

Session plans

Objectives

- To be able to make predictions based on clues and drawing on own experiences.
- To be able to gather literal information from the text.

Key terms

Comprehension: making sense of a text.
 Prediction: guessing, based on information in the text.
 Literal: that which is stated in the text.
 Clues: evidence in the text.

Materials

- Reading Journals (pages 1 and 2)
- Teacher Sheet 1.1 (exemplar)
- Flipchart and pens

Remember

Time: 3 minutes

- Prediction means guessing based on information presented and experiences as readers.
- Literal means making sense of the actual words and sentences that the author has used.
- Tell pupils that they are going to focus on prediction based on first impressions and gather literal information about the character, setting and plot in this story.

Model

Time: 3 minutes

- Write the title, 'Deep Water', on flipchart or whiteboard.
- Using the title, predict what the book by Ann Turnbull may be about. Give your first impression of the title and what it suggests to you that the book may be about, eg someone getting into trouble, perhaps with parents or the police. Articulate clearly your reasons for making these connections.
- Explain which clues and experiences you drew on to make your predictions.
- Elicit responses from the pupils. Do they agree/disagree? Why? (Pupils may pick up the water reference by taking it literally.)

Try

Time: 7 minutes

- In pairs, using Reading Journal (page 1), pupils should jot their own ideas on the spider chart.
- Take some ideas from pupils orally.
- In pairs, ask pupils the main event or plot of the story based on the title. After discussion, ask pupils to write down in their journals (page 3) what they think will happen.
- Ask pupils to explain how they made their predictions.
- Ask pupils to read extract 1 from *Deep Water* in their Reading Journals (page 2) with a partner.

Apply

Time: 4 minutes

- Ask pupils to share with a partner their first impressions of the main character Jon.
- Draw attention to the clues about the main event or plot. Ask them to compare how this relates to earlier predictions.

Secure**Time: 3 minutes**

- Take verbal feedback from pupils. Write a summary of information on the flipchart, ensuring that it picks up some of the material in Teacher Sheet 1.1 (annotated version).
- Tell pupils that next time they are going to focus on what they know about this story and find quotations in the text to support their ideas.

Notes

- Reading Journals will need to be copied and collated for the group from the loose sheets at the end of the unit.
- Retain the notes made on the flipchart for the 'Remember' section of next session.

Task: 'Try' and 'Apply' – first impressions of main character Jon and clues to main plot of story.

Why does he hope this? Perhaps he hates school or the bus journey.

Extract 1

Deep Water by Ann Turnbull

Chapter 1

Extreme ideas – indicate he is desperate

The bus was late. Jon/hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday. *What is happening today?*

Suggests he may be tempted not to go

Today, if he went in, he'd be given his report to take home. And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

Suggests Jon doesn't have a good relationship with his mother.

Jon isn't doing well at school.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?' *Is Ryan teasing or bullying?*

Maybe it happens quite often.

Jon hated being seen in his school uniform. The black blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school. *where Jon lives*

Jon is different – doesn't fit in. He doesn't like this.

Temptation to truant

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

Like a prison/death sentence

He looks forward to weekends, counting the days.

Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

He has been unhappy for a while – thinks about playing truant.

Jon's problems are at school, in lessons and break – on the journey too perhaps. Serious difficulties (bullying, gangs – an outsider).

Note: A usual school day occurrence (the bus is late) is made to seem like an amazing escape from something dreadful. The words chosen illustrate how miserable Jon feels: 'trouble' (5), 'cross-examining' (5), 'nagging' (6), 'bullying' (6), 'hated' (9), 'reprieve' (15), 'gangs' (17), 'bullying' (18), 'being always on the outside of things' (18). So do Jon's extreme thoughts about the bus (1–2), hoping it had been hijacked, caught fire or broken down.

Teacher Sheet 1.1 exemplar

Objectives

- To use literal information or clues given in the text in order to extract literal information.

Key terms

Literal: that which is stated in the text.

Materials

- Reading Journals (pages 2 and 3)
- Teacher Sheet 2.1 (extract 1 from *Deep Water* by Ann Turnbull), enlarged or OHT
- Teacher Sheet 2.2 (chart), enlarged or OHT
- Teacher Sheet 2.3 (exemplar)
- Retained flipchart from session 1
- Flipchart and pens
- Highlighter pens

Remember

Time: 1 minute

- Remind pupils of the objectives of session 1 and share the objective for this session.
- Remind pupils of the extract they read last session and their first impressions as listed on the flipchart.

Model

Time: 4 minutes

- This session introduces highlighting/text marking for the first time. Model by 'thinking aloud' as you mark a section of text, and transfer to the chart.
- Tell pupils you will be looking for and underlining things that we know or information that we are given – the literal.
- Using Teacher Sheet/OHT 2.1, underline a section of extract 1 while commenting on it. For example: *'I know for sure that the bus was late – it tells me in line 1. He does not want to go to school this Friday – this information is in paragraph 1. I know it is report day because it says here on line... etc.'*
- Record two items of information on the chart (Teacher Sheet/OHT 2.2), enlarged version or drawn on flipchart or whiteboard. See exemplar (Teacher Sheet 2.3).

What I know	Line number	The quotation which tells me this

Try

Time: 3 minutes

- In pairs pupils should use extract 1 in Reading Journals (page 2, looked at last session), and underline things they know or information that they are given, beginning with the two pieces the teacher has identified.

Apply

Time: 6 minutes

- Ask the pupils to use the chart on page 3 of their Reading Journals to write down where they found this information, and the quotation which tells them it.

Secure

Time: 6 minutes

- Share the examples from the charts, and ensure that most of the points in Teacher Sheet 2.3 have been noted on the class version.
- Pupils should add to or adjust their own record.

Notes

Extract 1

Deep Water by Ann Turnbull

Chapter 1

1 The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home.

5 And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black
10 blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

15 Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Task:

Complete grid with what I know, line reference and supportive quotation.

What I know	Line number	The quotation which tells me this

Teacher Sheet/OHT 2.2

*Task: Highlight things we know for certain.
underlined = things we know for certain*

Extract 1

Deep Water by Ann Turnbull

Chapter 1

1 The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home.

5 And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black
10 blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

15 Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Task:

Complete grid with what I know, line reference and supportive quotation.

<i>What I know</i>	<i>Line number</i>	<i>The quotation which tells me this</i>
<i>The bus is not on time</i>	<i>1</i>	<i>'The bus was late'</i>
<i>It's Friday</i>	<i>3</i>	<i>'this Friday'</i>
<i>Jon gets his report today</i>	<i>4</i>	<i>'He'll be given his report'</i>
<i>Jon does not like his uniform</i>	<i>9</i>	<i>'Jon hated being seen in his uniform'</i>
<i>Jon is the only local boy who goes to a different school</i>	<i>11</i>	<i>'marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school'</i>
<i>Jon had thought about truanting</i>	<i>15 and 16</i>	<i>'He'd thought of skipping school before'</i>
<i>There is bullying at Jon's school</i>	<i>18</i>	<i>'It was the other boys – the gangs and the bullying'</i>

Teacher Sheet 2.3 exemplar

Objectives

- To be able to search for evidence in the text that supports or indicates something further and leads to inferences.

Key terms

Inference: interpretation which goes beyond the literal information given.
Deduction: understanding based on the evidence in the text.

Materials

- Reading Journals (pages 2 and 4)
- Teacher Sheet/OHT 2.1 (from last session)
- Teacher Sheet 3.1 (one set of statement cards, cut up)
- Teacher Sheet 3.2 (exemplar)
- Teacher Sheet 3.3 (extract 2 from *Deep Water* by Ann Turnbull), enlarged or OHT
- Teacher Sheet 3.4 (exemplar)
- Highlighter pens
- Flipchart and pens

Remember

Time: 1 minute

- Remind the pupils about the need to look for clues and information in the text.
- Tell pupils they are going to read between the lines. They will use the text and clues in it to deduce what the writer is trying to tell us, beyond the purely factual information. They will infer meaning. They will check the text for evidence to support inferences.

Model

Time: 4 minutes

- Using the cards from Teacher Sheet 3.1, offer a statement on a card such as 'Jon is unhappy at school' and model searching for evidence from the text that supports this statement.
- Annotate extract 1 (Teacher Sheet/OHT 2.1) again, highlighting phrases to show any evidence that indicates that this statement is true. The text does not actually use this statement but the author indicates this to us if we read between the lines. Articulate as you go. (See exemplar, Teacher Sheet 3.2.)
- Remind the pupils to be aware that some inferences may be challenged as we gain more information in a text. Things may not be exactly as they seem as the story progresses.

Try

Time: 5 minutes

- Using the remainder of the cards, pupils in pairs should choose a statement from the following:
 - 'Jon is unhappy at home.'
 - 'Jon's mother hits him when she is cross.'
 - 'Ryan is not Jon's friend.'
 - 'Jon is not doing very well at school.'
- Ask the pupils to search the text in their Reading Journals (page 2) for evidence that supports or indicates that the statement might be true, and to underline it.

- During the activity use the opportunity to discuss with pairs why they have made particular choices and help pupils where necessary.
- Remind pupils that some inferences need to be confirmed by further information, for example, Jon's mother bullies and nags Jon, but it is not proven that she hits him. We may initially assume (infer) that Ryan is not Jon's friend, but later evidence shows that we would be wrong.

Apply**Time: 5 minutes**

- Read extract 2 (Teacher Sheet/OHT 3.3) aloud to the group.
- Ask pupils to underline on their own copies (Reading Journal, page 4) things they deduce or know for sure (or literal information) and to highlight any part of the text that leads them to believe or infer something further, annotating it to explain what it leads them to infer.

Secure**Time: 5 minutes**

- Using Teacher Sheet/OHT 3.3, take pupil feedback and annotate or mark text accordingly, praising good explanations and filtering obviously wrong responses. (See exemplar, Teacher Sheet 3.4.)
- Remind pupils that as we read on further in a text, we may gain more information that may contradict or change initial inferences. For example, in extract 2 we learn that Ryan is Jon's friend whereas previously we may have inferred that he was not.
- Ask pupils to add to their own annotated extracts.

Notes

Jon is unhappy at home.

**Jon's mother hits him
when she is cross.**

Ryan is not Jon's friend.

**Jon is not doing very well
at school.**

Teacher Sheet 3.1 statement cards
one set

Task: To annotate evidence that suggests that Jon is unhappy at school.

Extract 1

Deep Water by Ann Turnbull

Chapter 1

1 The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home.

5 And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black
10 blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

15 Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Extract 2

Deep Water by Ann Turnbull

'I'll come with you,' said Ryan. 'I hate Fridays. We get old Freezerbags for maths. We could go over the canal. You know Gaz? Fell in last week. Nearly drowned...'

Jon laughed. Across the road he saw fields, woods, the glint of water.

If only he dared... But Mum would find out. And her anger would be terrifying.

'You could forge a note,' Ryan said. 'They never look at those notes.'

Jon thought they would at the Thomas Crawford School. It was the sort of school where they kept a check on you. But the bus wasn't coming. If it doesn't come, he thought, it'll be all right. I can go with Ryan. It won't be my fault.

'This uniform,' he said. 'I'd have to change...'

'Let's go to your house, then.' Ryan walked to the kerb and stood there, grinning. 'You coming? Or are you scared?'

Jon didn't want to look soft. Ryan was his only friend.

'I'm coming,' he said.

They darted across the road and on to the footpath that led to the estate. Jon heard a familiar sound and looked back.

The school bus.

If he ran, now, he could be across the road and back at the stop in time. He thought of the boys who made every morning a misery on that bus: Simon Ray and Stefan Coltswood.

He followed Ryan.

Task: Mark literal (things we know for sure) and parts of the text that lead us to infer or deduce.

underlined = literal

dotted line = infer/deduce

Extract 2

Deep Water by Ann Turnbull

1 'I'll come with you,' said Ryan. 'I hate Fridays. We get old Freezerbags for maths. We could go over the canal. You know Gaz? Fell in last week. Nearly drowned...'

They will probably go to the canal/river.

Jon laughed. Across the road he saw fields, woods, the glint of water.

temptation

If only he dared... But Mum would find out. And her anger would be terrifying.

Jon is afraid of his mother.

'You could forge a note,' Ryan said. 'They never look at those notes.'

10 Jon thought they would at the Thomas Crawford School. It was the sort of school where they kept a check on you. But the bus wasn't coming. If it doesn't come, he thought, it'll be all right. I can go with Ryan. It won't be my fault.

Jon needs an excuse for his behaviour: someone or something to blame.

'This uniform,' he said. 'I'd have to change...'

15 'Let's go to your house, then.' Ryan walked to the kerb and stood there, grinning. 'You coming? Or are you scared?'

Ryan knows how to persuade his friend.

Jon didn't want to look soft. Ryan was his only friend.

He is a loner.

'I'm coming,' he said.

20 They darted across the road and on to the footpath that led to the estate. Jon heard a familiar sound and looked back.

The school bus.

If he ran, now, he could be across the road and back at the stop in time. He thought of the boys who made every morning a misery on that bus: Simon Ray and Stefan

25 Coltswood.

Jon is bullied on the bus too.

He followed Ryan.

Objectives

- To be able to pick up a variety of clues and explain their relevance to the text as a whole.

Key terms

Evidence: clues in the text.
Genre: text type.

Materials

- Reading Journals (page 5)
- Teacher Sheet 4.1 (extract 3, 'The History Lesson'), enlarged or OHT
- Teacher Sheet 4.2 (exemplar)
- Highlighter pens

Remember

Time: 2 minutes

- Remind the pupils that when we read we are always picking up a range of clues, like pieces in a jigsaw puzzle, in order to build a bigger or complete picture.
- The reader's own experiences and knowledge help to make sense of what is read.
- Tell pupils that we will use extracts from different texts and put this into practice. We are going to concentrate on finding words, phrases and actions in a text in order to build a picture in our minds.

Model

Time: 3 minutes

- Use Teacher Sheet/OHT 4.1 and Reading Journals, page 5. Conduct a 'think aloud', leading the pupils to follow your reading and pick up clues from the text. (The extract is written in the style of the ghost stories the pupils may be familiar with. The type of story is not discussed with the pupils at this stage.)
- Read half-way through (down to 'black cape').

Try

Time: 4 minutes

- Pupils, in pairs, should continue to 'think aloud' about the text on page 5 of their Reading Journals, talking about how they pick up clues and what they mean for them.

Apply

Time: 5 minutes

- Offer the following plot summary: 'Mark returns to school to collect his science book.'
- Ask what clues are in the text extract that make pupils think that there is more to the plot than this. Pupils should highlight words, phrases and actions that help to build a bigger picture.
- During the activity use the opportunity to discuss with pairs why they have made particular choices and help individuals where necessary.

Secure**Time: 6 minutes**

- Help pupils to articulate responses to this text extract. Also refer by way of conclusion to the key questions:
 - What sort of text is it? (genre)
 - How do you know?
 - Using the clues we have here, can you predict what might happen later?
 - Does this story remind you of any other texts? (books, films, etc.)
- See exemplar (Teacher Sheet 4.2).

Notes

Extract 3

The school corridor seemed much longer than usual now that it was deserted. Mark shuddered. He hated being in the school when everyone else had left. Still, he had to get his science book. Mr Cross wouldn't be prepared to listen to yet another excuse if his homework was late.

Mark turned left along the corridor that led to his form room. Trying to ignore his heart, which seemed to be pounding in his ears, he passed the rows of lockers.

'What?' he gasped as he heard a locker door bang shut. He spun round to see other lockers flying opening and crashing shut, as if a frenzied student was desperately searching for something. But there was no one there. Mark was alone in the corridor. He shut his eyes.

As suddenly as it had begun the noise stopped and all was still. Frozen to the spot, Mark opened his eyes and tried to calm his breathing. This is what fear does to you, he thought. How stupid – to imagine frightening things like that just because he wasn't used to being alone in the school.

The thought of old Crotchety Cross and the non-existent homework helped him to pull himself together and make his feet move towards the classroom.

As soon as he walked in, he realised he wasn't alone. A figure was sitting at his form teacher's desk, but it wasn't Mr Lakes. He seemed to be wearing a black cape.

Extract 3 *continued*

'Oh, sorry. I just need to get my science book,' Mark started to say, when the man got to his feet and turned towards him.

The cape was one of those gowns that he had seen the teachers wear at Prize Giving. But before he had time to think how strange this was, Mark saw his face.

His skin was chalky white, as if he had hardly ever been outside. Dark circles seemed to replace his eyes, yet he appeared to be smiling.

Mark uttered a strangled cry and backed away as the terrifying figure reached out towards him. He realised in horror that he was trying to speak.

'I've been waiting for you,' he said.

Extract 3

Setting – something different about a familiar place

The school corridor seemed much longer than usual now that it was deserted. Mark shuddered. He hated being in the school when everyone else had left. Still, he had to get his science book. Mr Cross wouldn't be prepared to listen to yet another excuse if his homework was late.

Why? Something to be scared of?

Mark turned left along the corridor that led to his form room. Trying to ignore his heart, which seemed to be pounding in his ears, he passed the rows of lockers.

Terrifying, but is it real or imagined?

'What?' he gasped as he heard a locker door bang shut. He spun round to see other lockers flying opening and crashing shut, as if a frenzied student was desperately searching for something. But there was no one there. Mark was alone in the corridor. He shut his eyes.

Physical reactions to fear

Talking to himself – attempting to make himself feel better

As suddenly as it had begun the noise stopped and all was still. Frozen to the spot, Mark opened his eyes and tried to calm his breathing. This is what fear does to you, he thought. How stupid – to imagine frightening things like that just because he wasn't used to being alone in the school.

Reader questions if this is true.

Back to the normal situation of boy and homework

The thought of old Crotchety Cross and the non-existent homework helped him to pull himself together and make his feet move towards the classroom.

Reader might think 'Don't go there!'

As soon as he walked in, he realised he wasn't alone. A figure was sitting at his form teacher's desk, but it wasn't Mr Lakes. He seemed to be wearing a black cape.

Oh no!

Extract 3 *continued*

'Oh, sorry. I just need to get my science book,' Mark started to say, when the man got to his feet and turned towards him.

Normal conversation within strange events

Reader has time to think about this. Old-fashioned – from the past. A ghost perhaps?

The cape was one of those gowns that he had seen the teachers wear at Prize Giving. But before he had time to think how strange this was, Mark saw his face.

His skin was chalky white, as if he had hardly ever been outside. Dark circles seemed to replace his eyes, yet he appeared to be smiling.

Scary description

Tension builds – what will happen?

Mark uttered a strangled cry and backed away as the terrifying figure reached out towards him. He realised in horror that he was trying to speak.

Perhaps the reader is frightened too.

'I've been waiting for you,' he said.

Many questions suggested for Mark and the reader:

- *Who is the man?*
- *Why is he in Mark's classroom?*
- *Why is he so pale?*
- *How does he know Mark?*
- *Why is he waiting for Mark and what does he want with him?*

The marked aspects suggest the genre of the text is horror. The reader can guess from this part of the story what may happen later. The man may be a ghost who needs Mark's help in some way in order to rest in peace. Perhaps he was a teacher who was unkind to his pupils, or who has evidence that can solve a mystery.

Objectives

- To be able to pick out evidence related to setting.

Key terms

Clues: evidence in the text.
 Setting: where the story happens.
 Reference: referring to the words in the text to support ideas and comments.

Materials

- Reading Journals (pages 6 and 7)
- Teacher Sheet 5.1 (extract 4 from *The Eighteenth Emergency* by Betsy Byars), enlarged or OHT
- Teacher Sheet 5.2 (exemplar)

Remember

Time: 1 minute

- Remind pupils that when we read, some information can be gathered quickly and easily; other information can be gathered through clues that indicate something more and lead us to infer.

Model

Time: 4 minutes

- Using Teacher Sheet/OHT 5.1, read extract 4 from *The Eighteenth Emergency* (Betsy Byars) to the pupils.
- While the text is being read, ask the pupils to consider where the story is set. The text is set in the USA.
- Ensure pupils know how you know this.

Try

Time: 5 minutes

- In pairs, and using the text in their Reading Journals (page 6), pupils should highlight evidence from the text that indicates where the story is set.
- Discuss findings, including the clues that lead us to believe that the story is set in the USA (sidewalk, apartment building).

Apply

Time: 5 minutes

- Individually pupils complete the grid in Reading Journals (page 7) and write the answers in full sentences.

Secure

Time: 5 minutes

- Using exemplar (Teacher Sheet 5.2) and making notes on flipchart, ensure pupils have adequate answers
- Remind pupils that different authors introduce a setting in different ways. For example, some use description and build up, others launch with statements. If time permits revisit previous extracts to reinforce this.

Notes

Extract 4

The Eighteenth Emergency by Betsy Byars

The pigeons flew out of the alley in one long swoop and settled on the awning of the grocery store. A dog ran out of the alley with a torn Cracker Jack box in his mouth. Then came the boy.

The boy was running hard and fast. He stopped at the sidewalk, looked both ways, saw that the street was deserted and kept going. The dog caught the boy's fear, and he started running with him.

The two of them ran together for a block. The dog's legs were so short he appeared to be on wheels. His Cracker Jack box was hitting the sidewalk. He kept glancing at the boy because he didn't know why they were running. The boy knew. He did not even notice the dog beside him or the trail of spilled Cracker Jacks behind.

Suddenly the boy slowed down, went up some steps and entered an apartment building. The dog stopped. He sensed that the danger had passed, but he stood for a moment at the bottom of the steps. Then he went back to eat the Cracker Jacks scattered on the sidewalk and to snarl at the pigeons who had flown down to get some.

Inside the building the boy was still running.

Extract 4

The Eighteenth Emergency by Betsy Byars

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The boy was running hard and fast. He stopped at the sidewalk, looked both ways, saw that the street was deserted and kept going. The dog caught the boy's fear, and he started running with him.

The two of them ran together for a block. The dog's legs were so short he appeared to be on wheels. His Cracker Jack box was hitting the sidewalk. He kept glancing at the boy because he didn't know why they were running. The boy knew. He did not even notice the dog beside him or the trail of spilled Cracker Jacks behind.

Suddenly the boy slowed down, went up some steps and entered an apartment building. The dog stopped. He sensed that the danger had passed, but he stood for a moment at the bottom of the steps. Then he went back to eat the Cracker Jacks scattered on the sidewalk and to snarl at the pigeons who had flown down to get some.

Inside the building the boy was still running.

Setting

Alley – town/city

Store – town/city

Sidewalk – USA

for pavement

Street – town/city

Block – USA

town/city

Apartment –

USA for flat

Scene changes to

inside building

Objectives

- To be able to pick out evidence related to characters.

Key terms

Characters: people in the story.

Materials

- Reading Journals (pages 8 and 9)
- Teacher Sheet/OHT 5.1 (from previous session)

Remember

Time: 1 minute

- Remind pupils that we need to support our ideas with evidence from the text.

Model

Time: 4 minutes

- Reread extract 4 (*The Eighteenth Emergency* by Betsy Byars) on Teacher Sheet/OHT 5.1. Ask pupils to consider how the boy is feeling.
- Take pupil feedback and ensure some relevant comment about fear is made.
- Using the text, highlight the first example and articulate why you think this tells us how he feels.

Try

Time: 5 minutes

- Using page 8 of Reading Journals in pairs, tell pupils to locate evidence and references in the text which show that the boy is afraid, circling the relevant parts of the text.

Apply

Time: 6 minutes

- Individually pupils complete the table on page 9 of their Reading Journals.
- Pupils should note the following:
 - ‘*The boy was running hard and fast.*’
 - ‘*The dog caught the boy’s fear...*’
 - ‘*He did not even notice the dog beside him...*’ and/or
 - ‘*...the trail of spilled Cracker Jacks behind.*’
 - ‘*Inside the building the boy was still running.*’

Secure

Time: 4 minutes

- Take pupil feedback and ensure pupils explain their selection to make clear how these quotations indicate the boy is afraid.

Notes

Objectives	Key terms	Materials
<ul style="list-style-type: none"> ■ To be able to read across a text in order to pick up clues. 	<p>Characteristics: typical behaviour or features.</p> <p>Interpretation: meaning made by a reader.</p> <p>Compare: identify similarities and differences.</p> <p>Contrast: identify differences.</p> <p>Portrait: a description of a character, in words.</p>	<ul style="list-style-type: none"> ■ Reading Journals (pages 10 and 11) ■ Teacher Sheet 7.1 (extract 5 from <i>Prowlpuss</i> by Gina Wilson), enlarged or OHT ■ Teacher Sheet 7.2 (exemplar) ■ Highlighter pens ■ Pencils or pens ■ Flipchart and pen

Remember**Time: 1 minute**

- Point out that when we read we do not necessarily gain the information or details we need all at once. Sometimes we need to pick up clues from different places in the text so that we can make greater sense of that text.
- Tell pupils that we are going to continue to pick up clues but we will focus more on reading different parts of the text and investigate how a writer presents a particular character.

Model**Time: 5 minutes**

- Read extract 5, *Prowlpuss* (Teacher Sheet/OHT 7.1), aloud to the group. Pupils follow, using the text in their Reading Journals, page 10.
- As the text is being read, the pupils should listen for any characteristics that relate to Prowlpuss and highlight parts of the text that tell us what he is like rather than what he is *not* like.
- Confirm that the pupils have highlighted the correct parts of the text by taking feedback and developing class model. (See exemplar, Teacher Sheet 7.2.)

Try**Time: 2 minutes**

- Pupils fill in the spider diagram on page 11 of their Reading Journals, with the characteristics that the writer has used to describe Prowlpuss.

Apply**Time: 5 minutes**

- Take one of the statements from the above diagram and on whiteboard or flipchart model a mini-brainstorm of initial thoughts, words, phrases and interpretations that add further meaning. For example: 'A racer, a chaser' – fast, sprinter, probably chases mice, birds and other cats and dogs, fearless.
- Ask pupils in pairs to take two statements from their diagram and on their sheets add further thoughts and interpretations that help to make the statement mean more to them.

Secure

Time: 7 minutes

- Explain that the writer has described Prowlpuss by contrasting him with other cats. Ask the pupils why they think the writer has done this (because contrasting, ie saying what something is *not* like, also helps a reader imagine it).
- Explain the following task. The pupils will need to read extract 5 again and write a short, one-paragraph portrait of Prowlpuss in their own words.
- Hear some of these if time permits.

Notes

- Pupils' descriptive paragraphs will need to be individually responded to.
- *Prowlpuss* is a story written as a poem, published as a picture book.

Extract 5

Prowlpuss by Gina Wilson

Prowlpuss
is cunning
and wily
and sly,

A kingsize cat
with one ear
and one eye...

...He's not a lap cat
a cuddle-up-
for-a-chat cat,
No, he's not!
He's not a sit-in-
the-window-
and-stare cat.
He's an I-WAS-
THERE! cat.

Watch out!
Prowlpuss about!

He's not a stay-at-home cat,
No, he's not!
He's not a sit-on-the-mat-
and-lick-yourself-down cat.
He's an out-on-the-town cat,
A racer, a chaser,
A 'You're a disgrace' -er!
A 'Don't show your face' -er!
He's not a throat-soft-as-silk cat,
A saucer-of-milk cat. No, he's not!
He's a fat cat, a rat cat,
A 'What on earth was that?' cat.

Task: Underline/highlight what Prowlpuss is like and explain what this tells us about him.

Extract 5

Prowlpuss by Gina Wilson

Prowlpuss
is cunning
and wily
and sly.

Like a fox, or perhaps a 'big, bad wolf'. Not to be trusted. Dangerous?

A kingsize cat
with one ear
and one eye...

Not attractive – injured in fights perhaps.

...He's not a lap cat
a cuddle-up-
for-a-chat cat,
No, he's not!
He's not a sit-in-
the-window-
and-stare cat.

He's an I-WAS-
THERE! cat.

*Always in the thick of things –
planning next escapade/adventure.
Always where the trouble is.*

Watch out!
Prowlpuss about!

He's not a stay-at-home cat,
No, he's not!
He's not a sit-on-the-mat-
and-lick-yourself-down cat.

He's an out-on-the-town cat, ——— *Like a teenager – rebellious, stays out at night.*

A racer, a chaser, ——— *Fast, chases mice/cats/dogs perhaps.*

A 'You're a disgrace' -er! ——— *Causes trouble.*

A 'Don't show your face' -er! ——— *Not popular with humans.*

He's not a throat-soft-as-silk cat,
A saucer-of-milk cat. No, he's not!

He's a fat cat, a rat cat, ——— *Fat cat like rich businessman,
catches rats – but also is a rat,*

A 'What on earth was that?' cat. *a trouble maker*

*noisy, night adventures
disturbs people
causes anxiety*

Teacher Sheet 7.2 exemplar

Objectives	Key terms	Materials
<ul style="list-style-type: none"> ■ To be able to select information from the text in order to form a mental image. ■ To be able to draw a map based on what they have read. 	Visual image: mental picture. Sequence: a succession of events. Synopsis: summary.	<ul style="list-style-type: none"> ■ Reading Journals (pages 12–14) ■ Teacher Sheets 8.1 and 8.3 (extracts 6 and 7 from <i>Deep Water</i> by Ann Turnbull), enlarged or OHT ■ Teacher Sheets 8.2 and 8.4 (exemplars) ■ Teacher Sheet 8.5 (partly completed map), enlarged or OHT ■ Highlighter pens ■ Pencils for drawing

Remember**Time: 4 minutes**

- Developing visual images while we read helps us to relate our own experiences to the text and helps us to have greater understanding of what we have read.
- Tell pupils that we are going to use information in the text to form a mental picture. We are going to return to a text that they have used before and read on.
- Remind pupils of the story, *Deep Water*, last used in session 3, by providing a quick synopsis through questioning pupils.
- Introduce the word *synopsis* and write on the whiteboard: '*Give a quick synopsis (summary) of how Jon and Ryan decide to play truant.*'

Model**Time: 6 minutes**

- Using an enlarged or OHT version of Teacher Sheet 8.1, read aloud extract 6 from *Deep Water* (Ann Turnbull).
- Explain that the next extract traces the route that the boys take from home to the river. This helps the reader to visualise their journey.
- Continue reading aloud to the beginning of extract 7 and (on enlarged version or OHT if possible) highlight significant words and phrases that describe the journey taken by Jon and Ryan including '*crossed the estate*', '*through the underpass*'.
- Show a partly completed map (Teacher Sheet 8.5), enlarged or OHT, that begins to plot the route and some of the features that Jon and Ryan pass on their journey.

Try**Time: 3 minutes**

- In pairs, pupils should read on and underline or highlight in their Reading Journals (pages 12 and 13) significant words and phrases that describe the journey taken by Jon and Ryan.

Apply**Time: 4 minutes**

- Check that pupils have the same information by sharing a previously highlighted enlarged text and explaining the sequence.
- Once the list is in place, pupils in pairs should continue to plot on the partly-completed map (page 14 in their Reading Journals), the sequence and the places that the boys pass, in order to illustrate the route from the Eldon Wood Estate to the river.
- Remind the pupils that in order to complete this task they need to select the information from the text and form a mental image in their heads before drawing a map, in order to make sure the sequence (order) of events is completely clear.

Secure**Time: 3 minutes**

- Check the maps against the text. Have all the relevant places been included in the correct sequence? Take feedback to develop class model.

Notes

Extract 6

Deep Water by Ann Turnbull

He sneaked into the empty house the back way, just in case any neighbours were watching. Not that the neighbours were likely to say anything to his mum; she didn't spend much time with them. He put his school clothes away and got dressed in jeans and sweatshirt. Catching sight of himself in the mirror he felt scared. Suppose Mum found out? What could he say? That he'd thought he must have missed the bus? Yes, that would do.

Ryan was waiting outside.

They crossed the estate and went out through an underpass that led to the canal towpath. No one was around. It was early: still only ten past eight.

'Your mum'd have a fit if she could see you,' said Ryan.

Jon knew it was true. Not only because he was playing truant but because he was with Ryan. He tried to look unconcerned.

'What about yours?' he asked.

'She doesn't care.'

On the canal two swans were swimming around a half-sunken supermarket trolley. They hissed and lifted their wings as the boys came near.

But Ryan wasn't interested in swans. There was a pipe across the canal and he showed Jon how he could balance along it, arms spread, wobbling.

'This is where Gaz fell in,' he said.

Jon took a turn. It was difficult. He had to climb over a fan of spikes to get on to the pipe and, once there, up and balancing on the curve, the sight of the water below made him unsteady. Ryan began drumming on the pipe, sending vibrations down its length.

'Don't!' Jon reached the spikes on the far side and clambered to safety. 'Race you to the bridge!'

Continued...

Teacher Sheet/OHT 8.1

Extract 6

Deep Water by Ann Turnbull

He sneaked into the empty house the back way, just in case any neighbours were watching. Not that the neighbours were likely to say anything to his mum; she didn't spend much time with them. He put his school clothes away and got dressed in jeans and sweatshirt. Catching sight of himself in the mirror he felt scared. Suppose Mum found out? What could he say? That he'd thought he must have missed the bus? Yes, that would do.

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'Don't!' Jon reached the spikes on the far side and clambered to safety. 'Race you to the bridge!'

Continued...

Extract 7

Deep Water by Ann Turnbull

They left the canal and walked across fields to the Summerlees estate. There was a wooded area on the far side where a rope swing hung over a ravine. They took turns to swing out over the drop, twisting and laughing. Then they found a den that someone had made nearby and took it over. It was good having the place to themselves.

At eleven o'clock Jon said, 'I'm starving.'

They went to the fish and chip shop on the estate, bought chips and coke and walked back eating...

...A field path took them into woodland with drifts of bluebells. It was two miles to the river. They met a woman walking a dog, but no one else. Ryan chatted: about his dogs, his mum's boyfriend who'd let him have a go on his motorbike, his mates at school – Gaz, Jamie, Sandeep, Baggsey. Jon remembered the names from junior school, but he'd lost touch with most of them; only Ryan had stayed friends.

They came out on the river bank.

The river was high, lapping at the footpath which ran alongside back garden gates and fences.

'It's under water further up,' said Ryan.

He led the way.

Jon threw a stick into the water and watched the current snatch it. If you fell in, he thought, you'd be done for.

Extract 7

Deep Water by Ann Turnbull

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They came out on the river bank.

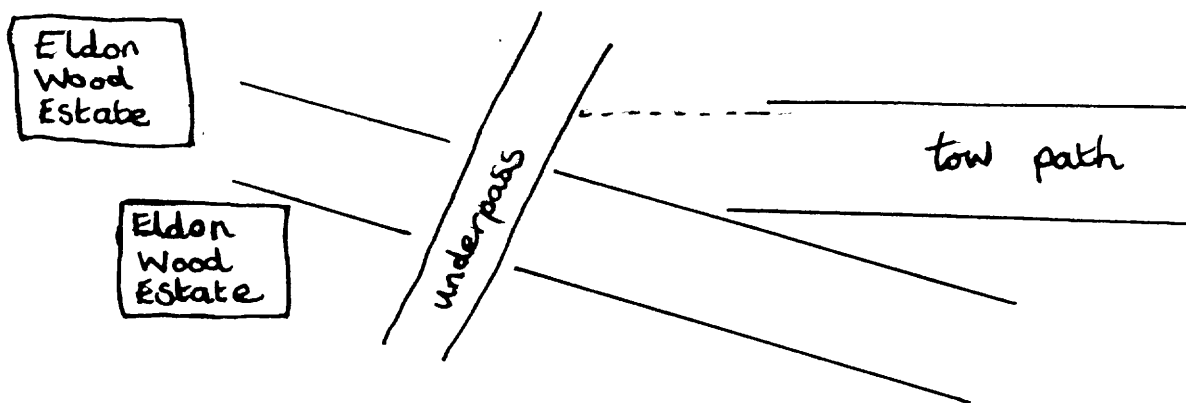
The river was high, lapping at the footpath which ran alongside back garden gates and fences.

'It's under water further up,' said Ryan.

He led the way.

Jon threw a stick into the water and watched the current snatch it. If you fell in, he thought, you'd be done for.

Read the text carefully again. Complete the sketch map to show the boys' journey from home to the river.



Teacher Sheet/OHT 8.5

Objectives

- To be able to use the details in the text and personal experiences to visualise the setting and action.

Key terms

Visual image: mental picture.

Materials

- Reading Journals (page 15)
- Teacher Sheet 9.1 (extract 8 from *Deep Water* by Ann Turnbull), enlarged or OHT
- Teacher Sheet 9.2 (exemplar)

Remember

Time: 1 minute

- When we read parts of a text we create visual images. These help us to gain greater understanding when we read.

Model

Time: 5 minutes

- Using enlarged or OHT of Teacher Sheet 9.1, read the first paragraph of extract 8 from *Deep Water* (Ann Turnbull) and ask pupils what they see in their heads when they read this.
- Draw attention to the ways particular words and phrases add to the mental picture.
- Underline and annotate specific words to demonstrate, using the first two paragraphs. (See exemplar, Teacher Sheet 9.2.)

Try

Time: 5 minutes

- In pairs, ask pupils to read extract 8 (page 15 in their Reading Journals), a paragraph each in turn, and say what they see in their heads when they read it. They should underline relevant words and phrases.

Apply

Time: 5 minutes

- Pupils individually choose three points they find most effective, and annotate their journals to say why.

Secure

Time: 4 minutes

- Using the ideas they noted down, ask the pupils to explain to the group why they found particular words or phrases effective.
- Using the information they already have and without reading on in the text, ask the pupils to predict the next scene or image.
- Ask the pupils how they were able to do this.
- Reinforce that being able to visualise involves combining the information in the text and our own experiences and imagination.
- Tell pupils that in the next session we are going to continue to use our experience and imagination in order to 'read' images, and predict the next scenes and images.

Notes

Extract 8

Deep Water by Ann Turnbull

Jon watched the broad brown sweep of the river ahead, the drowned trees and broken branches caught in the flood.

The current pulled at the boat. It was getting stronger. The banks slid by faster and faster and the water was choppy. Jon noticed small eddies and whirlpools. He felt a flicker of anxiety.

'Try and land,' he said. 'Over there. See that tree lying in the water? We might be able to climb along the trunk to the shore.'

Ryan attempted to turn the boat, but the current pulled him off-course and he missed the place Jon had seen. A small whirlpool caught them, turning them slowly, helplessly. For a moment they found themselves facing upstream and drifting backwards. Jon began to feel afraid; they had no control. They were like that twig he'd dropped into the water.

'We must stop,' he said. 'We must.'

They were closer to the shore now, but the banks had become wooded cliffs rising straight up out of the water, with rocks around their base. Jon noticed white water ahead. Cross-currents tugged at the boat, half-turning it, then letting it go.

'It's getting rough,' Ryan said.

Jon noticed the fear in his friend's voice and that scared him; Ryan was never afraid.

Just ahead of them now he saw the undulating brown surface of the river broken by white foam. Suddenly he understood: rocks! He saw the black deadly tip of one breaking the surface.

'Ryan!' he yelled. 'Rocks! Rocks up ahead! Turn away, quick!'

Extract 8

Deep Water by Ann Turnbull

Jon watched the broad brown sweep of the river ahead, the drowned trees and broken branches caught in the flood.

Personification of trees – will this/ could this happen to people?

The current pulled at the boat. It was getting stronger. The banks slid by faster and faster and the water was choppy. Jon noticed small eddies and whirlpools. He felt a flicker of anxiety.

Tension increases with increased speed of water and boat.

'Try and land,' he said. 'Over there. See that tree lying in the water? We might be able to climb along the trunk to the shore.'

Hope: tentative language: 'try', 'might'.

Ryan attempted to turn the boat, but the current pulled him off-course and he missed the place Jon had seen. A small whirlpool caught them, turning them slowly, helplessly. For a moment they found themselves facing upstream and drifting backwards. Jon began to feel afraid; they had no control. They were like that twig he'd dropped into the water.

Whirlpool is the actor in the sentence.

Out of control

'We must stop,' he said. 'We must.'

* extract 7

Desperate, can only say it, not do it.

They were closer to the shore now, but the banks had become wooded cliffs rising straight up out of the water, with rocks around their base. Jon noticed white water ahead. Cross-currents tugged at the boat, half-turning it, then letting it go.

More dangerous environment, can't land safely.

'It's getting rough,' Ryan said.

As if water is alive and playing with them

Jon noticed the fear in his friend's voice and that scared him; Ryan was never afraid.

Key moment – Ryan has always seemed cool and unflappable, not afraid of anything.

Just ahead of them now he saw the undulating brown surface of the river broken by white foam. Suddenly he understood: rocks! He saw the black deadly tip of one breaking the surface.

deadly – causes death

'Ryan!' he yelled. 'Rocks! Rocks up ahead! Turn away, quick!'

Objectives

- To be able to predict by using clues in the text.

Key terms

Prediction: guessing what may happen.
 Retrospection: looking back.
 Fiction hooks: clues to what happens next.

Materials

- Reading Journals (page 15)
- Teacher Sheet/OHT 9.1

Remember

Time: 4 minutes

- At this point recap on the aim of the unit, Inference and deduction. Ask the pupils why they think inference and deduction are so important when reading a text.
- Tell them we are going to consider what will happen next and how they know that.
- Introduce the term *prediction*.

Model

Time: 3 minutes

- Refer back to extract 8 from *Deep Water* by Ann Turnbull (Teacher Sheet/OHT 9.1 and page 15 in Reading Journals) in order to remind the pupils where we last left the characters.
- Point out that what writers make happen next in a text links with what has been written before. Good writers provide us with clues to help us predict or guess.
- Remind pupils that these clues are often called 'fiction hooks'.
- Use extract 8 and share one key phrase or clue that helps prediction.
- Then, from extract 8, ask pupils why they think the writer has used the phrase: '*Jon felt a flicker of anxiety.*'

Try

Time: 3 minutes

- Ask pupils to underline on page 15 of their Reading Journals as many clues (fiction hooks) as they can, working in pairs.
- Pairs share their clues with the group.

Apply

Time: 4 minutes

- Ask pupils, in pairs, to predict what may happen next, based on previous information.
- Pupils should explain why they have made particular choices. Check their reasoning through discussion.

Secure

Time: 6 minutes

- Lead a discussion that considers the next stage in the story and draws on pupils' earlier predictions during the 'Try' section. Ask what they think is most likely to happen next.
- Remind the pupils of the title of this text – *Deep Water* – and ask the pupils to explain why they think this title was chosen.
- Ask pupils to suggest some alternative titles and give an explanation of their suggestion.
- Point out that often we can predict easily, based on a range of clues dropped by an author. When we get to know a character from a text we expect them to act in a particular way.

Notes

Objectives	Key terms	Materials
<ul style="list-style-type: none"> ■ To be able to use clues and genre to predict a possible ending to a short story. 	<p>Plausible: Believable. Predict: anticipate. Genre: text type.</p>	<ul style="list-style-type: none"> ■ Reading Journals (page 16) ■ Teacher Sheet 11.1 (extract 9 from <i>Boo!</i> by Kevin Crossley-Holland from the short story collection <i>Short!</i>), enlarged or OHT ■ Teacher Sheet 11.2 (exemplar) ■ Highlighter pen

Remember Time: 1 minute

- Remind pupils that sometimes writers surprise us by offering an unexpected but plausible (believable) event in a text.
- Tell pupils that we are going to consider how clues in the text and the genre can help us to predict.

Model Time: 5 minutes

- Read an enlarged or OHT version of extract 9, *Boo!* (Kevin Crossley-Holland), keeping the final paragraph covered. Then ask pupils what type of text or genre they think it is.
- Encourage the pupils to select clues in the text that link to genre, such as, girl on her own.

Try Time: 5 minutes

- Encourage pupils to select and highlight on the enlarged version, parts of the text that provide clues about a possible ending to this short story. (See exemplar, Teacher Sheet 11.2.)

Apply Time: 5 minutes

- Pupils should predict and write a possible ending to this story on page 16 of their Reading Journals.

Secure Time: 4 minutes

- Ask pupils to share their predicted endings and give reasons why they chose their particular ending.
- Read the author's ending by revealing it on Teacher Sheet/OHT 11.1. *"That's good," said a little voice. "Now we're safely locked in for the night."*
- Remind pupils that, although the ending may have been surprising, it was plausible and that there were many clues that suggested an ending such as this. These clues were linked to the story type (genre).

Notes

Extract 9a

Boo! by Kevin Crossley-Holland

She didn't like it at all when her father had to go down to London and, for the first time, she had to sleep alone in the old house.

She went up to her bedroom early. She turned the key and locked the door. She latched the windows and drew the curtains. She peered inside her wardrobe, and pulled open the bottom drawer of her chest-of-drawers; she got down on her knees and looked under the bed.

She undressed; she put on her nightdress.

She pulled back the heavy linen cover and climbed into bed. Not to read but to try and sleep – she wanted to sleep as soon as she could. She reached out and turned off the lamp.

'That's good,' said a little voice. 'Now we're safely locked in for the night.'

* Do not reveal the ending (last paragraph) to the pupils until directed to do so in the session plan.

Extract 9a

Boo! by Kevin Crossley-Holland

*something to worry
about/be scared of*

*Who? –
character
young and
female*

She didn't like it at all when her father had to go down to London and, for the first time, she had to sleep alone in the old house.

the protective figure

new experience

*history,
haunted?*

not used home, but 'the old house'

She went up to her bedroom early. She turned the key and locked the door. She latched the windows and drew the curtains. She peered inside her wardrobe, and pulled open the bottom drawer of her chest-of-drawers; she got down on her knees and looked under the bed.

*security measures,
rational*

*checking for what?
irrational*

She undressed; she put on her nightdress.

*old-fashioned, unfamiliar –
not duvet or blanket*

She pulled back the heavy linen cover and climbed into bed. Not to read but to try and sleep – she wanted to sleep as soon as she could. She reached out and turned off the lamp.

*to escape
the fear*

darkness brings...

'That's good,' said a little voice. 'Now we're safely locked in for the night.'

* Do not reveal the ending (last paragraph) to the pupils until directed to do so in the session plan.

Objectives

- To be able to predict how a particular character will act, based on previous information or knowledge.

Key terms

Prediction: guessing on the basis of known evidence.
 Reaction: response.
 Characteristics: typical behaviour and qualities.

Materials

- Reading Journals (page 17)
- Three large sheets of paper
- Marker pens

Remember

Time: 2 minutes

- Remind pupils that prediction helps us to make connections to our own experiences and other texts that we know well. We can predict the likelihood of events based on clues and information in the text.
- Tell the pupils that we will consider how we think a particular character will act, based on previous information and knowledge.

Model

Time: 4 minutes

- Suggest that we can predict how the 'Big Bad Wolf' will act in a traditional story, based on experience and knowledge of this character in a range of traditional tales. The 'Big Bad Wolf' is likely to have the following characteristics: be bigger than his prey, bad, cunning, sly, play tricks, etc.
- Elicit responses from the pupils in answer to the following question. If faced with unprotected pigs will the 'Big Bad Wolf':
 - (a) – eat them?
 - (b) – play with them?
 - (c) – ignore them and go about his business?
- Ask the pupils why they made a particular choice.

Try

Time: 5 minutes

- Pupils, in pairs, should brainstorm on a large sheet of paper the likely characteristics of Batman or another superhero that they know.

Apply

Time: 3 minutes

- Ask pupils to refer to their Reading Journals and predict how their chosen character would be likely to react in the situation outlined there on page 17.

Secure**Time: 6 minutes**

- Lead a discussion by encouraging the pupils to choose a different character from a book they are currently reading (for pleasure or study) or a television programme.
- Ask pupils to outline a particular event or situation and explain how their character might respond.
- Remind the pupils of the need to pick up clues from the text and from the characteristics of particular characters in order to make predictions. Point out that sometimes writers surprise us by adding unexpected reactions by the character or an unpredicted situation or event.
- Ask pupils to offer examples of this.

Notes

Objectives

- To be able to use visual and textual clues in order to step into the shoes of a character and consider how they may be feeling and thinking.

Key terms

Empathise: identify with someone else's feelings.
 Hot seating: sitting someone as a character and asking questions of them. They reply as the character, not as themselves.

Materials

- Reading Journals (pages 18 and 19)
- Teacher Sheet 13.1 (illustration from *Virtual Friend* by Mary Hoffman), enlarged or OHT
- Teacher Sheet 13.2 (extract 10 from *Virtual Friend* by Mary Hoffman), enlarged or OHT
- Teacher Sheet 13.3 (exemplar)

Remember

Time: 2 minutes

- Explain that empathy is like stepping into someone else's shoes in order to gain greater insight into or understanding of a character or a situation.
- Explain that imagining how characters might feel can help us understand more easily what we are reading.
- Tell pupils that we are going to explore some feelings associated with experiences. To do this we are going to try to imagine what it is like to be a particular character in a text.

Model

Time: 5 minutes

- Show an OHT or enlarged version of Teacher Sheet 13.1, a picture from *Virtual Friend* (Mary Hoffman), and share some key aspects of the picture such as: large, imposing school; small boy; high wall; pupils playing in the playground together, but the boy standing alone outside the walls of the school; the boy's sad, miserable expression.
- Ask pupils to share their initial thoughts about how the boy might be feeling and why. Ask pupils to think of some questions to ask the boy if they were to meet him.
- Pretend to be the boy Ben in the 'hot seat', and get pupils to ask 'him' questions in order to find out more about how he might be feeling.

Try

Time: 5 minutes

- In pairs, pupils should read extract 10 on page 19 of their Reading Journals, from *Virtual Friend* (Mary Hoffman), and discuss how Ben is feeling at this point.
- Ask pupils to add a thought bubble to the picture of Ben, conveying his feelings.

Apply**Time: 4 minutes**

- Use enlarged or OHT version of extract 10 (Teacher Sheet 13.2) in order to elicit from the pupils which parts of the text enabled them to empathise with or step into Ben's shoes. (See exemplar, Teacher Sheet 13.3.)
- Highlight these parts of the text as pupils mention them, or if not, draw them out yourself.

Secure**Time: 4 minutes**

- Ask the pupils to consider what will happen to Ben. How might the story turn out?
- Remind pupils that we can use a range of information presented in a text in order to gain a greater understanding and empathy with a particular character.

Notes



Teacher Sheet/OHT 13.1

Extract 10

Virtual Friend by Mary Hoffman

Chapter 1

Ben Silver was bored. He was bored because he had nothing to do. And he had nothing to do because he had no one to do anything with. He had no friends. Not because there was anything wrong with Ben. It just wasn't fair.

The only reason he had no friends was that his father had moved with him to a new town when he got a new job. And a new town meant a new school. And it wasn't even a new term. School had been back for three weeks and Ben had missed the scrimmage of the first few days. That's when everyone finds classrooms, loos, their own special bit of the playground and their own special group of people like them.

So Ben was lonely at school. And at weekends he was lonely at home too. He was an only child.

'Just as well,' Dad often said, sighing, his eyes filling with tears. Ben's Dad was quite soppy. But he had a reason to be. Ben's Mum had died two years ago and he and Dad had both been a bit likely to burst into tears for a long time. But Ben was getting over it better than Dad.

Extract 10

Virtual Friend by Mary Hoffman

Chapter 1

Our understanding of Ben's situation increases as we read the extract – we feel more and more sorry for him: our thoughts are of him and his difficult situation.

Nothing is Ben's fault – just circumstance.

Changes in life, environment – hard to cope with.

Ben Silver was bored. He was bored because he had nothing to do. And he had nothing to do because he had no one to do anything with. He had no friends. Not because there was anything wrong with Ben. It just wasn't fair.

The only reason he had no friends was that his father had moved with him to a new town when he got a new job. And a new town meant a new school. And it wasn't even a new term. School had been back for three weeks and Ben had missed the scrimmage of the first few days. That's when everyone finds classrooms, loos, their own special bit of the playground and their own special group of people like them.

So Ben was lonely at school. And at weekends he was lonely at home too. He was an only child.

'Just as well,' Dad often said, sighing, his eyes filling with tears. Ben's Dad was quite soppy. But he had a reason to be. Ben's Mum had died two years ago and he and Dad had both been a bit likely to burst into tears for a long time. But Ben was getting over it better than Dad.

Can identify with this feeling.

More serious than just being bored.

Unfamiliar surroundings.

Orientation time – makes it harder for Ben to fit in.

Very alone.

How might Ben have felt then? How might he feel now?

Dad can't be a support for Ben, harder for Ben to recover.

Objectives

- To understand that a narrator can give detailed information about a character, even when writing in the third person.
- To understand that this can be done implicitly and explicitly.

Key terms

Character: person in a story.
 Narrator: storyteller.
 First person: 'I'.
 Third person: he, she or they.
 Implicit: suggested but not stated.
 Explicit: stated openly.

Materials

- Reading Journals (page 20)
- Teacher Sheet 14.1 (extract 11 from *The Runner* by Keith Gray), enlarged or OHT
- Flipchart
- Marker pen

Remember

Time: 2 minutes

- Remind the pupils that a character can be described to us by the narrator in either first or third person.
- The narrator can either state information openly, which is explicit, or give clues which the reader can work out by using inference and deduction.

Model

Time: 4 minutes

- Read from enlarged or OHT version of Teacher Sheet 16, extract 11 *The Runner* (Keith Gray), and then ask if this is a first or third person narrative and how we know.
- Establish that the main character in the story is Jason. It includes descriptive words and phrases that describe Jason and his situation.
- Ask the pupils what the narrator is explicitly telling the reader about the character of Jason and what he is doing.

Try

Time: 6 minutes

- In pairs, pupils should search extract 11 (page 20 of their Reading Journals) for significant words and phrases that tell us about Jason and what he does, and underline them.
- Lead a discussion that draws on the chosen significant phrases and encourage the pupils to use these to generalise further about the character. Remind the pupils that in order to do this we must use the information presented, allow ourselves to view the character from the narrator's point of view and add our own experiences.
- Write on a flipchart some generalisations such as '*he is running away*', '*he is trying to avoid others*' and '*he is trying not to be noticed or recognised*'.

Apply

Time: 3 minutes

- In pairs, pupils should continue to generalise about the character of Jason based on the information presented to us by the narrator.

Secure**Time: 5 minutes**

- Ask pupils to share their examples with the rest of the group.
- Point out that by using these significant words and phrases we are able to understand more about the characters. This is how the narrator is giving us implicit information or clues about the character that help us to build a bigger picture and aid our understanding about what is happening and why it may be happening.

Notes

Extract 11

The Runner by Keith Gray

It wasn't running away. Not proper running away. Not really.

The monster Intercity hauled itself into the station. Jason was already at the edge of the platform with his bag in his hand. The other waiting passengers crowded round him as the train slowed. He kept his head low, scared someone might recognise him, and gripped the handles of his bag tighter. It felt so very heavy, it seemed to be dragging him down. Could he really carry it all the way to Liverpool? After as many as eight or nine carriages the train finally managed to bring itself to a halt. It still had another two or three to go but left them hanging out of the station, like a tall man in a small bed. The straggly crowd was an excuse not to queue and Jason was the last to climb aboard, even though he'd been one of the first waiting.

He followed the crowd on to the train and grabbed the first empty seat he came to. Then almost immediately wished he hadn't. Sitting across the aisle from him was an elderly woman with a bag of Mint Imperials and a wrinkly smile. She offered him first the smile, then a sweet. He shook his head quickly and hurried through to the next carriage along, lugging his bag behind him. The woman looked just like his Auntie Jen, who Michael had always called the nosiest woman in the world. But this carriage was better, just some business men who were far too interested in their morning papers to wonder what an eleven-year-old boy was doing travelling so far by himself.

He sat by the window and let his bag block the seat next to him. He checked his watch. Nine twenty-seven; the train left at half past. He was surprised by just how hard and fast his heart was beating and zipped his jacket right up under his chin to try to help keep the noise in, then folded his arms over his chest too.

He began humming a tune to himself nervously. At first he thought he was making it up. He hated himself when he realised it was one of the songs that his father always played and forced it quickly out of his head. He thought of something by Oasis instead, because they were Michael's favourite band, and waited for the train to get going.

Teacher Sheet/OHT 14.1

Objectives

- To be able to change a phrase from third to first person.
- To understand that a first person narrative can give more information about a character's motivation and can encourage empathy.

Key terms

First and third person narrative.
 Pronoun: word used instead of a noun, eg *he, she, they*.
 Motivation: reason for doing something.
 Empathy: understanding of the feelings of others.

Materials

- Reading Journals (pages 20–22)
- Flipchart
- Marker pen

Remember

Time: 2 minutes

- Remind the pupils that we have information about the character of Jason from extract 11 although there are still some mysteries. (We do not know about his motivation for running away. Why was he going to Liverpool? Who is Michael?)

Model

Time: 4 minutes

- Refer pupils to their Reading Journals (page 21) where there are some questions which they may wish to ask Jason.
- The teacher should adopt the character of Jason in the 'hot seat' and use references in the text in order to answer questions from the pupils.
- Demonstrate a reply from Jason on the flipchart such as: *'I have run away because I have been arguing with my Dad.'* Explain how this is first person narrative, emphasising the type of pronoun chosen.

Try

Time: 4 minutes

- Ask pupils to refer to their Reading Journals (page 22) and complete three speech bubbles from Jason that might help explain further the character's motivation to run away.
- Pupils should share their responses with the group and identify if any responses have been third person rather than first person.

Apply

Time: 6 minutes

- Pupils should refer to extract 11 on page 20 of their Reading Journals. Ask them to change the first two sentences of the fourth paragraph from third person to first person narrative, using space on page 21.

Secure**Time: 4 minutes**

- Take pupils' answers, and ensure correct version is written up on the whiteboard or flipchart.
- Ask the pupils to consider what difference reading this piece in the first person makes to the reader.
- Suggest that the first person tends to make the piece more personal and we are more likely to empathise with the character and believe them.
- Tell pupils that in the next session we are going to focus on the methods used by the narrator to help us to empathise, sympathise and identify further with the character of Jason.

Notes

Objectives

- To understand how a narrator's perspective or opinion can influence a reader's reaction to a character.

Key terms

Narrator's perspective: how the storyteller presents something.
Opinion: view.
Sympathy: understanding for someone else's feelings.

Materials

- Reading Journals (pages 20 and 23)
- Teacher Sheet/OHT 14.1 (extract 11 from *The Runner* by Keith Gray)
- Flipchart
- Marker pen

Remember

Time: 1 minute

- Remind pupils that in the previous session they had developed some understanding of the character Jason and his possible motivation for running away.

Model

Time: 5 minutes

- Read OHT version of Teacher Sheet 14.1, extract 11, again and ask the pupils to consider Jason's behaviour and his behaviour to others in this extract. Are we concerned with his situation? Do we feel sympathetic towards him?
- Ask the pupils why they think we are interested in Jason's situation.
- Elicit information such as '*he is our age*', '*he is scared*', '*he is unhappy*', '*he is amongst strangers*', etc and write the pupils' responses on the flipchart.
- Remind pupils that the narrator is able to suggest that Jason is frightened, unhappy, lonely, isolated and alone.

Try

Time: 5 minutes

- In pairs pupils should look at the extract in their Reading Journals (page 20) and underline in a second colour (see 'Notes') significant words and phrases where Jason's fear, unhappiness and loneliness are suggested.
- Ask pupils to share the information they have gathered with the rest of the group and discuss choices made.

Apply

Time: 4 minutes

- Point out that the narrator's perspective and opinion means that the character is portrayed as 'innocent', in order to gain sympathy and empathy from the reader.
- Pupils in pairs should consider how Jason's Dad or brother are probably feeling about him running away and write this in their Reading Journals (page 23).

Secure**Time: 5 minutes**

- Pupils should share thoughts about the feelings of Jason's Dad or brother.
- Remind pupils that the way the narrator portrays the character, endears Jason to the reader. That is, we tend to like him more and this helps us to sympathise with his situation and take his side. Perhaps we can see ourselves in a similar situation. We are not encouraged to think about how worried Jason's Dad, brother or others may be.
- Tell pupils that in the next session they will be using evidence to answer an inferential question.

Notes

- 'Try' section will require either a clean copy of page 20, or pupils to mark their text in a new colour.

Objectives

- To understand the importance of providing evidence to support an answer.
- To understand that some answers can be short but others need to be developed.

Key terms

Quotation: extract from a text.
Read between the lines: infer and deduce.

Materials

- Reading Journals (page 24)
- Teacher Sheet/OHT 11.1 (extract 9, *Boo!* by Kevin Crossley-Holland) from earlier session

Remember

Time: 4 minutes

- Tell pupils that in this session we are going to read again the story called *Boo!* and try to answer some different types of questions.
- Point out that our answers will need to be supported by evidence from the story, which may be quotations.

Model

Time: 2 minutes

- Read aloud to pupils Teacher Sheet/OHT 11.1 to remind them of the extract.
- Pupils should refer to their Reading Journals and look at the questions on page 24.
- Model the answer to the first question. '*She is alone because her father has gone to London.*'

Try

Time: 5 minutes

- Pupils should write their own more extended answer to the second question, using references in the text to support their response. This should be longer than the answer to question 1 (the answer space provided is longer, to indicate this).

Apply

Time: 5 minutes

- Pupils should share their answers with the rest of the group.
- Check that the pupils have included all the necessary evidence to support their answer.

Secure

Time: 4 minutes

- Ask pupils which skills they had to use when answering this question.
- Encourage pupils to refer to the need to pick up clues, to read between the lines, to infer meaning and to use the evidence in the text to support their answers.
- Explain that in the next session, using the horror genre, we will consider how the writer's style means that tension is created in the story and the reader is encouraged to empathise with the girl. It will include presenting our information in a different way.

Notes

Objectives

- To analyse narrative perspective.
- To present information in alternative formats.

Key terms

Narrative perspective: way of telling a story.
Empathy: understanding of the feelings of others.

Materials

- Reading Journals (page 25)

Remember

Time: 2 minutes

- Remind the pupils of the story *Boo!* that they have read previously and the types of questions they have answered: questions requiring more extended answers and evidence from the text.

Model

Time: 4 minutes

- Pose the following question: *This short horror/ghost story is effective because we identify and empathise with the girl, even though it is not a first person narrative. How is it that the reader becomes involved in the story?*

Try

Time: 5 minutes

- Pupils, in pairs, should suggest possible answers to the initial question. Try to elicit responses such as:
 - expectation set in first paragraph
 - slow build-up of detail
 - atmosphere in paragraphs two, three and four
 - activities that pupils might identify with (eg looking under bed)
 - small voice
 - story left on a cliff-hanger.

Apply

Time: 5 minutes

- Pupils should refer to their Reading Journals and complete the activity on page 25: *How has the author managed to create a 'scary' atmosphere?*

Secure

Time: 4 minutes

- Pupils share responses.
- Discuss ways that the activity could have been completed and check pupils' answers and details.
- Explain that it is important that pupils are aware how readers respond to the different choices that writers make, and also to follow instructions carefully when answering test or assessment questions.

Notes

