refer to the poster about writers' choice of language. Feed in language such as '*makes it sound like*', '*sounds as if*', '*gives the impression*', '*makes the reader think*', '*conveys a sense of*', '*suggests*', '*it's as if*', '*creates a feeling of*', '*makes the reader feel*', '*reminds me of*' to model the language pupils should use to explore the effects created. Annotate the poem as pupils suggest ideas. Explore divergent choices and use these to make the point that there are no 'right' answers, although ensure pupils' responses are rooted in the text.

Now reveal the second line and invite comments. Prompt pupils if necessary by identifying the use of the rhetorical question '*To go where?*' and exploring how this creates a sense of the pupils' confusion.

Working as a class, continue to close read the poem line by line for stanza 1, using questioning to prompt discussion and dialogue of how the writer's choices and use of specific techniques create a sense of the narrator and the effects these create on them as readers. Display the poster about writer's choice of language to encourage pupils to use these terms to shape their comments.

Try

15 minutes

Drawing on their close reading and inference skills, ask pupils to work in pairs to annotate stanza 2 in the same way, using the copy on page 35 in the pupil booklets.

Using the 'no hands' rule, take feedback and add contributions to the annotations on **OHT E9.1**. Ensure that pupils identify the use of visual imagery in this stanza (e.g. '*whole rooms made out of glass*') and how the wordplay and use of these images help to create a sense of the narrator's fear of this new world they find themselves in.

Apply

10 minutes

Explain that pupils will now consolidate the reading skills they have been practising by working on their own to annotate stanza 3. If pupils require further support, prompt pupil's to use the questioning reading strategy to help them to consider the effect of particular language choices. (e.g. Why does the writer combine the words 'Yellowwellies'?, What effect does the closing line 'Tea-cher. The one who makes the tea' have.). When pupils have annotated this stanza, take feedback.

Secure

10 minutes

Help pupils to move from oral commentary to written commentary by choosing a phrase from the poem. Model using it to explain how the writer makes the reader feel how scared the child is:

The line 'Why are they all so big, other children?' (stanza 1) makes the reader feel how small the child is by comparison.

The repetition of 'Things' (stanza 2) makes the child sound scared because it doesn't say what they are – the child thinks they could be monsters or something not human.

Ask pairs of pupils to compose a similar sentence using different evidence to explain the writer's choice of language.

Homework

5 minutes

Explain to pupils that they will practise the skills they have developed in this lesson by reading the poems on pages 36 of the pupil booklet and then answering the questions on page 37. Explain to pupils that some questions involve finding words (using skimming) the writer has used while others involve explaining the writer's choice of language (using inference).

First Day at School

E9.1

A millionbillionwillion miles from home
Waiting for the bell to go. (To go where?)
Why are they all so big, other children?
So noisy? So much at home they
must have been born in uniform.
Lived all their lives in playgrounds.
Spent the years inventing games
that don't let me in. Games
that are rough, that swallow you up.

And the railings.
All around, the railings.
Are they to keep out wolves and monsters?
Things that carry off and eat children?
Things you don't take sweets from?
Perhaps they're to stop us getting out.
Running away from the lessins. Lessin.
What does a lessin look like?
Sounds small and slimy.
They keep them in the classrooms.
Whole rooms made out of glass. Imagine.

I wish I could remember my name.
Mummy said it would come in useful.
Like wellies. When there's puddles.
Yellowwellies. I wish she was here.
I think my name is sewn on somewhere.
Perhaps the teacher will read it for me.
Tea-cher. The one who makes the tea.

Reprinted by permission of United Agents Limited on behalf of Roger McGough © Roger McGough 1976: as printed in the original volume.

Poster

E9.2

Explaining writers' choice of language

makes it sound like

sounds as if

gives the impression

makes the reader think

conveys a sense of

suggests

it's as if

creates a feeling of

makes the reader feel

reminds me of

Lesson 10

Objectives

Year 7 5.1b Use inference and deduction to recognise implicit meanings at sentence and text level

Year 7 5.2a Identify and understand the main ideas, viewpoints, themes and purposes in a text

Assessment focuses

AF3 Inference, evidence

AF6 Writers' technique

Teaching repertoire

Activating prior knowledge

Modelling

Questioning

Scaffolding

Reading strategies

Ask questions

Close reading

Inference

Making deductions

Rereading

Vocabulary

attitude

author

character

deduction

effect

evidence

inference

purpose

Resources

OHTs of E10.1 and E10.2

Author attitudes

Remember

10 minutes

Check pupils' understanding of the difference between literal meaning and inference. Encourage pupils to refer back to the work they completed in Lessons 7 and 8 to help explain the difference. Show **OHT E10.1**, which has some examples of sentences, and ask pupils to explain the literal meaning of the first sentence – she has one friend, Rajna – and what can be inferred from this sentence – she is unpopular, a loner.

Give talk partners a few minutes to discuss the literal and inferential meanings of the other sentences on **OHT E10.1**. Encourage pupils to think about what each sentence suggests about the author's attitude to the characters. Take feedback, reminding pupils of the relevant phrases from the 'Explaining writer's choice of language' poster they could use to shape their response. Pupils' responses might include:

- *'The other children seemed so tall.'* This suggests that the author is empathising with the character and wants the reader to understand and feel the sense of insecurity and apprehension the narrator is experiencing.
- *'He hoped the teacher wouldn't ask him a question.'* This reinforces the sense of insecurity the narrator feels. Again the author is encouraging us to feel as the character does.
- *"No," the doctor answered coldly.* This makes it sound as if the author wants the reader to question why the doctor is so unfeeling; this is not what we expect from someone who is dedicated to looking after people and helping them.

Explain to pupils that in this lesson they will be reading extracts from the novel *The Other Side of Truth* by Beverley Naidoo and using the reading strategies of inference and making deductions to help them to identify and explore the attitudes and views of the different characters and work out what the author's viewpoint is. Reinforce that they will need to use their skills of inference to work out the characters' attitudes and they will need to be text detectives to deduce what point the author is trying to make.

Introduce the theme of this novel, a young girl who has come to seek asylum in Britain after her mother is murdered and her father receives death threats. An effective stimulus for discussion would be to display the 'Born everywhere, raised in Britain' article on the Guardian website and explore the thoughts and feelings other young people who have come to live in Britain. You could display the interviews with Johnette, Marcella and Inza and ask pupils to reflect on the thoughts and feelings shared by these young people. (<http://www.guardian.co.uk/uk/2008/oct/18/children-britain-world>)

Model

15 minutes

Show **OHT E10.2**. Ask pupils to listen for the names of the characters (Sade, Uncle Dele, Mrs Bankole) and evidence of the setting ('train window', 'compartment'). Read the extract aloud to the class. Then using the 'no hands' rule, take feedback, asking pupils to identify the characters and to suggest the setting.

Ask questions to help pupils to develop their understanding of the characters' attitudes. Ask pupils how they know Sade is in an unfamiliar place. Model rereading the text, articulating your own answer to this question and highlighting and annotating the parts of the text that show this (e.g. *it says it reminded her of a page in her encyclopaedia – so we know she has only seen this before in a book*).

Now ask pupils the question: *What evidence shows that Sade is scared?* Elicit responses from pupils, highlighting and annotating the parts of the text they refer to in their answers (e.g. *'her stomach encircled and twisted by a web of ever-tightening wire'*, she repeats the name of the station where they will get off, *'It would be easy to get lost'*, etc.).

Then ask pupils to find evidence of Mrs Bankole's attitude. What does it mean when it says, *'It seemed that she meant the children too'*? Ensure that pupils make inferences about the use of the word *'baggage'* to refer to the children and explore the negative connotations this has.

Now ask pupils to explain the difference between *inference* and *deduction*. Refer pupils back to the work they completed in Lesson 7 to help revise this skill. Ensure that pupils are aware that deduction means building an understanding based on the evidence in the text. Explain that they will now use this skill to work out what they think the author's purpose is in writing this extract.

Model your own initial deduction about the writer's purpose, drawing on the inferences you have already made and annotating the text to articulate your deduction accordingly (e.g. *the writer is trying to show how frightening it is being in a strange place*).

Following the scaffold you have provided, give talk partners a few minutes to discuss their own deductions about the writer's purpose and then select pupils to respond.

Responses could include: *to show how vulnerable children are, to show how adults can treat children badly, to show how frightening it is going to a strange place*. Annotate the bottom of the text with the deductions made. Ensure that these are logical and draw on the evidence from the text effectively.

Try

15 minutes

Ask talk partners to read the next extract from the novel on page 38 of their pupil booklets. Explain that in this extract Sade and her brother Femi are starting new schools. Ask pupils to close read the text to find evidence that Femi is depressed and that Sade is worried about him. Ask pupils to highlight any details that directly show this in one colour and any details that they can infer this from in another colour and then annotate their inferences on the text.

When pupils have completed this task, ask them to discuss the author's purpose: *What is her point of view about the situation she is depicting?* Encourage pupils to use the 'making deductions strategy' to help them to develop their ideas. Then take brief feedback from selected pairs.

Apply

10 minutes

Now ask pupils, working on their own, to read the next extract from the novel on page 39 in their booklets where Sade is in her new class at school. Using highlighter pens or underlining phrases, ask pupils to use their skills of inference and making deductions to identify evidence of the following:

- that Sade is scared;
- of the attitude of the other pupils in the class;
- of the author's purpose.

Ask pupils to annotate the text with their inferences. Then ask pupils to work in pairs to compare their notes and discuss any similarities and differences in the evidence they have identified.

Secure

5 minutes

Take whole-class feedback. Discuss how pupils felt after reading the text. Draw pupils' attention to how thinking about the effect of the text on a reader can help to identify the author's purpose. Check that pupils are aware of the difference between a character's viewpoint and the author's viewpoint and how they can use inference and deduction to identify these.

Homework

5 minutes

Explain to pupils that they will be looking at an earlier extract from the book, before Femi and Sade get to London, and practising the same skills as they have developed in the lesson. Ask pupils to read the extract on page 40 and then complete the table on page 41 of their booklet.

Literal meaning and inference

E10.1

Rajna was her only friend.

The other children seemed so tall.

He hoped the teacher wouldn't ask him a question.

'No,' the doctor answered coldly.

OHT

E10.2

Victoria... Victoria... Sade repeated the name to herself of the station where Mrs Bankole said they would get off. Buildings, streets, roofs, telephone wires, trees, cloudy sky and now dirty tunnel walls hurtled by outside the train window. Inside the compartment, the passengers reminded Sade of a page in her Children's Encyclopaedia illustrating people from all around the world. A map above the opposite seats showed a long blue line, looped at one end with a picture of an aeroplane. Little squares and circles, each with a different name, were dotted along its length. So many different stations! It would be easy to get lost. Why hadn't Uncle Dele come to meet them in this gigantic city? Sade felt her stomach encircled and twisted by a web of ever-tightening wire. The trouble at customs had upset Mrs Bankole. She was also clearly annoyed not to find their uncle at the airport. Now she would have to take the children to Uncle Dele's college. There had also been no sign of a 'Mr Bankole'. Mrs Bankole did not mention him again, but began to grouse about having to drag all her baggage around London. It seemed that she meant the children too.

The Other Side of Truth, by Beverley Naidoo (Puffin, 2000), reproduced by permission of Penguin Books Ltd

Lesson 11

Objective

Year 7 6.3b Explore the variety and range of ways the content of texts can be organised, structured and combined

Assessment focuses

AF4 Structure, features, summary

Teaching repertoire

Activating prior knowledge

Discussion and dialogue

Investigation

Modelling

Questioning

Reading strategies

Close reading

Inference

Making deductions

Predicting

Vocabulary

genre

plausible

predict

Resources

Handouts of E11.1a and E11.1b

OHTs of E11.2 to E11.5

Endings

Remember

15 minutes

Making links to pupils' prior reading such as novels studied in class, ask pupils to create a list of features of story openings and story endings. Take feedback, recording pupils' suggestions in two columns on the board. Pupils' responses might include that: *story openings are used to set the scene, introduce the main characters and prepare readers for the events to follow, whereas story endings are used to bring closure to events.*

Now ask pupils to suggest possible ways of ending a story. Note pupils' suggestions on the board and then ask pupils to look at the list of possible ways of ending a story (page 42 of the pupil booklet) and make links between these. Display the endings extracts on **handouts E11.1a** and **E11.1b** and ask pairs to match the endings to the description on the list that fits best.

Take feedback, asking pupils to explain their reasoning. As pupils may not have read the stories the endings are taken from, encourage them to use speculative language to explain which way of ending the story has been used (e.g. *Extract 1 – It could be giving a moral as it says 'Col had kept his promise'; extract 2 – this seems to end with a twist as it says that the children think they were moving in the wrong direction; extract 3 – this seems to end with a mystery as the narrator is still waiting to hear the full story; extract 4 – the writer uses a comment from one of the characters to end this story; extract 5 – I think this story ends with a cliffhanger as the reader will wonder who is in the living room with her.*)

Explain that in this lesson pupils will be exploring the ways writers choose to structure their stories, focusing in particular on the endings chosen.

Model

10 minutes

Show the beginning of *The Other Side of Truth* on **OHT E11.2**. Referring back to the homework pupils completed for Lesson 7, ask pupils what they know from the opening, and what they can infer using the notes they made on page 31 of their pupil booklet. Now ask talk partners to discuss what they expect (predict) will happen at the end of the story and why. Refer pupils back to the work they completed in Lesson 6 exploring story structure in the context of fables and ask pupils to consider and speculate on the conflict and problem in this story and how it could be resolved.

Take feedback. Building on pupils' discussion and dialogue, model exploring how clues from the opening of the text help in identifying the problem and predicting the ending. Draw pupils' attention to the genre of this text – a novel for teenagers – and elicit suggestions as to the features of stories in this genre. Ask pupils how this affects their predictions.

Try

10 minutes

Now show **OHT E11.3**. Ask pairs of pupils to read the three possible endings for *The Other Side of Truth* and to select the best one. They should be prepared to explain what is good about the ending they have chosen, and also why they rejected the other two.

Select pupils to give feedback to the class, encouraging pupils to use speculative language to explain their choice and refer to the evidence from the text to support their decision. Annotate with pupils' comments. Then reveal which is the actual story ending (B). Check that pupils understand how the events set in motion in the opening of the story are satisfactorily resolved in this ending.

Apply

15 minutes

Remind pupils of the possible ways to end a story. Read the beginning of *'Night of the Stick Insects'* on **OHT E11.4** and ask pupils, working individually, to select one of the options and to write an ending. Before pupils begin to write their ending, model the identification of the narrative voice (third person), choice of tense (past) and specific textual details in the opening of the story. Encourage pupils to maintain and build on these features appropriately when planning and drafting the ending for this story.

Secure

10 minutes

Invite pupils to share endings with the whole class. Invite peers to identify which ending technique has been used. Discuss whether the ending is plausible and why.

Read the actual ending of *'Night of the Stick Insects'* on **OHT E11.5**, and annotate the beginning and ending to show how the beginning prepares you for the ending. Ask pupils to identify which ending technique the author has used and comment on how successful they think it is.

Endings

E11.1a

Extract 1

Col skimmed a stone too, rippling across the calm waters. A family of ducks followed in the wake of the swans and their cygnets. New life. Klaus was home now, with his mother and sisters.

Col had kept his promise.

Extract from Dark Waters by MacPhail, C. (2003) © Bloomsbury Publishing PLC, 2003. Used with kind permission.

Extract 2

The car drove farther and farther away, until Justice Strauss was merely a speck in the darkness, and it seemed to the children that they were moving in an aberrant – the word, aberrant, here means, very, very wrong and causing much grief – direction.

Series of Unfortunate Events: Book the First by Snicket, L. (2001) © Egmont UK Ltd. Used with kind permission.

Endings

E11.1b

Extract 3

And I'm still standing by, waiting to hear the full story.
Helen's so busy and cheerful again these days, she won't
take the time off to fill me in with all the grisly particulars.

I'll just have to keep waiting. And so will you.

Extract (pp. 1–4) from *Google Eyes* by Anne Fine (Hamish Hamilton, 1989). Copyright © Anne Fine, 1989.
Reproduced by permission of Penguin Books Ltd/David Higham Associates.

Extract 4

But that wasn't the end of Robbie's great day out. He was
back in Exeter in time for the evening performance of the
Panto at the Northcott Theatre to see his dad play the part
of one of the ugly sisters.

Said Robbie, 'He was cool. Really cool.'

Extract from *Cool!* By Morpurgo, M. (2003) © Michael Morpurgo. Used with kind permission.

Extract 5

'What?' she asked. 'What? What?'

Behind her, in the black living room, someone cleared
his throat ...

Source: *The Whole Town's Sleeping*, by Ray Bradbury.

Beginning:

E11.2

Lagos, Nigeria

Survivors

Sade is slipping her English book into her schoolbag when Mama screams.

Two sharp cracks splinter the air. She hears her father's fierce cry, rising, falling.

'No! No!'

The revving of a car and skidding of tyres smother his voice.

Her bag topples from the bed, spilling books, pen and pencil on to the floor. She races to the verandah, pushing past Femi in the doorway. His body is wooden with fright.

'Mama mi?' she whispers.

Papa is kneeling in the driveway, Mama partly curled up against him. One bare leg stretches out in front of her. His strong hands grip her, trying to halt the growing scarlet monster. But it has already spread down her bright white nurse's uniform. It stains the earth around them.

A few seconds, that is all. Later, it will always seem much longer.

A small gathering began to swell the house, tense and hushed. Sade stared numbly out of the sitting-room window to where Joseph stood nervously on guard. At each new bang, rattle or hoot, he peered anxiously through the crack between the metal gates. His head moved painfully forwards and backwards like that of an old tortoise. His fingers floundered and fumbled each time he had to wrench back the bolt. He had been a witness. One second he had been casually pushing back one of the gates so his master could drive off to work. The next second, his madame lay slumped on the ground and a white car was screeching away through the wide avenue of palm trees.

The Other Side of Truth, by Beverley Naidoo (Puffin, 2000), reproduced by permission of Penguin Books Ltd

Endings: *The Other Side of Truth*

E11.3

A

Papa eventually found happiness with a new wife and we became a happy family again.

B

Aunt Gracie says that Papa must stay here until Uncle Dele finds somewhere for the four of us. She says that she will fatten Papa so he won't feel the cold so much. She is in the kitchen downstairs cooking the chicken broth that her Mama used to make in Jamaica and it smells good.

I miss you very much, Grandma

Your loving granddaughter

Sade

C

Life after Mama's death was never the same again. We longed for the days when we played cards together and sang songs around the campfire and when life had seemed so ordinary. Now it was empty and sad.

The Other Side of Truth, by Beverley Naidoo (Puffin, 2000), reproduced by permission of Penguin Books Ltd

Beginning: (*Night of the Stick Insects*)

E11.4

You got any pets? Dog, cat, goldfish maybe? Well, Tommy had lots of pets, jars and tanks of them. Tommy bred stick insects, though I guess it wouldn't be quite right to call them 'pets'. His pet was really the gecko lizard that lived in the big glass tank on his chest-of-drawers. Every now and then he'd get that out and, you know, pet it, stroke it, chat to it, that kind of thing. The stick insects, well they had other uses. Some of them, he sold – and he'd made a fair amount of cash, too. It was amazing how many kids were willing to pay him for the brown stick-like things. At school, there was a craze for them.

Extract from *Night of the Stick Insects*, by Durant, A. from *Scared Stiff*, ed. Cooling, W. © Alan Durant 1997. Published by Orion Children's Books. Used with kind permission.

Ending: (*Night of the Stick Insects*)

E11.5

By the dark, dark early hours of the morning, Tommy's room was thick with stick insects, grown to a gigantic size – some the size of Alsatian dogs. In the blackness they hissed and clicked, as if in angry conversation, discussing what to do. It was to this that Tommy awoke ...

His first thought was that he was having another nightmare. And even when they lifted him from bed with their sturdy, tree-trunk limbs, he could not believe it was real, that this was actually happening. It was only when they lifted him towards the huge, open, slimy, tooth-filled mouth of the now monstrous gecko that he understood the full, real horror of the situation. And by then he was half inside and it was too late.

Extract from *Night of the Stick Insects*, by Durant, A. from *Scared Stiff*, ed. Cooling, W. © Alan Durant 1997. Published by Orion Children's Books. Used with kind permission.

Lesson 12

Objectives

To review and evaluate learning

To set reading targets

Assessment focuses

AF2 Retrieve, quotation

AF3 Inference, evidence

AF4 Structure, features, summary

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Assessment for Learning

Modelling

Questioning

Reading strategies

Close reading

Evaluating

Inference

Scanning

Seeing patterns

Skimming

Resources

OHTs of E12.1, E12.3a and E12.3b

Handout of E12.2 for teacher

Pulling it all together and self-assessment

Remember

10 minutes

Explain that in this lesson pupils will have the opportunity to practise the reading skills and strategies they have developed in the previous lessons. Show **OHT E12.1**, which illustrates different types of questions. Ask pupils what the questions are asking for. Use prompts to help pupils identify the assessment focus addressed in each question:

- retrieve: find it in the text (questions 4, 11);
- infer: work it out (questions 1, 9);
- organisation: the way the text is laid out or structured (questions 3, 7);
- language choice: explain the effects (questions 2, 8);
- writers' technique: what the writer is trying to say and how the writer does it (questions 5, 6, 10, 12).

Ask pupils which key words in the questions help them to work out what is needed. Tell them to underline those words. *Are there other important words in the question that give instructions?*

Reinforce that different questions ask pupils to demonstrate different skills.

Model

5 minutes

Tell pupils that they are going to read three different texts on the same theme and practise answering different kinds of questions. They will work on their own and, at the end of the lesson, mark their own work and identify strengths and areas of weakness. They will then use this information to set personal targets.

Ask pupils to turn to page 43 in their booklets. (This leaflet is also reproduced on **handout E12.2**.) Take the first question on **OHT E12.3a** and model reading and thinking aloud – deciding what the question is asking and the kind of reading that will be needed. Model reading, locating information in the text, and ticking the correct box on the OHT.

(There is no **Try** section in this lesson.)

Apply

25 minutes

Ask pupils to work on their own, reading the texts on pages 43–45 of their booklets and answering the questions on pages 46 and 47.

Secure

15 minutes

Use **OHTs E12.3a** and **E12.3b** to go through the answers. Pupils should mark their own work.

Take very brief feedback on what types of questions pupils have done well with and what types they need to practise.

Ask pupils to look back at the targets that they highlighted in their booklets at the start of the unit. Allow them time to discuss with their talk partners which targets they think they have met and the level of confidence they have in using these skills.

Homework

5 minutes

Invite pupils to write their personal targets in their diaries, as *I can ...* or *I will ...* statements. Their homework is to share their targets with their parents and to write a sentence or two to say how they will meet the targets.

Types of questions

E12.1

1. How were the forests different after the fire?
2. Why is 'The Spark of New Life' a good title?
3. What do the arrows show you about the structure of the text?
4. Find two verbs that suggest movement.
5. What is the main idea in the second verse of the poem?
6. How has the feeling of panic been created?
7. Here are some of the main events from the story. Number them to show the sequence of events.
8. Why do you think the writer used the word 'terror'?
9. *He was still too young to be afraid* (page 9). Explain what this means and why it is important to the story.
10. Look at the first three paragraphs on page 8 starting from *Out of the grass...* How does the writer build up the sense of fear as the fire approaches?
11. How are the fire fighters trying to put the fire out?
12. Why has the author included quotations from two people in this article?

Animal leaflet (outside)

E12.2

**RSPCA Greater Manchester
Animal Hospital**

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

OPENING HOURS
RSPCA Greater Manchester
Animal Hospital

The hospital is open
Monday to Friday 7.30 am – 4.00 pm
for consultations and
Monday to Friday 6.00 am – 9.00 am
for pre-booked surgery

TELEPHONE: 0300 123 0711

For registered clients only:
an emergency service is available
after 4.00 pm and at weekends.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

RSPCA

RSPCA Greater Manchester Animal Hospital, 4ff Eccles New Road
Salford, Manchester M6 5NN. Telephone: 0300 123 0711
A charity registered in England and Wales 8188
Printed on 50% recycled paper (ISO 14001) from sustainable forests.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

RSPCA Greater Manchester Animal Hospital Leaflet © RSPCA 2009.

Animal leaflet (inside)

E12.2

The RSPCA Greater Manchester Animal Hospital provides veterinary care for sick and injured dogs and cats whose owners are unable to afford private veterinary fees.

The hospital accepts clients in receipt of state benefits or those referred from a private veterinary practice.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER

The hospital provides the following services.

- ✓ Neutering (including early neutering).
- ✓ Vaccinations.
- ✓ Microchipping.
- ✓ Surgical procedures.
- ✓ Advice.
- ✓ Outpatient clinics.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS

NEUTERING – THE FACTS

Neutering or 'spaying' a female animal involves removing the womb and ovaries and males are castrated (the testicles are removed). Both operations are straightforward – they are carried out under general anaesthetic and the animals recover quickly.

NEUTERING – DOGS

If you don't neuter your dog you could have problems with:

- controlling your dog's aggression (territorial and sexual)
- finding homes for unwanted puppies
- unneutered dogs are more likely to roam in search of a mate – they often get into fights or become involved in road accidents
- costly veterinary treatment – a pregnant bitch may need a caesarean in order to deliver her pups
- testicular and prostate disease can be a risk for unneutered older dogs
- unneutered females are at risk – as they get older – from pyometra (a serious and potentially fatal infection of the womb) as well as mammary tumours.

NEUTERING – CATS

From the age of six months, a healthy female cat can have up to three litters a year – with five or six kittens per litter. Your unneutered cat could produce 18 kittens every year and you would have to find homes for them all.

If you don't neuter your cat you could have problems with:

- male cats spraying their territory – including your home – with smelly urine
- mature unneutered male cats are noisy at night and they are likely to stray from home, sometimes for days at a time, in search of females – often risking their lives on busy roads
- unneutered males are very aggressive towards other cats and often get infected bite wounds, abscesses, and infections such as FIV – feline AIDS (a common and incurable disease).

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS

VACCINATIONS

Your pets need to be regularly vaccinated to protect them against potentially deadly diseases. First vaccinations are given at about eight or nine weeks and we recommend annual boosters.

WORMS

Nearly all dogs and cats get parasitic worms at some point in their lives. Roundworm and tapeworm can affect dogs and cats at any age, so they should be treated regularly for worms.

Worms can cause sickness and diarrhoea in young animals but adults cats and dogs which look in good condition can also often carry worms. Regular treatment against worms is easy, effective and inexpensive.

FLEAS

Fleas are one of the most common parasites found on cats and dogs. In some cases, the flea saliva can be the cause of a nasty skin disease in pets – flea allergic dermatitis. When fleas bite they ingest blood and, in severe cases, this can cause anaemia. It's simple to keep your pets free of fleas – please ask the vet for information on recommended treatments.

Unless there is a specific reason otherwise, it's always the responsible choice to neuter your pet – so ignore all the objections you've heard in the past and book an appointment today!

RSPCA Greater Manchester Animal Hospital

RSPCA Greater Manchester Animal Hospital Leaflet © RSPCA 2009.

Question paper

E12.3a

Text 1: Animal leaflet

1. Tick one box.

First vaccinations for pets are usually given when the animal is:

two or three weeks old

four or five weeks old

eight or nine weeks old

2. Look at the middle column of the leaflet, which is all about neutering. Explain two ways the writer has organised and presented this text to help the reader to understand this information

3. Name two problems that unneutered cats can cause.

4. Look at these two examples of the way the writer uses language. They are taken from the final section of boxed text. What effect do you think the words in **bold type** will have on a pet owner who reads them?

Unless there is a specific reason otherwise, **it's always the responsible choice** to neuter your pet – **so ignore all the objections you've heard in the past** and book an appointment today!

5. What is the purpose of this leaflet?

Question paper (continued)

E12.3a

Text 2: Walking a Friend's Dog

6. What is the man afraid of?

7. Find two similes that describe the night

10. What is the main idea in the third verse? Tick one box only.

The dog is happy.

The dog has a wet nose.

The dog's sense of sight is less important
than its sense of smell.

The dog is an excellent night hunter.

11. What line tells us that this man is not used to being in the countryside?

Text 3: Dog bites man and dogs bite dogs

10. Which of the following facts are in the article? Tick two boxes.

Some animals have been killed by dogs.

The reason for the attacks is the very hot weather.

People have had to have medical treatment.

Owners of dogs responsible for the attacks have
been arrested.

Question paper (continued)

E12.3b

11. Who does Dennis Oakman blame for the attacks?

12. Why has the reporter included a quotation from Dennis Oakman?

13. What word tells us that the number of dog attacks has risen this month?

Acknowledgements

Lessons

Extract from http://www.artelino.com/articles/henri_matisse.asp. Reproduced by kind permission of the author, Dieter Wanczura, at artelino.com.

Satellite image of 4 hurricanes crossing the Atlantic at the same time from U.S. Naval Atlantic Meteorology and Oceanography Center Copyright © ImageState

Photo of hurricane damage in Florida © ImageState

Think through geography, by Mike Hillary, Julie Mickleburgh, and Jeff Stanfield (Longman, 2000), 58–59; reproduced by permission of Pearson Education Ltd

Extract from *The Dorling Kindersley Nature Encyclopedia*. © Dorling Kindersley Ltd, 1998. Used by kind permission.

Reproduced with the permission of Nelson Thornes Ltd from *New Steps in Religious Education – Book 3 New Edition* by Michael Keene first published in 2003

Extract from *The Tulip Touch* by Fine, A. © Anne Fine. Used with kind permission.

Extract from *Shadow of the Minotaur* by Alan Gibbons (Orion Children's Books). Reproduced by permission of the publisher.

First Day at School. Reprinted by permission of United Agents Limited on behalf of Roger McGough © Roger McGough 1976: as printed in the original volume.

Extract from *Dark Waters* by MacPhail, C. (2003) © Bloomsbury Publishing PLC, 2003. Used with kind permission.

Series of Unfortunate Events: Book the First by Snicket, L. (2001) © Egmont UK Ltd. Used with kind permission.

The Whole Town's Sleeping, by Ray Bradbury

Extract (pp. 1-4) from *GOOGLE EYES* by Anne Fine (Hamish Hamilton, 1989). Copyright © Anne Fine, 1989. Reproduced by permission of Penguin Books Ltd/David Higham Associates.

Extract from *Cool!* By Morpurgo, M (2003) © Michael Morpurgo. Used with kind permission.

Extracts from *The Other Side of Truth*, by Beverley Naidoo (Puffin, 2000), reproduced by permission of Penguin Books Ltd

RSPCA Greater Manchester Animal Hospital Leaflet © RSPCA 2009

Extract from *Night of the Stick Insects*, by Durant, A. from *Scared Stiff*, ed. Cooling, W. © Alan Durant 1997. Published by Orion Children's Books. Used with kind permission.

Audience: Secondary English teachers

Date of issue: 03-2009

Ref: **00042-2009PDF-EN-02**

Copies of this publication may be available from:

www.teachernet.gov.uk/publications

You can download this publication and obtain

further information at: **www.standards.dcsf.gov.uk**

© Crown copyright 2009

Published by the Department for
Children, Schools and Families

Extracts from this document may be reproduced for non-commercial research, education or training purposes on the condition that the source is acknowledged as Crown copyright, the publication title is specified, it is reproduced accurately and not used in a misleading context.

The permission to reproduce Crown copyright protected material does not extend to any material in this publication which is identified as being the copyright of a third party.

For any other use please contact

licensing@opsi.gov.uk

www.opsi.gov.uk/click-use/index.htm



department for
children, schools and families



When you have finished with
this publication please recycle it