

CRACKING COMPREHENSION



Year 5

Teaching and Assessment Guide

Kate Ruttle

RISEING★STARS

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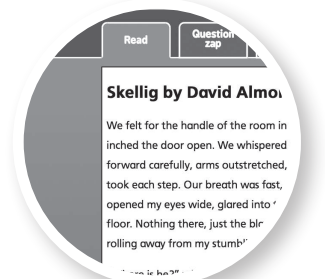
Don't forget to log on to My Rising Stars to access:

- The Interactive Modelling Software
- All teaching notes
- Teaching text questions
- Progress Task sheets for all Assessment Tasks

How to use this resource

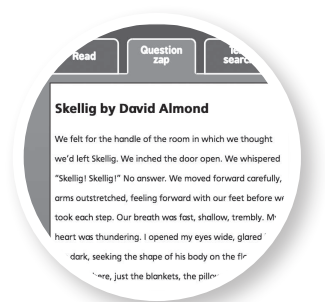
Introduce, Listen and Read

- 1 Introduce the unit by sharing the *Key text features* and *Reading the Teaching text* questions in the Teacher's Guide.
- 2 Use the **Read** tab text in the Interactive Modelling Software to introduce the Teaching text. Press the play button to listen to the audio. The **Listening comprehension questions** will be shown on screen. If you prefer, you can read the text yourself.



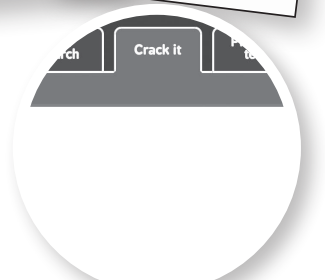
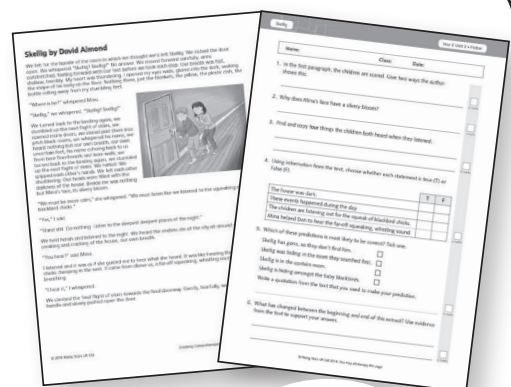
Model

- 1 In the **Question zap** tab, click on the first question to open it.
- 2 **Zap the question:** Teach children how to interpret the question:
 - “What is being asked?”
 - “Which reading strategies will be needed to find the answer?”
 Use the on-screen tools to highlight key words in the question. Answers and strategies are supplied in the Teacher's Guide.
- 3 In the **Text search** tab, use the on-screen tools to highlight any pieces of text that are relevant to the question. Click *Copy to Crack it* to transfer this text to the evidence section of the **Crack it** tab.
- 4 In the **Crack it** tab, use the copied text in the *Evidence* section to write an answer. Compare this with the model answer given in the Teacher's Guide and encourage the children to discuss and consider the relative merits of their own answers and the model answer.



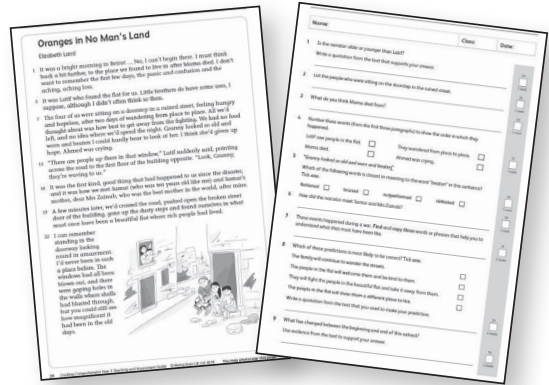
Apply

- 1 Give the children copies of the Teaching text and questions so that they can apply the strategies they learned in the previous session. (These can be found in the home screen for each unit, by clicking the *Teaching text* button.)
- 2 Ask the children to work independently and give their own answers.
- 3 In the **Question zap** tab, select a question. Move to the **Crack it** tab, and click *Check it* to review the model answer. Repeat for each question. Allow the children to mark their own work as you review each model answer. You can also check answers and strategies in the Teacher's Guide.
- 4 Encourage discussion so that the children can compare their own answers to the model answer. There may be alternative possible ‘correct’ answers for each question.



Practise

- 1 Revisit the key strategies taught using the Teaching text, and then distribute photocopies of the Practice text, and Practice text questions, for children to practise answering the questions, using and applying the strategies taught. (These can be found in the home screen for each unit, by clicking the *Practice text* button, and in the Teacher's Guide.)
- 2 Display the **Practice text** tab in the Interactive Modelling Software. Use the strategies suggested in the Teacher's Guide to mark and discuss the children's answers. Let children mark their own work, although you will want to monitor their answers as part of your ongoing assessment procedures.



Extend

Children can extend their learning, either through writing (see *Moving into writing*) or through developing further reading pathways (see *Extending reading*). Brief suggestions for both of these routes are included in each unit of the Teacher's Guide. It is anticipated you will use your professional understanding of effective ways to teach reading and writing if you follow the suggestions.

Moving into writing

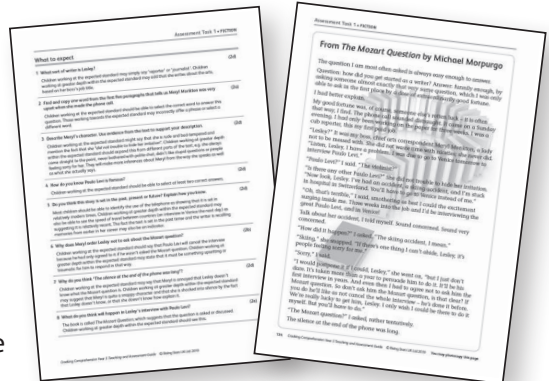
- Tell the children you want them to write their own story based on something found in a garage.
- Work with the children to use a range of art and drama techniques to explore what might be in a garage and how a story, set in or based upon things in that garage, might develop.
- Ask them to create a plan to show their favourite ideas.
- Give the children time to discuss their ideas with a response partner. Together with their response partner, they should only work up one of their ideas to write.

Extending reading

Ruby Redfort series – Lauren Child
The Red Blazer Girls – Michael Bell
The Adventures of Huckleberry Finn – Mark Twain
Alexander, Who's Not (Do You Hear Me? I Mean It!) Going to Move – Judith Viorst
When I Was Young in the Mountains – Cynthia Rylant

Assess

- 1 Introduce the Assessment Tasks through class discussion so that children are clear what they are being asked to do. If appropriate, display the text in the Interactive Modelling Software and read it out. If the text is a playscript or a poem which lends itself well to being read aloud, encourage children to enact some or all of the text over the course of the assessment.
- 2 Provide each child with the question sheet.
- 3 Circulate throughout the task, offering support or challenge as necessary. Allow verbal responses, where required, to enable you to assess understanding independently of reading accuracy.




Introduction to *Cracking Comprehension*

■ What is *Cracking Comprehension*?

Cracking Comprehension is a step-by-step resource to improve the comprehension skills of children aged 5–11 years old. It teaches children the skills and strategies they need to successfully explain their understanding of a wide range of texts, and offers ideas to extend their enjoyment of, and engagement with, reading.

The Interactive Modelling Software and this Teacher's Guide will help children to develop the techniques to answer the types of questions asked in the Key Stage 2 National Test for Reading, and helps you to deliver the 2014 National Curriculum for English, including the harder question paper which requires more in-depth understanding.

The Assessment Tasks provide a range of assessment for learning (AfL) activities for reading comprehension within the new Primary National Curriculum for Key Stage 2 English. These tasks can be used alongside the teaching units or as stand-alone assessment tasks.

Cracking Comprehension comprises both this Teacher's Guide and online access to the Interactive Modelling Software and printable resources on My Rising Stars at www.risingstars-uk.com. The  icon, used throughout this book, highlights where access to online content is required.

The online access at My Rising Stars provides interactive tools and pupil quizzes for modelling and practice. The Interactive Modelling Software helps teachers and children model key reading skills, and can be followed by the pupil quizzes, where children can practise the skills acquired independently, at home or in small working groups. The online pupil quizzes can be used to track and monitor progress, using the reporting and progress area.

■ What is in it?

Cracking Comprehension offers 15 comprehension units and nine Assessment Tasks for each year organised by text type (fiction, non-fiction, playscripts and poetry), and includes full teacher and assessment guidance.

The units have been chosen to support the expectations of the new National Curriculum for Key Stage 2 English. The texts can also be used as resources to complement your wider teaching.

■ *Cracking Comprehension* and the National Curriculum for English

The 2016 test framework recognises eight 'content domains' which can be assessed in reading tests

and which primarily interrogate the reading comprehension objectives of the national curriculum.

The table on pages 172–173 gives a summary of content domain coverage for each comprehension unit and assessment task.

■ How do I use the teaching units?

The pathway through each *Cracking Comprehension* unit is flexible, according to the specific needs of you and your children. (See How to use this resource on pages 4–5 for a suggested learning pathway.) Whether you choose to teach a comprehension lesson every day for a week, weekly over a half-term or for a focused half day per half-term is your choice. The range of content domains practised during each unit is clearly indicated. This gives you the opportunity to decide which assessable elements you want the children to practise.

■ How do I use the Assessment Tasks?

The tasks are not tests and are therefore not carried out under test conditions. Children may work on the tasks individually, in pairs or in groups. The tasks encourage a variety of activities including reading out loud, learning by heart and performance, all of which are emphasised in the new curriculum. The tasks may be used in any order.

There are no hard-and-fast time limits for these tasks, and some children may need more time than others. Tasks involving performance will need a greater time allowance than others. We suggest one-and-a-half to two hours on average.

Gathering and using evidence for diagnostic assessment

The outcomes for each task supply evidence for the regular review of children's progress in reading. The teacher notes provide a question-by-question breakdown giving examples of likely outcomes for each question at three standards of achievement: children working towards the expected standard, at the expected standard and those working at greater depth within the expected standard.

For maximum flexibility, the tasks are designed to be administered in any order, and so a single benchmark standard is required. The benchmark used in all the tasks is the expected standard at the end of the year. As children typically make significant progress over the course of the year, you will need to take this into account when assessing children against expected progress, particularly for any tasks children attempt during the first half of the academic year.

The questions for each task focus on several content domains from the new programme of study.

Support for assessment for learning

A simple, tick-based pupil self-assessment sheet for each Assessment Task can be found on My Rising Stars. Use this after the task, to give children the opportunity to reflect on what they can do. Begin by discussing the questions with the class, and then give children an opportunity to fill in the sheets individually. Those struggling with reading may need individual help to fill in their sheets.

Use the self-assessment sheets, together with your own assessment of each child's attainment in the task, to set future targets for reading. A child's completed self-assessment sheet could form the focus of a meeting you have with them about their reading targets.

■ Using *Cracking Comprehension* with other resources

Cracking Comprehension can be used as a stand-alone resource for teaching reading comprehension, or together with other Rising Stars resources to support your classroom teaching and improve outcomes for the children in your class. Detailed mapping documents, which provide further detail on how *Cracking Comprehension* content can be used successfully with some of the resources listed below, can be found on My Rising Stars.

Progress in Reading Assessment (PiRA)

PiRA is the best-selling stand-alone reading test which can be used to track children's progress from one term to the next, throughout Key Stages 1 and 2. *Cracking Comprehension* is an ideal teaching tool to ensure good progress through *PiRA* because the texts are

of a similar length and demand, and the range and presentation of questions are based on those used in the National Tests. Strategies that are learned and practised in *Cracking Comprehension* are all appropriate and useful for *PiRA*.

On Track Comprehension

On Track Comprehension is a structured intervention programme for children in Key Stage 2 who are falling behind in comprehension. One of the key areas of focus for *On Track Comprehension* is developing vocabulary and skills for working out the meaning of words. This is in response to research which shows that a more limited vocabulary is one of the biggest barriers to accurate comprehension for many children. *On Track Comprehension* also provides opportunities for children to respond to texts orally, before they record written answers.

Cracking Writing

Cracking Writing units can be used as extension tasks for *Cracking Comprehension*. Each of the *Cracking Writing* units is closely related to a *Cracking Comprehension* unit and includes comprehension questions before going on to use the text extract as a model for writing. Grammar is extensively taught in context in the units.

Read in to Writing

In addition to one-off comprehension tasks based on short texts and text extracts, many schools are now opting to read full-length books together, in order to give children opportunities to read and respond to entire good-quality texts. Extracts from some of these texts, or related to the texts, are used in *Cracking Comprehension* in order to build children's familiarity with the texts.

Stig of the Dump/The Little White Horse

Clive King/Elizabeth Goudge

Key text features

These short extracts are both from classic children's fiction.

- The Teaching text is from *Stig of the Dump* by Clive King and describes Barney's experience of falling into the dump, just before he meets Stig.
- The Practice text, from *The Little White Horse* by Elizabeth Goudge, describes the point when Robin and Maria break into the castle of the Black Knight.

Reading the Teaching text: *Stig of the Dump*



- Have the children heard of the book or seen the film? If not, ask the class to consider what they can predict from the book's title.
- Show them the cover image and invite them to ask questions about it.
- Access the Interactive Modelling Software for this unit. Read the extract aloud.
- Once they have explored the extract, encourage more book talk comments and questions.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 10–11).

Reading the Practice text: *The Little White Horse*

- Introduce this text as a children's story written in 1946, but set nearly 100 years earlier.
- Remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread the extracts, focusing on the language the authors use to create potentially hostile environments.
- Tell the children they're going to write their own adventure story, set in a hostile environment.
- Together, think of adventures that could happen in other hostile environments (e.g. lost in a storm at sea, in a deserted house, on a lonely moor).
- In pairs, ask the children to discuss an adventure and write a list of as many words as they can that they could use to describe the setting.
- Let the children tell their story to a response partner before writing it.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Where is Barney at the beginning of the extract?

A1: At the edge of the old chalk pit.

Strategy: Listen to the beginning of the text again. Make notes.

.....

Q2: Why was Barney always told not to go to the chalk pit?

A2: It was too dangerous. If you went too near the edge, the ground could give way.

Strategy: Listen to the text again. Make notes.

.....

Q3: What made Barney think he was not dead after all?

A3: He could see and think.

Strategy: Consider where in the text you are most likely to find this information. Listen to that part again.

Extending reading

Chitty Chitty Bang Bang Flies Again – Frank Cottrell Boyce

Dead Man's Cove – Lauren St John

Journey to the River Sea – Eva Ibbotson

To Be a Cat – Matt Haig

The Sleeping Army – Francesca Simon

Teaching text: Stig of the Dump 

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. "He crawled to the edge of the pit and peered over." (paragraph 2) What is the impact of the word "peered" in this sentence?	"Peered" tells you that he looked carefully/with concentration/with difficulty/shyly/closely/just over the edge of the pit. Accept other answers with the same meanings.	2g 1 mark	Question focus: identify how meaning is enhanced through choice of words and phrases. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the sentence in the question and read it carefully to understand the context. Reread the quotation, focusing on what the word "peered" tells you that is different from 'looked'.
2. Paragraphs 4 and 5 are very short. Why?	<ul style="list-style-type: none"> They mirror the speed at which the events happened. They show a sequence of actions and each new action triggers a new paragraph. 	2f 1 mark	Question focus: explain how narrative content is related and contributes to the meaning as a whole. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Identify the paragraphs in the text. Carefully read these paragraphs together with the paragraphs immediately before and after.
3. "And the ground gave way" (paragraph 5) Why does the author begin this paragraph with the word "And"?	He wants to emphasise the link between this sentence and the one before it.	2f 1 mark	Question focus: explain how narrative content is related and contributes to meaning as a whole. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Identify the paragraph in the text. Consider how 'and' is usually used and its impact here.
4. The paragraph beginning "His thoughts did those funny things" begins with a very long sentence. Why do you think the author did not use shorter sentences here?	The length of the sentence mirrors Barney's rambling thoughts.	2f 1 mark	Question focus: explain how narrative content is related and contributes to the meaning as a whole. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read paragraph 8, noting the sentence length. Think about what the sentence is about.

<p>5. What impression do you get of the pit in this extract? Give two impressions, using evidence from the text to support your answer.</p>	<p>Acceptable points: It is a dump.</p> <ul style="list-style-type: none"> • “strange bits of wreckage” • “very rotten old carpet” • “rusty old sheets of iron” <p>It is exciting/interesting.</p> <ul style="list-style-type: none"> • “the steering wheel of a ship” • “the tail of an aeroplane” • “a real bicycle” <p>It is dangerous.</p> <ul style="list-style-type: none"> • it is full of “strange bits of wreckage” • “nettles” <p>It is deep.</p> <ul style="list-style-type: none"> • “Far below was the bottom of the pit.” <p>It is overgrown.</p> <ul style="list-style-type: none"> • “among the moss and elder bushes and nettles” • He crashed though creepers, ivy and branches, and landed on moss. 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the text to get a sense of the pit, then reread carefully, looking for evidence to support your impressions. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>
<p>6. How does paragraph 4 introduce the events in the rest of this extract?</p>	<p>Barney wished he was at the bottom of the pit and then he fell. When he opened his eyes, he found that he was at the bottom of the pit. Do not accept simply “the ground gave way” or “he fell over the edge”.</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read from paragraph 4 to the end of the text, considering how subsequent events are related to the statement in paragraph 4.

The Little White Horse

Elizabeth Goudge

- 1 They had come to the edge of a clearing in the wood, a desolate place like a quarry strewn with boulders, with stagnant pools of water between the rocks. On three sides the rock rose up sheer like a wall and crowning the wall the way they were facing was a castle built foursquare like a tower, so old that it looked like part of the rock upon which it was built. Upon each side of it, except just this side where its great gate looked down upon the clearing, the pine trees closed about it with the darkness of night. It was a terrifying castle. The only way to reach it, as far as Maria could see, was to climb up the flight of steps that had been cut in the cliff beneath; and to do that they would have to leave the shelter of the pine trees and cross the clearing under the eyes of whoever might be looking out of that window above the gate.
- 13 “There’s another way,” whispered Robin. “Wroolf showed it to me when we were here before.
- 15 Look, he’s leading us that way now.”
- 16 They went back among the pine trees, turned to their left in a wide half-circle and began to climb steeply upwards, climbing over the rocks that had pushed themselves out of the ground between the pine trees, and pushing their way through thickets of bramble bushes. ... Then they swerved round to the right again, and they had come right round to the back of the castle. Its frowning walls rose sheer up above them. But there was no door here. No window even. Nothing but the great high wall, as high as the tallest pine tree, with battlements along the top.
- 24 “We climb up the tallest tree, and then onto the battlements,” explained Robin airily. “I tried it the other day to see if it could be done, and it’s quite easy.”

Name:	Class:	Date:
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1 “They had come to the edge of a clearing in the wood, a desolate place like a quarry strewn with boulders, with stagnant pools of water between the rocks.” (paragraph 1)

Underline **one** word in this sentence that warns the reader that the clearing is an unpleasant place.

2 “On three sides the rock rose up sheer like a wall” (paragraph 1)

What is the effect of the simile “like a wall” in this sentence?

3 How do you think Maria felt when she looked up at the castle and knew she had to go in?

4 How does Robin know the way into the castle?

5 a) Find **two** different words the author uses instead of ‘said’ in the text.

b) Explain why the author chose one of those words.

6 How does the author create an atmosphere of danger?

Explain **two** impressions, using evidence from the text to support your answer.

7 “Its frowning walls rose sheer up above them.” (paragraph 3)

What is the meaning and effect of the word “frowning” in this sentence?

8 Do you think Maria and Robin will manage to get into the castle? Explain your answer, thinking about other adventure stories you have read.

9 Tick **one** box in each row to show whether each statement is **true** or **false**.

	True	False
The woods seemed safe.		
There was a way up at the back.		
The castle looked scary.		
Maria thought that it looked easy to do.		

2g

 1 mark

2g

 1 mark

2d

 1 mark

2b

 1 mark

2a/2g

 2 marks

2d

 3 marks

2a

 1 mark

2e

 1 mark

2b

 2 marks

Practice text: The Little White Horse

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. "They had come to the edge of a clearing in the wood, a desolate place like a quarry strewn with boulders, with stagnant pools of water between the rocks" (paragraph 1). Underline one word in this sentence that warns the reader that the clearing is an unpleasant place.	"desolate"/"stagnant"	2g 1 mark	<p><i>Question focus: identify how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words Carefully read the sentence, considering the impact of each word.
2. "On three sides the rock rose up sheer like a wall" (paragraph 1) What is the effect of the simile "like a wall" in this sentence?	<p>Accept answers that recognise any key feature of a wall. E.g.</p> <ul style="list-style-type: none"> A wall is meant to keep people out. It is high/unwelcoming. It is difficult to climb. It marks the edge of a property. 	2g 1 mark	<p><i>Question focus: identify how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the words in the question and carefully read the surrounding text to establish the context. Carefully read the sentence looking for language use described.
3. How do you think Maria felt when she looked up at the castle and knew she had to go in?	Accept answers that recognise she was frightened/terrified/nervous.	2d 1 mark	<p><i>Question focus: make inferences from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read paragraph 1 thinking about the questions. Remember, in questions like this, the answer is not in the text but there are clues and pieces of information in the text that you should use when considering your answer.
4. How does Robin know the way into the castle?	Wrolf showed it to him on an earlier occasion.	2b 1 mark	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you are likely to find the answer. Read that part of the text carefully to find the information you need.
5. a) Find two different words the author uses instead of 'said' in the text. b) Explain why the author chose one of those words.	<p>a) "whispered" (paragraph 2)/"explained" (paragraph 4)</p> <p>b) "whispered" shows how dangerous it would be if the children were spotted or heard in the clearing "explained" shows that Robin is telling Maria what has to be done</p>	2a/2g 2 marks	<p><i>Question focus: give the meaning of words in context/explain how meaning is enhanced through choice of words.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text, looking for words that are used instead of 'said'. Consider the effect of using the different words. <p>Award 1 mark for two verbs. (Do not accept the adverb "airily" which does not replace 'said'.) Award the second mark for a recognition of the reasons for the choice of one of the words.</p>

<p>6. How does the writer create an atmosphere of danger? Explain two impressions, using evidence from the text to support your answer.</p>	<p>Acceptable points: Description of the place. E.g. <ul style="list-style-type: none"> • “a desolate place” • “stagnant pools” • “thickets of bramble bushes” It is dark. <ul style="list-style-type: none"> • “pine trees closed about it with the darkness of night” Description of the castle <ul style="list-style-type: none"> • “a terrifying castle” • “frowning walls rose sheer up above them” The children are trying not to be heard. <ul style="list-style-type: none"> • “whispered Robin” </p>	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words • Skim-read the text to get a sense of the atmosphere, then reread carefully, looking for evidence to support your impressions. Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>
<p>7. “Its frowning walls rose sheer up above them.” (paragraph 3) What is the meaning and effect of the word “frowning” in this sentence?</p>	<p>It emphasises how dangerous the castle is. It suggests that the walls are disapproving/scary/nasty. It shows that the children will not be welcome inside.</p>	<p>2a 1 mark</p>	<p><i>Question focus: explain the meaning of words in context.</i> Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the sentence. • Consider why the writer chose the word. </p>
<p>8. Do you think Maria and Robin will manage to get into the castle? Explain your answer, thinking about other adventure stories you have read.</p>	<p>Yes. In stories like this, the children always manage to overcome difficulties and do what adults do not dare.</p>	<p>2e 1 mark</p>	<p><i>Question focus: predict what might happen from details stated and implied.</i> Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the paragraph, considering its context. • Think about what the author is trying to make the reader think. Award 1 mark for a reasonable explanation.</p>
<p>9. Tick one box in each row to show whether each statement is true or false. The woods seemed safe. There was a way up at the back. The castle looked scary. Maria thought that it looked easy to do.</p>	<p>The woods seemed safe. T There was a way up at the back. F The castle looked scary. T Maria thought that it looked easy to do. F</p>	<p>2b 2 marks</p>	<p><i>Question focus: retrieve and record information from fiction.</i> Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Work with each of the statements separately. • Scan the text for information about the statement. • Carefully read that part of the text, looking for information to compare with the statement in the question. Award 2 marks for six correct answers and 1 mark for three or four correct.</p>

The Cat Who Walked by Himself/The Winged Horse

Rudyard Kipling

Key text features

Both texts are extracts of classic stories, told in a storyteller's voice.

- The Teaching text, an extract from *The Cat Who Walked by Himself* by Rudyard Kipling, is the beginning of one of Rudyard Kipling's *Just So* stories.
- The Practice text, *The Winged Horse*, is translated from Vautier's French retelling of a Greek legend and tells of the arrival of Pegasus.

Reading the Teaching text: *The Cat Who Walked by Himself*

- Introduce the *Just So* stories, explaining that they are myths written by Kipling around 100 years ago and they contain some language that we would not generally use today.
- Access the Interactive Modelling Software for this unit. Read the extract aloud.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 18–19).



Reading the Practice text: *The Winged Horse*

- Talk to the children about their prior knowledge of the original winged horse. Do they know where the story comes from? The name of the horse? Where the horse came from?
- Remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- The extract from *The Cat Who Walked by Himself* is from the very beginning of the story. Tell the children you would like them to continue the story. Ask the children to work in pairs and use their knowledge and expectations of the pattern of such stories to plan the rest of the story.
- If possible, give children the opportunity to use drama to explore and develop the character of the cat.
- Before they write, let the children work with a new partner and say aloud the story they have planned.
- Once the children have written their versions, read them the whole story as written by Kipling.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: How does the beginning of the text make it clear that someone is telling a story?

A1: It talks to the listener directly, with a request to listen.

Strategy: Listen again to the beginning of the story.

.....

Q2: Who made the Man stop being wild?

A2: Woman

Strategy: What do you remember? Where in the story do you think you will find this information? Listen to that part of the story.

.....

Q3: How does this story explain the behaviour of cats and dogs today?

A3: Dog says “*we can never be friends again*” (paragraph 7).

Strategy: Listen to the whole story again while considering the question.

Extending reading

How to Train Your Dragon – Cressida Cowell

Artemis Fowl – Eoin Colfer

The Amulet of Samarkand – Jonathan Stroud

Goblins – Philip Reeve

Abominables – Eva Ibbotson

Varjak Paw – S.F. Said

I Was a Rat – Philip Pullman



Teaching text: The Cat Who Walked by Himself

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Find and copy the clause that encourages the reader to believe the story.	“for this befell and behappened and became and was” (paragraph 1)	2f 1 mark	<p>Question focus: identify how narrative content is related and contributes to meaning as a whole.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer to the story. Carefully read that part of the text: looking for the clause with the meaning requested in the question. <p>The whole of this clause must be written for the mark to be awarded.</p>
2. What does the author need the reader to know about how the world was different when the story begins?	that all “the Tame animals were wild” (paragraph 1)	2b 1 mark	<p>Question focus: identify key details from fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer. Scan the text for the information.
3. List three ways in which the Woman changed the way the Wild Man lived.	<ul style="list-style-type: none"> She told him that “she did not like living in his wild ways” (paragraph 2). She “picked out a nice dry Cave” (paragraph 2). She “strewed clean sand on the floor” (paragraph 2). She “lit a nice fire” (paragraph 2). She “hung a dried wild-horse skin” (paragraph 2) “across the opening of the Cave” (paragraph 2). She said, “Wipe your feet, dear, when you come in, and now we’ll keep house” (paragraph 2). 	2b 2 marks	<p>Question focus: identify key details from fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you’ll find the answers. Scan the text for the information. <p>Award 2 marks for three correct answers. Award 1 mark for two correct answers.</p>
4. For their evening meal “they ate wild sheep roasted on the hot stones, and flavoured with wild garlic and wild pepper” (paragraph 3). Explain why the author keeps using the word “wild”.	<ul style="list-style-type: none"> The author is pointing out that everything they ate was wild. The author is emphasising that everything in the world was wild. Woman was showing Man that she could tame and eat wild things. 	2g 1 mark	<p>Question focus: explain how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer. Scan the text for information.

<p>5. "Out in the Wet Wild Woods all the wild animals gathered together" (paragraph 4) Why does the author remind us that the woods are wet and wild?</p>	<p>He is creating the contrast between the dry, warm and tame cave, and the wet woods where the wild creatures live.</p>	<p>2g 1 mark</p>	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the answer. • Scan the text for the words. • Skim-read the paragraphs before and after to remind yourself of the context.
<p>6. a) Find and copy the words the Horse uses to mean "fire". b) Why does he not use the word "fire"?</p>	<p>a) "that great light" (paragraph 4) b) He has never seen a fire before and does not have a word for it.</p>	<p>2a/2d 2 marks</p>	<p><i>Question focus: give the meaning of words in context/make inferences from the text.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the answer. • Scan the text for the information. • Copy the words. • Consider why they are needed. <p>Award 1 mark for each part of the question.</p>

The Winged Horse

- 1 A lone seagull was flying over the barren country of Kisthene, swooping, soaring, a bright white streak in the gathering dusk.
- 3 All at once, there was a movement below. Medusa the Gorgon darted out of hiding, and her stony glance pierced the seagull like an arrow, and turned it into solid rock. The bird fell headlong out of the sky.
- 6 Medusa and her sister Gorgons ran capering over the rocks, snarling and clawing as they fought over the dead bird. Stone prey: their joy and their delight since time began.
- 9 A thousand miles away, Perseus sat talking with three gods: Hades, Hermes and Athene.
- 11 “Perseus,” said Athene, “you must kill Medusa, and bring back her sliced-off head. Borrow Hermes’ winged sandals, to carry you to her lair. Take Hades’ helmet of invisibility to help you creep up on her unseen. And take my mirror-shield to save you from her stony glance.”
- 15 The gods vanished, and Perseus buckled on his sword, and put Hades’ helmet on his head and Hermes’ sandals on his feet. Then he took Athene’s glittering shield and flew, wind-fast, to Kisthene and the Gorgons’ lair.
- 18 The three Gorgons were snuffling and snorting in their cave, asleep. Their snake-hair bristled at the whirr of Perseus’ winged sandals, but he was invisible: unaware of the danger, Medusa and her sisters slept on.
- 21 Perseus turned his back on the Gorgons. Then he held up Athene’s mirror-shield to guide his movements behind his back. He lifted his sword and sliced off Medusa’s head. It fell on the floor and the deadly eyes flickered open. If Perseus had been looking straight at them, he would have been turned to stone.
- 26 He stuffed the head into a sack. Then he jumped back in amazement. Out of the blood from Medusa’s neck a winged horse, Pegasus, was appearing and growing before his eyes.
- 29 Pegasus stretched his wings, whinnied and pawed the ground. Then, to Perseus’ surprise, he spoke human words. “Quick, Perseus! Jump on my back. Hurry!”
- 32 Perseus scrambled onto Pegasus’ back, and Pegasus reared and beat his wings for take-off. The sound woke the sleeping Gorgons, and he soared away just in the nick of time, leaving them clawing angrily at empty air.
- 35 Pegasus carried Perseus safely home, and set him down in a grassy field. Then he soared away to his master Zeus, high in Olympus. Perseus watched him climbing higher and higher, like a dazzling constellation in the sky.

Name:	Class:	Date:
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1 “Stone prey: their joy and their delight since time began” (paragraph 3). What is “stone prey”?

2a

1 mark

2 Draw lines to show which item Perseus borrowed from each god.

God	Item borrowed
Hermes	mirror-shield
Hades	winged sandals
Athene	helmet of invisibility

2b

1 mark

3 a) Find and copy the word that tells you how fast Perseus flew to meet the Gorgons.

b) What does the word mean? _____

2a

2 marks

4 Look at paragraphs 3, 6 and 7. Find and copy three words the author uses to make the reader think the Gorgons are animals.

2g

2 marks

5 Describe how Perseus used each of the gods’ belongings to kill Medusa.

a) winged sandals _____

b) helmet of invisibility _____

c) mirror-shield _____

2b

3 marks

6 Do you think Perseus was wise to trust Pegasus? Yes No

Explain your answer fully, referring to the text.

2d

2 marks

7 “her stony glance pierced the seagull like an arrow” (paragraph 2). Give two reasons why the author chose to use the word “stony”.

2g

2 marks

8 Perseus is the hero of this legend.

a) What was his heroic task?

b) What did the gods do to help him?

2b

2 marks

9 Suggest an alternative title for this legend and explain why you chose it.

2c

2 marks

Cracking the questions

Practice text: The Winged Horse

Question	Answer	CD/Mark	Useful strategies
1. "Stone prey: their joy and their delight since time began" (paragraph 3). What is "stone prey"?	<ul style="list-style-type: none"> prey that has been turned to stone creatures that the Gorgons ate that they have turned to stone seagull/bird 	2a 1 mark	<p><i>Question focus: give the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the sentence and consider the context.
2. Draw lines to show which item Perseus borrowed from each god. (See right.)	<p>Hermes — mirror-shield Hades — winged sandals Athene — helmet of invisibility</p>	2b 1 mark	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the information. Scan the text for the names of the gods. Carefully read the text to confirm the answers. <p>Award 1 mark for all correct links.</p>
3. a) Find and copy the word that tells you how fast Perseus flew to meet the Gorgons. b) What does the word mean?	<p>a) "wind-fast" (paragraph 6) b) as fast as the wind/quickly/fast</p>	2a 2 marks	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the information. Carefully read that part of the text to find the word. Consider what the word might mean. <p>Award 1 mark for each correct part.</p>
4. Look at paragraphs 3, 6 and 7. Find and copy three words the author uses to make the reader think the Gorgons are animals.	<ul style="list-style-type: none"> "snarling" (line 6) "clawing" (line 7) "prey" (line 7) "lair" (line 12) "snuffling" (line 18) "snorting" (line 18) 	2g 2 marks	<p><i>Question focus: identify how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the information required. Carefully copy the words. <p>Award 2 marks for three appropriate words. Award 1 mark for two words.</p>
5. Describe how Perseus used each of the gods' belongings to kill Medusa. a) winged sandals b) helmet of invisibility c) mirror-shield	<p>a) to travel to the Gorgon's lair. b) to stay invisible/so that the Gorgons would not see him. c) "to guide his movements behind his back"</p>	2b 3 marks	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text for overall meaning and context. Carefully reread how Perseus killed the Gorgons. Remember to use words from the text in your answers. <p>Award 1 mark for each answer that includes some explanation and a quotation.</p>

<p>6. Do you think Perseus was wise to trust Pegasus? Yes <input type="checkbox"/> No <input type="checkbox"/> Explain your answer fully, referring to the text.</p>	<p>Yes. Pegasus had wings and “spoke human words” (line 30). He told Perseus how he could save himself from the other Gorgons: “Quick, Perseus! Jump on my back. Hurry!” (lines 30–31). No. The horse came “Out of the blood from Medusa’s neck” (lines 26–27). He had just killed Medusa and her eyes could still turn him into stone.</p>	<p>2d 2 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text while considering the question. Scan the text to find relevant quotations.
<p>7. “her stony glance pierced the seagull like an arrow” (paragraph 2). Give two reasons why the author chose to use the word “stony”.</p>	<ul style="list-style-type: none"> “stony glance” usually refers to a cruel/unfriendly/unfeeling look and the Gorgon is being cruel to the seagull by killing it. “stony glance” also refers to the Gorgon’s ability to turn things into stone by looking at them. 	<p>2g 2 marks</p>	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text to find the quotation. Skim-read the paragraph for the overall context. Consider the implications of the word “stony” at this point. <p>Award 1 mark for each appropriate answer given, up to a maximum of 2 marks.</p>
<p>8. Perseus is the hero of this legend. a) What was his heroic task? b) What did the gods do to help him?</p>	<p>a) He cut off the Gorgon’s head. b) They gave him equipment to keep him safe/ Hermes gave him his winged sandals, Hades lent him his cloak of invisibility and Athene lent him her mirror-shield.</p>	<p>2b 2 marks</p>	<p><i>Question focus: retrieve and record information from fiction.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text for the overall context. Note down ideas from the text to use in your answer. <p>Award 1 mark for each part of the question.</p>
<p>9. Suggest an alternative title for this legend and explain why you chose it.</p>	<p>Other titles could include:</p> <ul style="list-style-type: none"> Perseus and Medusa, because the main part of the story is about how Perseus defeated Medusa. The Stony Glance, because Medusa’s look turned things to stone so Perseus had to be cunning to kill her. Death of the Gorgon, because the story is about how a Gorgon was killed. 	<p>2c 2 marks</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text while considering the question. <p>Award 1 mark for an appropriate title and the second mark for an explanation.</p>

Skellig/Oranges in No Man's Land

David Almond/Elizabeth Laird

Key text features

The texts are both from near the beginning of books that are narrated in the first person.

- The Teaching text is from *Skellig* by David Almond.
- The Practice text is from *Oranges in No Man's Land* by Elizabeth Laird.

Reading the Teaching text: *Skellig*



- Talk about the title of the story. Have the children heard of this book? Do they know anything about it? Tell them that Skellig is a person's name. What can they guess about him?
- Explain that Dan's parents are looking at a house. Dan does not want to move; he likes his old house and his old friends. Can the children predict what he will think of the house they are looking at?
- Access the Interactive Modelling Software for this unit. Read the extract to the children and ask them if they think their predictions will come true.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 26–27).

Reading the Practice text: *Oranges in No Man's Land*

- Briefly explain that, at the end of the last century, there was a civil war in Lebanon. This story is set in Beirut, the capital of Lebanon, during the civil war.
- Once they have read the extract, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread this extract from *Skellig*.
- Tell the children you want them to write their own story based on something found in a garage.
- Work with the children to use a range of art and drama techniques to explore what might be in a garage and how a story, set in or based upon things in that garage, might develop.
- Ask them to create a plan to show their favourite idea.
- Give the children time to discuss their ideas with a response partner. Together with their response partner, they should orally work up one of their ideas to write.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: What did the children find in the room?

A1: The blankets, the pillow, the plastic dish, the bottle

Strategy: Listen carefully to the first paragraph. Listen out for items the children found. Jot them down when you hear them.

Q2: Identify one detail that tells you the children were starting to panic just before they started to listen.

A2: Gripped each other's hands/ shuddering breath/ heads are filled with the darkness of the house/ Mina said "we must be more calm".

Strategy: Consider where in the text the information might be found. Listen carefully to that part. Jot down the details from the text.

Q3: When have the children had to listen very hard before this?

A3: When they heard the blackbird chicks.

Strategy: Listen carefully to the whole text again while you think about what the children have listened to previously.

Extending reading

Ruby Redfort series – Lauren Child

The Red Blazer Girls – Michael Bell

The Adventures of Huckleberry Finn – Mark Twain

Alexander, Who's Not (Do You Hear Me? I Mean It!) Going to Move – Judith Viorst

When I Was Young in the Mountains – Cynthia Rylant

Teaching text: Skellig 

Cracking the questions

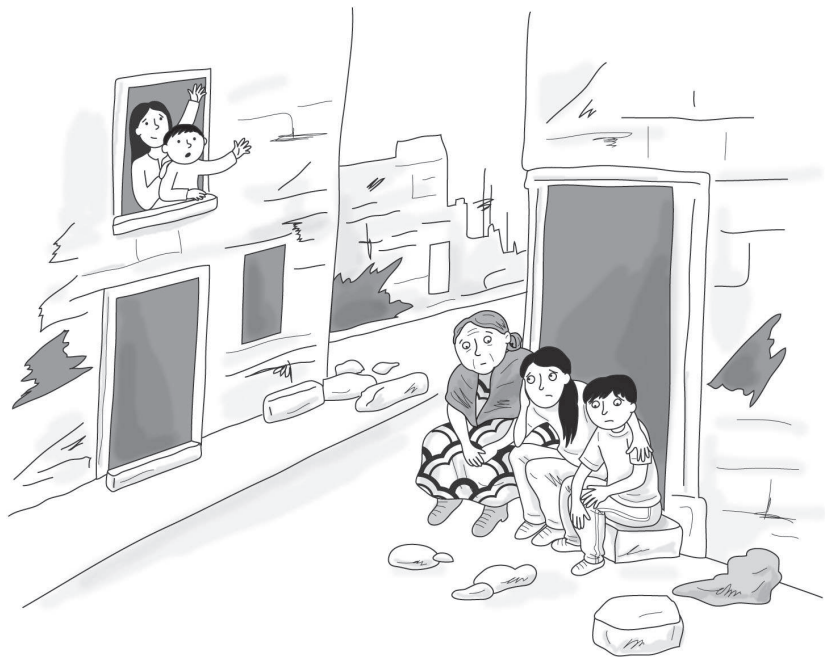
Question	Answer	CD/mark	Useful strategies															
<p>1. In the first paragraph, the children are scared. Give two ways the author shows this.</p>	<p>Accept any two of:</p> <ul style="list-style-type: none"> • They are whispering. • Their breath is “fast, shallow, trembly”. • The narrator’s heart is thundering. • The sentences are very short and fast, like the children’s breath. <p>Do not accept evidence of how the children moved, because that is related to the dark, not to the fact they are scared.</p>	2g 2 marks	<p><i>Question focus: identify how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the paragraph, looking out for alternative words or phrases 															
<p>2. Why does Mina’s face have a “silvery bloom”?</p>	<p>because it is so dark he can not see it properly</p>	2d 1 mark	<p><i>Question focus: make inferences from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text to look for the information. • Scan that part of the text for words in the question. • Carefully read the sentences around the words to understand their context. 															
<p>3. Find and copy three things the children both heard when they listened.</p>	<p>Accept any three of:</p> <ul style="list-style-type: none"> • “the endless din of the city” • “the creaking and cracking of the house” • “our own breath” • “a far-off squeaking, whistling sound” (Skellig breathing) 	2b 2 marks	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text to look for information. • Carefully read that part of the text. <p>Award 2 marks for three correct answers and 1 mark for two correct.</p>															
<p>4. Choose which of the following facts are true and which are false (see right).</p>	<table border="1"> <thead> <tr> <th></th> <th>T</th> <th>F</th> </tr> </thead> <tbody> <tr> <td>The house was dark.</td> <td>✓</td> <td></td> </tr> <tr> <td>These events happened during the day.</td> <td></td> <td>✓</td> </tr> <tr> <td>The children are listening out for the squeak of blackbird chicks.</td> <td></td> <td>✓</td> </tr> <tr> <td>Mina helped Dan to hear the far-off squeaking, whistling sound.</td> <td>✓</td> <td></td> </tr> </tbody> </table>		T	F	The house was dark.	✓		These events happened during the day.		✓	The children are listening out for the squeak of blackbird chicks.		✓	Mina helped Dan to hear the far-off squeaking, whistling sound.	✓		2b 2 marks	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for information relating to each of the statements in the question. • Decide whether each one is true or false.
	T	F																
The house was dark.	✓																	
These events happened during the day.		✓																
The children are listening out for the squeak of blackbird chicks.		✓																
Mina helped Dan to hear the far-off squeaking, whistling sound.	✓																	

<p>5. Which of these predictions is most likely to be correct? Choose one.</p> <p><input type="checkbox"/> Skellig has gone, so they do not find him.</p> <p><input type="checkbox"/> Skellig was hiding in the room they searched first.</p> <p><input type="checkbox"/> Skellig is in the upstairs room.</p> <p><input type="checkbox"/> Skellig is hiding amongst the baby blackbirds.</p> <p>Write a quotation from the text that you used to make your prediction.</p>	<p>Skellig is in the upstairs room.</p> <p>Evidence is some or all of the quotation: <i>"It came from above us, a far-off squeaking, whistling sound. Skellig's breathing."</i></p>	<p>2e 2 marks</p>	<p><i>Question focus: predict what might happen from details stated and implied.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text for the overall meaning of it. Reread the options in the question and decide which one you think is most likely. Carefully reread the text to confirm your prediction and to identify a quotation to support it.
<p>6. What has changed between the beginning and end of this extract?</p> <p>Use evidence from the text to support your answer.</p>	<p>The children have heard Skellig breathing, so they know he is alive and he has not gone anywhere.</p> <p>At the beginning of this extract, the children were worried and panicky: <i>"Our breath was fast, shallow, trembly."</i></p> <p>Then they stopped, became calm and listened, and heard Skellig's breathing. <i>"It came from above us, a far-off squeaking, whistling sound"</i> – so they are going to find him.</p>	<p>2h 3 marks</p>	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text for the overall meaning of it and try to identify what has changed. Carefully reread the beginning and end to find evidence to support what you said. <p>Award 1 mark for recognition of what has changed and a further mark for each piece of evidence from the text, up to a total of 3 marks.</p>

Oranges in No Man's Land

Elizabeth Laird

- 1 It was a bright morning in Beirut ... No, I can't begin there. I must think back a bit further, to the place we found to live in after Mama died. I don't want to remember the first few days, the panic and confusion and the aching, aching loss.
- 5 It was Latif who found the flat for us. Little brothers do have some uses, I suppose, although I didn't often think so then.
- 7 The four of us were sitting on a doorstep in a ruined street, feeling hungry and hopeless, after two days of wandering from place to place. All we'd thought about was how best to get away from the fighting. We had no food left, and no idea where we'd spend the night. Granny looked so old and worn and beaten I could hardly bear to look at her. I think she'd given up hope. Ahmed was crying.
- 13 "There are people up there in that window," Latif suddenly said, pointing across the road to the first floor of the building opposite. "Look, Granny, they're waving to us."
- 16 It was the first kind, good thing that had happened to us since the disaster, and it was how we met Samar (who was ten years old like me) and Samar's mother, dear Mrs Zainab, who was the best mother in the world, after mine.
- 19 A few minutes later, we'd crossed the road, pushed open the broken street door of the building, gone up the dusty steps and found ourselves in what must once have been a beautiful flat where rich people had lived.
- 22 I can remember standing in the doorway looking round in amazement. I'd never been in such a place before. The windows had all been blown out, and there were gaping holes in the walls where shells had blasted through, but you could still see how magnificent it had been in the old days.



Name: _____

Class: _____

Date: _____

- 1 Is the narrator older or younger than Latif?

Write a quotation from the text that supports your answer.

2d

1 mark

- 2 List the people who were sitting on the doorstep in the ruined street.

2b

1 mark

- 3 What do you think Mama died from?

2d

1 mark

- 4 Number these events (from the first three paragraphs) to show the order in which they happened.

Latif saw people in the flat.

They wandered from place to place.

Mama died.

Ahmed was crying.

2c

1 mark

- 5 “Granny looked so old and worn and beaten” (paragraph 3).

Which of the following words is closest in meaning to the word “beaten” in this sentence?

Tick **one**.

flattened

bruised

outperformed

defeated

2a

1 mark

- 6 How did the narrator meet Samar and Mrs Zainab?

2b

1 mark

- 7 These events happened during a war. **Find** and **copy three** words or phrases that help you to understand what that must have been like.

2f

2 marks

- 8 Which of these predictions is most likely to be correct? Tick **one**.

The family will continue to wander the streets.

The people in the flat will welcome them and be kind to them.

They will fight the people in the beautiful flat and take it away from them.

The people in the flat will show them a different place to live.

Write a quotation from the text that you used to make your prediction.

2e

2 marks

- 9 What has changed between the beginning and end of this extract?

Use evidence from the text to support your answer.

2h

3 marks

Practice text: Oranges in No Man’s Land

Cracking the questions

Question	Answer	CD/mark	Useful strategies
1. Is the narrator older or younger than Latif? Write a quotation from the text that supports your answer.	older “Little brothers do have some uses”	2d 1 mark	Question focus: <i>make inferences from the text.</i> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the answer. Carefully read the paragraph to find your answer, underlining a quotation to use in your answer.
2. List the people who were sitting on the doorstep in the ruined street.	<ul style="list-style-type: none"> the narrator Latif Ahmed Granny 	2b 1 mark	Question focus: <i>retrieve and record information from fiction.</i> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the answer. Carefully read the paragraph to find your answer, underlining a quotation to use in your answer.
3. What do you think Mama died from?	<p>Accept:</p> <ul style="list-style-type: none"> hurt/injured in the fighting/war from hunger/exhaustion 	2d 1 mark	Question focus: <i>make inferences from the text.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the information. Scan that part of the text for words in the question. Carefully read the sentences around the words to understand their context.
4. Number these events (from the first three paragraphs) to show the order in which they happened. Latif saw people in the flat. Mama died. They wandered from place to place. Ahmed was crying.	<p>Latif saw people in the flat. 4</p> <p>Mama died. 1</p> <p>They wandered from place to place. 2</p> <p>Ahmed was crying. 3</p>	2c 1 mark	Question focus: <i>summarise main ideas from more than one paragraph.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the first three paragraphs, looking for statements like those in the question. Once you have written the order, reread the paragraphs to confirm your decisions.
5. “Granny looked so old and worn and beaten” (paragraph 3). Which of the following words is closest in meaning to the word “beaten” in this sentence? Tick one. <input type="checkbox"/> flattened <input type="checkbox"/> bruised <input type="checkbox"/> outperformed <input type="checkbox"/> defeated	defeated	2a 1 mark	Question focus: <i>explain the meaning of words in context.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the sentence. Scan the text to find the sentence. Carefully read that part of the text, thinking about what the word might mean.

6. How did the narrator meet Samar and Mrs Zainab?	They are the people who waved from the window.	2b 1 mark	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the answer. Carefully read the paragraph to find your answer.
7. These events happened during a war. Find and copy three words or phrases that help you to understand what that must have been like.	<p>Accept any three of:</p> <ul style="list-style-type: none"> “get away from the fighting” “the disaster” “broken street door” “The windows had all been blown out” “gaping holes in the walls where shells had blasted through” 	2f 2 marks	<p><i>Question focus: identify how narrative content is related and contributes to meaning as a whole.</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for words and phrases that could be linked to war. Copy three words or phrases. <p>Award 2 marks for three correct answers and award 1 mark for two correct answers.</p>
8. Which of these predictions is most likely to be correct? Tick one . <input type="checkbox"/> The family will continue to wander the streets. <input type="checkbox"/> The people in the flat will welcome them and be kind to them. <input type="checkbox"/> They will fight the people in the beautiful flat and take it away from them. <input type="checkbox"/> The people in the flat will show them a different place to live. Write a quotation from the text that you used to make your prediction.	<p>The people in the flat will welcome them and be kind to them.</p> <p>“It was the first kind, good thing that had happened to us since the disaster”.</p> <p>Or</p> <p>“we met Samar and Samar’s mother.”</p> <p>Or</p> <p>“dear Mrs Zainab, who was the best mother in the world, after mine.”</p>	2e 2 marks	<p><i>Question focus: predict what might happen from details stated and implied.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text for the overall meaning of it. Reread the options in the question and decide which one you think is most likely. Carefully reread the text to confirm your prediction and to identify a quotation to support it. <p>Award 1 mark for each part of the question.</p>
9. What has changed between the beginning and end of this extract? Use evidence from the text to support your answer.	<p>The family has found somewhere to live/people who can help them.</p> <p>At the beginning it says that the family were “hungry and hopeless” and they had “no food left, and no idea where we’d spend the night”.</p> <p>By the end, they had “a beautiful flat where rich people had lived” and they had met “dear Mrs Zainab, who was the best mother in the world, after mine” and Samar.</p>	2h 3 marks	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text for the overall meaning of it and try to identify what has changed. Carefully reread the beginning and end to find evidence to support what you said. <p>Award 1 mark for recognition of what has changed and a further mark for each piece of evidence from the text, up to a total of 3 marks.</p>

Robert the Bruce and the Spider/A Career in Witchcraft

Geraldine McCaughrean/Kaye Umansky

Key text features

Both texts create opportunities to explore how good writers create character.

- The Teaching text is an extract from a biographical story about Robert the Bruce by Geraldine McCaughrean.
- The practice text is an extract from *A Career in Witchcraft*, entitled *The Librarian*, by Kaye Umansky.

Reading the Teaching text: *Robert the Bruce and the Spider*



- Do the children have any prior knowledge of Robert the Bruce? Explain that he was the king of Scotland between 1306 and his death in 1329. This part of the story takes place in 1306, when he was on the run from the English army.
- Access the Interactive Modelling Software for this unit. Read the extract aloud. After listening to the story, talk about the way the character is crafted.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 34–35).

Reading the Practice text: *The Librarian*

- Before they read the story, ask the children to draw their image of a librarian and label key features of the person.
- Introduce the idea of a 'set piece': a piece of writing that stands alone, within the context of a story.
- Once they have read the story, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread *The Librarian*.
- Tell the children they are going to write a letter of complaint from Mr Smike to the local newspaper.
- In groups, ask the children to think, pair, share ideas of things that Mr Smike might complain about.
- Let the children work with response partners to select an idea and discuss more details e.g. what prompted the complaint, what the complaint is, what Mr Smike thinks should be done.
- Remind the children of appropriate ways to open and close a letter of this sort, as well as what the layout of a letter should be.
- Ask the children to share their ideas with a new response partner and receive feedback before writing.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Where could the words “*Robert the Bruce lost, stolen or strayed!*” (paragraph 1) be found? Why do you think they were written?

A1: They were probably written because people were looking for him/he was an outlaw/he was on the run.

Strategy: Ask the children to use their general knowledge of medieval times as they consider the answer to this question.

Q2: What do the words “*so-called*” (paragraph 1) tell you about the opinion of the person who wrote the words?

A2: They do not believe that Robert the Bruce is the king of Scotland. They are probably English.

Strategy: Replay the beginning of the text again. Listen to the narrator’s voice.

What kind of expression can they hear? How does this help them to answer the question?

Q3: “*The little gossamer thread was barely visible, and yet from it hung the rest of Bruce’s life.*” (paragraph 5)

(a) Is this a simile, a metaphor or personification?

(b) Explain its meaning in the story.

A3: (a) metaphor

(b) Bruce decided that if the spider, which hung from the thread, succeeded in bridging the gap on its seventh attempt, then Bruce would make his seventh attempt to drive the English out of Scotland.

Strategy: Replay the entire text before the children answer this question. Remind them of the definition of a metaphor before they try to frame an answer.

Extending reading

Street Child – Berlie Doherty

My Name is Mina – David Almond

The Switch – Anthony Horowitz

The Hobbit – J.R.R. Tolkien

Danny, the Champion of the World –
Roald Dahl

Outlaw – Michael Morpurgo

Liar and Spy – Rebecca Stead

Wolf Brother – Michelle Paver

Teaching text: Robert the Bruce and the Spider



Cracking the questions

Question	Answer	CD/Mark	Useful strategies
<p>1. "Dispossessed of his country" Which of the following is closest in meaning to "dispossessed of" in this clause? Choose one.</p> <p><input type="checkbox"/> cast out of</p> <p><input type="checkbox"/> valued</p> <p><input type="checkbox"/> lost</p> <p><input type="checkbox"/> owned by</p>	cast out of	2a 1 mark	<p><i>Question focus: give the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the words "dispossessed of his country" (paragraph 2). Carefully read the whole sentence. Consider what information is given to the reader by these words.
<p>2. Number these statements to show the order in which they happened.</p> <p>Bruce chose a dilapidated hut in which to spend the night.</p> <p>The ladies were sent to Kildrummie Castle.</p> <p>Bruce watched the spider build a web.</p> <p>Six battles had been fought and lost.</p>	<p>Bruce chose a dilapidated hut in which to spend the night. 3</p> <p>The ladies were sent to Kildrummie Castle. 2</p> <p>Bruce watched the spider build a web. 4</p> <p>Six battles had been fought and lost. 1</p>	2c 2 marks	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to establish the context. Scan the text for words from the question. If the order is not explicit, think about the most likely order of events. <p>Award 2 marks for all correct.</p> <p>Award 1 mark for any two consecutive events which are numbered sequentially.</p>
<p>3. How would you know from reading this text that Robert the Bruce is an historical figure who is not alive today? Give two ways.</p>	<p>Accept any appropriate answer. E.g.</p> <ul style="list-style-type: none"> Today, there are no kings of Scotland, so Robert the Bruce could not be alive today. Today, people on the run do not sleep on animal skins. Reference to outlaws and knights suggests a historical setting. Today in Scotland, Scottish people are not put to death because they are friends of the so-called king. 	2f 2 marks	<p><i>Question focus: identify how narrative content is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Activate relevant prior knowledge. Skim-read the text while considering the question. Scan the text, identifying relevant words, phrases and ideas. <p>Award 1 mark for each correct answer, up to a total of 2 marks.</p>

<p>4. Why did the author spend a whole paragraph describing the spider's attempts to build a web?</p>	<p>The author wanted to show how important the spider was to Robert the Bruce.</p>	<p>2f 1 mark</p>	<p><i>Question focus: explain how narrative content is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text to find the paragraph in question. Read the paragraph slowly and accurately. Consider the question.
<p>5. "Swinging across the dark chasm of the roof, the little trapeze artist reached its goal and began, without respite, to construct a gossamer kingdom between the rafters." (paragraph 6) Explain why the writer refers to the web as a "kingdom".</p>	<ul style="list-style-type: none"> It is the spider's home/territory so it is important to it. The story is about what is similar between a king and a spider. Robert the Bruce is thinking about his kingdom. Robert the Bruce is looking for things that are the same between the spider and himself. 	<p>2g 1 mark</p>	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text to find the words in the question. Read the paragraph slowly and accurately. Consider links between this language and the whole text.
<p>6. How does Robert the Bruce's mood change between the start of paragraph 3 and the end? Give one idea from each place in the text, using evidence from the text to support your answer.</p>	<p>Accept answers that include both an explanation and evidence to support it. E.g. in paragraph 3, although he was trying to entertain his friends, it says that Bruce's "spirits sank lower and lower" because there was so much bad news.</p> <p>At the end of the story he felt much happier about the future. It says that "a wave of determination swept through Robert the Bruce which drove out all his weariness and despair."</p>	<p>2h 3 marks</p>	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of the change in mood, then reread carefully, looking for evidence to support your ideas. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>

The Librarian

from *A Career in Witchcraft* by Kaye Umansky

- 1 Mr Smike wasn't fond of children. Noisy, ill-mannered little brats with their shrill little voices and grubby little hands. The less he had to do with them, the better. Normally, he would be over in the reference section of the main library, but Miss Jaunty, the children's librarian, had rung in sick and there was nobody else to fill in.
- 6 He cast a jaundiced eye over the place. Picture books, hah! Cushions, jigsaw puzzles, mobiles, posters, murals, double hah! This wasn't a proper library. It didn't have QUIET notices all over the place. There wasn't even a box marked FINES. Great hordes of schoolchildren had been in and out all day, putting their unwashed fingers all over the books. The place had been chocka-block with chattering mums pushing buggies full of snotty-nosed toddlers who waddled around the place getting underfoot. They treated the place like a hotel. It wasn't his kind of library at all.
- 14 Oh well. Thankfully, it was nearly closing time. With a bit of luck, the Jaunty creature would be back tomorrow dispensing books and smiles and organising poetry competitions and storytelling sessions and whatever else the silly woman did to keep the little monsters happy.
- 18 Briskly, he gathered up his papers, slipped them into his briefcase and clipped his pen into his breast pocket. He would finish the list of overdue books at home. It would be something to look forward to after supper. Then, if there was time, he would write another of his complaining letters to the local paper. (Mr Smike wrote a lot of complaining letters to newspapers. It was a kind of hobby. He wrote letters about the state of the drains, the surliness of dustmen, the laziness of the unemployed and the trouble with Youth today. If the paper didn't publish them, he wrote and complained about that.)



Name:	Class:	Date:
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1 Mr Smike “wasn’t fond of children” (paragraph 1). Find and copy two phrases in the text that show this.

2 What does the word “hah!” (paragraph 2) tell you about Mr Smike’s attitude towards picture books?

3 “... the Jaunty creature would be back tomorrow dispensing books”. Which of the following words is closest in meaning to the word “dispensing” in this sentence? Tick **one**.

handing out medicating sharing withholding

4 “With a bit of luck, the Jaunty creature would be back tomorrow.” (paragraph 3). What does the underlined phrase tell us about Mr Smike’s view of his colleague?

5 The author tells us that Mr Smike does not like children. Find **two** other ways she makes him seem an unpleasant character.

6 List **two** things Mr Smike would expect to find in a ‘proper’ library.

7 Using information from the text, tick **one** box in each row to show whether each statement from the text is a **fact** or one of Mr Smike’s **opinions**.

	Fact	Opinion
Miss Jaunty had rung in sick.	<input type="checkbox"/>	<input type="checkbox"/>
This was not a proper library.	<input type="checkbox"/>	<input type="checkbox"/>
Thankfully, it was nearly closing time.	<input type="checkbox"/>	<input type="checkbox"/>
Mr Smike wrote a lot of complaining letters to the newspaper.	<input type="checkbox"/>	<input type="checkbox"/>

8 Match the paragraph number to its summary statement.

paragraph 1	How Miss Jaunty encourages people into the library
paragraph 2	How the children’s library is used by the community
paragraph 3	What Mr Smike likes to do after work
paragraph 4	Why Mr Smike is in the children’s library

9 How does Mr Smike’s mood change between the beginning and end of this extract?

Give **one** idea from each place in the text, using evidence from the text to support your answer.

2g

2 marks

2d

1 mark

2a

1 mark

2g

1 mark

2d

2 marks

2b

1 mark

2b

1 mark

2c

1 mark

2h

2 marks

Practice text: The Librarian

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Mr Smike "wasn't fond of children" (paragraph 1). Find and copy two phrases in the text that show this.	Accept any two of: <ul style="list-style-type: none"> • "Noisy, ill-mannered little brats" (line 1) • "shrill little voices" (line 2) • "grubby little hands" (line 2) • "snotty-nosed toddlers" (lines 11–12) • "little monsters" (line 17) • "hordes of schoolchildren" (line 9) • "less he had to do with them, the better" (lines 2–3) • "the trouble with Youth today" (line 35) 	2g 2 marks	<p>Question focus: identify how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text to identify two words and/or phrases that answer the question. <p>Award 1 mark for each phrase. Do not award a mark for the first sentence, which tells us, not shows us, his attitude to children.</p>
2. What does the word "hah!" (paragraph 2) tell you about Mr Smike's attitude towards picture books?	It tells you that he disliked/despised/did not approve of them.	2d 1 mark	<p>Question focus: make inferences from the text.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for the word. • Carefully read the whole sentence. • Consider what you know about the word in its general use.
3. "... the Jaunty creature would be back tomorrow dispensing books". Which of the following words is closest in meaning to the word "dispensing" in this sentence? Tick one. <input type="checkbox"/> handing out <input type="checkbox"/> sharing <input type="checkbox"/> medicating <input type="checkbox"/> withholding	handing out	2a 1 mark	<p>Question focus: give the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Scan the text for the words in the question. • Carefully read the whole sentence. • Consider what additional information is given to the reader by this word. • Decide which of the words in the question has the same meaning.
4. "With a bit of luck, the Jaunty creature would be back tomorrow" (paragraph 3). What does the underlined phrase tell us about Mr Smike's view of his colleague?	Calling his colleague "the Jaunty creature" (line 12) demonstrates that Mr Smike neither likes nor respects his colleague.	2g 1 mark	<p>Question focus: explain how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for the phrase in order to understand the immediate context. • Read the paragraph slowly and accurately.
5. The author tells us that Mr Smike does not like children. Find two other ways she makes him seem an unpleasant character.	<ul style="list-style-type: none"> • She does not tell us anything nice about him. Instead she tells us that he enjoys writing complaining letters, and doesn't like Miss Jaunty. • He likes complaining and punishing people; dislikes anything fun (posters, etc.). 	2d 2 marks	<p>Question focus: make inferences from the text.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for ideas to include in the answer. <p>Award 1 mark for each reference to something the author said to influence our impression of Mr Smike.</p>

<p>6. List two things Mr Smike would expect to find in a 'proper' library.</p>	<ul style="list-style-type: none"> • QUIET notices • a box marked FINES 	<p>2b 1 mark</p>	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text to find the information you need. • Carefully read the relevant part of the text and identify objects to include in your list. <p>Award 1 mark for both correct.</p>
<p>7. Using information from the text, tick one box in each row to show whether each statement from the text is a fact or one of Mr Smike's opinions.</p> <p>Miss Jaunty had rung in sick. F</p> <p>This was not a proper library. O</p> <p>Thankfully, it was nearly closing time. O</p> <p>Mr Smike wrote a lot of complaining letters to the newspaper. F</p>	<p>Miss Jaunty had rung in sick. F</p> <p>This wasn't a proper library. O</p> <p>Thankfully, it was nearly closing time. O</p> <p>Mr Smike wrote a lot of complaining letters to the newspaper. F</p>	<p>2b 1 mark</p>	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text to find information relating to each of the statements in the question. • Carefully read the sentences around each statement to establish the context. Decide whether each statement is a fact or one of Mr Smike's opinions.
<p>8. Match the paragraph number to its summary statement.</p> <p>1 How Miss Jaunty encourages people into the library</p> <p>2 How the children's library is used by the community</p> <p>3 What Mr Smike likes to do after work</p> <p>4 Why Mr Smike is in the children's library</p>	<p>1 How Miss Jaunty encourages people into the library</p> <p>2 How the children's library is used by the community</p> <p>3 What Mr Smike likes to do after work</p> <p>4 Why Mr Smike is in the children's library</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the whole text while considering the question. • Carefully read each paragraph separately and decide which statement is the best summary.
<p>9. How does Mr Smike's mood change between the beginning and end of this extract?</p> <p>Give one idea from each place in the text, using evidence from the text to support your answer.</p>	<p>Accept answers that include both an explanation and evidence to support it. E.g.</p> <p>At the beginning, Mr Smike is in a bad mood and thinking about how much he dislikes children. It says "The less he had to do with them, the better".</p> <p>By the end, he is happier because he is anticipating the evening when he plans to finish the list of overdue books. It says "it would be something to look forward to".</p>	<p>2h 2 marks</p>	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text to identify words and phrases that might give insights into the character's mood and underline examples to support your opinion. <p>Award 2 marks for an answer that makes clear reference to the text to support an explanation.</p> <p>Award 1 mark for an explanation that is not clearly linked to the text or has textual references but no explanation.</p>

Granny/The Crime Solvers

Anthony Horowitz/Kate Ruttle

Key text features

The texts are both extracts from longer books that feature children who solve crimes.

- The Teaching text is from *Granny* by Anthony Horowitz.
- The Practice text is *The Crime Solvers* by Kate Ruttle.

Reading the Teaching text: *Granny*

- Ask the children if they have read any other books by Anthony Horowitz. If so, discuss their expectations.
- Discuss the stereotypical image of grannies. Ask the children if their own grannies fit the stereotype.
- Ask them to consider whether, if a crime were committed, they think the police would suspect a granny. Why or why not?
- Access the Interactive Modelling Software for this unit. Read the extract to the children and ask them to think about how well this granny conforms to the stereotype.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 42–43).



Reading the Practice text: *The Crime Solvers*

- Explain that Lily and her friends run a top secret organisation that helps to solve and prevent crimes. The extract is from one of their adventures.
- Once they have read the extract, remind the children that they are now going to work independently, to practise the strategies introduced during the teaching session.

Moving into writing

- Reread the extract from *Granny* and explain to the children that you want them to continue the story.
- In pairs, ask the children to consider what might happen next, e.g.
 - What might Granny plan to do with the meat?
 - Who might be the victim of the next crime?
 - What might the crime be?

Explain that they need to use some of the setting, characters and details from the extract to make it clear they are writing a continuation of the story.

- Encourage the children to continue the story, explaining the next crime.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: What was Mr Warden doing when the crime took place?

A1: Dozing/sleeping

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

.....

Q2: Why was Mrs Jinks looking rather pale?

A2: Because Granny had just implied that she was guilty.

Strategy: Listen to the text again, being aware of all mentions of Mrs Jinks.

.....

Q3: In the final paragraph, what do you think Granny took from the cupboard? Explain your answer.

A3: Meat. Joe smelled “*Decomposing Sheep*”. The dog handler had warned that the dogs must not smell meat.

Strategy: Listen to the whole text again, being alert for details about what Granny might have taken, and why.

Extending reading

The *Alex Rider* adventures – Anthony Horowitz

Ruby Redfort books – Lauren Child

My Name is Mina – David Almond

The *Laura Marlin Mysteries* series – Lauren St John

Gangsta Granny – David Walliams

Cracking the questions



Teaching text: Granny

Question	Answer	CD/Mark	Useful strategies
1. Find and copy one word from the first paragraph that tells you that Mr Warden suffered as a result of the crime.	"victim"	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated, looking for words that describe Mr Warden's experience.
2. What was the crime that Mr Warden experienced?	"Someone had stolen two of his gold teeth."	2b 1 mark	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer, and carefully read that part of the text.
3. In paragraph 3, beginning "Granny, of course, was there", what impression do the words "as if she were" give about Granny? Choose one. <input type="checkbox"/> She is confused. <input type="checkbox"/> She is pretending. <input type="checkbox"/> She is surprised. <input type="checkbox"/> She is worried.	She is pretending.	2g 1 mark	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the words, and scan that part of the text. Carefully read the sentence containing the words, and the following sentences, considering the impact of the words.
4. In paragraph 3, why do you think Granny told everyone that "Mrs Jinks was telling me how very much she admired them"?	so people would suspect Mrs Jinks	2d 1 mark	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph for the words indicated. Consider the impact of those words. Consider Granny's motivation for making the statement. <p>Accept answers that demonstrate she is trying to guide any investigation towards Mrs Jinks.</p>

<p>5. What impression do you get of the dogs in this extract? Give two impressions, using evidence from the text to support your answer.</p>	<p>Acceptable points: They are fierce. • <i>“two of the most ferocious dogs Joe had seen”</i> They are not good looking. • <i>“thin, angular bodies”</i> • <i>“evil black eyes”</i> • <i>“tongues were drooling”</i> They are hungry. • <i>“thin, angular bodies”</i> • <i>“tongues were drooling”</i> • <i>“haven’t eaten for five days”</i> They are keen. • <i>“haven’t eaten for five days”</i> • <i>“tongues were drooling”</i> • <i>“sniffing suspiciously”</i> They are dangerous. • <i>“I can’t let them get a smell of meat.”</i></p>	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> Strategies: • Carefully read the question, marking key words. • Skim-read the text to get a sense of the dogs, then read carefully looking for evidence to support your impression. Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>
<p>6. Number these events to show the order in which they happened in the story. Joe hid in the larder. Mrs Jinks went outside. Granny went into the kitchen. Mr Warden called the police.</p>	<p>Joe hid in the larder. 4 Mrs Jinks went outside. 2 Granny went into the kitchen. 3 Mr Warden called the police. 1</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i> Strategies: • Carefully read the question, marking key words. • Scan the whole text for each of the events described. • Number the events, then check your answer against the text. Award 1 mark for all events numbered correctly.</p>

The Crime Solvers

Kate Ruttle

- 1 When she felt the buzzer gently vibrating on her wrist, Lily put her hand up and asked to be excused from the lesson. Monsieur le Roux was displeased at the interruption but reluctantly gave his permission. Lily left the room swiftly and made her way to the nearest quiet place.
- 5 “What?” she whispered to her watch, trying not to inhale too deeply. The cleaning fluids on the shelves around her mingled with the musty aroma from the damp mops.
- 8 “It’s Nick,” said her watch. “Ahmed cracked the code in the message we found. It’s definitely tonight. We think they’re going to try to rob the jewellers. But we don’t know who and we don’t know how.”
- 11 “I’m on my way,” said Lily. Minutes later, she left the building via the basement so no-one would ask what she thought she was doing.
- 13 Back at headquarters, Lily looked at the message that Ahmed had decoded. “Alright,” she said. “We may not know how or who, so let’s think about what we *do* know.”
- 16 “Well,” Nick screwed up his face as he tried to remember everything he had found now. “Tonight is their annual party. When I say ‘party’, I expect it’s lots of overweight old men in suits standing around and being polite to each other.” He made a face. “But that means that the jeweller’s doors will be open and no-matter how good the doormen are, when it gets busy, they can’t always see who’s squirming in around the edge of a crowd.”
- 22 “Excellent.” announced Lily. “If the robbers can get in that way, then so can we. And if we’re caught, we’ll say we were testing their security.”
- 24 Ahmed gulped and nodded. He preferred to solve problems sitting at his computer. But if he was needed at the jeweller’s he’d be there. He wouldn’t let his team down.
- 27 “What else do we know?” asked Lily, turning to face him.
- 28 “They’ve had a suspicious visitor,” he offered. “I sneaked a look at their CCTV recordings earlier. There was a customer wearing a long black coat roaming around the stockroom. That’s odd in itself. But the visitor was particularly odd. He kept limping for a bit, then he’d walk normally, then he’d start limping again.”
- 33 “Perhaps he only limps when his leg gets tired,” suggested Lily.
- 34 “Yes, but that wouldn’t explain why his limp swapped legs,” replied Ahmed. “Anyway, not only did he have this strange limp, but he wore a hat with a very wide brim and whenever he was in sight of a camera, he looked down. His face was never caught on camera.”

Name:	Class:	Date:
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1 In the second paragraph, the word “*inhale*” is closest in meaning to which of the following? Tick **one**.

- | | |
|---------------------------------|-------------------------------------|
| sniff <input type="checkbox"/> | breathe in <input type="checkbox"/> |
| sneeze <input type="checkbox"/> | feel sick <input type="checkbox"/> |

2 Where was Lucy at the beginning of the extract?

3 In the paragraph beginning “*Well,*” Nick screwed up his face.....”, what impression do the words “*When I say party*” give?

4 In the paragraph beginning “*They’ve had a mysterious visitor ...*”, what does Ahmed’s use of the word “*sneaked*” tell you?

5 Number the events to show the order in which they happened.

- | | |
|---|--------------------------|
| Ahmed told Lily about the mysterious visitor. | <input type="checkbox"/> |
| Ahmed cracked the code. | <input type="checkbox"/> |
| Lily arrived at HQ. | <input type="checkbox"/> |
| Nick contacted Lily. | <input type="checkbox"/> |

6 How did Ahmed feel about going to the jewellers?

7 Why did Ahmed think the customer in the long black coat was suspicious? Give **two** reasons, using evidence from the text to support your answer.

8 What do you think Lily plans to do at the bank?

9 Tick **one** box in each row to show whether each statement is **true** or **false**.

	True	False
Lily is a teacher.	<input type="checkbox"/>	<input type="checkbox"/>
Nick had found out about the party at the jewellers.	<input type="checkbox"/>	<input type="checkbox"/>
Lily was worried they might be caught.	<input type="checkbox"/>	<input type="checkbox"/>
Ahmed is good at working computers.	<input type="checkbox"/>	<input type="checkbox"/>

2a

1 mark

2b

1 mark

2a

1 mark

2g

1 mark

2c

1 mark

2d

1 mark

2d

3 marks

2e

1 mark

2b

2 marks

Practice text: The Crime Solvers

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
<p>1. In the second paragraph, the word “inhale” is closest in meaning to which of the following?</p> <p>Tick one.</p> <p><input type="checkbox"/> sniff <input type="checkbox"/> sneeze</p> <p><input type="checkbox"/> breathe in <input type="checkbox"/> feel sick</p>	breathe in	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated. Read the options given in the question and reread the sentence, thinking about the meaning of the word.
<p>2. Where was Lucy at the beginning of the extract?</p>	in school/ in a lesson	2b 1 mark	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you’ll find the answer. Carefully read that part of the text to find the information you need
<p>3. In the paragraph beginning “Well,” Nick screwed up his face.....”, what impression do the words “When I say ‘party’” give?</p>	he doesn’t think it’s much of a party/ It’s not his idea of a party/ It doesn’t sound like fun	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated. Think about the meaning of Nick’s statement.
<p>4. In the paragraph beginning “They’ve had a mysterious visitor ...”, what does Ahmed’s use of the word “sneaked” tell you?</p>	He wasn’t supposed to have seen the CCTV recording	2g 1 mark	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated, considering the impact on the reader of the author’s choice of word.
<p>5. Number the events to show the order in which they happened.</p> <ul style="list-style-type: none"> Ahmed told Lily about the mysterious visitor Ahmed cracked the code Lily arrived at HQ. Nick contacted Lily 	<ul style="list-style-type: none"> Ahmed told Lily about the mysterious visitor 4 Ahmed cracked the code 1 Lily arrived at HQ. 3 Nick contacted Lily 2 	2c 1 mark	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the whole text for each of the events described. Number the events; then check your answer against the text <p>Award 1 mark for all events numbered correctly.</p>

<p>6. How did Ahmed feel about going to the jewellers?</p>	<p>He was reluctant to go, but he wouldn't let his team down.</p>	<p>2d 1 mark</p>	<p><i>Question focus: explain and justify inferences with evidence from the text</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for Ahmed's name Carefully read the text nearby for information about how he felt 																														
<p>7. Why did Ahmed think the customer in the long black coat was suspicious? Give two reasons, using evidence from the text to support your answer.</p>	<p>Acceptable points: He was wandering around the shop</p> <ul style="list-style-type: none"> "roaming around the stockroom" <p>He kept limping with different legs</p> <ul style="list-style-type: none"> "that wouldn't explain why he didn't always limp with the same leg" <p>He was careful never to be seen by the camera</p> <ul style="list-style-type: none"> he wore a hat with a very wide brim whenever he was in sight of a camera, he looked down 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim read the text to get an impression of the bank's suspicions, then scan the text looking for evidence. Carefully read the sentences you identified, looking for evidence to support your ideas. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>																														
<p>8. What do you think Lily plans to do at the bank?</p>	<p>Catch the robbers/ Find out what's going to happen</p>	<p>2e 1 mark</p>	<p><i>Question focus: predict what might happen from details stated and implied.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for evidence of Lily's intentions. Use your knowledge of other stories to consider what is most likely to happen. Use the information you have to predict the shape of the story. 																														
<p>9. Tick one box in each row to show whether each statement is true or false.</p> <table border="1" data-bbox="391 1444 710 2092"> <thead> <tr> <th></th> <th>T</th> <th>F</th> </tr> </thead> <tbody> <tr> <td>Lily is a teacher.</td> <td></td> <td></td> </tr> <tr> <td>Nick had found out about the party at the jewellers</td> <td></td> <td></td> </tr> <tr> <td>Lily was worried they might be caught.</td> <td></td> <td></td> </tr> <tr> <td>Ahmed is good at working computers</td> <td></td> <td></td> </tr> </tbody> </table>		T	F	Lily is a teacher.			Nick had found out about the party at the jewellers			Lily was worried they might be caught.			Ahmed is good at working computers			<table border="1" data-bbox="391 1444 710 2092"> <thead> <tr> <th></th> <th>T</th> <th>F</th> </tr> </thead> <tbody> <tr> <td>Lily is a teacher.</td> <td></td> <td>✓</td> </tr> <tr> <td>Nick had found out about the party at the jewellers</td> <td>✓</td> <td></td> </tr> <tr> <td>Lily was worried they might be caught.</td> <td></td> <td>✓</td> </tr> <tr> <td>Ahmed is good at working computers</td> <td></td> <td>✓</td> </tr> </tbody> </table>		T	F	Lily is a teacher.		✓	Nick had found out about the party at the jewellers	✓		Lily was worried they might be caught.		✓	Ahmed is good at working computers		✓	<p>2b/ 2d 2 marks</p>	<p><i>Question focus: identify key details from fiction / Explain and justify inferences with evidence from the text</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about each of the statements separately. Where in the text will you find relevant information? Carefully read the relevant sections of the text to decide whether each statement is true or false. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
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Thursday's Child/Our Friend Jennings

Noel Streatfeild/Anthony Buckeridge

Key text features

The texts are both extracts of longer books that are set in schools from the past.

- The Teaching text is an extract from *Thursday's Child*, entitled *The Village School*, by Noel Streatfeild.
- The Practice text is an extract from *Our Friend Jennings*, entitled *Linbury Court Preparatory School*, by Anthony Buckeridge.

Reading the Teaching text: *The Village School*



- Ask the children what they know about the experiences of poor children during Victorian times, and the Victorian schools they attended.
- Introduce the text by explaining that the book is set in Victorian times. The main characters are three children – Margaret, Peter and Horatio – who are sent to a cruel orphanage. The next morning, they go with the rest of the orphans to the village school.
- Access the Interactive Modelling Software for this unit. Read the extract to the children and ask them to discuss how this school experience differs from their own.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 50–51).

Reading the Practice text: *Linbury Court Preparatory School*

- Explain that during the 1950s, many children – especially boys – were sent away to boarding school. They often went to preparatory (prep) schools from the age of seven or eight. Although some children still attend boarding schools, far fewer attend than in the 1950s.
- Once they have read the extract, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread both extracts set in schools from the past and discuss other information about schools from the past that the children know or have gleaned from history work.
- Discuss adventures or experiences the children might have had in a class from the period you are discussing. Together, agree on the beginning of a story outline (e.g. a child who is worried about not doing well in an exam; a child who does not want to come to school; a child falling out with a friend).
- In pairs, ask the children to make a story map including ideas of historical detail.
- Ask the children to write their own school-based story set in an agreed historical period.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: What was the children's first reaction to Miss Snelston?

A1: They liked her.

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

Q2: Using evidence from the text, how old are the oldest and youngest children in the school likely to be?

A2: The oldest are 12 and the youngest are four. Polly Jenkin was four when she came to the school; the children leave when they are 12, having taken their labour exam.

Strategy: Listen to the text again, being aware of all mentions of children's ages.

Q3: In the final paragraph, why do you think Miss Snelston hid her pity for the children? Explain your answer.

A3: Miss Snelston had taught lots of orphans before, and she knew that she could not really help the children./Pitying the children would not help them./If they did not already know how hard their lives would be, telling them would not help them.

Strategy: Listen to the whole text again, being alert for details about why Miss Snelston might not have said anything.

Extending reading

Room 13 – Robert Swindells

Just William – Richmal Crompton

Malory Towers – Enid Blyton

The *Harry Potter* books – J.K. Rowling

The Worst Witch – Jill Murphy



Teaching text: The Village School

Cracking the questions

Question	Answer	CD/Mark	Useful strategies															
1. Why did the farm labourers' children not eat much meat?	Farm labourers' wages were very low.	2b 1 mark	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the information, and carefully read that part of the text. 															
2. Look at the second paragraph, beginning "Most of the pupils ...". Find and copy one word that tells you that the parents encouraged their children to pass the labour exams as soon as possible.	"urged"	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated, looking for words that describe the parents' actions. 															
3. What could the children do when they passed their labour exam?	<p>Accept any of the following.</p> <ul style="list-style-type: none"> Leave school. Go out to work. Girls could go into service and boys could get work on the farms. 	2d 1 mark	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the words "labour exam". Carefully read the sentences around the words, trying to think what the implications are. 															
4. Choose which of the following facts are true and which are false (see right).	<table border="1"> <thead> <tr> <th></th> <th>T</th> <th>F</th> </tr> </thead> <tbody> <tr> <td>Polly Jenkin was Miss Snelston's daughter.</td> <td></td> <td>✓</td> </tr> <tr> <td>Miss Snelston had taught Polly since she was four.</td> <td>✓</td> <td></td> </tr> <tr> <td>Polly applied to the school governors to be a teacher.</td> <td></td> <td>✓</td> </tr> <tr> <td>Polly lived with Miss Snelston.</td> <td>✓</td> <td></td> </tr> </tbody> </table>		T	F	Polly Jenkin was Miss Snelston's daughter.		✓	Miss Snelston had taught Polly since she was four.	✓		Polly applied to the school governors to be a teacher.		✓	Polly lived with Miss Snelston.	✓		2b 2 marks	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about each of the statements separately. Consider where in the text you will find relevant information. Carefully read the relevant sections of the text to decide whether each statement is true or false. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
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Miss Snelston had taught Polly since she was four.	✓																	
Polly applied to the school governors to be a teacher.		✓																
Polly lived with Miss Snelston.	✓																	

<p>5. In the final paragraph, what impression do the words “<i>hiding from them her deep pity</i>” give about Miss Snelston? Choose one.</p> <p><input type="checkbox"/> She is not honest with the children.</p> <p><input type="checkbox"/> She likes the children.</p> <p><input type="checkbox"/> She feels sorry for the children.</p> <p><input type="checkbox"/> She wants the children to work hard.</p>	<p>She feels sorry for the children.</p>	<p>2g 1 mark</p>	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph, looking for the words. Carefully read the sentence containing the words, and the following sentences, considering the impact of the words.
<p>6. How is this school different from yours? Give two ways, using evidence from the text to support your answer.</p>	<p>Acceptable points:</p> <p>There is only one teacher.</p> <ul style="list-style-type: none"> Miss Snelston is the head. Polly Jenkin is the pupil-teacher. <p>There are only two classes and two rooms.</p> <ul style="list-style-type: none"> Miss Snelston had to teach children of all ages in two rooms. <p>The children need to pass their labour exam to leave school when they are 12.</p> <ul style="list-style-type: none"> “<i>All the children had one aim ... which was to pass the labour exam as early as possible ...</i>” <p>Parents had to pay for school.</p> <ul style="list-style-type: none"> “<i>School money was twopence a week ...</i>” <p>The children worked on pieces of slate.</p> <ul style="list-style-type: none"> Miss Snelston gave Margaret, Peter and Horatio their slates. 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of the school, then read carefully looking for evidence to support your impression. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>

Linbury Court Preparatory School

Anthony Buckeridge

- 1 According to the Linbury Court School time-table, the last hour before bedtime each evening should have been spent in recreation – a blissful period of freedom, one might suppose, when everybody could do exactly as they wished.
- 4 But not when Mr Wilkins was on duty! ... For then the evening's activities had to be planned and organised down to the last detail. Nothing roused his wrath more keenly than the sight of small boys wasting their free time in futile and fruitless occupations.
- 8 “Come along, come along, come *along!*” he boomed, striding into the common room one Wednesday evening ... “I want to see everyone settling down to do something sensible. No messing around with conkers; no flipping paper pellets. And none of this aimless mooching about, watching other people and doing nothing yourselves.”
- 13 He glanced around the crowded room, noting with approval that most of the occupants were already engaged in various hobbies, or were playing studious games of chess ... Atkinson and Bromwich major, their fingers sticky with balsa-wood cement, were constructing model aircraft; Binns minor and Blotwell, the youngest boys in the school, were pummelling plasticine into the shape of unlikely looking animals. Thompson was painting; Rumbelow was absorbed in leather-work; Martin-Jones was selecting his World football team to play against Mars at some future date ... The room buzzed with activity.
- 21 Mr Wilkins was satisfied. Everyone was busy: everything was just so.
- 22 He was about to resume his tour of the building when his gaze strayed to the far corner of the room and came to rest upon two boys who appeared to be idling away their precious hour of leisure to no good purpose.
- 25 The taller of the two, an eager friendly looking boy of eleven, was swinging himself gently to and fro in the narrow gangway between two tables which he was using as parallel bars. His companion, who was fair-haired, earnest and bespectacled, was perched on a near-by radiator, tattooing a sea-serpent on the back of his hand with a cross-nibbed fountain pen.
- 30 Mr Wilkins bridled indignantly. “Jennings!” he called.
- 33 The human pendulum ceased his to-ing and fro-ing and made a rapid forced landing on the runway between the tables.



Name:	Class:	Date:
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1 Find and **copy one** phrase from the first paragraph that tells you that the pupils can choose what to do during recreation time.

2 Who is Mr Wilkins?

3 Look at the first paragraph. Why does the author use the phrase “*one might suppose*”?

4 Look at the second paragraph, beginning “*But not when ...*”.

The phrase “*roused his wrath*” is closest in meaning to which of the following? Tick **one**.

woke him up

confused him

gave him pleasure

made him angry

5 Find and **copy one** word from the second paragraph that means the same as *pointless*.

6 Which of these activities does Mr Wilkins approve of? Tick **three**.

constructing model aircraft

playing conkers

flipping paper pellets

selecting a football team

playing chess

swinging on tables

7 Number the events to show the order in which Mr Wilkins did them.

He felt satisfied that everyone was busy.

He noticed two boys idling away their time.

He bridled indignantly.

He strode into the common room.

8 Compare Mr Wilkins’ reaction to seeing the boys engaged in their hobbies with his reaction to spotting the two boys in the far corner.

9 How is this school different from yours?

Give **two** ways, using evidence from the text to support your answer.

2a

1 mark

2d

1 mark

2g

1 mark

2a

1 mark

2a

1 mark

2b

1 mark

2c

1 mark

2h

2 marks

2d

3 marks

Practice text: Linbury Court Preparatory School

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Find and copy one phrase from the first paragraph that tells you that the pupils can choose what to do during recreation time.	Accept: <ul style="list-style-type: none"> • “a blissful period of freedom” • “everybody could do exactly as they wished” 	2a 1 mark	Question focus: explain the meaning of words in context. Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the paragraph indicated, looking for a phrase with the same meaning.
2. Who is Mr Wilkins?	a teacher (or other adult with responsibility in the school)	2d 1 mark	Question focus: explain and justify inferences with evidence from the text. Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the answer. • Carefully read that part of the text, looking for an answer to the question. Do not accept a reference to Mr Wilkins being a parent.
3. Look at the first paragraph. Why does the author use the phrase “one might suppose”?	<ul style="list-style-type: none"> • to help the reader to understand the boys’ point of view • to warn the reader that this should happen but is not going to 	2g 1 mark	Question focus: explain how meaning is enhanced through choice of words and phrases. Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the paragraph, looking for the phrase. • Carefully read the sentence containing the phrase, and the following sentences, considering the impact of the phrase on the reader.
4. Look at the second paragraph, beginning “But not when ...”. The phrase “roused his wrath” is closest in meaning to which of the following? Tick one. <input type="checkbox"/> woke him up <input type="checkbox"/> confused him <input type="checkbox"/> gave him pleasure <input type="checkbox"/> made him angry	made him angry	2a 1 mark	Question focus: explain the meaning of words in context. Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the paragraph indicated. • Read the options given in the question and reread the sentence, thinking about the meaning of the phrase.
5. Find and copy one word from the second paragraph that means the same as pointless.	Accept: <ul style="list-style-type: none"> • “futile” • “fruitless” 	2a 1 mark	Question focus: explain the meaning of words in context. Strategies: <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the paragraph indicated, looking for a word with the same meaning.

<p>6. Which of these activities does Mr Wilkins approve of? Tick three.</p> <p><input type="checkbox"/> constructing model aircraft</p> <p><input type="checkbox"/> flipping paper pellets</p> <p><input type="checkbox"/> playing chess</p> <p><input type="checkbox"/> playing conkers</p> <p><input type="checkbox"/> selecting a football team</p> <p><input type="checkbox"/> swinging on tables</p>	<p>constructing model aircraft</p> <p>playing chess</p> <p>selecting a football team</p>	<p>2b</p> <p>1 mark</p>	<p><i>Question focus: identify key details from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for reference to each of the activities mentioned. Read the relevant sections of the text carefully to see whether Mr Wilkins approves of these activities. <p>Award 1 mark for all three correct.</p>
<p>7. Number the events to show the order in which Mr Wilkins did them.</p> <p>He felt satisfied that everyone was busy. 2</p> <p>He noticed two boys idling away their time. 3</p> <p>He bridled indignantly. 4</p> <p>He strode into the common room. 1</p>	<p>He felt satisfied that everyone was busy. 2</p> <p>He noticed two boys idling away their time. 3</p> <p>He bridled indignantly. 4</p> <p>He strode into the common room. 1</p>	<p>2c</p> <p>1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the whole text for each of the events described. Number the events, then check your answer against the text.
<p>8. Compare Mr Wilkins' reaction to seeing the boys engaged in their hobbies with his reaction to spotting the two boys in the far corner.</p>	<p>He noted "with approval" the boys who were engaged in hobbies, and felt satisfied. He "bridled indignantly" when he saw the boys who were idling away their time.</p>	<p>2h</p> <p>2 marks</p>	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for information about Mr Wilkins' reaction to seeing the boys who are engaged in hobbies. Scan the text for information about Mr Wilkins' reaction to seeing the boys in the corner. <p>Award 1 mark for a description of his reaction to each group of boys.</p>
<p>9. How is this school different from yours? Give two ways, using evidence from the text to support your answer.</p>	<p>Acceptable points (depending on the school your children attend):</p> <p>The children sleep at school.</p> <ul style="list-style-type: none"> "the last hour before bedtime". <p>The children are engaged in old-fashioned activities.</p> <ul style="list-style-type: none"> "constructing model aircraft" "pummelling plasticine" "leather-work" <p>The children are all called by their surnames.</p> <ul style="list-style-type: none"> "Atkinson and Bromwich major" "Binns minor and Blatwell" 	<p>2d</p> <p>3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of the school, then read carefully, looking for evidence to support your answer. <p>Award 3 marks for two acceptable points, one with evidence.</p> <p>Award 2 marks for either two acceptable points or one acceptable point with evidence.</p> <p>Award 1 mark for one acceptable point.</p>

Moon Tales/Zhou Chou and the Three Beasts

Rina Singh/Kate Ruttle

Key text features

The texts are both retellings of myths and legends from cultures outside of the United Kingdom.

- The Teaching text is a myth from *Moon Tales*, entitled *The Sun, the Wind and the Moon*, retold by Rina Singh.
- The Practice text is a legend from China, entitled *Zou Chou and the Three Beasts*, retold by Kate Ruttle.

Reading the Teaching text: *The Sun, the Wind and the Moon*



- What are the children's experiences of myths and legends? Clarify key characteristics of myths, e.g. reference to gods or goddesses, personification of natural phenomena, use of magic, and reward for goodness and punishment for evil.
- Access the Interactive Modelling Software for this unit. Read the extract aloud and ask the children to think about the characteristics of a myth in this story.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 58–59).

Reading the Practice text: *Zhou Chou and the Three Beasts*

- What are the children's experiences of myths and legends? Clarify key characteristics of legends, e.g. they are based on a historical human hero, they have a specific setting, they usually include the beliefs and ideas of a culture and often include a moral message.
- Once they have read the story, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread *Zhou Chou and the Three Beasts*.
- Ask the children to research other fierce creatures from China or from Chinese myths and legends, and to think about:
 - why the creatures might be unwelcome near a town
 - how the creatures might be defeated.
- Use a drama session to explore and develop Zhou Chou's character, initially by retelling the existing story, but then extending it to include new creatures.
- In their drama groups, encourage the children to plan a new legend about Zhou Chou, based on the same story structure.
- In pairs, ask the children to complete a plan showing how their story could develop.
- Encourage the children to write their new legend about Zhou Chou.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Where had Moon been at the beginning of this extract?

A1: At the wedding of Thunder and Lightning

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

.....

Q2: What did Wind suggest his mother should do?

A2: Go to sleep.

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

.....

Q3: How is Sun's behaviour to Star Mother mirrored in the people's reactions to Sun?

A3: Sun turned his back on Star Mother, so other people will turn their back on Sun.

Strategy: Listen to the whole text again, being alert for the way Sun behaved to Star Mother and the way she says people will behave to Sun.

Extending reading

A Year Full of Stories – Angela McAllister

Norse Myths – Kevin Crossley-Holland

Beowulf – Michael Morpurgo

Greek Myths – Marcia Williams



Teaching text: The Sun, the Wind and the Moon

Cracking the questions

Question	Answer	CD/Mark	Useful strategies															
<p>1. Look at the paragraph beginning “When the feast was over”. What suggests that Star Mother was looking forward to seeing what her children had brought back from the feast for her? Give one thing.</p>	<p>Accept one of:</p> <ul style="list-style-type: none"> Star Mother had spent her time waiting for her children. She asked them eagerly if they had brought her back a gift. 	<p>2d 1 mark</p>	<p><i>Question focus: make inferences from the text.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated, considering the question. 															
<p>2. Look at the paragraph beginning “When the feast was over”. Find and copy one word that means the same as <i>told off</i>.</p>	<p>“rebuked”</p>	<p>2a 1 mark</p>	<p><i>Question focus: explain the meaning of words in context.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated, looking for a word with this meaning. Carefully reread the sentence containing the word to check your response. 															
<p>3. Why did Star Mother have tears in her eyes when Moon gave her fruit and berries?</p>	<p>Accept one of the following:</p> <ul style="list-style-type: none"> Moon had thought about her. One of her children had thought about her. She was proud of what Moon had done. 	<p>2d 1 mark</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer to the question. Carefully read the relevant passage, looking for evidence. Carefully read the sentences around the words, trying to think what the implications are. 															
<p>4. Choose which of the following are true and which are false (see right).</p>	<table border="1"> <thead> <tr> <th></th> <th>True</th> <th>False</th> </tr> </thead> <tbody> <tr> <td>Moon ate the food she had planned to give to her mother.</td> <td></td> <td>✓</td> </tr> <tr> <td>Wind treated his mother like a child.</td> <td>✓</td> <td></td> </tr> <tr> <td>Star Mother said that Sun only thought of himself.</td> <td>✓</td> <td></td> </tr> <tr> <td>Star Mother said that Wind was unkind to her.</td> <td></td> <td>✓</td> </tr> </tbody> </table>		True	False	Moon ate the food she had planned to give to her mother.		✓	Wind treated his mother like a child.	✓		Star Mother said that Sun only thought of himself.	✓		Star Mother said that Wind was unkind to her.		✓	<p>2b 2 marks</p>	<p><i>Question focus: identify key details from fiction.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about each of the statements separately. Where in the text will you find relevant information? Carefully read the relevant sections of the text to decide whether each statement is true or false. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
	True	False																
Moon ate the food she had planned to give to her mother.		✓																
Wind treated his mother like a child.	✓																	
Star Mother said that Sun only thought of himself.	✓																	
Star Mother said that Wind was unkind to her.		✓																

<p>5. What key idea does this myth present? Choose one.</p> <p><input type="checkbox"/> why you should always think about your mother</p> <p><input type="checkbox"/> why Indian people like the moon, but not the sun and the wind</p> <p><input type="checkbox"/> why the moon is a mystery to people</p> <p><input type="checkbox"/> why it is better to think of others than just be selfish</p>	<p>why Indian people like the moon, but not the sun and the wind</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to gain an overall understanding of the meaning of the text. Carefully read the options in the question, matching them against your overall understanding.
<p>6. What impression do we get about the character of Moon in this story? Give two things, using evidence from the text to support your answer.</p>	<p>Acceptable points:</p> <p>She is kind.</p> <ul style="list-style-type: none"> She remembered to bring back food for her mother. <p>She does not boast.</p> <ul style="list-style-type: none"> She does not say anything, just shows her mother the berries and fruit. <p>She waits until it is her turn.</p> <ul style="list-style-type: none"> She doesn't say anything while Mother talks to Sun and Wind, but shows the fruit when Mother looks at her. <p>She is a good daughter.</p> <ul style="list-style-type: none"> Even when she was enjoying herself, she thought about her mother. She remembered to bring some food home for her mother. 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of the character of Moon, then read carefully, looking for evidence to support your impression. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>

Zhou Chou and the Three Beasts

A legend from China retold by Kate Ruttle

- 1 Everyone in the village feared and hated the bully, Zhou Chou.
- 2 One day, the priest asked him, “Why do you squander your time worrying us little people? A man with your talents should be battling ferocious beasts, not frightening small children.”
- 5 Zhou Chou glowered. “What beasts?” he asked.
- 6 “Three beasts live nearby. They are the scourge of our town,” exclaimed the priest. “Why don’t you scare them away? Or are you worried that they are too powerful for you?”
- 9 “Nothing is too powerful for me!” declared Zhou Chou.
- 10 “The first beast terrorises the people and steals their children. It is a wild tiger,” said the priest. “Can you help us with it?”
- 12 “Consider it done!,” smirked Zhou Chou, displaying the bulging muscles in his arms.
- 14 Taking his weapons, he hurried to the tiger’s lair. The tiger was sharpening its claws on a rocky outcrop. Zhou Chou fired a swarm of fierce, fast arrows at it.
- 16 “That was well done,” said the priest when Zhou Chou returned to the town wearing the tiger skin as a cape. “Now can you defeat the second beast – a water dragon that terrifies the fishermen and keeps them from their shoals?”
- 19 Zhou Chou found a boat and rowed out onto the lake. For three days, he teased and pestered the dragon until it became frustrated and drew closer, intending to incinerate him. As it drew in a breath, Zhou Chou struck it with his axe.
- 22 “Congratulations,” said the priest when Zhou Chou appeared wearing a tunic of dragon hide. “Your biggest challenge, however, is yet to come. You must tame the fiercest of all the beasts.”
- 26 “It doesn’t stand a chance against me!” boasted Zhou Chou. “Where is it?”
- 28 “I am looking at him now,” said the priest.
- 29 Zhou Chou staggered back. For the first time in his life he felt inadequate.
- 31 Ashamed, he slunk away from the town and enlisted in the army. In time, and under the guidance of their greatest warriors, he became a skilled general, admired and beloved by his people.



Name: _____

Class: _____

Date: _____

- 1 Look at paragraph 2, beginning “*One day, the priest asked him ...*”.

Which of the following words is closest in meaning to “*little*”? Tick **one**.

poor small unimportant young

2a

1 mark

- 2 *Zhou Chou glowered.* “*What beasts?*” he asked.

Why did the author use the word “*glowered*”?

2g

1 mark

- 3 **Find and copy** the question the priest asks, which he knows will make Zhou Chou want to fight the beasts.

2d

1 mark

- 4 What did Zhou Chou do to show the priest that he was strong enough to fight the tiger?

2b

1 mark

- 5 How did the priest know that Zhou Chou had defeated the water dragon?

2d

1 mark

- 6 The priest identifies three beasts.

Which sentence is true for **all** of the beasts? Tick **one**.

They frighten people.

They have sharp teeth.

They incinerate people.

They kill people.

2c

1 mark

- 7 What impression do we get about the character of Zhou Chou *before* his third task?

Give **two** things, using evidence from the text to support your answer.

2d

3 marks

- 8 Which event in the text makes Zhou Chou want to change his ways?

2f

1 mark

- 9 Explain why people react differently to Zhou Chou at the beginning and end of the story.

2h

2 marks

Practice text: Zhou Chou and the Three Beasts

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
<p>1. Look at paragraph 2, beginning "One day, the priest asked him ...". Which of the following words is closest in meaning to "little"?</p> <p>Tick one.</p> <p><input type="checkbox"/> poor <input type="checkbox"/> small</p> <p><input type="checkbox"/> unimportant <input type="checkbox"/> young</p>	unimportant	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated. Read the options given in the question and reread the paragraph, thinking about the meaning of the word in this context.
<p>2. Zhou Chou glowered. "What beasts?" he asked.</p> <p>Why did the author use the word "glowered"?</p>	to show that Zhou Chou was displeased/angry/resentful at what the priest said	2g 1 mark	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text, looking for the word. Carefully read the sentence containing the word, and the following sentences, considering the impact of the word.
<p>3. Find and copy the question the priest asks, which he knows will make Zhou Chou want to fight the beasts.</p>	Accept either one of: <ul style="list-style-type: none"> "are you worried?" "Or are you worried that they are too powerful for you?" 	2d 1 mark	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer. Carefully read that part of the text, considering what you know about the character of Zhou Chou.
<p>4. What did Zhou Chou do to show the priest that he was strong enough to fight the tiger?</p>	He displayed his muscles.	2b 1 mark	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer. Carefully read that part of the text, looking for Zhou Chou's actions.
<p>5. How did the priest know that Zhou Chou had defeated the water dragon?</p>	Zhou Chou was wearing a tunic of dragon hide.	2d 1 mark	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answer. Carefully read that part of the text, looking for evidence.
<p>6. The priest identifies three beasts. Which sentence is true for all of the beasts?</p> <p>Tick one.</p> <p><input type="checkbox"/> They frighten people.</p> <p><input type="checkbox"/> They have sharp teeth.</p> <p><input type="checkbox"/> They incinerate people.</p> <p><input type="checkbox"/> They kill people.</p>	They frighten people.	2c 1 mark	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the whole text for information about each of the three beasts. Carefully read the question, matching the options with what you know about the beasts.

<p>7. What impression do we get about the character of Zhou Chou before his third task? Give two things, using evidence from the text to support your answer.</p>	<p>Acceptable points:</p> <ul style="list-style-type: none"> • He is a bully. • “Everyone in the village feared and hated the bully, Zhou Chou.” • He worries the little people. • He frightens small children. • He is boastful. • “‘Nothing is too powerful for me,’ he boasted.” • “‘Consider it done,’ smirked Zhou Chou.” • He is strong. • “displaying the bulging muscles” • He killed the dragon by striking it with his axe. • He is brave. • “he hurried to the tiger’s lair” • He rowed out on-to the lake to defeat the water dragon. • He is cunning. • He “teased and pestered the dragon until it became frustrated”. 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the text to get a sense of Zhou Chou, then read carefully, looking for evidence to support your impression. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>
<p>8. Which event in the text makes Zhou Chou want to change his ways?</p>	<p>when the priest tells him that he is the fiercest of all the beasts</p> <p>Also accept:</p> <p>He “felt inadequate”.</p> <p>Do not accept:</p> <p>When he joined the army.</p>	<p>2f 1 mark</p>	<p><i>Question focus: identify how narrative content is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the text, looking for the point at which Zhou Chou’s character changes. • Carefully read that part of the text, considering the trigger for the change in character.
<p>9. Explain why people react differently to Zhou Chou at the beginning and end of the story.</p>	<p>At the beginning, he is a bully and the people fear and hate him. At the end, he is a skilled general and the people admire him.</p>	<p>2h 2 marks</p>	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the beginning and end of the story for information about people’s reactions to Zhou Chou. • Carefully read the information explaining why people reacted to Zhou Chou in these ways. <p>Award 2 marks for an explanation of people’s reactions to Zhou Chou at the beginning and end of the story. Award 1 mark for either of the following.</p> <ul style="list-style-type: none"> • an explanation of people’s reactions to Zhou Chou at the beginning or end of the story • a description of the reasons but with no explanation

Jacky Daydream/Sir Billy Butlin

Jacqueline Wilson/Kate Ruttle

Key text features

These two non-fiction texts are biographical.

- The Teaching text is taken from the beginning of Jacqueline Wilson's autobiography.
- The Practice text is a biography of Sir Billy Butlin.

Reading the Teaching text: *Jacky Daydream*

- Ask the children what they know about Jacqueline Wilson. Have any of them read any of her books or seen adaptations of them on TV?
- If children do not know the term 'autobiography', 'introduce it by explaining the structure of the word as *auto* (self) + *bio* (life) + *graphy* (writing). What kind of information would they expect to read in an autobiography?
- Access the Interactive Modelling Software for this unit. Read the extract aloud.
- Once you have read the text together, talk about their predictions and whether or not they were right.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 66–67).



Reading the Practice text: *Sir Billy Butlin*

- Before they read the extract, ask the children what they already know about Sir Billy Butlin. What do they associate his name with? Invite them to share experiences of Butlin's holiday camps.
- Once they have read the extract, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread *Jacky Daydream* as a model to remind the children about making autobiographical writing interesting.
- Tell the children they are going to write about something that happened to them.
- Ask the children to find out more about their own autobiography. Suggest they create a chart with a box for each year of their lives and think of/ask their parents about one anecdote for something that happened to them in each year.
- Suggest the children create a flow chart showing different episodes of the event.
- Let children share their ideas with a response partner and receive feedback before writing.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: How was the timing of the author's birth not at all like her?

A1: She was late – and it is not like her to be late.

Strategy: Think about where in the text you will find the answer. Listen to that part of the text again while considering the question. Make notes of possible answers while you listen.

.....

Q2: What did the mother do to try to get the birth started?

A2: She drank castor oil and skipped.

Strategy: Listen to the text again while considering the question. Make notes of possible answers while you listen.

.....

Q3: Which job do you think the nurses found most difficult to do for the baby?

A3: Accept children's answers and explanations, linked to the text.

Strategy: Listen to the text again while considering the question. Make notes of possible answers while you listen.

Extending reading

My Secret War Diary by Flossie Albright – Marcia Williams

We Are All Born Free – Amnesty International

Boy – Roald Dahl

War Boy – Michael Foreman

My Family and Other Animals – Gerald Durrell

Cracking the questions



Teaching text: Jacky Daydream

Question	Answer	CD/Mark	Useful strategies
<p>1. a) Choose the best way to end the sentence. <i>"If her mother stood in her bare feet she would have been ..."</i></p> <p><input type="checkbox"/> over five-foot tall. <input type="checkbox"/> exactly five-foot tall. <input type="checkbox"/> under five-foot tall.</p> <p>b) Write the words from the text that give you this information.</p>	<p>a) under five-foot tall b) "five foot at most in her high heels" (paragraph 2)</p>	<p>2b 2 marks</p>	<p>Question focus: retrieve and record information from non-fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph for the information. Compare the information to the possible answers. Carefully read the paragraph and identify the key words. <p>Award 1 mark for each part of the question.</p>
<p>2. Write four words that show the author's attitude to forceps as a tool to help mothers to give birth. Why do you think she described them in this way?</p>	<p>"medieval instrument of torture" (paragraph 3) so the reader would understand how difficult it was for mothers and their children, and the reader would feel sorry for her/her mother</p>	<p>2g 1 mark</p>	<p>Question focus: identify and explain how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the word "forceps" (line 9). Carefully read the paragraph to find the context. Look for a word or phrase that shows an opinion.
<p>3. "When I was finally yanked out into the harsh white light of the delivery room in the hospital" (paragraph 4) Suggest another word or words to replace the word "yanked" in this sentence without changing the meaning.</p>	<p>pulled roughly/tugged/heaved/snatched/hailed</p>	<p>2a 1 mark</p>	<p>Question focus: give the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Reread the question looking for evidence that the birth was not calm.

<p>4. Choose which of the following are fact and which are opinion (see right).</p>	<p>2b 1 mark</p>	<table border="1" data-bbox="296 1258 552 1608"> <tr> <td>I was more than a fortnight late.</td> <td>F</td> </tr> <tr> <td>It is not like me.</td> <td>O</td> </tr> <tr> <td>They had to pull me out with forceps.</td> <td>F</td> </tr> <tr> <td>They look like a medieval instrument of torture.</td> <td>O</td> </tr> </table>	I was more than a fortnight late.	F	It is not like me.	O	They had to pull me out with forceps.	F	They look like a medieval instrument of torture.	O	<p><i>Question focus: retrieve and record information from non-fiction.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Reread each of the statements. If it is helpful, scan the text to find the sentence. Decide whether each statement is fact or is somebody's opinion – because someone else might think something else.
I was more than a fortnight late.	F										
It is not like me.	O										
They had to pull me out with forceps.	F										
They look like a medieval instrument of torture.	O										
<p>5. The author describes herself as a baby as "hungry and frightened". Why do you think she was frightened? Give two reasons, using evidence from the text to support your answer.</p>	<p>2d 3 marks</p>	<p>Acceptable points:</p> <p>She had experienced a difficult birth.</p> <ul style="list-style-type: none"> "they had to pull me out with forceps" <p>She was alone.</p> <ul style="list-style-type: none"> "They didn't bother about mothers and babies bonding in those days." "They didn't give us time to have a cuddle or even take a good look at each other." "I was bundled up tightly in a blanket and taken off to the nursery." "I stayed there for four days without a glimpse of my mother." <p>She was hurt/in pain.</p> <ul style="list-style-type: none"> "it hurt my sore mouth" "The edge of the forceps caught my mouth." "my mouth was lopsided and partially paralysed." 	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of the author's fear, then reread carefully, looking for evidence to support your reasons. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>								
<p>6. What link does the author make between her early experiences as a baby and her current career as a famous author of fiction? Explain your answer fully, using ideas from the text.</p>	<p>2f 1 mark</p>	<p>Her career as a fiction writer involves making things up/pretending. She suggests that perhaps she "started pretending right from the day I was born" (line 22) because she was lonely.</p>	<p><i>Question focus: identify how information is related and contributes to meaning as a whole.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find useful information. Carefully read that part of the text. Think about the words that give you the information. 								

Sir Billy Butlin

- 1 Ever been to a Butlin's holiday camp? They are the brainchild of Billy Butlin, who was born into the entertainment business and has transformed the summer holidays of hundreds of thousands of families.
- 4 Billy Butlin was born in a fairground caravan in 1899 in Cape Town, South Africa. When Billy was eight, his mother left South Africa and brought him to England where they followed his grandmother's travelling fair. Billy didn't get much schooling but his mother made sure that Billy learned his letters and numbers: showmen needed to be able to handle money and to write adverts for the fair.
- 10 In 1920, Billy Butlin started his own business as a fairground showman. He was very successful and within a few years was the proud owner of several seaside amusement parks. But he wanted something more. He saw hardworking families come to the seaside and experience boredom and disappointment. Sometimes the places they stayed were dingy, the food was dull and there was little to do in the evening. He began to think about what families needed for a perfect holiday.
- 17 1936 saw the opening of the first Butlin's holiday camp in Skegness. Families flocked to the resort where they had all the amenities of the seaside combined with bright and comfortable accommodation, plenty of good food and a wide variety of evening entertainment. By 1952, there were six Butlin's holiday camps in the UK offering good-value seaside holidays.
- 22 Sir Billy Butlin died in his home in Jersey in 1980. Although the camps have changed since his death, they still have the same aim to bring 'a little colour and happiness into the lives of hardworking families'.



An extract from the Butlin's website, www.butlins.com

Name:	Class:	Date:
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1 Why do you think the writer begins with a question?

2 Tick the word or phrase that is closest in meaning to “*brainchild*” (paragraph 1).

creation brainstorm son or daughter belief

3 What did Billy Butlin do when he first came to England?

4 Why did not Billy get much schooling?

5 Complete this table to show the phrases in paragraph 4 describing the changes Billy Butlin made from what families experienced in paragraph 3.

Paragraph 3	Paragraph 4
<i>“the places they stayed were dingy”</i>	<i>“bright and comfortable accommodation”</i>
<i>“the food was dull”</i>	
<i>“there was little to do in the evening”</i>	

6 Read this sentence from paragraph 4.

“Families flocked to the resort ...”.

What is the effect of using the underlined word?

7 What is the function of the first paragraph?

8 Draw lines to match the dates with the events they mark.

1936	Billy started business as a fairground showman.
1920	The first Butlin’s holiday camp opened.
1952	Billy Butlin died.
1980	Six Butlin’s holiday camps were open.

9 What did Billy want to achieve with his Butlin’s holiday camps?

Explain **two** ideas, using evidence from the text to support your answer.

2f 1 mark

2a 1 mark

2b 1 mark

2d 1 mark

2h 1 mark

2g 1 mark

2f 1 mark

2b 1 mark

2d 3 marks

Practice text: Sir Billy Butlin

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Why do you think the writer begins with a question?	<ul style="list-style-type: none"> to hook the reader in to make the reader interested in reading on to establish shared experience with the reader to tell the reader what is interesting about Billy Butlin 	2f 1 mark	<p>Question focus: explain how information is related and contributes to meaning as a whole.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the opening paragraph, considering the impact of the question.
2. Tick the word or phrase that is closest in meaning to "brainchild" (paragraph 1). <input type="checkbox"/> creation <input type="checkbox"/> brainstorm <input type="checkbox"/> son or daughter <input type="checkbox"/> belief	creation	2a 1 mark	<p>Question focus: give the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the opening paragraph to create the context for the word. Consider how the sentence would change if each of the words or the phrase given replaced the target word in the sentence. Choose the word that means the closest to the target word.
3. What did Billy Butlin do when he first came to England?	He followed his grandmother's travelling fair.	2b 1 mark	<p>Question focus: retrieve and record information.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you are likely to find this information. Scan the text, looking for the information you need.
4. Why did not Billy get much schooling?	<ul style="list-style-type: none"> He followed his grandmother's travelling fair. He travelled around. He did not stay in one place. 	2d 1 mark	<p>Question focus: make inferences from the text.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text the information is likely to be: beginning, middle or end. Scan that part of the text for words to do with schools and education. Carefully read the relevant sentences.
5. Complete this table (shown on right) to show the phrases in paragraph 4 describing the changes Billy Butlin made from what families experienced in paragraph 3.	<p>Paragraph 3</p> <p>"the places they stayed were dingy"</p> <p>"the food was dull"</p> <p>"there was little to do in the evening"</p> <p>Paragraph 4</p> <p>"bright and comfortable accommodation"</p> <p>"plenty of good food"</p> <p>"a wide variety of evening entertainment"</p>	2h 1 mark	<p>Question focus: make comparisons within the text.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan paragraph 3 looking for the words in the question. Carefully read paragraph 4 to find the matching phrases.

<p>6. Read this sentence from paragraph 4. <i>"Families <u>flocked</u> to the resort ..."</i> What is the effect of using the underlined word?</p>	<ul style="list-style-type: none"> It tells us that a lot of families went to the resort. It reminds us of flocks of birds flying somewhere together. It sounds good because it uses alliteration. 	<p>2g 1 mark</p>	<p><i>Question focus: explain how meaning is enhanced through the choice of words and phrases.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the sentence, to understand the context. Reread the sentence again, considering the impact of the word.
<p>7. What is the function of the first paragraph?</p>	<ul style="list-style-type: none"> It is an introduction to the text. It tells you what the text is about. 	<p>2f 1 mark</p>	<p><i>Question focus: explain how information is related and contributes to meaning as a whole.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Reread the first paragraph. Skim-read the rest of the text, considering the question.
<p>8. Draw lines to match the dates with the events they mark.</p> <p>1936 Billy started business as a fairground showman. 1920 The first Butlin's holiday camp opened. 1952 Billy Butlin died. 1980 Six Butlin's holiday camps were open.</p>	<p>1936 _____ Billy started business as a fairground showman. 1920 _____ The first Butlin's holiday camp opened. 1952 _____ Billy Butlin died. 1980 _____ Six Butlin's holiday camps were open.</p>	<p>2b 1 mark</p>	<p><i>Question focus: retrieve and record information.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the dates. Carefully read the text around the dates to see what happened. Join each date to its events.
<p>9. What did Billy want to achieve with his Butlin's holiday camps? Explain two ideas, using evidence from the text to support your answer.</p>	<p>Acceptable points: He wanted something more from amusement parks. He wanted families not to be disappointed.</p> <ul style="list-style-type: none"> "He saw <i>hardworking families</i> come to the seaside and experience boredom and disappointment." "the places they stayed were dingy" "the food was dull" "there was little to do in the evening" <p>He wanted to provide the perfect family holiday/to bring "a little colour and happiness into the lives of hardworking families".</p> <ul style="list-style-type: none"> "they had all the amenities of the seaside" "bright and comfortable accommodation" "plenty of good food" "a wide variety of evening entertainment" 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of what Billy wanted to achieve, then reread carefully, looking for evidence to support your ideas. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>

Just Helping My Family/Mikael Saves the Day

Key text features

These are both newspaper reports, about children who are real-life heroes.

- The Teaching text, *Just Helping My Family*, describes how a 12-year-old boy rescued his brothers and sister from a burning house. It is based on a story from the Huffington Post.
- The Practice text, *Mikael Saves the Day*, tells how an 11-year-old boy steered a school bus to safety after the driver collapsed.

Reading the Teaching text: *Just Helping My Family*



- Introduce the title as a newspaper headline. Invite the children to consider what kind of story it might be about.
- Access the Interactive Modelling Software for this unit. Read the extract aloud.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 74–75).
- Make a chart showing different ways of helping your family that might be important enough to be discussed in a newspaper.

Reading the Practice text: *Mikael Saves the Day*

- Introduce the title as a newspaper headline. Speculate how the boy might save his classmates. Make a chart to record ideas.
- Remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread both newspaper reports and identify key features.
- Tell the children you want them to write a newspaper report about a real or fictitious event.
- Review the charts you made before reading the texts.
- Ask the children to work in pairs and select one of the scenarios from their chart.
- Once the children have discussed and developed their ideas, encourage them to word-process their report and edit to improve it.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: What is the name of the hero?

A1: Justin Jackson

Strategy: Consider where in the text you would expect to find the answer. Listen to that part of the text again. Make notes.

.....

Q2: What did he do?

A2: He rescued his family from a burning building.

Strategy: Consider where in the text you would expect to find the answer. Listen to that part of the text again. Make notes.

.....

Q3: What did Justin do once his brother and sister were safely outside?

A3: He tried to alert his neighbours.

Strategy: Consider where in the text you are most likely to find this information. Listen to that part again.

Extending reading

True Survival Stories – Paul Dowswell

Polar Adventures – Paul Dowswell

Survival! – Anita Ganeri

Captain Cook's Pacific Explorations – Jane Bingham



Teaching text: Just Helping My Family

Cracking the questions

Question	Answer	CD/Mark	Useful strategies														
1. How many people were in the house?	five	2b 1 mark	<p><i>Question focus: retrieve and record information from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answers. Scan the text for the information. 														
2. Why do you think Justin might have found it hard to alert the neighbours?	<ul style="list-style-type: none"> It was the middle of the night. There was no one at home. They lived too far away. 	2d 1 mark	<p><i>Question focus: make inferences from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the word “neighbours” (or, as this is an American text, “neighbors”). Carefully read the sentence. Consider possible reasons. 														
3. “Justin, 12, immediately leapt into action, getting his brothers, 5-year-old William, 6-year-old Diego and 9-year-old Emilio out of the house.” (paragraph 4) a) Underline the verb the writer chose to show how quickly Justin acted. b) Suggest a different verb that would have the same meaning.	<p>a) “leapt”</p> <p>b) sprang/flew/jumped</p>	2a 2 marks	<p><i>Question focus: give the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the verb. Consider alternatives. Check that they can have the same meaning in this context. <p>Award 1 mark for each part of the question.</p>														
4. Choose which of the following are fact and which are opinion (see right).	<table border="1"> <tr> <td>Justin risked his life to save his siblings.</td> <td>O</td> </tr> <tr> <td>Emilio woke up and saw fire on the curtains.</td> <td>F</td> </tr> <tr> <td>Justin took his three younger brothers outside.</td> <td>F</td> </tr> <tr> <td>He rescued his sister.</td> <td>F</td> </tr> <tr> <td>He was scared.</td> <td>O</td> </tr> <tr> <td>He was a hero.</td> <td>O</td> </tr> <tr> <td>He said he just did what anyone would do.</td> <td>O</td> </tr> </table>	Justin risked his life to save his siblings.	O	Emilio woke up and saw fire on the curtains.	F	Justin took his three younger brothers outside.	F	He rescued his sister.	F	He was scared.	O	He was a hero.	O	He said he just did what anyone would do.	O	2b 2 marks	<p><i>Question focus: retrieve and record information from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text, looking for evidence about each statement. Carefully read the information in context and decide whether each one is a fact (there are no alternative views) or an opinion (where some people might think something different). <p>Award 2 marks for six or seven correct answers. Award 1 mark for four or five correct answers.</p>
Justin risked his life to save his siblings.	O																
Emilio woke up and saw fire on the curtains.	F																
Justin took his three younger brothers outside.	F																
He rescued his sister.	F																
He was scared.	O																
He was a hero.	O																
He said he just did what anyone would do.	O																

<p>5. Number these events to show the order of Justin's actions.</p> <p>He dialled 911. He got his brothers out of the house. He carried his sister out of the house. He tried to alert the neighbours.</p>	<p>He dialled 911. 4 He got his brothers out of the house. 1 He carried his sister out of the house. 3 He tried to alert the neighbours. 2</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the whole text to remind you of the story. • Scan the text for evidence of each of the statements and establish the order.
<p>6. Do you think Justin was a hero?</p> <p>Yes / No Explain your answer using quotations from the text.</p>	<p>Yes</p> <ul style="list-style-type: none"> • He risked his own life to rescue his sister. He was safe and he "ran back into the burning house" (paragraph 7) to get Brooklyn. <p>No</p> <ul style="list-style-type: none"> • He should not have gone back into the burning building, especially when he ran back "to call 911" (paragraph 9). That was just dangerous. • He did what anyone would have done. As he says, "I was just helping my family and stuff" (paragraph 11). 	<p>2d 2 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the text while considering the question. • Scan the text to find relevant quotations. <p>Award 1 mark for an explanation that matches the initial response. Award the second mark for a suitable quotation/reference from the text.</p>

Mikael Saves the Day

- 1 *The quick thinking of Mikael Greda, aged 11, may have saved the lives of his friends. Faced with a possible life-and-death situation, Mikael acted instinctively to take control of a coach when the driver collapsed.*
- 4 “It was really scary,” said Mikael, a Year 6 pupil, “but I didn’t have time to think what I was doing. It all happened too quickly.”
- 6 Mr Clive Strong, headteacher of Ipswich Primary School where Mikael is a pupil, explained that the coach had been bringing the class back from a school trip to nearby Stowmarket.
- 9 “I saw the driver suddenly take a deep breath and hold his arm,” said Mikael. “Then he sort of fainted. I felt the coach swerving and I just reacted.” Mikael is no stranger to driving. He started on a quad bike when he was 7 and now drives a tractor on the family farm.
- 13 The coach was crossing the Orwell Bridge when the accident was averted. Mikael succeeded in steering the bus into the inside lane and bringing it safely to a halt. By the time he had put on the hazard warning lights, Miss Sarah Fox, the teacher in charge, was already trying to help the driver and Mikael’s friend Electra Bisset (age 10) had the presence of mind to call the emergency services.
- 19 “Mikael’s quick actions undoubtedly saved his classmates from a terrible experience,” said Chief Inspector Wiggins, first on the scene. “The situation could have gone in a completely different direction had it not been for Mikael’s quick thinking. An accident would have affected other road users and a coach crash could even have damaged the bridge. As it is, no one is hurt and we have a local hero.”
- 25 Mrs Olivia Greda, Mikael’s mother said, “We’re so proud of him. He’s always been quick thinking. But driving a tractor in the farmyard is different from stopping a coach on a bridge. When I think what could have happened ...”.
- 28 Chief Inspector Wiggins said that the police service would make an award to recognise Mikael’s bravery and quick thinking. “I hope he will consider joining the police in a few years’ time. We need more young people like him,” said the Inspector.
- 32 The driver, who has not been named, is in Ipswich Hospital recovering from a suspected heart attack.

Name:	Class:	Date:
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1 Quote the words from the first paragraph that show what action Mikael took to save his classmates.

2 “Mikael acted instinctively to take control of a coach when the driver collapsed.” (paragraph 1)

Which of the following words or phrases is closest in meaning to the underlined word? Tick **one**.

thoughtfully thoughtlessly without thinking thankfully

3 Which experiences did Mikael have that helped him to know what to do?

4 Using information from the text, tick **one** box in each row to show whether each statement is a **fact** or an **opinion**.

	Fact	Opinion
Mikael saved lives.	<input type="checkbox"/>	<input type="checkbox"/>
Mikael knows how to drive tractors.	<input type="checkbox"/>	<input type="checkbox"/>
He brought the coach to a halt.	<input type="checkbox"/>	<input type="checkbox"/>
The driver had a heart attack.	<input type="checkbox"/>	<input type="checkbox"/>

5 Mikael was the person on the bus who acted first. Why do you think this was?

6 Number these events to show the order in which they happened.

	Order of events
He put on the hazard warning lights to keep other vehicles safe.	<input type="checkbox"/>
Mikael saw the driver grasp his arm and faint.	<input type="checkbox"/>
Mikael’s friend Electra called the emergency services.	<input type="checkbox"/>
Mikael steered the bus to the inside lane and brought it to a halt.	<input type="checkbox"/>

7 “The coach was crossing the Orwell Bridge when the accident was averted.” (paragraph 5)

Tick the word that is closest in meaning to the word “averted”. Tick **one**.

avoided happened explained reflected

8 Mikael’s mother said “When I think what could have happened ...”. Write **three** events from the text that could have happened.

9 Do you think Mikael was a hero? Yes No

Explain your answer using quotations from the text.

2b

1 mark

2a

1 mark

2b

1 mark

2b

2 marks
2d

1 mark

2c

1 mark

2a

1 mark

2b

2 marks

2d

2 marks

Practice text: Mikael Saves the Day

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Quote the words from the first paragraph that show what action Mikael took to save his classmates.	“take control of a coach (when the driver collapsed)” (paragraph 1)	2b 1 mark	<p><i>Question focus: retrieve and record information from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answers. Scan the text for the information.
2. “Mikael acted <i>instinctively</i> ...” (paragraph 1). Which of the following words or phrases is closest in meaning to the underlined word? Tick one . <input type="checkbox"/> thoughtfully <input type="checkbox"/> without thinking <input type="checkbox"/> thoughtlessly <input type="checkbox"/> thankfully	without thinking	2a 1 mark	<p><i>Question focus: give the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Identify the words needed to answer the question.
3. Which experiences did Mikael have that helped him to know what to do?	Accept any of: <ul style="list-style-type: none"> He was an experienced driver. He drove a tractor. He drove a quad bike. 	2b 1 mark	<p><i>Question focus: retrieve and record information from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the answers. Scan the text for the information.
4. Using information from the text, tick one box in each row to show whether each statement is a fact or an opinion . Mikael saved lives. Mikael knows how to drive tractors. He brought the coach to a halt. The driver had a heart attack.	<p>Mikael saved lives. O</p> <p>Mikael knows how to drive tractors. F</p> <p>He brought the coach to a halt. F</p> <p>The driver had a heart attack. O</p>	2b 2 marks	<p><i>Question focus: retrieve and record information from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text, looking for evidence about each statement. Carefully read the information in context and decide whether each one is a fact (there are no alternative views) or an opinion (where some people might think something different). <p>Award 2 marks for four or more correct answers. Award 1 mark for two or three correct answers.</p>
5. Mikael was the person on the bus who acted first. Why do you think this was?	Accept plausible answers. E.g. <ul style="list-style-type: none"> He may have been sitting nearest the driver. He saw the driver fainting – maybe nobody else did. Perhaps he was the only one on the bus who could drive. 	2d 1 mark	<p><i>Question focus: make inferences from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the answer. Carefully read the relevant paragraph. <p>Award 1 mark for a reasonable explanation.</p>

<p>6. Number these events to show the order in which they happened.</p> <p>He put on the hazard warning lights to keep other vehicles safe. 3</p> <p>Mikael saw the driver grasp his arm and faint. 1</p> <p>Mikael's friend Electra called the emergency services. 4</p> <p>Mikael steered the bus to the inside lane and brought it to a halt. 2</p>	<p>He put on the hazard warning lights to keep other vehicles safe. 3</p> <p>Mikael saw the driver grasp his arm and faint. 1</p> <p>Mikael's friend Electra called the emergency services. 4</p> <p>Mikael steered the bus to the inside lane and brought it to a halt. 2</p> <p>avoided</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text to look for the answer. Carefully read the relevant paragraph and consider what the words mean.
<p>7. "The coach was crossing the Orwell Bridge when the accident was averted." (paragraph 5)</p> <p>Tick the word that is closest in meaning to "averted". Tick one.</p> <p><input type="checkbox"/> avoided <input type="checkbox"/> happened</p> <p><input type="checkbox"/> explained <input type="checkbox"/> reflected</p>	<p>avoided</p>	<p>2a 1 mark</p>	<p><i>Question focus: give the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the word options. Consider the meaning of the original sentence. Decide which replacement word reflects the meaning of the original sentence.
<p>8. Mikael's mother said "When I think what could have happened ...".</p> <p>Write three events from the text that could have happened.</p>	<p>Accept any three of:</p> <ul style="list-style-type: none"> Some of his friends could have been killed. His classmates could have had a terrible experience. There could have been an accident that would have affected other road users. A crash could have damaged the bridge. 	<p>2b 2 marks</p>	<p><i>Question focus: retrieve and record information from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for evidence of what could have happened. Remember, you have to use ideas in the text, not invent your own. <p>Award 2 marks for three correctly identified events.</p> <p>Award 1 mark for two correct ideas and no more than one incorrect one.</p>
<p>9. Do you think Mikael was a hero?</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>Explain your answer using quotations from the text.</p>	<p>Yes</p> <ul style="list-style-type: none"> His "quick actions undoubtedly saved his classmates from a terrible experience" (paragraph 6). He was brave. The police will "make an award to recognise Mikael's bravery" (paragraph 8). <p>No</p> <ul style="list-style-type: none"> He did not think, he "just reacted" (paragraph 4). Heroes think about what they are doing. He knew he could drive because he is "no stranger to driving" (paragraph 4) and he saved his own life too. 	<p>2d 2 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim the text while considering the question. Scan the text to find relevant quotations. <p>Award 1 mark for an explanation which matches the initial response.</p> <p>Award the second mark for a suitable quotation from the text.</p>

Life Explosion/The First Hominids

Kate Ruttle

Key text features

Both texts are chronological report texts; they tell of a sequence of events that happened early in the evolutionary timeline.

- The Teaching text, *Life Explosion* by Kate Ruttle, tells of the origins of life on Earth
- The Practice text, *The First Hominids*, refers to a much later sequence of events.

Reading the Teaching text: *Life Explosion*



- What do the children already know about the origins of life on Earth? Do they know about the fossil record and how we learn from it? Allow the children to share their prior knowledge with each other
- Ask the children to predict how many million years ago life started to appear on Earth.
- Access the Interactive Modelling Software for this unit. Read the extract aloud.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see table on p00).

Reading the Practice text: *The First Hominids*

- Introduce this text as telling events from within the past 42 million years, when ape-like creatures began to walk on two legs.
- Remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Ask the children to reread *The First Hominids*.
- Tell them you want them to research and write about human evolution since *Homo erectus*.
- Let them work in groups, each pair contributing their own research to the information gathered by the group.
- In groups, ask the children to draw a timeline, recording the main events they found out about.
- Let the children work in pairs to construct a continuation of the text on human evolution. They should use a similar tone and structure to the Practice text.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Why was there no life on Earth 4.5 billion years ago?

A1: The Earth was too hot/ the atmosphere was too poisonous.

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

Q2: Why did life not develop on land during the Cambrian period? List **three** reasons

A2: The land was too hot, too volcanic and too rocky for life to thrive.

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

Q3: Why do you think the author called the text *Life Explosion*?

A3: Accept plausible answers such as: *because it makes the text sound interesting; because 'explosion' describes what happened during the Cambrian period; because life on earth changed very slowly for billions of years and then, suddenly, there were many, many life forms*

Strategy: Listen to the whole text again, thinking about the question and the impact of the word *Explosion*.

Extending reading

Thor and the Master of Magic – Kevin Crossley-Holland

Heroes and Villains – Anthony Horowitz

The Wanderings of Odysseus – Rosemary Sutcliff

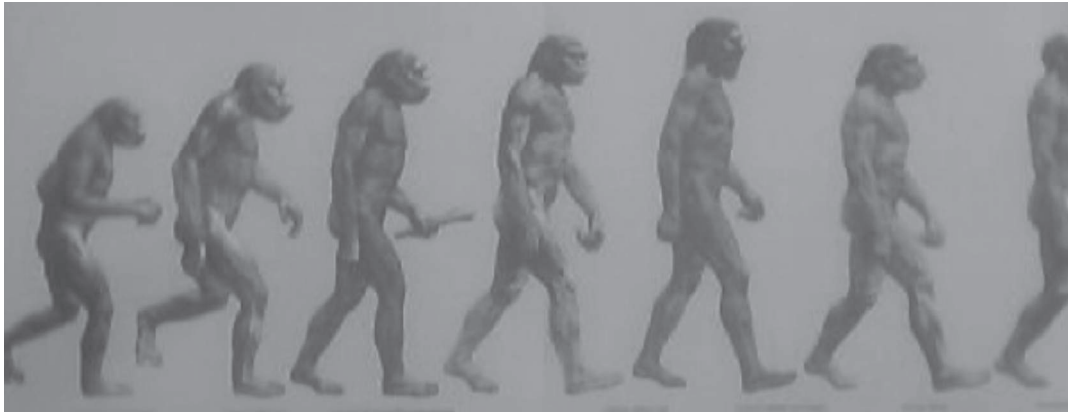
Cracking the questions

Teaching text: Life Explosion 

Question	Answer	CD/Mark	Useful strategies
<p>1. In paragraph 2 it says: <i>the Earth was too hot and its atmosphere was too poisonous to sustain life.</i> In this sentence the word “sustain” means the same as: Choose one</p> <p><input type="checkbox"/> eat</p> <p><input type="checkbox"/> experience</p> <p><input type="checkbox"/> support</p> <p><input type="checkbox"/> withstand</p>	support	2a 1 mark	<p>Question focus: <i>explain the meaning of words in context</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated to find the sentence in the question. Carefully read the options given in the question and reread the sentence thinking about the word’s meaning in this context
<p>2. Look at paragraph 3, beginning <i>Then, about 4.1 billion years ago.</i> Why does the writer tell you that the atmosphere is toxic?</p>	It is important that the reader knows that the atmosphere makes it difficult for things to live.	2g 1 mark	<p>Question focus: <i>explain how meaning is enhanced through the choice of words and phrases</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated, looking for the word ‘toxic’. Carefully read the sentence containing the word and the following sentences, considering the impact of the word.
<p>3. List the two main things that allowed life to explode in the oceans during the Cambrian period (550-490 million years ago).</p>	water oxygen	2b 1 mark	<p>Question focus: <i>identify key details from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the relevant section of the text, looking for evidence of what might have changed to make life possible

<p>4. Why do you think the writer used headings telling you <i>when</i> things happened, not <i>what</i> happened?</p>	<p>Accept answers such as: ~ it helps the reader to understand the order in which life-forms appeared ~it emphasises how long each of the stages took ~ this is the way scientists think of the early days of Earth</p>	<p>2f 1 mark</p>	<p><i>Question focus: Explain how information is related and contributes to meaning as a whole</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim read the whole text to gain an overall understanding of its content and the relationship between the headings and the events described Consider the impact of these headings on the reader.
<p>5. Read about life on Earth more than 4.1 billion years ago, and 490 million years ago. Write about one thing that was different.</p>	<p>Answers include: • more than 4.1 billion years ago the planet was too hot but 490 million years ago, it was too cold. • more than 4.1 billion years ago there was no life on Earth but 490 million years ago, there was some. • 4.1 billion years ago, there was no water or oxygen on Earth but 490 million years ago, there was both.</p>	<p>2h 1 mark</p>	<p><i>Question focus: make comparisons within the text</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim read the whole text to gain an overall understanding of its content. Carefully read the paragraphs indicated looking for evidence of change between the time periods.
<p>6. Number the events to show the order in which they occurred.</p> <ul style="list-style-type: none"> an ice age caused mass extinction simple bacteria lived in the oceans algae made food from sunlight the atmosphere was too poisonous for life 	<p>• an ice age caused mass extinction 4 • simple bacteria lived in the oceans 2 • algae made food from sunlight 3 • the atmosphere was too poisonous for life 1</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph</i> <i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim read the whole text to gain an overall understanding of its content. Scan the text for each of the events in the question. Either underline the events or note when each occurred.

The First Hominids



1 When did humans first appear?

About 3 million years ago, the first “hominids” – known as *Australopithecus* – appeared in Southern Africa. Ancestors of many of the animals you see today were plentiful: deer, giraffes, hyenas, cattle, lions, elephants, sharks, birds ... These ancestors are as similar to the creatures you know today as you are to the first hominids.

7 The early hominids were different from apes because:

- they could walk upright, without using their hands
- their hands were jointed differently: whereas an ape’s hands are perfect for hanging and climbing, the hands of *Australopithecus* were perfect for making and using tools.

12 Their diet was mostly vegetarian, along with some meat, probably obtained by scavenging. The tools that *Australopithecus* made were simple, made mostly from bone and used for digging and scraping.

15 Who came next?

As far as we know, true humans, *Homo habilis*, first appeared in Africa about 2 million years ago.

18 *Homo habilis* were taller than *Australopithecus* and had larger brains. They often sheltered under cliffs as they followed herds of animals. These early people soon learned that there was safety in numbers and would band together to hunt and look after each other. *Homo habilis* couldn’t make fire.

22 When did people have fire?

Homo erectus date from around 1.5 million years ago. These people looked more like we do today: they were about the same size as modern humans although their brains were only two-thirds as big. *Homo erectus* could make fire. That meant that the people could now:

- choose where they camped – they didn’t always need shelter
- cook food – making it more edible as well as killing off diseases
- begin to develop a more formal family and social life around the fire.

Name: _____

Class: _____

Date: _____

1 Why do you think the writer chose to start the piece with an illustration?

2f

1 mark

2 Why are all the headings in the form of questions?

2g

1 mark

3 “Their diet was mostly vegetarian along with some meat, probably obtained by scavenging.”

The word “scavenging” is closest in meaning to which option below? Tick **one**.

catching and eating animals

eating animals that are already dead

trapping and eating animals

farming and eating animals

2a

1 mark

4 a) Were the lions that were around 3 million years ago exactly like the ones we see today?

Yes

No

b) How do you know?

2d

1 mark

5 What is the main way in which *Homo erectus* is different from *Homo habilis*?

2h

1 mark

6 Tick the best explanation for why the writer uses bullet points in the last section. Tick **one**.

to summarise what has already been said

to explain why *Homo erectus* had a big brain

to show the main reasons why life began to change for *Homo erectus*

to show why *Homo erectus* did not have to hunt

2f

1 mark

7 Why did the writer organise the three sections of this text in the order they are in?

2f

1 mark

8 Draw lines to match the different hominids to their diet.

Australopithecus raw meat

Homo habilis mostly plants

Homo erectus cooked meat

2b

1 mark

9 Suggest an alternative heading for the text.

2c

1 mark

Cracking the questions

Practice text: The First Hominids

Question	Answer	CD/Mark	Useful strategies
1. Why do you think the writer chose to start the piece with an illustration?	<ul style="list-style-type: none"> to introduce the subject matter so readers can see what will be written about it shows how people have changed 	2f 1 mark	<p><i>Question focus: explain how information is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words.
2. Why are all the headings in the form of questions?	<ul style="list-style-type: none"> so you know what's coming next to make the reader want to read on to make the reader want to ask the questions so the text can answer them it feels like the writer is talking to the reader 	2g 1 mark	<p><i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the headings and consider the impact of questions instead of statements.
3. "Their diet was mostly vegetarian along with some meat, probably obtained by scavenging." The word "scavenging" is closest in meaning to which option below? Tick one. <input type="checkbox"/> catching and eating animals <input type="checkbox"/> trapping and eating animals <input type="checkbox"/> eating animals that are already dead <input type="checkbox"/> farming and eating animals	eating animals that are already dead	2a 1 mark	<p><i>Question focus: give the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you are most likely to find the sentence. Scan that part of the text for the sentence. Read the sentence in its context and consider which of the options in the question has the closest meaning.
4. (a) Were the lions that were around 3 million years ago exactly like the ones we see today? <input type="checkbox"/> Yes <input type="checkbox"/> No (b) How do you know?	(a) No (b) The text says that today's animals were as much like their ancestors as we are like the first hominids, so they were similar but not identical.	2d 1 mark	<p><i>Question focus: make inferences from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. <p>Award 1 mark for both parts correct.</p>
5. What is the main way in which <i>Homo erectus</i> is different from <i>Homo habilis</i> ?	<i>Homo habilis</i> could not make fire and <i>Homo erectus</i> could.	2h 1 mark	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the names <i>Homo erectus</i> and <i>Homo habilis</i>. Carefully read those sections. Look for information which allows you to compare the different hominids. Identify something that <i>Homo erectus</i> could do that <i>Homo habilis</i> could not do.

<p>6. Tick the best explanation for why the writer uses bullet points in the last section. Tick one.</p> <p><input type="checkbox"/> to summarise what has already been said</p> <p><input type="checkbox"/> to explain why <i>Homo erectus</i> had a big brain</p> <p><input type="checkbox"/> to show the main reasons why life began to change for <i>Homo erectus</i></p> <p><input type="checkbox"/> to show why <i>Homo erectus</i> did not have to hunt</p>	<p>to show the main reasons why life began to change for <i>Homo erectus</i></p>	<p>2f 1 mark</p>	<p><i>Question focus: explain how information is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text, considering the impact of the bullet points. Carefully reread the options in the question, considering which is the best explanation.
<p>7. Why did the writer organise the three sections of this text in the order they are in?</p>	<p>The sections are ordered chronologically/in sequence/in the order in which they happened.</p>	<p>2f 1 mark</p>	<p><i>Question focus: explain how information is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text, section by section, thinking about what the focus of each section is. Look for a reason for this sequence. Ask yourself whether a different sequence would change the sense of the text.
<p>8. Draw lines to match the different hominids to their diet.</p> <p>Australopithecus raw meat</p> <p><i>Homo habilis</i> mostly plants</p> <p><i>Homo erectus</i> cooked meat</p>	<p>Australopithecus ——— raw meat</p> <p><i>Homo habilis</i> ——— mostly plants</p> <p><i>Homo erectus</i> ——— cooked meat</p>	<p>2b 1 mark</p>	<p><i>Question focus: retrieve information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan each section of the text, looking for the diet of each species of hominid. Remember that the information is not always directly stated in the text; you may need to use deduction.
<p>9. Suggest an alternative heading for the text.</p>	<p>Accept answers that recognise that the text plots progression in early hominids and is not about one point in particular. E.g.</p> <ul style="list-style-type: none"> What would you have looked like 6 million years ago? Your early ancestors Human evolution 	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. If necessary, skim-read the text. Consider its purpose. Try to summarise the text in a title.

Being a Pro Snowboarder/Brazilian Dance

Cindy Kleh/Liz Gogerly

Key text features

The texts are information report texts that introduce less familiar sports.

- The Teaching text is from *Being a Pro Snowboarder* by Cindy Kleh.
- The Practice text is from *Brazilian Dance* by Liz Gogerly.

Reading the Teaching text: *Being a Pro Snowboarder*



- Ask if the children have ever seen or experienced snowboarding. If not, show them a video or images. Snowboarding is a winter Olympic sport, so videos are available online.
- Talk about how snowboarding is similar to, and different from, skiing and skateboarding.
- Access the Interactive Modelling Software for this unit. Read the extract to the children and ask them to think about characteristics of non-fiction information reports.
- Read the extract again, this time using the modelling software to model ‘cracking’ the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 90–91).

Reading the Practice text: *Brazilian Dance*

- Ask the children which martial arts or dance styles they are familiar with. If any children study martial arts or dance, ask them what they gain from it.
- Introduce the Brazilian dance called capoeira (*/kap-oa-air-a/*). Do the children know anything about it? If possible, watch a video of capoeiristas (see videos online).
- Once they have read the text, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread the texts, exploring what kind of information they give. Ask the children to use different colours to highlight the following information.
 - different stages or ranks of the sport or dance
 - how to do the sport or dance
 - why people do the sport or dance
- Explain to the children that they are going to write a similar text about a sport or activity they enjoy. Give the children time to research their topic.
- Encourage the children to jot down ideas they would like to include on sticky notes or small pieces of paper. Ask them to organise their ideas by rearranging the notes in different combinations.
- In pairs, ask the children to complete a paragraph plan for their writing, showing the main ideas in each paragraph.
- Encourage the children to seek feedback from a partner before they write their report text.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Why does it matter if people are successful at regional snowboarding competitions?

A1: They attract the attention of sponsors and filmmakers./They can enter competitions that give prize money.

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

.....

Q2: Which word is used throughout the text to talk about the experience of going on a snowboard?

A2: Riding/ride

Strategy: Listen to the whole text, trying to identify the word that means the same as *going on a snowboard*.

.....

Q3: Would you like to be a pro snowboarder? Explain your answer using ideas from the text.

A3: Accept answers with explanations. E.g.

Yes. It is an adrenaline sport./You travel all around the world.

No. It is hard work./There is too much practice./There is too much time spent travelling.

Do not accept answers that are not stated in the text. (E.g. It looks dangerous.)

Strategy: Listen to the whole text again, being alert for good things and bad things about being a pro snowboarder.

Extending reading

Street Dance: The Best Moves – D.J. Hooch

Snowboarding (Winter Sports) – Paul Mason

Learning Skiing – Katrin Barth



Teaching text: Being a Pro Snowboarder

Cracking the questions

Question	Answer	CD/Mark	Useful strategies															
1. Look at the first paragraph, beginning "Some lucky riders ...". Find and copy two qualities that successful snowboarders have.	Accept any two of: <ul style="list-style-type: none"> passion natural talent "a good head for business" 	2b 1 mark	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the information, and carefully read that part of the text. 															
2. What is a "grommet" in snowboarding?	a young snowboarder	2a 1 mark	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text, looking for this word. Carefully reread the sentence containing the word to check your response. 															
3. Why is it important for a professional snowboarder to live near a mountain resort and have a season pass?	<ul style="list-style-type: none"> so they can get a lot of practice so they can spend as many hours as possible improving their skills 	2d 1 mark	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the words "mountain resort" and "season pass". Carefully read the sentences around the words, trying to think what the implications are. 															
4. Choose which of the following are true and which are false (see right).	<table border="1"> <thead> <tr> <th></th> <th>True</th> <th>False</th> </tr> </thead> <tbody> <tr> <td>Snowboarding is an adrenalin sport.</td> <td>✓</td> <td></td> </tr> <tr> <td>Successful snowboarders can win money as a prize.</td> <td>✓</td> <td></td> </tr> <tr> <td>Snowboarding is easy.</td> <td></td> <td>✓</td> </tr> <tr> <td>Snowboarders are invited to enter the bigger events.</td> <td></td> <td>✓</td> </tr> </tbody> </table>		True	False	Snowboarding is an adrenalin sport.	✓		Successful snowboarders can win money as a prize.	✓		Snowboarding is easy.		✓	Snowboarders are invited to enter the bigger events.		✓	2b 2 marks	<p><i>Question focus: identify key details from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about each of the statements separately. Consider where in the text you will find relevant information. Carefully read the relevant sections of the text to decide whether each statement is true or false. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
	True	False																
Snowboarding is an adrenalin sport.	✓																	
Successful snowboarders can win money as a prize.	✓																	
Snowboarding is easy.		✓																
Snowboarders are invited to enter the bigger events.		✓																

<p>5. List two ways in which being a snowboarder might not always be fun.</p>	<p>Accept any two of:</p> <ul style="list-style-type: none"> • They may need to work at night so they can practice during the day. • They spend hours travelling. • They have to meet with the press and their sponsors. • They practise endlessly. • They may have to sit and wait for the weather to clear. 	<p>2d 1 mark</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the text to identify where you are most likely to find answers. • Carefully read the parts you identify, looking for reasons why snowboarding might not always be enjoyable.
<p>6. Why is there a glossary at the end of the text?</p>	<p>to explain the meaning of technical/unfamiliar vocabulary</p>	<p>2f 1 mark</p>	<p><i>Question focus: explain how information is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the glossary, considering its purpose. Think about why someone might make use of the glossary.

Brazilian Dance

Liz Gogerly

1 Capoeira (say /kap-oo-air-a/) is a spectacular mix of martial arts, acrobatics, music and dance. It combines graceful leaps, flips and spins with powerful kicks and takedowns.

4 How to play

A group of players (the capoeiristas) sit or stand in a circle, called a *roda*. Two capoeiristas play the game (*jogo*), in the centre of the *roda*. They do not make contact with each other, instead, they combine flowing movements to “attack” and “evade” each other. Capoeira is a battle of wills and skills, and everyone gets a turn in the middle of the circle.

10 Music and rhythm

Capoeira is always played to music. People in the *roda* play instruments or chant and clap out rhythms. The music sets the pace of the game, and helps players to coordinate their moves. It includes songs sung in Portuguese that are played on a group of specific instruments (the *bateria*).

15 Pulling rank

Like other martial arts, capoeira has a ranking system. Capoeiristas work hard over many years to achieve the next grade.

18 The student

Once a person starts playing capoeira, he or she is called an *aluno* or student. The student has a baptism (*batizado*) where they are given their own ranking cord or belt (a *cordao*) to wear around their waist.

22 The graduate

When a student is good enough to teach others, he or she becomes a graduate and is called an *aluno graduado*. While the graduate can teach others how to play, they cannot be the main teacher or have their own capoeira school.

26 The teacher

Once a capoeirista is good enough to be an assistant instructor, he or she is called an *aluno formado*. After several years of training under their capoeira master (*mestre*), an *aluno formado* can become a teacher and then they may run their own capoeira school.



33 Master

Mestre is the highest rank any capoeirista can achieve. A *mestre* is a teacher who is given the title of master by others. Usually the *mestre* has trained for 15 to 20 years.

37 Capoeira culture

Community and friendship are a huge part of capoeira. People at all levels play together. Experienced capoeiristas help novices to learn new moves. Players learn the core values of respect, responsibility, safety and freedom.

Name:	Class:	Date:
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1 Look at the first paragraph.

Capoeira is a mix of different activities. **Find and copy two** activities.

2 “*Capoeira is a battle of wills and skills*”

Tick **one** from the list below to complete the following sentence.

This means that as well as testing the capoeiristas’ skills, it tests ...

their strength their sense of rhythm their kicking ability their mind

3 Why are capoeiristas unlikely to hurt each other during a *jogo*?

4 **Find and copy two** reasons why music is so important to capoeira.

5 Number the capoeira ranks below to show the order in which a capoeirista might achieve them.

aluno *aluno formado* *aluno graduado* *mestre*

6 Draw lines to join each word to its meaning.

<i>batizado</i>	a belt
<i>bateria</i>	instruments
<i>cordao</i>	baptism
<i>jogo</i>	circle
<i>roda</i>	game

7 **Find and copy one** word from the final paragraph that means the same as *beginner*.

8 Why are some words written in italics?

9 Tick **one** box in each row to show whether each statement is **true** or **false**.

	True	False
People in the <i>roda</i> can choose to play any instrument.		
All players help and encourage the <i>alunos</i> .		
Only a <i>mestre</i> can open a capoeira school.		
All players who train for 20 years become a <i>mestre</i> .		

2b

1 mark

2a

1 mark

2d

1 mark

2b

1 mark

2c

1 mark

2b

2 marks

2a

1 mark

2f

1 mark

2b

2 marks

Practice text: Brazilian Dance

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
<p>1. Look at the first paragraph. Capoeira is a mix of different activities. Find and copy two activities.</p>	<p>Accept any two of:</p> <ul style="list-style-type: none"> • martial arts • acrobatics • music • dance 	<p>2b 1 mark</p>	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the information, and carefully read that part of the text.
<p>2. “Capoeira is a battle of wills and skills” Tick one from the list below to complete the following sentence. This means that as well as testing the capoeiristas’ skills, it tests ...</p> <p><input type="checkbox"/> their strength</p> <p><input type="checkbox"/> their sense of rhythm</p> <p><input type="checkbox"/> their kicking ability</p> <p><input type="checkbox"/> their mind</p>	<p>their mind</p>	<p>2a 1 mark</p>	<p><i>Question focus: explain the meaning of words in context.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text to find the sentence in the question. • Carefully read the options given in the question and reread the sentence, thinking about its meaning in this context.
<p>3. Why are capoeiristas unlikely to hurt each other during a <i>jogo</i>?</p>	<p>Capoeira is a non-contact sport.</p>	<p>2d 1 mark</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the answer. • Carefully read that part of the text, considering the question.
<p>4. Find and copy two reasons why music is so important to capoeira.</p>	<ul style="list-style-type: none"> • It sets the pace of the game. • It helps the players to coordinate their moves. 	<p>2b 1 mark</p>	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the answer. • Carefully read that part of the text, looking for the answer to the question. <p>Award 1 mark for both answers correct.</p>

<p>5. Number the capoeira ranks below to show the order in which a capoeirista might achieve them.</p> <p><i>aluno</i> <i>aluno formado</i> <i>aluno graduado</i> <i>mestre</i></p>	<p>1 3 2 4</p>	<p><i>aluno</i> <i>aluno formado</i> <i>aluno graduado</i> <i>mestre</i></p>	<p>2c 1 mark</p> <p>Question focus: summarise main ideas from more than one paragraph.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the whole text for information about the ranks. Carefully read the relevant part of the text while you number the ranks. <p>Award 1 mark for all answers correct.</p>															
<p>6. Draw lines to join each word to its meaning.</p> <p><i>batizado</i> a belt <i>bateria</i> instruments <i>cordao</i> baptism <i>jogo</i> circle <i>roda</i> game</p>	<p>2b 2 marks</p>	<p><i>batizado</i> a belt <i>bateria</i> instruments <i>cordao</i> baptism <i>jogo</i> circle <i>roda</i> game</p>	<p>Question focus: retrieve and record information from non-fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for each word and join it to its meaning. <p>Award 2 marks for all answers correct. Award 1 mark for three or four answers correct.</p>															
<p>7. Find and copy one word from the final paragraph that means the same as <i>beginner</i>.</p>	<p>2a 1 mark</p>	<p>"novice"</p>	<p>Question focus: explain the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated, looking for a word with this meaning. Carefully reread the sentence containing the word to check your response. 															
<p>8. Why are some words written in italics?</p>	<p>2f 1 mark</p>	<p>Accept:</p> <ul style="list-style-type: none"> a reference to technical vocabulary associated with the game an understanding that they are words from another language. 	<p>Question focus: identify how information is related and contributes to the meaning as a whole.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text looking for words in italics. Skim-read the text considering why some words are written in italics. 															
<p>9. Tick one box in each row to show whether each statement is true or false.</p>	<p>2b 2 marks</p>	<table border="1"> <thead> <tr> <th></th> <th>True</th> <th>False</th> </tr> </thead> <tbody> <tr> <td>People in the <i>roda</i> can choose to play any instrument.</td> <td></td> <td>✓</td> </tr> <tr> <td>All players help and encourage the <i>alunos</i>.</td> <td>✓</td> <td></td> </tr> <tr> <td>Only a <i>mestre</i> can open a capoeira school.</td> <td></td> <td>✓</td> </tr> <tr> <td>All players who train for 20 years become a <i>mestre</i>.</td> <td></td> <td>✓</td> </tr> </tbody> </table>		True	False	People in the <i>roda</i> can choose to play any instrument.		✓	All players help and encourage the <i>alunos</i> .	✓		Only a <i>mestre</i> can open a capoeira school.		✓	All players who train for 20 years become a <i>mestre</i> .		✓	<p>Question focus: identify key details from non-fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about each of the statements separately. Consider where in the text you will find relevant information. Carefully read the relevant sections of the text to decide whether each statement is true or false. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
	True	False																
People in the <i>roda</i> can choose to play any instrument.		✓																
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All players who train for 20 years become a <i>mestre</i> .		✓																

Digital Citizens – Health and Wellness

Ben Hubbard

Key text features

The texts are information report texts that discuss the idea of being a digital citizen.

- The Teaching text is an extract from *Digital Citizens – Health and Wellness*, entitled *What Is Digital Citizenship?*, by Ben Hubbard.
- The Practice text is an extract from *Digital Citizens – Health and Wellness*, entitled *Digital Responsibility*, by Ben Hubbard.

Reading the Teaching text: *What Is Digital Citizenship?*



- Invite the children to talk about their experience of using technology. How many have smartphones? How many have social media accounts? Do any have experience of online gaming? Although 13 is often the recommended minimum age for a social media account, many younger children have them. You may use this as a discussion point, linking to your e-safety policy. Check that all children know how to report unhealthy content and have identified a trusted adult to whom they can report it.
- Ask the children what they think a digital citizen might be. Note their responses.
- Access the Interactive Modelling Software for this unit. Read the extract to the children and ask them to think about characteristics of non-fiction information reports.
- Read the extract again, this time using the modelling software to model ‘cracking’ the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 98–99).

Reading the Practice text: *Digital Responsibility*

- Revisit the children’s understanding of digital citizenship. Remind them that one way of being a good digital citizen identified in the Teaching text is to look after themselves.
- Explore the children’s ideas of what that might involve.
- Once they have read the text, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread the texts, exploring what kind of information they give. Point out that they are not instructions, but they do give information and advice.
- Explain to the children that they are going to use the rules to write about e-safety, giving information rather than instruction, in the same way these texts do.
- Ask the children to highlight the important parts of the school’s e-safety rules and then annotate them to explain the reason for each one.
- In pairs, ask the children to:
 - cut up the e-safety rules and reorganise them in a priority order for their pieces of writing
 - complete a paragraph plan for their writing, showing the main ideas in each paragraph
 - tell a response partner what they plan to write, and then give each other feedback.
- Let the children write their report text about e-safety.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: How is a digital citizen different from a real-world citizen?

A1: A digital citizen is part of a giant, online world/a member of a huge, global community.

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

.....

Q2: List **three** online activities identified in the text.

A2: Explore websites and the internet/create/communicate/play games/use social media/messaging.

Strategy: Listen to the whole text again, jotting down online activities.

.....

Q3: What does the word “*digest*” mean in the sentence “*This helps us digest what we’ve seen in the online world*”?

A3: Understand/process/absorb/take in

Strategy: Think about where in the text you would find the answer to this question. Listen to that part of the text again.

Extending reading

The Digital Citizens series of books – Ben Hubbard

Computer Coding Games for Kids – Carol Vorderman

Dr Christian’s Guide to Growing up Online – Christian Jessen

Staying Safe Online – Steffi Cavelle-Clarke and Tom Welch



Teaching text: What Is Digital Citizenship?

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
<p>1. "a global digital community" Which of these phrases has the same meaning? Choose one.</p> <p><input type="checkbox"/> everyone in the world who uses the internet</p> <p><input type="checkbox"/> friends who are online when you are also online</p> <p><input type="checkbox"/> online groups who like the same things as you do</p> <p><input type="checkbox"/> people around the world who you play online games with</p>	<p>everyone in the world who uses the internet</p>	<p>2a 1 mark</p>	<p>Question focus: explain the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text to find the phrase in the question. Carefully read the options given in the question and reread the paragraph, thinking about the meaning of the phrase in this context.
<p>2. Find and copy three things a good citizen does.</p>	<p>Accept any three of:</p> <ul style="list-style-type: none"> "behaves well" "looks after themselves" (and others) looks after others "tries to make their community a better place" 	<p>2b 1 mark</p>	<p>Question focus: retrieve and record information.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you will find the information, and carefully read that part of the text. <p>Award 1 mark for all three answers correct.</p>
<p>3. Look under the sub-heading "Prepare mentally". How does the term "multitasking wizard" help us to understand the point the author is making?</p>	<p>The author is trying to say that managing so many digital jobs at the same time is almost like magic.</p>	<p>2g 1 mark</p>	<p>Question focus: explain how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the section indicated, looking for the term. Carefully read the sentence containing the term, and the following sentences, considering the impact of the term.

Difficulty	Dealt with by	
	Bodies	Minds
<p>4. Look under the sub-headings “My digital health and wellness”, “Prepare physically” and “Prepare mentally”.</p> <p>Name one of the difficulties digital citizens face looking after their bodies and one of the difficulties they face looking after their minds. Explain how the text suggests citizens can deal with each of these.</p>	<p>stiff and sore</p> <p>pain in hands, arms, back and neck</p>	<p>preparing physically to go online</p> <p>paying attention to your body</p>
<p>5. Why does the author use the pronouns <i>you</i> and <i>we</i> so often?</p>	<p>seeing things that make us unhappy</p> <p>feeling like multitasking wizards</p> <p>hours slip away</p>	<p>giving our brains a digital break</p>
<p>6. Which statement is the best summary of the text?</p> <p>Choose one.</p> <p><input type="checkbox"/> Being a good digital citizen is similar to being a good real-world citizen.</p> <p><input type="checkbox"/> It is more important to be physically fit than to spend lots of time gaming online.</p> <p><input type="checkbox"/> The online world can be a safe, fun and exciting place for everyone.</p> <p><input type="checkbox"/> Looking after our minds and bodies is one of the responsibilities of a good digital citizen.</p>	<p>Accept either one of:</p> <ul style="list-style-type: none"> to make the reader feel that the text is directed at them to show that they have the same experiences as the reader 	<p>Looking after our minds and bodies is one of the responsibilities of a good digital citizen.</p>

Digital Responsibility

Ben Hubbard

- 1 Has an adult ever told you that a healthy body leads to a healthy mind? It may sound boring, but it is actually true. Smart digital citizens train to be online by doing some physical exercise every day and getting enough sleep. This keeps their brains sharp and their bodies in shape for every internet adventure.

5 **Healthy digital citizens**

In the late 20th century, doctors realised that people were spending too much time sitting in front of screens. As a result, they were becoming unfit and prone to health problems. Now, it is understood that children need to exercise for at least 60 minutes a day to stay healthy.

10 **Switch off before sleep**

Did you know that staring at a screen before bedtime is like running a race and then trying to sleep? Turning all your digital devices off at least an hour before bedtime is the best way of winding down and getting a proper night's rest. The online world will still be there in the morning.

15 **Avoiding adverts**

Have you ever noticed how many advertisements there are online? Adverts are crammed into every nook and cranny: flashing and popping up at us and enticing us to click on them. They promise us beauty, success and happiness if we buy their products. However, clever digital citizens know not to believe them.

21 **Adverts and marketing**

Marketing is how adverts target particular groups to sell them things. That is why many adverts are aimed at kids. Marketers call children under the age of 12 “pesterers”. This is because they don't have much money of their own, but often pester their parents to buy them the “latest thing”. Marketers promise the latest thing will make us happy, but the latest thing is soon replaced by another latest thing. Smart digital citizens know that buying products can bring a few moments of pleasure, but it cannot provide us with long-term happiness.

29 **Not news**

Have you ever clicked on a news story online just to find it is actually an advert? This is one way clever advertisers trick us into reading about their products. Sometimes these adverts in disguise are labelled “sponsored content”, “promoted” or “advertisement”. However, when they are not labelled we need to keep our wits about us and pause before clicking on them.

Name:	Class:	Date:
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1 Look at the first paragraph.

Find and copy two things that smart digital citizens do every day.

2b

1 mark

2 “*Smart digital citizens*”

Which of the following is closest in meaning to the word “*smart*”? Tick **one**.

energetic

enthusiastic

intelligent

well dressed

2a

1 mark

3 Why did doctors start worrying about people spending too much time in front of screens?

2b

1 mark

4 Under the sub-heading “**Switch off before sleep**”, the author says “*The online world will still be there in the morning.*”

Why does the author tell us something we already know?

2g

1 mark

5 Look at the first three paragraphs.

Which of the following would be a good heading for those paragraphs? Tick **one**.

Be a good digital citizen

Beware of what you see online

Care for your body and mind

Surviving in a digital world

2c

1 mark

6 Look at the section “**Avoiding adverts**”.

Find and copy one word that means the same as *tempting*.

2a

1 mark

7 Why does the author think we should “*keep our wits about us*” before clicking on things online?

2d

1 mark

Name:	Class:	Date:
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8 Draw lines to match each section to its main content.

Section	Content
<i>“Healthy digital citizens”</i>	Children pester their parents for things they see advertised online.
<i>“Switch off before sleep”</i>	Sometimes adverts are disguised as something else.
<i>“Adverts and marketing”</i>	Exercise is important for digital citizens.
<i>“Not news”</i>	Sleep is important for digital citizens.

2f

 1 mark

9 Tick **one** box in each row to show whether each statement is **true** or **false**.

	True	False
Adverts flash at us so that we click on them.		
We should all buy the latest thing shown in the adverts.		
Some adverts specifically target kids.		
All online news stories are really adverts.		

2b

 2 marks

Practice text: Digital Responsibility

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Look at the first paragraph. Find and copy two things that smart digital citizens do every day.	<ul style="list-style-type: none"> • Do physical exercise. • Get enough sleep. 	2b 1 mark	<p>Question focus: retrieve and record information.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the indicated part of the text. • Find and copy two things. <p>Award 1 mark for both answers correct.</p>
2. "Smart digital citizens" Which of the following is closest in meaning to the word "smart"? Tick one . <input type="checkbox"/> energetic <input type="checkbox"/> enthusiastic <input type="checkbox"/> intelligent <input type="checkbox"/> well dressed	intelligent	2a 1 mark	<p>Question focus: explain the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text to find the phrase in the question. • Carefully read the options given in the question and reread the phrase, thinking about its meaning in this context.
3. Why did doctors start worrying about people spending too much time in front of screens?	People were becoming unfit and were prone to health problems.	2b 1 mark	<p>Question focus: retrieve and record information.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Consider where in the text you will find the answer. • Carefully read that part of the text, considering the question.
4. Under the sub-heading " Switch off before sleep ", the author says "The online world will still be there in the morning." Why does the author tell us something we already know?	The author is trying to say that we do not need to worry about completing any online activities before we go to sleep because we can do them in the morning instead.	2g 1 mark	<p>Question focus: explain how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the section indicated, looking for the sentence in the question. • Carefully read the text around the sentence, considering its impact.
5. Look at the first three paragraphs. Which of the following would be a good heading for those paragraphs? Tick one . <input type="checkbox"/> Be a good digital citizen <input type="checkbox"/> Beware of what you see online <input type="checkbox"/> Care for your body and mind <input type="checkbox"/> Surviving in a digital world	Care for your body and mind	2c 1 mark	<p>Question focus: summarise main ideas from more than one paragraph.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the paragraphs indicated to gain an overall understanding of their content. • Review the options in the question, deciding which is the best match.

<p>6. Look at the section “Avoiding adverts”. Find and copy one word that means the same as <i>tempting</i>.</p>	<p>“enticing”</p>	<p>2a 1 mark</p>	<p><i>Question focus: explain the meaning of words in context.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the section indicated, looking for a word with this meaning. Carefully reread the sentence containing the word to check your response. 																
<p>7. Why does the author think we should <i>“keep our wits about us”</i> before clicking on things online?</p>	<p>because what looks like a news story may really be an advert</p>	<p>2d 1 mark</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the words in the question. Carefully read the sentences around the words, trying to think what the implications are. <p>Do not award the mark if the answer includes references to viruses because this information is not in the text.</p>																
<p>8. Draw lines to match each section to its main content.</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 25%;">Section “Healthy digital citizens”</td> <td style="width: 25%;">Content Children pester their parents for things they see advertised online.</td> <td style="width: 25%;">Section “Healthy digital citizens”</td> <td style="width: 25%;">Content Children pester their parents for things they see advertised online.</td> </tr> <tr> <td>“Switch off before sleep”</td> <td>Sometimes adverts are disguised as something else.</td> <td>“Switch off before sleep”</td> <td>Sometimes adverts are disguised as something else.</td> </tr> <tr> <td>“Adverts and marketing”</td> <td>Exercise is important for digital citizens.</td> <td>“Adverts and marketing”</td> <td>Exercise is important for digital citizens.</td> </tr> <tr> <td>“Not news”</td> <td>Sleep is important for digital citizens.</td> <td>“Not news”</td> <td>Sleep is important for digital citizens.</td> </tr> </table>	Section “Healthy digital citizens”	Content Children pester their parents for things they see advertised online.	Section “Healthy digital citizens”	Content Children pester their parents for things they see advertised online.	“Switch off before sleep”	Sometimes adverts are disguised as something else.	“Switch off before sleep”	Sometimes adverts are disguised as something else.	“Adverts and marketing”	Exercise is important for digital citizens.	“Adverts and marketing”	Exercise is important for digital citizens.	“Not news”	Sleep is important for digital citizens.	“Not news”	Sleep is important for digital citizens.		<p>2f 1 mark</p>	<p><i>Question focus: identify how information is related and contributes to meaning as a whole.</i> Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read each of the sections indicated to get the overall meaning. Match the meaning of each section to the content indicated in the question. <p>Award 1 mark for all sections correctly matched.</p>
Section “Healthy digital citizens”	Content Children pester their parents for things they see advertised online.	Section “Healthy digital citizens”	Content Children pester their parents for things they see advertised online.																
“Switch off before sleep”	Sometimes adverts are disguised as something else.	“Switch off before sleep”	Sometimes adverts are disguised as something else.																
“Adverts and marketing”	Exercise is important for digital citizens.	“Adverts and marketing”	Exercise is important for digital citizens.																
“Not news”	Sleep is important for digital citizens.	“Not news”	Sleep is important for digital citizens.																

9. Tick one box in each row to show whether each statement is true or false .		
	True	False
Adverts flash at us so that we click on them.	✓	
We should all buy the latest thing shown in the adverts.		✓
Some adverts specifically target kids.	✓	
All online news stories are really adverts.		✓

2b 2 marks	<p><i>Question focus: identify key details from non-fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about each of the statements separately. Consider where in the text you will find the relevant information. Carefully read the relevant sections of the text to decide whether each statement is true or false. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
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I Am Malala/Who Are Refugees and Migrants?

Malala Yousafzai/Michael Rosen and Annemarie Young

Key text features

The texts are both autobiographical accounts from young women who are campaigners for girls' rights to education.

- The Teaching text is from *I Am Malala* by Malala Yousafzai.
- The Practice text is an autobiographical account written by Muzoon Almellehan, taken from *Who Are Refugees and Migrants?* by Michael Rosen and Annemarie Young.

Reading the Teaching text: *I Am Malala*



- Ask if the children have heard about Malala. The teenager, who campaigned in Pakistan for the rights of girls to be educated, was shot by the Taliban, treated in Birmingham and became the youngest-ever winner of the Nobel Peace Prize.
- Access the Interactive Modelling Software for this unit. Read the text to the children and ask them how they think they would respond to an event such as this.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 108–109).

Reading the Practice text: *Who Are Refugees and Migrants?*

- Ask the children what they know about the war in Syria. Have they seen images of it on television?
- Discuss their expectations of refugee camps and explain that some children have never known any other life apart from life in a refugee camp.
- Once they have read the text, remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Read both of the autobiographical accounts aloud again and discuss differences between them, e.g. although both texts are autobiographical, one describes a single incident in detail whereas the other is an overall experience with comparatively little detail.
- Ask the children to talk to a partner to identify a single incident in their lives (preferably positive) that they would like to describe in detail. Encourage the partner to make notes about that incident.
- Combine pairs to make groups of four. Each child should describe their partner's incident. The child whose experience it is can then listen and add in details they think make the retelling more interesting.
- Encourage the children to write an autobiographical account of their partner's incident, giving details that make it come alive for the reader.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Why have people around the world heard about Malala? Use reasons from the text in your answer.

A1: She was targeted and shot by the Taliban./She was campaigning for girls to receive education in Pakistan.

Strategy: Consider what is special about Malala that makes her different from other girls.

.....

Q2: What does “*bounced along*” tell you about the streets in Mingora?

A2: Accept either of the following answers.

- The roads were not smooth./The roads were potholed.
- The traffic was stop–start so they kept bouncing to a stop.

Strategy: Decide which part of the text the answer will be in. Listen carefully to that part of the text, thinking about the question.

.....

Q3: Why do you think there is an army checkpoint on the route?

A3: Because there are terrorists around/To keep people safe from terrorists

Strategy: Decide which part of the text the answer will be in. Listen carefully to that part of the text, thinking about the question.

Extending reading

Goodnight Mister Tom – Michelle Magorian

Oranges in No Man’s Land – Elizabeth Laird

Shadow – Michael Morpurgo

The Bone Sparrow – Zana Fraillon

Teaching text: I Am Malala

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Look at the paragraph beginning "It was hot and sticky ...". Find and copy one word that tells you the stream smelled bad.	"stench"	2a 1 mark	Question focus: explain the meaning of words in context. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated, looking for a word that has the same meaning as in the question. Carefully read the sentence to confirm what the word means in this context.
2. a) Where do you think Malala was going on the <i>dyna</i> ? b) What evidence from the text gives you the information?	(a) Accept either one of: <ul style="list-style-type: none"> home from school to (Khushal) school (b) Evidence includes: <ul style="list-style-type: none"> The journey happens during rush hour. The young man asked if this was the Khushal School bus. 	2d 1 mark	Question focus: explain and justify inferences with evidence from the text. Strategies: <ul style="list-style-type: none"> Scan the text for the word <i>dyna</i>. Carefully read the sentences around the word to make your decision. Scan the rest of the text for additional evidence.
3. Look at the paragraph beginning "Just after ...". What happened that was unusual? List two things.	Accept any two of: <ul style="list-style-type: none"> The road became quiet. The bus slowed to a halt. Two men got onto the <i>dyna</i>. Malala was shot. 	2b 1 mark	Question focus: identify key details from non-fiction. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated, looking for events. Carefully read the relevant sentences, considering the question.
4. Look at the paragraph beginning "Just after ...". Why does Malala tell you that she does not remember, and did not hear, some of the events?	<ul style="list-style-type: none"> The story is told through her eyes, but she does not remember these events herself and is telling you what other people have told her. She wants the reader to know that she does not remember these events because of her injuries. 	2g 1 mark	Question focus: identify how meaning is enhanced through choice of words and phrases. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated, looking for things that Malala does not remember or hear. Carefully read the relevant sentences. Consider the impact of Malala telling the reader that she does not remember these events.
5. Number the places from 1 to 4 to show the order in which the <i>dyna</i> passed them. army checkpoint crowded streets Little Giants factory stream	army checkpoint 3 crowded streets 1 Little Giants factory 4 stream 2	2c 1 mark	Question focus: summarise main ideas from more than one paragraph. Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the whole text for each of the places described. Number the places, then check your answer against the text.

<p>6. How do you think Malala felt at the end of this extract when she woke up? Give evidence from the text to support your answer.</p>	<p>Accept answers similar to:</p> <ul style="list-style-type: none"> scared because she was seeing double and did not know where she was or anyone around her relieved because she was still alive 	<p>2d 2 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the relevant part of the text, considering the question. Use your own response to determine what you think Malala might have felt. Either find and copy or paraphrase information from the text to support your answer. <p>Award 2 marks for an appropriate emotion and evidence to support the emotion. Award 1 mark for an appropriate emotion.</p>
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Who Are Refugees and Migrants?

Michael Rosen and Annemarie Young

- 1 *The war in Syria began in 2011 when protesters marched to demand democracy, but the government fought back. Since then, more than 5 million Syrians have become refugees, over 1 million of whom live in camps in Jordan. Muzoon Almellehan is a Syrian refugee, now living in the UK.*
- 5 I am only one girl but, like all girls, I have dreams. My dream is to go to university and to be a journalist. When I am a journalist, I want to tell the stories of different people and different countries, so we can work together.
- 8 Before the war, we lived in Dara'a in Syria where my father was a teacher. I loved to go to school. But when war came he could not go to work and going to school was too dangerous. Sometimes there was no food. So we went across the border to the kingdom of Jordan, which gave safety to us and many other families.
- 13 In Jordan, we lived in two refugee camps. Life was not easy, but I was lucky because I was in camps where there were schools. I am also lucky because I have parents who believe in education, especially for their daughters.
- 16 We need education because Syria needs us. Syria needs engineers and teachers, doctors and journalists. If young people are not educated, who will rebuild the country? Without us, who will build peace?
- 19 I share the same message as my friend Malala: Education is power. Education is the future. Education makes us who we want to be.
- 21 Some people call us the Lost Generation. We are not lost. We have not lost our love of learning. We have not lost the dreams for our future.
- 23 We have not lost hope. Syria will never be the same as it was before the war. I hope it can be better.
- 25 One day, when I am a journalist, there is a story I want to write. I want to write the story of how all the Syrian children came home to lift up their country.
- 30 I hope that story starts now.



Name:	Class:	Date:
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1 Look at the paragraph beginning “*In Jordan ...*”.

What made Muzoon think she was lucky when she was in Jordan? Tick **one**.

Life was easy. She could go to school.

Her parents were with her. There was plenty of food.

2b

1 mark

2 “*If young people are not educated, who will rebuild the country?*”

Find and copy a group of words from the paragraph beginning “*One day ...*” that means the same as “*rebuild*” in this sentence.

2a

1 mark

3 What does Muzoon think is the most important thing for the children of Syria?

2b

1 mark

4 Why might some people call Syria’s children “*the Lost Generation*”?

2g

1 mark

5 **Find and copy two** reasons why Muzoon does *not* think they are “*the Lost Generation*”.

2b

1 mark

6 Look at the paragraph beginning “*One day ...*”.

How do the ideas at the end of this text link back to the beginning of the text?

2f

1 mark

7 Which of the following would be the most suitable summary of the whole text? Tick **one**.

Girls and boys need dreams.

Education is important for girls.

Journalists write interesting stories.

Syria’s children can rebuild the country.

2c

1 mark

Name:	Class:	Date:
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8 Using information from the text, tick **one** box in each row to show whether each statement is **true** or **false** for Muzoon.

	True	False
She wants to be a journalist and write about her experiences.	<input type="checkbox"/>	<input type="checkbox"/>
She thinks education is important for everyone.	<input type="checkbox"/>	<input type="checkbox"/>
She wants to live and work in the UK.	<input type="checkbox"/>	<input type="checkbox"/>
She hopes that Syria can be rebuilt.	<input type="checkbox"/>	<input type="checkbox"/>

2b

 2 marks

9 Do you think Muzoon will return to Syria when she finishes her education, if it is safe to do so?

Tick **one**.

Yes No

Explain your answer using ideas and evidence from the text.

2e

 1 mark

Practice text: Who Are Refugees and Migrants?

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
<p>1. Look at the paragraph beginning "In Jordan ...". What made Muzoon think she was lucky when she was in Jordan? Tick one.</p> <p><input type="checkbox"/> Life was easy.</p> <p><input type="checkbox"/> Her parents were with her.</p> <p><input type="checkbox"/> She could go to school.</p> <p><input type="checkbox"/> There was plenty of food.</p>	<p>She could go to school.</p>	<p>2b 1 mark</p>	<p>Question focus: retrieve and record information.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the paragraph indicated. Read the options given in the question and reread the paragraph, thinking about what Muzoon says.
<p>2. "If young people are not educated, who will rebuild the country?" Find and copy a group of words from the paragraph beginning "One day ..." that means the same as "rebuild" in this sentence.</p>	<p>"lift up"</p>	<p>2a 1 mark</p>	<p>Question focus: explain the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the paragraph indicated for words that mean the same as "rebuild". Carefully read the surrounding text, confirming what the words mean in their context.
<p>3. What does Muzoon think is the most important thing for the children of Syria?</p>	<p>education</p>	<p>2b 1 mark</p>	<p>Question focus: identify key details from non-fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Consider where in the text you might find the answer to the question. Carefully read the relevant sentences, considering the question.
<p>4. Why might some people call Syria's children "the Lost Generation"?</p>	<p>Accept an answer that recognises one of the following.</p> <ul style="list-style-type: none"> Many of them no longer live in Syria and so are lost to Syria. If they have not been educated, they cannot become doctors, engineers, teachers, journalists. Many children will grow up not knowing what it is like to live without war, so they may find it hard to live in peacetime. 	<p>2g 1 mark</p>	<p>Question focus: identify how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the phrase "the Lost Generation". Carefully read the relevant part of the text, considering what is implied by the phrase. Base your answer on ideas in the text.

<p>5. Find and copy two reasons why Muzoon does <i>not</i> think they are “the Lost Generation”.</p>	<p>Accept any two of:</p> <ul style="list-style-type: none"> • “We are not lost.” • “We have not lost our love of learning.” • “We have not lost the dreams for our future.” • “We have not lost hope.” 	<p>2b 1 mark</p>	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for the information. • Carefully read the surrounding text to confirm your answer. • Remember to find and copy two reasons. <p>Award 1 mark for two reasons.</p> <p>Do not award the mark if the sentiments have been paraphrased.</p>
<p>6. Look at the paragraph beginning “One day . . .”. How do the ideas at the end of this text link back to the beginning of the text?</p>	<p>Muzoon is talking about being a journalist/writing stories.</p>	<p>2f 1 mark</p>	<p><i>Question focus: explain how information is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully reread both parts of the text. • Look for similar themes in both parts of the text.
<p>7. Which of the following would be the most suitable summary of the whole text? Tick one.</p> <p><input type="checkbox"/> Girls and boys need dreams.</p> <p><input type="checkbox"/> Education is important for girls.</p> <p><input type="checkbox"/> Journalists write interesting stories.</p> <p><input type="checkbox"/> Syria’s children can rebuild the country.</p>	<p>Syria’s children can rebuild the country.</p>	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read the text, thinking about its meaning. • Consider each of the statements separately. • Tick the statement that best matches your understanding of the text.

<p>8. Using information from the text, tick one box in each row to show whether each statement is true or false for Muzoon.</p> <table border="1" data-bbox="279 172 715 974"> <thead> <tr> <th></th> <th>True</th> <th>False</th> </tr> </thead> <tbody> <tr> <td>She wants to be a journalist and write about her experiences.</td> <td></td> <td></td> </tr> <tr> <td>She thinks education is important for everyone.</td> <td></td> <td></td> </tr> <tr> <td>She wants to live and work in the UK.</td> <td></td> <td></td> </tr> <tr> <td>She hopes that Syria can be rebuilt.</td> <td></td> <td></td> </tr> </tbody> </table>		True	False	She wants to be a journalist and write about her experiences.			She thinks education is important for everyone.			She wants to live and work in the UK.			She hopes that Syria can be rebuilt.			<p>2b 2 marks</p>	<p><i>Question focus: retrieve and record information.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim read the text, considering each of the statements separately. Tick the box that best matches your understanding of the text. <p>Award 2 marks for all four answers correct. Award 1 mark for three answers correct.</p>
	True	False															
She wants to be a journalist and write about her experiences.																	
She thinks education is important for everyone.																	
She wants to live and work in the UK.																	
She hopes that Syria can be rebuilt.																	
<p>9. Do you think Muzoon will return to Syria when she finishes her education, if it is safe to do so? Tick one. <input type="checkbox"/> Yes <input type="checkbox"/> No Explain your answer using ideas and evidence from the text.</p>	<p>2e 1 mark</p>	<p><i>Question focus: predict what might happen from details stated and implied.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the whole text, considering the question. Scan the text for information that might be useful. Carefully read the relevant sections of the text. Find or paraphrase information from the text to support your answer. <p>No mark is awarded for the first part of the answer.</p>															

You Can't Be That/Foreign Lands

Brian Patten/R.L Stevenson

Key text features

These two poems are about the thoughts of two different children.

- The Teaching text, *You Can't Be That*, is by Brian Patten and is a child's response to adults' aspirations for him.
- The Practice text, *Foreign Lands* by R.L Stevenson, is a first-person poem about a child's adventure.

Reading the Teaching text: *You Can't Be That*



- Do any of the children know what they want to be when they grow up? Invite them to share thoughts with the class. Or make a list of aspirational jobs together and ask the children to match their classmates to the jobs.
- Tell them at least some of the things you thought you wanted to be when you were younger. Did you become one of those?
- Access the Interactive Modelling Software for this unit. Read the poem together. Ask the children for their immediate responses to the poem.
- Read the extract again, this time using the modelling software to model 'cracking' the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 118–119).

Reading the Practice text: *Foreign Lands*

- Read and discuss the poem. Explain that it was written over 100 years ago. What might be different if the child was looking now?
- Remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread the poems. Ask the children to use ideas to make predictions about the careers that the narrator of either of the poems might follow: who is more likely to be a lawyer, an artist, an architect, an explorer, a poet? Ask them to find evidence in the poems to support their ideas.
- Challenge the children to insert another verse or two in the style of their chosen poem, expanding on the ideas in the poem, or reflecting as a grown up.
- Suggest children draft their new verses using a computer to make editing more efficient.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Which three things did the narrator say he wanted to be?

A1: Tree, ocean, range of mountains

Strategy: Listen to the text again. Make notes.

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Q2: Why does he want to be a range of mountains?

A2: So streams will flow through him and he'll be "*the home of eagles*" (verse 5). He will be "*full of nooks, crannies, valleys and fountains*" (verse 5).

Strategy: Listen to the text again. Make notes.

.....

Q3: Why was it important to "*them*" that the child says something that they understand?

A3: Because they say that "*children always become/At least one of the things/We want them to be*" (verse 7).

Strategy: Consider where in the text you are most likely to find this information. Listen to that part again.

Extending reading

Growing from Plum – Tony Mitton

Childhood Tracks from *Only One of Me* – James Berry

Chimney Boy's Story from *Boneyard Rap* – Wes Magee

Why from *First Poems for Thinking* – Robert Fisher

Teaching text: You Can't Be That 

Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. Is the narrator of this poem an adult or a child? Explain how you know.	a child The poem is about "When I grow up".	2d 1 mark	<i>Question focus: make inferences from the text.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the poem, thinking about the question. Scan the poem to find the evidence you need for your answer.
2. Why do you think the narrator does not name "them" or say who "they" are?	<ul style="list-style-type: none"> because he thinks it is obvious in the context because the narrator knows who "they" are and we are reading the narrator's thoughts because it does not really matter – because "they" can be anyone who does not understand 	2g 1 mark	<i>Question focus: explain how meaning is enhanced through choice of words and phrases.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the poem for references to "they" and "them". Think about who "they" might be. Think about how the poem would change if "they" were named.
3. The poem is divided into verses. Choose two reasons why the poet starts a new verse. <input type="checkbox"/> A different person is speaking. <input type="checkbox"/> It looks good on the page. <input type="checkbox"/> Poems need verses. <input type="checkbox"/> Each verse is a maximum of six lines long. <input type="checkbox"/> Longer verses introduce new ideas.	A different person is speaking. Longer verses introduce new ideas.	2f 2 marks	<i>Question focus: identify how narrative content is related and contributes to meaning as a whole.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Summarise each verse as you read it. Reread the list of options in the question and consider each one against your understanding of the poem. Award 1 mark for each correct answer.
4. "They do not realise among them walks a magician." Who is the magician?	The magician is the writer/poet/child.	2d 1 mark	<i>Question focus: make inferences from the text.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the poem to confirm its meaning. Carefully reread the last verse, thinking about the question. Look for evidence to confirm your idea of the answer.

<p>5. Look at all the things the speaker says he wants to be. Write one thing they all have in common.</p>	<p>Accept any answer that links all of the things. E.g.</p> <ul style="list-style-type: none"> • They are all places. • They are all big and contain a lot of space. • They all have creatures living in them. • They are all linked to nature. 	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one paragraph.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for all the places where the writer says something he is going to be. (Look for the capitals at the end of each verse.) • Make a note of all these ideas. • Find something that links them all.
<p>6. What do you think is the poet's message to children in this poem? Explain two ideas, using evidence from the text to support your answer.</p>	<p>Acceptable points: Your parents do not understand you.</p> <ul style="list-style-type: none"> • "They do not understand me." <p>You should be whatever you want to be.</p> <ul style="list-style-type: none"> • "They do not realize I can fulfil any ambition." <p>Being a poet is the best job.</p> <ul style="list-style-type: none"> • You are a magician. • You can fulfil any ambition. 	<p>2d 3 marks</p>	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the text to get a sense of the poet's message, then reread carefully, looking for evidence to support your ideas. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>

Foreign Lands

Robert Louis Stevenson

- 1 Up into the cherry tree
Who should climb but little me?
I held the trunk with both my hands
And looked abroad on foreign lands.

- 5 I saw the next door garden lie,
Adorned with flowers, before my eye,
And many pleasant places more
That I had never seen before.

- 9 I saw the dimpling river pass
And be the sky's blue looking-glass;
The dusty roads go up and down
With people tramping in to town.

- 13 If I could find a higher tree
Farther and farther I should see,
To where the grown-up river slips
Into the sea among the ships.

Name:	Class:	Date:
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1 Is the narrator of this poem an adult or a child? Explain how you know.

2d

1 mark

2 The poem is divided into verses. Give **one** reason why the poet starts a new verse.

2f

1 mark

3 The narrator is climbing a tree. How can he see “*abroad on foreign lands*”? Use a quotation from the poem in your answer.

2g

2 marks

4 In verse 2, which of the following is closest to the word “*adorned*”? Tick **one**.

loved decorated bright empty

2a

1 mark

5 How does the river change between the third and fourth verses?

2h

2 marks

6 List **two** things the poet can see which are further away than next door’s garden.

2b

1 mark

7 What does the word “slips” tell you about how the river meets the sea?

2g

1 mark

8 In which season do you think the poem takes place? Give **two** pieces of evidence from the text to support your answer.

2d

3 marks

9 How do the things the poet sees change from verse to verse?

2f

1 mark

Cracking the questions

Practice text: Foreign Lands

Question	Answer	CD/Mark	Useful strategies
1. Is the narrator of this poem an adult or a child? Explain how you know.	A child. The narrator refers to himself as "little me". He's climbing a tree which is what children do.	2d 1 mark	Question focus: <i>make inferences from the text.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim the poem, thinking about the question. Scan the poem to find the evidence you need for your answer.
2. The poem is divided into verses. Give one reason why the poet starts a new verse.	Accept any of: <ul style="list-style-type: none"> Each verse is about a new topic, place or action. Poems with this pattern of rhythm and rhyme usually have verses. Each verse has two pairs of rhyming words. 	2f 1 mark	Question focus: <i>explain how content is related and contributes to meaning as a whole.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Summarise each verse as you read it. Consider different reasons why the poet might have started new verses and write the one you think is most accurate.
3. The narrator is climbing a tree. How can he see "abroad on foreign lands"? Use a quotation from the poem in your answer.	The foreign lands are places the poet has not seen before. He says "and many pleasant places more that I had never seen before."	2g 2 marks	Question focus: <i>identify how use of language enhances meaning.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the poem for the phrase "foreign lands" and carefully read the verse to answer the question. Look for a quotation from the poem that will help to explain your answer. <p>Award 1 mark for recognition that the poet is using the phrase "foreign lands" to mean unfamiliar places.</p> <p>Award another mark for the inclusion of appropriate words or phrases from the poem.</p>
4. In verse 2, the word "adorned" is closest in meaning to. Tick one . Loved Decorated Bright Empty	decorated	2a 1 mark	Question focus: <i>explain words in context.</i> Strategies: <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for the word. Carefully read it in the context of the verse. Try to create a mental image of what the poet is describing. Consider the meaning of the word.

5. How does the river change between the third and fourth verses?	In the third verse, the river is “dimpling” or flowing gently but in the fourth verse it’s “grown up” and flowing into the sea.	2h 2 marks	<p><i>Question focus: make comparisons within the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read the verses mentioned, looking for information about the river. Choose one piece of evidence that you think are most powerful for each part of the question. <p>Award 1 mark for each correct list, up to 2 marks in total.</p>
6. List two things the poet can see which are further away than next door’s garden.	<p>Any two of:</p> <ul style="list-style-type: none"> the [dimpling] river the sky [’s blue looking-glass]; The [dusty] roads people [tramping in to town]. <p>(He could only see the places in the fourth verse if he could find a higher tree.)</p>	2b 1 mark	<p><i>Question focus: identify key details.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the poem for things the poet can see. <p>Award 1 mark for two correct answers.</p>
7. What does the word ‘sips’ tell you about how the river meets the sea?	Accept an answer that recognises that the transition is gentle or gradual or that it disappears into the sea.	2g 1 mark	<p><i>Question focus: identify how meaning is enhanced through choice of words and phrases.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the poem for the word in the question and read it in context. Consider what you think the poet might mean.
8. In which season do you think the poem takes place? Give two pieces of evidence from the text to support your answer.	<p>Spring/ Summer</p> <p>Acceptable points:</p> <ul style="list-style-type: none"> Flowers are out – “Adorned with flowers” The sky is blue – “be the sky’s blue looking-glass” The roads are dry and dusty – “dusty roads go up and down” The child is playing outside – “Up into the cherry tree, Who should climb but little me?” 	2d 3 marks	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim read the text to get a sense of the time of year. Then reread carefully, looking for evidence to support your ideas. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>
9. How do the things the poet sees change from verse to verse?	Accept an answer that recognises that in each verse the child is looking further afield.	2f 1 mark	<p><i>Question focus: explain how content is related and contributes to meaning as a whole.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Summarise each verse as you read it. Consider how the things the poet describes change from one verse to the next.

Tell Me, Tell Me, Sarah Jane/If I Had Wings

Charles Causley/Pie Corbett

Key text features

Both texts are poems that explore dreams.

- The Teaching text, *Tell Me, Tell Me, Sarah Jane*, is written in rhyming couplets by Charles Causley, and is a dialogue between a concerned mother and her dreaming daughter.
- The Practice text, *If I Had Wings* by Pie Corbett, explores what could be done “*If I had wings*”.

Reading the Teaching text: *Tell Me, Tell Me, Sarah Jane*



- Access the Interactive Modelling Software for this unit. Read the extract aloud and then ask the children to read it in pairs.
- Talk about the relationship between the mother and daughter.
- Explore the mother’s concern and discuss whether or not she has reason to be worried.
- Read the extract again, this time using the modelling software to model ‘cracking’ the questions together. Remember to look at the model answers and discuss strategies for different question types (see pages 126–127).

Reading the Practice text: *If I Had Wings*

- Before reading the poem, ask the children to imagine they have wings. What would they want to do? Ask them to make notes and sketches.
- Remind the children that they are now going to work independently to practise the strategies introduced during the teaching session.

Moving into writing

- Reread the poem *If I Had Wings*.
- Tell the children you want them to write their own poem about having wings.
- Use a drama lesson to explore and develop a range of ideas about what you could do with wings. During the lesson, encourage children to make lists of descriptive adjectives and verbs which capture their feelings and ideas.
- Ask the children to work in pairs to develop their ideas into short verses.

Listening Comprehension: Questions and Answers



The listening comprehension questions can be accessed on the modelling software for this unit.

Q1: Who is the first speaker? How do you know?

A1: Mother. Sarah Jane says, “*Mother I hear the mermaids cry*” (verse 2).

Strategy: Consider where in the text you would expect to find the answer. Listen again to that section of the text.

Q2: What does Sarah Jane do that worries her mother?

A2: Sarah Jane holds “*a thimbleful of water*” (verse 1) all day; walks along the shore; wears a pearl instead of a diamond.

Strategy: Listen to the poem again, making notes.

Q3: Does this poem rhyme? Give examples of pairs of rhyming words.

A3: Yes: “*daughter*”/“*water*”, “*soon*”/“*moon*” (verse 1); “*sing*”/“*string*”, “*rise*”/“*skies*” (verse 2); “*mother*”/“*other*”, “*curl*”/“*pearl*” (verse 3), “*pinned*”/“*wind*”, “*dear*”/“*hear*” (verse 4); “*be*”/“*sea*” (verse 5).

Strategy: Replay the poem, asking the children to listen out for rhyming pairs.

Extending reading

Minotaur from *Amazing Monsters: Verses to Thrill and Chill* – Robert Fisher

The Fairies: Up the Airy Mountain from *Oxford Book of English Verse* – William Allingham

St Brigid and the Baker from *Plum* – Tony Mitton

Hercules’ Gym from *A Cat Called Elvis* – Brian Moses

Teaching text: Tell Me, Tell Me, Sarah Jane



Cracking the questions

Question	Answer	CD/Mark	Useful strategies
1. List two ways in which the writer shows you that this text is a conversation.	<ul style="list-style-type: none"> • Italics show a different speaker. • In the first line of each verse, the speaker says who they are talking to. 	2f 2 marks	<p>Question focus: identify how narrative content is related and contributes to the meaning as a whole.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Skim-read the poem, considering the answer to the question. Look for evidence of a conversation. <p>Award 2 marks for two ways of marking conversations and 1 mark for one way.</p>
2. In verse 2, which senses does Sarah Jane use when talking about the thimbleful of water?	seeing, hearing	2b 1 mark	<p>Question focus: identify key details.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan verse 2 for examples of senses. <p>Award 1 mark for both correct senses.</p>
3. "I can hear the seagull sliding down the wind." In this verse, which of the following is 'sliding down' closest in meaning to? Choose one . <input type="checkbox"/> diving down, out of the sky <input type="checkbox"/> gliding on gusts of wind <input type="checkbox"/> squawking and crying for food <input type="checkbox"/> swaying, perched on a mast top	gliding on gusts of wind	2a 1 mark	<p>Question focus: explain the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Scan the text for the lines. • Carefully read them in the context of the verse. • Try to create a mental image of what the poet is describing. • Consider the meaning of the words.
4. Why is the mother worried that Sarah Jane has swapped her diamond for a pearl (verse 3)?	<p>Accept an answer that recognises one of the following.</p> <ul style="list-style-type: none"> • Diamonds come from the earth, pearls come from the sea. <p>Or</p> <ul style="list-style-type: none"> • Pearls are often associated with mermaids. 	2d 1 mark	<p>Question focus: make inferences from the text.</p> <p>Strategies:</p> <ul style="list-style-type: none"> • Carefully read the question, marking key words. • Carefully read verse 3, considering how Sarah Jane's habits are changing. • Think about what you know about where diamonds come from and where pearls come from.

<p>5. Some of the things Sarah Jane talks about are in the real world, and some are not. What do you think is not in the real world? Explain your answer.</p>	<p>2b 1 mark</p>	<p>Accept a plausible answer with a brief explanation. E.g.</p> <ul style="list-style-type: none"> mermaids and mermen, because they do not exist the waterspout reaching up to the sky, because they do not reach that high hearing the voice of the sea, because the sea cannot talk 	<p><i>Question focus: retrieve and record information from fiction.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read Sarah Jane's verses, looking for things that are not real. <p>Accept answers that make sense to children as long as they are explained, e.g. ships made of sticks and string because real ships are made of wood.</p>
<p>6. What do you think is happening to Sarah Jane? Give two ideas, using evidence from the text.</p>	<p>2d 3 marks</p>	<p>Acceptable points:</p> <ul style="list-style-type: none"> She is falling in love/is obsessed with the sea. When her mother asks whose voice she hears, she answers "It is the sea, the sea". "you walk beside the tide/As though you loved none other" <p>She is spending all her time by the sea.</p> <ul style="list-style-type: none"> "From early morning light until/The rising of the moon" <p>She is turning into a mermaid.</p> <ul style="list-style-type: none"> Even in just a thimbleful of water "I hear the mermaids cry/I hear the mermen sing". "And I can hear the sea-gull/Sliding down the wind." <p>She is going mad.</p> <ul style="list-style-type: none"> "It is the sea, the sea." "throw away your diamond ring/And wear instead the pearl" 	<p><i>Question focus: explain and justify inferences with evidence from the text.</i></p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text to get a sense of what is happening to Sarah Jane, then reread carefully, looking for evidence to support your ideas. <p>Award 3 marks for two acceptable points, one with evidence. Award 2 marks for either two acceptable points or one acceptable point with evidence. Award 1 mark for one acceptable point.</p>

If I Had Wings

Pie Corbett

1 If I had wings

I would touch the fingertips of clouds
and glide on the wind's breath.

4 If I had wings

I would taste a chunk of the sun
as hot as peppered curry.

7 If I had wings

I would listen to the clouds of sheep bleat
that graze on the blue.

10 If I had wings

I would breathe deep and sniff
the scent of raindrops.

13 If I had wings

I would gaze at the people
who cling to the earth's crust.

16 If I had wings

I would dream of
swimming the deserts
and walking the seas.

Name: _____

Class: _____

Date: _____

1 Why do you think all of the verses begin in the same way?

2f

1 mark

2 Match the senses with what the writer would focus on.

sight	people
hearing	the sun
smell	clouds of sheep
touch	fingertips of clouds
taste	raindrops

2b

2 marks

3 Why does the poet compare the sun to “peppered curry” (verse 2)?

2g

1 mark

4 In real life, which creatures might “glide on the wind’s breath” (verse 1)?

2d

1 mark

5 “... that graze on the blue ...”

a) Why did the writer choose the underlined word?

b) Suggest an alternative word to replace it with.

2a

1 mark

6 What do you think the poet means by “clouds of sheep” (verse 3)?

2g

1 mark

7 The last verse is:

*“If I had wings
I would dream of
swimming the deserts
and walking the seas.”*

How is this verse different from the previous verses? Give **two** ways.

2h

2 marks

8 Write a sentence or two summarising what the poem is about.

The poem *Wings* is about _____

2c

1 mark

9 Do you think the poet would like to have wings? Yes No

Explain your answer fully, referring to the poem.

2d

2 marks

Cracking the questions

Practice text: If I Had Wings

Question	Answer	CD/Mark	Useful strategies
1. Why do you think all of the verses begin in the same way?	<ul style="list-style-type: none"> to act as a kind of refrain/chorus to emphasise the link between them to remind the reader what the poem is about 	2f 1 mark	<p>Question focus: explain how content is related and contributes to meaning as a whole.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words.
2. Match the senses with what the writer would focus on.	<p>sight ————— people</p> <p>hearing ————— the sun</p> <p>smell ————— clouds of sheep</p> <p>touch ————— fingertips of clouds</p> <p>taste ————— raindrops</p>	2b 2 marks	<p>Question focus: retrieve and record information from fiction.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Read the poem, verse by verse, matching the sense that is the focus of each verse with what the poet mentions in the verse. <p>Award 2 marks for all five correct. Award 1 mark for three correct.</p>
3. Why does the poet compare the sun to 'peppered curry' (verse 2)?	Pepper tastes hot and curry can taste hot, so peppered curry is the hottest thing the poet can imagine tasting.	2g 1 mark	<p>Question focus: explain how meaning is enhanced through choice of words and phrases.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully read verse 2 to understand the words in context. Think about what the simile might be trying to achieve. Explain the relationship between the sun and peppered curry.
4. In real life, which creatures might "glide on the wind's breath" (verse 1)?	birds	2d 1 mark	<p>Question focus: make inferences from the text.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Think about what you know about creatures that glide on the wind.
5. "... that <u>graze</u> on the blue ..." (a) Why did the writer choose to use the underlined word? (b) Suggest an alternative word to replace it with.	<p>(a) The word "graze" continues the mention of sheep bleating in the previous line.</p> <p>(b) nibble/crop/eat/feed</p>	2a 1 mark	<p>Question focus: explain the meaning of words in context.</p> <p>Strategies:</p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Scan the text for relevant information. <p>Award 1 mark for both correct parts.</p>

<p>6. What do you think the poet means by “clouds of sheep” (verse 3)?</p>	<p>Clouds look like sheep/sheep look like clouds/ there are lots of them.</p>	<p>2g 1 mark</p>	<p><i>Question focus: identify how meaning is enhanced through choice of words and phrases.</i></p> <p><i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Carefully reread the verse and consider what it might mean. <p>Award 1 mark for any reasonable explanation of the verse.</p>
<p>7. The last verse is: “If I had wings I would dream of swimming the deserts and walking the seas.” How is this verse different from the previous verses? Give two ways.</p>	<ul style="list-style-type: none"> It has an extra line. All the other verses are about using the senses; this verse is about dreams. This verse is about things you could not do even if you did have wings. 	<p>2h 2 marks</p>	<p><i>Question focus: make comparisons within the text.</i></p> <p><i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the previous verses, considering what is similar about them. Carefully reread the final verse and consider how it is different. <p>Award 1 mark each for the ways in which the final verse is different, up to a maximum of 2 marks.</p>
<p>8. Write a sentence or two summarising what the poem is about. The poem <i>Wings</i> is about</p>	<p>Accept any answer that recognises that the poem is based around using the five senses to have experiences which are not possible without wings. E.g. The poem <i>Wings</i> is about</p> <ul style="list-style-type: none"> how you could use all your senses to explore the universe how the poet would like to use his senses differently from the air compared to how he does on the ground. 	<p>2c 1 mark</p>	<p><i>Question focus: summarise main ideas from more than one verse.</i></p> <p><i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the poem, thinking about the question. Consider the questions and the answers you have already given. Decide what you think the poem is about.
<p>9. Do you think the poet would like to have wings? <input type="checkbox"/> Yes <input type="checkbox"/> No Explain your answer fully, referring to the poem.</p>	<p>Yes. He only tells us good things about having wings/all the things he tells us about having wings are interesting and exciting, e.g. “taste a chunk of the sun”(verse 2) and “touch the fingertips of clouds” (verse 1). No. In the last verse he tells us that he would “dream off/swimming the deserts/and walking the seas” (verse 6) which are things you can only do if you have legs.</p>	<p>2d 2 marks</p>	<p><i>Question focus: make inferences from the text.</i></p> <p><i>Strategies:</i></p> <ul style="list-style-type: none"> Carefully read the question, marking key words. Skim-read the text while considering the question. Scan the text to find relevant quotations. <p>Award 1 mark for a brief explanation which matches the initial decision. Award the second mark for a suitable quotation from the text.</p>

The Mozart Question

Michael Morpurgo

Teacher notes: *The Mozart Question*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - identifying and discussing themes and conventions in and across a wide range of writing
- understand what they read by:
 - drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - predicting what might happen from details stated and implied
- provide reasoned justifications for their views.

Running the task

- Read out the extract and explain that it is part of a book called *The Mozart Question* by Michael Morpurgo. Michael Morpurgo was the third Children’s Laureate and he writes books that children love.
- Make sure that the children are confident about the characters’ names: Lesley, Meryl, Paulo Levi and Mozart.
- Explain that Mozart was a composer of music who lived in Austria more than 200 years ago. The story is about something that happened in Germany during the Second World War when the characters were living in Germany.
- Ask the children what sort of text this is, discuss the features and how they know.
- Read the extract then ask the children to reread it in pairs, underlining any words they cannot read or do not understand. These can then be explained before the children start the task and will also help inform your assessment of their reading skills, where relevant. Do not explain the meaning of “*distraught*” since this is the subject of a question. However, the children could use their dictionaries to check the meaning of this word before the task begins.
- Children should read the text and complete their answers.
- Take the opportunity to circulate and ask individual children to read aloud to you from the point in the text they have reached, so you can assess their reading fluency and expression.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- show an understanding of the meaning of vocabulary in context **2a**
- retrieve key details and quotations from fiction and non-fiction to demonstrate understanding of character, events and information **2b**
- make developed inferences drawing on evidence from the text **2d**
- explain and justify inferences, providing evidence from the text to support reasoning **2d**
- make developed predictions that are securely rooted in the text. **2e**

What to expect

-
- 1 What sort of writer is Lesley?** (2d)
- Children working at the expected standard may simply say ‘reporter’ or ‘journalist’. Children working at greater depth within the expected standard may add that she writes about the arts, based on her boss’s job title.
-
- 2 Find and copy *one* word from the first five paragraphs that tells us Meryl Monkton was very upset when she made the phone call.** (2a)
- Children working at the expected standard should be able to select the correct word to answer this question. Those working towards the expected standard may incorrectly offer a phrase or select a different word.
-
- 3 Describe Meryl’s character. Use evidence from the text to support your description.** (2d)
- Children working at the expected standard might say that she is rude and bad-tempered and mention the fact that she “*did not trouble to hide her irritation*”. Children working at greater depth within the expected standard should expand this from different parts of the text, e.g. she always came straight to the point, never bothered with polite chat, did not like stupid questions or people feeling sorry for her. They will make more inferences about Meryl from the way she speaks as well as what she actually says.
-
- 4 How do you know Paulo Levi is famous?** (2d)
- Children working at the expected standard should be able to select at least two correct answers.
-
- 5 Do you think this story is set in the past, present or future? Explain how you know.** (2d)
- Most children should be able to identify the use of the telephone as showing that it is set in relatively modern times. Children working at greater depth within the expected standard may also be able to see the speed of travel between countries (an interview in Venice the next day) as suggesting it is relatively recent. The fact the text is set in the past tense and the writer is recalling memories from earlier in her career may also be an indicator.
-
- 6 Why does Meryl order Lesley not to ask about the Mozart question?** (2b)
- Children working at the expected standard should say that Paulo Levi will cancel the interview because he had only agreed to it if he was not asked the Mozart question. Children working at greater depth within the expected standard may state that it must be something upsetting or traumatic for him to respond in that way.
-
- 7 Why do you think “*The silence at the end of the phone was long*”?** (2d)
- Children working at the expected standard may say that Meryl is annoyed that Lesley does not know what the Mozart question is. Children working at greater depth within the expected standard may suggest that Meryl is quite a snappy character and that she is shocked into silence by the fact that Lesley does not know, or that she does not know how explain it.
-
- 8 What do you think will happen in Lesley’s interview with Paulo Levi?** (2e)
- The book is called *The Mozart Question*, which suggests that the question is asked or discussed. Children working at greater depth within the expected standard should see this.
-

From *The Mozart Question* by Michael Morpurgo

The question I am most often asked is always easy enough to answer.

Question: how did you get started as a writer? Answer: funnily enough, by asking someone almost exactly that very same question, which I was only able to ask in the first place by a dose of extraordinarily good fortune.

I had better explain.

My good fortune was, of course, someone else's rotten luck – it is often that way, I find. The phone call sounded distraught. It came on a Sunday evening. I had only been working on the paper for three weeks. I was a cub reporter, this my first paid job.

"Lesley?" It was my boss, chief arts correspondent Meryl Monkton, a lady not to be messed with. She did not waste time with niceties; she never did. "Listen, Lesley, I have a problem. I was due to go to Venice tomorrow to interview Paulo Levi."

"Paulo Levi?" I said. "The violinist?"

"Is there any other Paulo Levi?" She did not trouble to hide her irritation. "Now look, Lesley. I've had an accident, a skiing accident, and I'm stuck in hospital in Switzerland. You'll have to go to Venice instead of me."

"Oh, that's terrible," I said, smothering as best I could the excitement surging inside me. Three weeks into the job and I'd be interviewing the great Paulo Levi, and in Venice!

Talk about her accident, I told myself. Sound concerned. Sound very concerned.

"How did it happen?" I asked. "The skiing accident, I mean."

"Skiing," she snapped. "If there's one thing I can't abide, Lesley, it's people feeling sorry for me."

"Sorry," I said.

"I would postpone it if I could, Lesley," she went on, "but I just don't dare. It's taken more than a year to persuade him to do it. It'll be his first interview in years. And even then I had to agree not to ask him the Mozart question. So don't ask him the Mozart question, is that clear? If you do he'll like as not cancel the whole interview – he's done it before. We're really lucky to get him, Lesley. I only wish I could be there to do it myself. But you'll have to do."

"The Mozart question?" I asked, rather tentatively.

The silence at the end of the phone was long.

Name:	Class:	Date:
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Read the text, then answer the questions.

1 What sort of writer is Lesley?

2 Find and copy one word from the first five paragraphs that tells us Meryl Monkton was very upset when she made the phone call.

3 Describe Meryl’s character. Use evidence from the text to support your description.

4 How do you know Paulo Levi is famous? Tick **all** that apply.

Lesley knows straightaway that he is a violinist.

The name Paulo Levi is famous.

Meryl says “*Is there any other Paulo Levi?*”

Lesley refers to “*the great Paulo Levi*”.

5 Do you think this story is set in the past, present or future? Explain how you know.

6 Why does Meryl order Lesley not to ask about the Mozart question?

7 Why do you think “*The silence at the end of the phone was long*”?

8 What do you think will happen in Lesley’s interview with Paulo Levi?

The Demon Headmaster

Gillian Cross

Teacher notes: *The Demon Headmaster*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - recommending books that they have read to their peers, giving reasons for their choices
 - identifying and discussing themes and conventions in and across a wide range of writing
 - making comparisons within and across books
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others’ ideas and challenging views courteously
- provide reasoned justifications for their views.

Running the task

- Explain that this is an extract from *The Demon Headmaster*. The book is about Dinah, who goes to a school where everyone is very well behaved.
- Ask the class to imagine their school completely silent: children only talking if answering a question and where every child does exactly what they are told to do. Ask the children if they think they would like that sort of school, and how they might feel about it.
- Now ask the class to read the text independently. Ask them to identify any words in the text that they are not familiar with. Ask the class to use dictionaries to support their understanding of more complex vocabulary.
- Read through the questions as a class. Remind the children to give evidence in questions 1 and 7. Remind the class to keep using the text to answer all the questions, especially questions 3 and 4.
- When the children have finished, ask them to discuss whether they enjoyed the extract or not. Ask whether they would like to read the whole book or would recommend this to someone else. Encourage the children to give reasons for their thoughts.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- show an understanding of the meaning of vocabulary in context **2a**
- retrieve key details and quotations from fiction and non-fiction to demonstrate understanding of character, events and information **2b**
- provide developed explanations for key information and events and for characters’ actions and motivations **2b**
- accurately and selectively summarise main ideas, events, characters and information in fiction and non-fiction texts **2d**
- make accurate and appropriate comparisons within texts. **2h**

What to expect

- 1 What is the problem that Dinah has in the first paragraph? Explain using evidence from the text.** (2b)

Children working at the expected standard should be able to explain the problem clearly. They may need prompting to use evidence from the text. Children working at greater depth within the expected standard should be able to clearly explain using carefully selected pieces of evidence. Children working towards the expected standard may offer a simple explanation or just that she cannot sleep.

- 2 “*she did what she always did when things baffled her.*” Suggest a word that the author could have used instead of “*baffled*”.** (2a)

Children working at the expected standard should be able to offer a suitable word. Those working towards the expected standard may simply offer an explanation of the sentence rather than demonstrating an understanding of the word, e.g. “*she doesn’t know what to do*”.

- 3 What does she do to try to solve her problem? Tick the best answer.** (2b)

Most children should be able to select the correct answer. Those working towards the expected standard may need the section of text slowly read to them to be able to select the correct response.

- 4 Number the following events from 1 to 5 in the order they happen.** (2c)

Most children, with a reminder to refer to the text, should be able to sequence these events correctly.

- 5 What does Dinah decide she needs to do at school? Explain why she decides this.** (2b)

Children working at the expected standard will be able to explain her decision but may not explain, without prompting, why she decides this. Children working at greater depth within the expected standard should be able to do this clearly. Children working towards the expected standard should be able to simply explain her decision.

- 6 Find and copy *one* word from the final paragraph of the text that tells us Dinah had made up her mind or “*settled something*”.** (2a)

Children may find this question challenging; to be able to select this word takes a clear understanding. Some children may incorrectly select more than one word or the phrase “*settled something*” from the question itself.

- 7 How do Dinah’s feelings change between the start of the text and the end? Explain using evidence from the text.** (2h)

This is a challenging question for the children to answer clearly. Those working at greater depth within the expected standard should be able to answer it correctly. Children working at the expected standard will need reminding to use evidence from the text to support their answer. Children working towards the expected standard may offer a simple explanation without using evidence from the text.

From *The Demon Headmaster* by Gillian Cross

Dinah sat up in bed for a long time that night, a stiff little figure in a white nightdress, hugging her knees. She knew that there was something wrong about the school, with its well-behaved children, all doing the right thing at the right moment, but she could not understand what it was. And she knew that she did not like the Headmaster at all. She could not understand why she kept saying how wonderful he was. She hated not understanding things.

In the end, she did what she always did when things baffled her. Slipping quietly out of bed, she pulled back the curtains so that the room was lit by moonlight from outside. Then she went to stand in front of the mirror. Pale and prim, her reflection stared back at her, the eyes thoughtful and the mouth pursed up, considering.

“Well?” she murmured. “What’s wrong? Why is the school so peculiar?”

Gazing into her own eyes, she suddenly knew that answer. *Fear. It’s because they’re all afraid.*

She nodded briskly. Yes, that was the right answer. “But what are they afraid of?”

The reflection stared back, unwinking, and she heard the reply in her head. *That’s what you’ll have to find out.*

“How?” But she hardly needed to ask. The answer to that one was obvious.

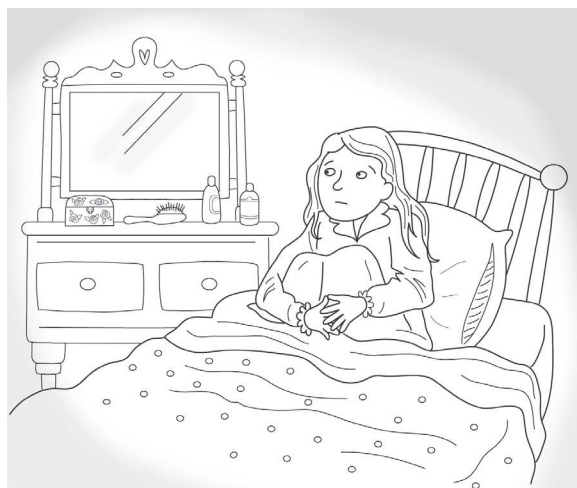
You’ll have to be naughty, and see what happens to you.

Her hands, clasped on top of the dressing table, began to shake slightly, but the face that looked back at her out of the mirror was amused.

See? You’re afraid yourself, and you don’t know why.

Defiantly, she stuck her chin up and pulled a face into the mirror. “I don’t care if I am scared,” she said out loud. “I want to know, and if that’s the only way to find out, that’s what I’ll do.”

With a determined hand, she closed the curtains and climbed back into bed, feeling as though she had settled something. Curling up under the covers, she fell asleep trying to think of something bad she could do.



Name:	Class:	Date:
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Read the text, then answer the questions.

1 What is the problem that Dinah has in the first paragraph? Explain using evidence from the text.

2 “she did what she always did when things baffled her.”

Suggest a word that the author could have used instead of “baffled”.

3 What does she do to try to solve her problem? Tick the best answer.

She went and opened the window. She stared up at the moonlight.

She stood in front of the mirror. She went back to bed.

4 Number the following events from 1 to 5 in the order they happen.

She looked at herself in the mirror. She opens the curtains.

Dinah could not sleep. She decides what she is going to do at school.

She decides why the school is so strange.

5 What does Dinah decide she needs to do at school? Explain why she decides this.

6 Find and copy one word from the final paragraph of the text that tells us Dinah had made up her mind or “settled something”.

7 How do Dinah’s feelings change between the start of the text and the end? Explain using evidence from the text.

Great Expectations

Charles Dickens

Teacher notes: *Great Expectations*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - asking questions to improve their understanding
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- provide reasoned justifications for their views.

Running the task

- The children should have had prior experience of reading older literature.
- Explain that this extract is from a novel called *Great Expectations* and was written in the 1860s by Charles Dickens. As it is set in Kent in the early 1800s, it was a historical novel when it was written. Ask if they have heard of the author or his books – the children may be familiar with *A Christmas Carol*. Ask what they would expect from a book written so long ago. Discuss language and lifestyle differences.
- Set the scene: A young boy called Pip has met an escaped convict called Magwitch, who makes Pip bring him some food; Pip is so scared that he steals a pie from home. Talk about the situation. How would the children feel if they were in that position? What would they do?
- Explain any vocabulary. The extract is set in the marshes, which have dykes (ditches) and banks. Cannons and guns were placed in the Battery to defend the coastline from invaders.
- Read out the extract. The children should discuss it in small groups, talking about how the writer portrays Pip's feelings. Discuss how the ox is described, and how Pip thinks of all things as human (from the ox to the dykes). Have the children ever felt like that?
- As a plenary, ask the children to discuss how this scene would be different if you described it today. Encourage them to choose three sentences to write in a modern form on a sheet of paper.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- show an understanding of the meaning of vocabulary in context **2a**
- make developed inferences drawing on evidence from the text **2d**
- explain and justify inferences, providing evidence from the text to support reasoning **2d**
- identify/explain how the choice of language enhances the meaning of texts. **2g**

What to expect

- 1 In the first paragraph, which words or phrases give the impression that the narrator (Pip) is in a hurry?** (2g)

Most children should be able to pick out at least one phrase; they are particularly likely to identify “*running at everything*”. Some children working at greater depth within the expected standard will be able to identify other words that suggest urgency such as “*bursting*”, and may note that the word “*running*” is repeated later in the passage.

- 2 What words and phrases tell you that the narrator has done something *he knows* is wrong?** (2g)

There are a number of words and phrases for children to pick out. Children working towards the expected standard should note “*thief*”. Children working at greater depth within the expected standard may find more examples, including “*Somebody-else’s pork pie*”, “*awakened conscience*” and “*accusatory manner*”.

- 3 The ox reminds Pip of a minister in the church who wears a white clerical collar. What other ways did the ox make him feel bad? Tick *True* or *False* to the following statements.** (2d)

Most children working at the expected standard should be able to answer this question correctly. Children working towards the expected standard might suggest that the ox stopped him escaping. Explain that although the ox might have got in Pip’s way, the text does not provide evidence that it stopped him.

- 4 What clues in the text tell you it was written about 150 years ago?** (2a)

Children working towards the expected standard should be able to pick out obviously antiquated language such as “*such Larks*”. Children working at greater depth within the expected standard may comment that the references to leg-irons, being “*regularly bound*” and the “*Battery*” set it in the past.

- 5 How does Dickens create the atmosphere of cold, damp and mist? Pick out at least *three* phrases he uses to do this and explain how they help to create the effect.** (2g)

Most children will pick out the more obvious references to cold, damp and mist. Children working at greater depth within the expected standard should also identify the way things loom suddenly out of the mist and the condensing breath of the oxen, which make the scene more vivid.

- 6 Pip compares the cold with the leg-iron of the man he is going to meet. What effect does that have?** (2g)

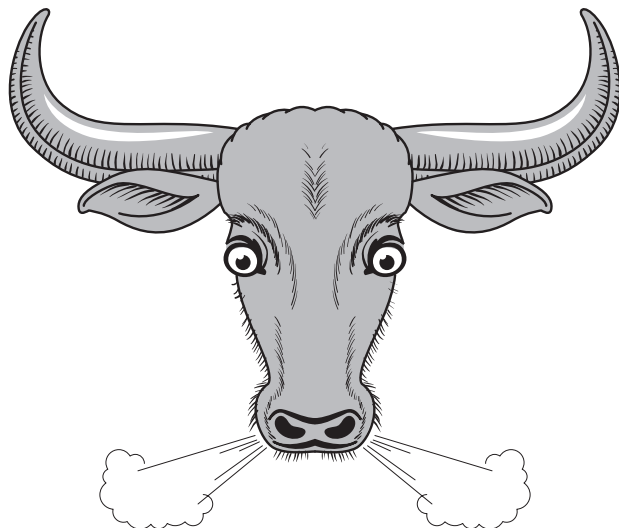
Most children will grasp that the physical feeling could be the same. Children working at greater depth within the expected standard may understand that the word “*riveted*” denotes that both are trapped and chained: the man by his leg-iron; Pip by being forced to steal, and his subsequent feelings of guilt.

- 7 What did Joe mean by “*such Larks*”? What does this tell you about the relationship between Joe and Pip?** (2d)

The children should understand that this means they will have fun. They may infer that Pip and Joe are friends or brothers, unless they understand the reference to an apprenticeship.

From *Great Expectations* by Charles Dickens

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with Somebody-else's pork pie! Stop him!" The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, "Halloa, young thief!" One black ox, with a white cravat on – who even had to my awakened conscience something of a clerical air – fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, "I couldn't help it, sir! It wasn't for myself that I took it!" Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hindlegs and a flourish of his tail.



All this time I was getting on towards the river; but however fast I went, I couldn't warm my feet, to which the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet. I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was 'prentice to him, regularly bound, we would have such Larks there! However, in the confusion of the mist, I found myself at last too far to the right, and consequently had to try back along the river-side, on the bank of loose stones above the mud and the stakes that staked the tide out.

Name:	Class:	Date:
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Read the text, then answer the questions.

1 In the first paragraph, which words or phrases give the impression that the narrator (Pip) is in a hurry?

2 What words and phrases tell you that the narrator has done something *he knows* is wrong?

3 The ox reminds Pip of a minister in the church who wears a white clerical collar. What other ways did the ox make him feel bad? Tick **True** or **False** to the following statements.

	True	False
It looked at him as if it was accusing him of doing something bad.		
It stared at him.		
It stopped him escaping.		

4 What clues in the text tell you it was written about 150 years ago?

5 How does Dickens create the atmosphere of cold, damp and mist? Pick out at least **three** phrases he uses to do this and explain how they help to create the effect.

6 Pip compares the cold with the leg-iron of the man he is going to meet. What effect does that have?

7 What did Joe mean by “*such Larks*”? What does this tell you about the relationship between Joe and Pip?

Peter Pan

J. M. Barrie

Teacher notes: *Peter Pan*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - reading books that are structured in different ways and reading for a range of purposes
 - making comparisons within and across books
 - preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary.

Running the task

- Explain to the children that they are going to read a playscript based on a play and novel called *Peter Pan* by J. M. Barrie. This extract is from the start of the story. Tell them they will be answering questions 1 to 5. Then, in groups, they will reread the play so that they can perform it. Speaking, listening and acting will help the children to engage with the text.
- Allow the children time to read the text. Ask how they can tell this is an extract from a playscript. Discuss the features as a class.
- Ask the class to answer questions 1 to 5.
- Place the children in groups and assign roles. Allow them to reread the script in their groups.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- accurately and selectively summarise main ideas, events, characters and information in fiction and non-fiction texts 2c
- make developed inferences drawing on evidence from the text 2d
- explain and justify inferences, providing evidence from the text to support reasoning 2d
- make accurate and appropriate comparisons within texts. 2h

What to expect

- 1 Why do you think Mr Darling says “Be a man, Michael”? Tick one.** (2d)

Most children should be able to answer this question correctly.

- 2 What sort of person do you think Mr Darling is?** (2d)

The majority of children should say that Mr Darling is childish because he refuses to take his medicine and says that it is not fair, he will be sick, etc. However, some children working at greater depth within the expected standard may also point out that he is lying at the start when he says he takes his medicine without a fuss, or that he is hypocritical because he tells Michael to take his medicine but will not do the same.

- 3 How does Wendy see her father? Support your answer with evidence from the text.** (2d)

Children working at the expected standard may say that Wendy is deliberately making her father look silly by fetching his medicine. Children working at greater depth within the expected standard should realise that she does this quite innocently as a way to get Michael to take his medicine because she is “puzzled” when her father makes a fuss. Some children may realise that Wendy is acting more like a parent than her father and when she says “Oh, father!” at the end, she sounds as if she is addressing a child.

- 4 Number the events below from 1 to 5 in the order that they occur in the text.** (2c)

Most children should be able to answer this question by correctly sequencing the events.

- 5 How does Mr Darling’s attitude towards medicine change during the course of the extract?** (2h)

Children working at the expected standard should be able to explain that at the start he is acting bravely until he is faced with his own medicine. Children working at greater depth within the expected standard should be able to clearly explain the change in his attitude.

- 6 Your group is going to perform this script. Your teacher will tell you which part you will be reading. Practise acting it out and then perform it for the class. Think about whether the audience enjoyed it, and whether you think you acted your character well.** (2d)

Observe and listen to the children reading. Note how appropriate their expression is to the part they are playing and to the written script. Assess how well the children can draw inference from the text, so look for use of tone and gesture to convey the meaning. Some children will be nervous, or struggle with the reading. If you feel this is the case, ask them to reread part of the text individually later so that you can assess them more accurately.

- 7 When you have seen all the other groups perform, say which ones you think portrayed the characters best. Did any of them make you change your mind about the characters? Explain your answer.** (2d)

Most children should be able to identify portrayals they think are good without necessarily being able to fully explain why or respond based on their own feelings. Some children may discuss more fully the way characters are shown with reference to the text, what the characters say and the stage directions. There may also be children who are able to compare how characters are portrayed in films and playscripts.

From *Peter Pan* by J. M. Barrie

Scene: The living room

Present: *Michael, Wendy, John, Mr & Mrs Darling, Nana (the dog).
Mr & Mrs Darling are ready to go out for the evening. It's time for Michael's medicine.*

Mr Darling: Be a man, Michael.

Michael: Won't; won't!

Mrs Darling: I will get you some chocolate for afterwards. *(Exit Mrs Darling.)*

Mr Darling: Mother, don't pamper him. Michael, when I was your age I took medicine without a murmur. I said, "Thank you, kind parents, for making me well."

Wendy: That medicine you take, father, is much nastier, isn't it?

Mr Darling: Ever so much nastier, and I would take it now as an example to you, Michael, if I hadn't lost the bottle.

Wendy: I know where it is, father. I'll bring it! *(Exit Wendy.)*

Mr Darling: *(shuddering)* John, it's most beastly stuff. It's that nasty, sticky, sweet kind.

John: It will soon be over, father. *(Wendy enters.)*

Wendy: *(panting)* I have been as quick as I could.

Mr Darling: *(sarcastically)* Wonderful. Michael first.

Michael: *(suspiciously)* Father first.

Mr Darling: I shall be sick, you know.

John: Come on, father.

Mr Darling: Hold your tongue, John.

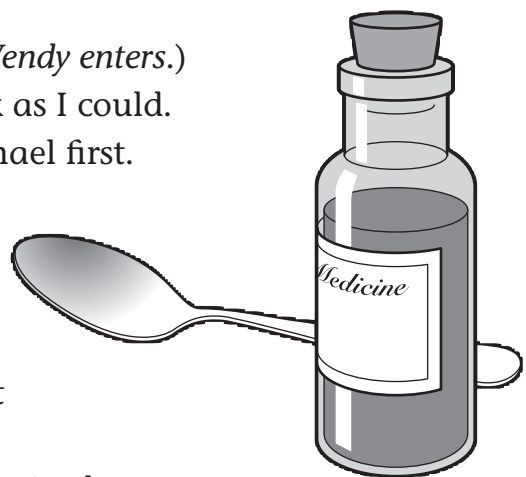
Wendy: *(puzzled)* I thought you took it quite easily, father.

Mr Darling: That is not the point. The point is, that there is more in my glass than in Michael's spoon. And it isn't fair: I would say it though it were with my last breath; it isn't fair.

Michael: *(coldly)* Father, I am waiting.

Wendy: Why not both take it at the same time? Ready? One, two, three. *(Michael takes his medicine, but Mr Darling slips his behind his back. Michael yells.)*

Wendy: Oh, father!



Name:	Class:	Date:
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Read the text, then answer the questions.

1 Why do you think Mr Darling says “*Be a man, Michael*”? Tick **one**.

because Michael is tall, like a man

because he wants Michael to be brave, like a man

because Michael is old enough to be a man

2 What sort of person do you think Mr Darling is?

3 How does Wendy see her father? Support your answer with evidence from the text.

4 Number the events below from 1 to 5 in the order that they occur in the text.

Michael takes his medicine.

Wendy gets father’s medicine.

Mrs Darling offers Michael chocolate.

Mr Darling says he has lost his medicine bottle.

Michael will not take his medicine.

5 How does Mr Darling’s attitude towards medicine change during the course of the extract?

6 Your group is going to perform this script. Your teacher will tell you which part you will be reading. Practise acting it out and then perform it for the class. Think about whether the audience enjoyed it, and whether you think you acted your character well.

7 When you have seen all the other groups perform, say which ones you think portrayed the characters best. Did any of them make you change your mind about the characters? Explain your answer.

Woolly Mammoth

Teacher notes: *Woolly Mammoth*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - reading books that are structured in different ways and reading for a range of purposes
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- distinguish between statements of fact and opinion
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- provide reasoned justifications for their views.

Running the task

- Introduce the topic of how the world has changed. Ask how we know that different animals were alive thousands and thousands of years ago. Discuss dinosaurs, fossils, etc.
- Ask the children why they think the text begins with a headline in large letters and then another sentence in bold print. Discuss the features of a newspaper article.
- Check children understand what a mammoth is.
- Read the text aloud to them.
- Discuss how the boy may have felt when he found the mammoth. How would the children have felt? Why was it an important discovery and what did it mean to the world of science?
- Discuss what type of text this is (a recount) and the source (a news website). Ensure the children understand that the main purpose of a news website is to inform its readers, but that it also has to attract readers. Did they find the article interesting? Why?
- How would people have found this text? Discuss text searches – what key words or tags might have led to this website?
- Ask the children to complete the task sheet.
- At the end of the task, discuss question 6 and ask the children to create their own sentences of fact and opinion to reinforce this element.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- show an understanding of the meaning of vocabulary in context **2a**
- make developed inferences drawing on evidence from the text **2d**
- explain and justify inferences, providing evidence from the text to support reasoning **2d**
- identify/explain how information in non-fiction is related and contributes to meaning as a whole **2f**
- identify/explain how the choice of language enhances the meaning of texts. **2g**

What to expect

1 Find and copy *one* word that tells us this discovery was made by chance. (2a)

Children working at the expected standard should be able to locate the word “*stumbled*” to answer this question. Children working towards the expected standard may offer an alternative word or give more than a single word.

2 How does the author convey the importance of this find? Give some examples of words and phrases to support your answer. (2d)

Children working at the expected standard should select “*mammoth of the century*”. Children working at greater depth within the expected standard should also add one or both of the “*best discovery of its kind*” and “*best-preserved ... in more than 100 years*”.

3 The article makes the discovery feel very exciting. Explain how the author does this. (2f)

Children working at the expected standard should be able to pick out Tikhonov “*rushed*” to the river and, “*woolly mammoths could walk on Earth again!*”. Children working at greater depth within the expected standard may realise that the way it describes the moment of discovery as a story – the strolling boy seeing the mammoth’s heels sticking up out of the ground – makes it more immediate and engaging.

4 Why do you think the author left the information about cloning until the end of the article? (2g)

Most children would see that this is an exciting conclusion – rather like a cliffhanger. Children working at greater depth within the expected standard may give a more sophisticated answer, stating that it is a real talking point that might also make the reader remember the article.

5 Why does the article ask for your comments about cloning at the end? (2f)

Some children will state that it gives people the opportunity to comment if they choose to. Children working at greater depth within the expected standard may state that it engages the reader and encourages them to reflect, and also that it will show others that lots of people find the article interesting.

6 Complete the table below to show whether the statements from the article are *fact* or *opinion*. (2d)

Most children should be able to identify the statements correctly.

NEWS

Africa

Europe

World

Latin America

Middle East

UK

US

11-year-old boy discovers a woolly mammoth!

A Russian boy has stumbled across a massive prehistoric woolly mammoth!

Scientists say it is the best discovery of its kind since 1901.

Yevgeny Salinder, 11, whose family lives near a polar station in the northern Taymyr Peninsula, discovered the frozen, well-preserved animal when he was strolling along the banks of the Yenisei River. The boy's family told scientists about the find.

"He saw something sticking out of the ground – it was the mammoth's heels," said Alexei Tikhonov, director of a Russian zoological museum, who rushed to the river. He said it was the best-preserved adult mammoth discovered in more than 100 years.

"So far we can say it is the mammoth of the century," Tikhonov said.

The scientists spent five days digging out the huge creature. They said the mammoth had died aged 15–16 around 30,000 years ago, adding that it had one 1.5-metre-long tusk.

"Its skeleton is virtually intact and its heart in the rib cage may be intact, too."

Now scientists will study the one-tonne mammoth and there have been suggestions that they may try to clone it – meaning that woolly mammoths could walk on Earth again!

What do you think about cloning the woolly mammoths? Do you think it's a good idea? Let us know in the comments section below.

Name:	Class:	Date:
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Read the text, then answer the questions.

1 Find and copy one word that tells us this discovery was made by chance.

2 How does the author convey the importance of this find? Give some examples of words and phrases to support your answer.

3 The article makes the discovery feel very exciting. Explain how the author does this.

4 Why do you think the author left the information about cloning until the end of the article?

5 Why does the article ask for your comments about cloning at the end?

6 Tick **one** box in each row to show whether the statements from the article are **fact** or **opinion**.

	Fact	Opinion
Yevgeny Salinder saw something sticking out of the ground.		
The mammoth's heart may be intact too.		
Mammoths could walk on Earth again.		
The scientists spent five days digging the mammoth out.		

Bridget Riley

Teacher notes: *Bridget Riley*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - reading books that are structured in different ways and reading for a range of purposes
 - identifying and discussing themes and conventions in and across a wide range of writing
- understand what they read by:
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
- distinguish between statements of fact and opinion
- retrieve, record and present information from non-fiction
- provide reasoned justifications for their views.

Running the task

- Explain to the class that they are going to be looking at some pictures by an artist called Bridget Riley.
- Explain that her work is part of a style of art called op art.
- Look at the pictures provided and discuss what the children think of them. Ask them to justify their views as to whether they like them or not, and how the pictures make them feel.
- Ask the children to read the sections of text and answer the questions on the task sheet.
- Once the children have finished, discuss the difference between fact and opinion. Ask the children to find an example of a fact from the extract and an example of opinion (e.g. "*It was like she was painting with electricity*").
- Explain that, in this extract, most of the information is factual because it is telling us about someone.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- retrieve key details and quotations from fiction and non-fiction to demonstrate understanding of character, events and information **2b**
- accurately and selectively summarise main ideas, events, characters and information in fiction and non-fiction texts **2c**
- make developed inferences drawing on evidence from the text **2d**
- identify/explain how information in non-fiction is related and contributes to meaning as a whole. **2f**

What to expect

1 Name two things that Bridget Riley enjoyed as a child that inspired her paintings. (2b)

This is quite a straightforward question and most children should be able to give two things using the text.

2 What is op art? (2b)

Children working at the expected standard are likely to answer this using a quote from the text. Those children working at greater depth within the expected standard may explain in more detail and in their own words. Children working towards the expected standard may simply state “*it is a style of art*”.

3 What is an optical illusion? Tick the best answer. (2d)

Most children should answer this question correctly. Some children working towards the expected standard may incorrectly select “*It is a trick*”.

4 Draw lines to place the new information below into the most appropriate section of text. (2c)

This question involves an understanding of each part of the text and may prove more challenging for children working towards the expected standard. Children working at the expected standard should be able to place the text with the headings correctly.

5 In the extract, what are her pictures compared to, and why do you think this is? (2d)

Children working at the expected standard will be able to select the correct information and give a suitable explanation for the comparison with electricity. Children working towards the expected standard may fail to explain the reason for this comparison. Children working at greater depth will be able to explain in more detail.

6 Why do you think the ‘bubble’ feature is included in this extract? (2f)

This is a straightforward question and most children should be able to explain the inclusion of the bubble as contributing to the meaning of the text.

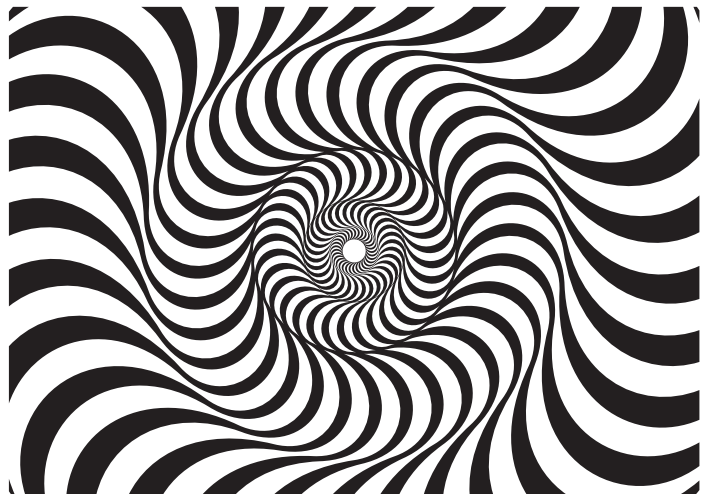
7 Using the information in the text, tick *one* box in each row to show whether each statement is *true* or *false*. (2b)

Most children should be able to answer this question quite easily sourcing the information directly from the text. Children working towards the expected standard may need prompting to read the section ‘Art Sales’ carefully.

Bridget Riley

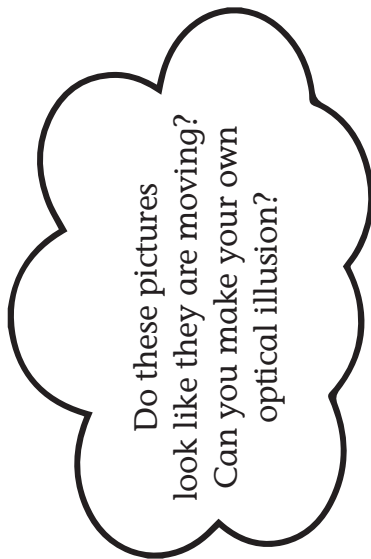
Early Life

Bridget Riley was born in 1931 in London. When World War II broke out, she left the city and moved to Cornwall. She used to walk along the coastline and explore the caves, where she would sit and watch the reflections in rock pools. She also liked looking at the sea and how the light made it change colour during the day.



Optical Illusions

Sometimes pictures can use colour, light and patterns to create an image that can mislead our brain. Our eyes look at something and then our brain tries to interpret what we see. Sometimes this tricks our brain into seeing things that are not real.

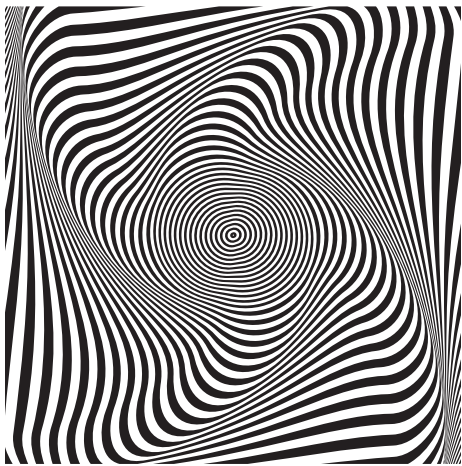


First Exhibition

In the 1960s, Bridget Riley first exhibited her black and white abstract paintings. People were amazed at how they seemed to move. It was like she was painting with electricity and the patterns were live wires!

Art Sales

Bridget Riley became famous and, in 2006, her picture *Diagonal Curve* sold for \$2.1 million, which was a new record for her! In February 2008, her picture *Static 2* was sold for even more money – an amazing \$2.9 million!



Op Art

This style of painting is known as op art. This is a style of art where the artist overlaps colours and patterns to make an optical illusion. This can create an impression where the picture looks like it is moving when you move!

Training

Bridget Riley trained at Goldsmiths College and the Royal College of Art.

Name:	Class:	Date:
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Read the text, then answer the questions.

1 Name **two** things that Bridget Riley enjoyed as a child that inspired her paintings.

2 What is op art?

3 What is an optical illusion? Tick the best answer.

- It is a trick.
- It is something that appears to be different from what it is.
- It is made by people who like to play tricks on you.

4 Draw lines to place the new information below into the most appropriate section of text.

- Her picture *Chant 2* sold in July 2008 for \$5.1 million. Early Life
- She lived with her mother and her sister Sally. Art Sales
- They occur because our brain is trying to interpret what we see. Op Art
- This is a style of visual art where the pictures look as if they are moving. Optical Illusions

5 In the extract, what are her pictures compared to, and why do you think this is?

6 Why do you think the ‘bubble’ feature is included in this extract?

7 Using the information in the text, tick **one** box in each row to show whether each statement is **true** or **false**.

	True	False
Bridget Riley’s most expensive painting was Digital Curve.		
Bridget Riley trained at Goldsmiths College.		
Static 2 was sold for \$2.9 million.		
Bridget Riley first exhibition was in the 1960s.		

Senses

Teacher notes: *Senses*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - reading books that are structured in different ways and reading for a range of purposes
 - identifying and discussing themes and conventions in and across a wide range of writing
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
 - identifying how language, structure and presentation contribute to meaning
- distinguish between statements of fact and opinion
- retrieve, record and present information from non-fiction
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their views.

Running the task

- Introduce the text by announcing the title. Ask the children to predict what it will be about and what features they will find. Their understanding of features such as the use of diagrams and illustrations, text boxes, and so on, could contribute to your assessment.
- Ask the children to read through the text.
- The children then prepare their favourite paragraph for reading aloud. Allow time for the children to do this, then encourage them to read out their prepared sections, either to the class or within groups.
- The children should then complete the task sheet individually.
- You could use this task to prompt a discussion or debate about the advantages and challenges each animal has faced.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- show an understanding of the meaning of vocabulary in context **2a**
- retrieve key details and quotations from fiction and non-fiction to demonstrate understanding of character, events and information **2b**
- provide developed explanations for key information and events and for characters' actions and motivations **2b**
- accurately and selectively summarise main ideas, events, characters and information in fiction and non-fiction texts. **2c**

What to expect

1 What are your senses for? (2b)

Children working at the expected standard should be able to state that they are responsible for everything your body does. Children working at greater depth within the expected standard may give more details add that they are the links between the brain with the world you live in.

2 Who first identified that we have 5 senses? (2b)

Children working towards the expected standard will give a simple statement, e.g. “Aristotle”. Children working at the expected standard may expand this to explain who Aristotle was and when he lived.

3 How does the author help you find information about different types of senses? (2f)

Most children should identify that the headings help. Children working at greater depth within the expected standard may give more detail and refer to the fact that the headings are italicised and set on separate lines from the text to enable you to find the information you need more swiftly.

4 Find and copy *one* word from a heading that means the same as ‘Do you agree?’ (2a)

Most children should be able to answer this question. However, some children may forget to look in the text and may rely on their own knowledge and write a word such as ‘agreed?’. This can be used as a teaching point to remind the children to use the text provided to find the answer.

5 How is the interoceptive sense different from the first 5 senses to be identified? Give *two* ways. (2b)

Most children working towards the expected level should be able to give one answer to this question. Children working at or beyond the expected level will be able to find two pieces of information from different places in the text to find two reasons.

6 Why is the sense of interoception important for survival? (2b)

Most children working towards the expected should recognise that the body needs to be fed, watered and kept warm in order to survive. Children working at or beyond the expected level will include in their answer a recognition that interoception is the sense that enables the body to know how it feels.

7 Why is there no definite answer as to how many senses we have? Tick *one* answer: (2b)

Scientists think we sense different things in different ways

Scientists disagree about what we sense.

Different people sense the world in different ways

Scientists do not agree what the word ‘sense’ means

Children working towards the expected level but think that (a) is the correct answer. However, those working above the expected level will recognise that the important message in the final paragraph is a dispute about the meaning of the word ‘sense’.

8 Summarise the key information in *Senses* in as few sentences as possible. (2c)

Children working towards the expected standard may have difficulty identifying key ideas. They are most likely to note that we have more than 5 senses. They are likely to include irrelevant detail and omit key ideas. Children working at the expected standard will show more ability in identifying key ideas, and should refer to at least two ideas listed in the answers at the back of the book. Children working at greater depth within the expected standard will be able to summarise the text clearly and concisely.

Senses

Why do I have senses?

Your brain is responsible for everything your body does, from the rate at which your heart beats, to deciding whether it is safe to cross the road. But your brain is enclosed in a safe, dark space inside your skull, so how does it know what your body needs to do? The answer is that your senses are constantly sending information to the brain, which it uses to make decisions. Senses are the links between your brain and what your body is experiencing.

I have five senses, right?

When you were young you probably learned that most people have five senses- sight, hearing, touch, taste and smell – which give us information about the world outside of our bodies. These 5 senses were first identified by the Ancient Greek philosopher Aristotle almost 2500 years ago. Most scientists today agree that Aristotle was right about the fact that we have senses, but entirely wrong about the number of senses.

Internal senses

If you are hungry, cold or tired, your brain needs to react and direct your body to do something to change the situation. Your interoceptive sense gives your brain information about the state of your own body. Knowing that you need to eat, drink and be warm are important survival skills. Nociception, the awareness of pain, is another sense that is important in survival.

Senses that link the inside and outside worlds.

Can you stand on one leg with your eyes shut and touch your nose? If you can, you are using two important senses: balance and proprioception. Balance allows you to stay upright, even if you're standing on a slope. Proprioception is the awareness of where your body is and how the different parts of it relate to other parts. How do you know where your nose is if you can't see it?

So how many senses do we have?

Scientists disagree on this, but most think that we have between nine and 31 senses. They don't disagree about what we sense, but some argue that the word 'sense' identifies what we learn about the world whereas others think that different sensory mechanisms should be identified as different senses.

Name:	Class:	Date:
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Read the text, and then answer the questions.

1 What are your senses for?

2 Who first identified that we have 5 senses?

3 How does the author help you find information about different types of senses?

4 Find and copy one word from a heading that means the same as 'Do you agree?'

5 How is the interoceptive sense different from the first 5 senses to be identified? Give two ways.

6 Why is the sense of interoception important for survival?

7 Why is there no definite answer as to how many senses we have? Tick one answer.

Scientists think we sense different things in different ways.

Scientists disagree about what we sense.

Different people sense the world in different ways.

Scientists do not agree on what the word 'sense' means.

8 Summarise the key information in *Senses* in as few sentences as possible.

The Peacock

Cynthia Ryder

Teacher notes: *The Peacock*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - making comparisons within and across books
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- provide reasoned justifications for their views.

Running the task

- Cover the title and first line of the poem, and read it to the class.
- Ask the children what or who they think the poem is about. Ask them to give reasons for their suggestions. If the class are struggling, read the poem again and explain that much of the poem focuses on the most prominent part of this bird’s body – the tail.
- Working in pairs, ask the children to explain the meaning of the words “adoration”, “gloriously”, “iridescent” and “sumptuous” by using dictionaries. This will support their understanding when answering the questions.
- Now ask them to complete the questions independently.
- When the children have had time to answer the questions, ask them to use their dictionaries again to look up the meaning of the words in the final question – “eerie” and “plaintive” – to check and clarify their understanding of these words.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- show an understanding of the meaning of vocabulary in context **2a**
- accurately and selectively summarise main ideas, events, characters and information in fiction and non-fiction texts **2c**
- make developed inferences drawing on evidence from the text **2d**
- explain and justify inferences, providing evidence from the text to support reasoning **2d**
- make accurate and appropriate comparisons within texts. **2h**

What to expect

- 1 At the start of the poem, why is the peacock described as being “*overdressed*”? Tick the best answer.** (2d)
- This is quite a challenging question for the children to answer. Children working towards the expected standard are likely to answer “*He is wearing lots of clothes*”. Most children working at greater depth within the expected standard should answer this question correctly.
-
- 2 Write two things we know about the peacock’s tail from verse 3.** (2d)
- Most children working at the expected standard should be able to say that his tail has “*jewels*” on it. Some will be able to identify one of the other features from the text. Children working at greater depth within the expected standard will be able to identify other features. Children working towards the expected standard may struggle to explain features of his tail without copying words from the text.
-
- 3 Draw lines to match what each verse is about.** (2c)
- This is a straightforward question that most children should be able to answer correctly. Some children working towards the expected standard may confuse the relevant comments from verse 2 and verse 3.
-
- 4 What image does the poem give you of the peacock at the start, and how does this change at the end of the poem?** (2h)
- Children working at greater depth within the expected standard will be able to clearly explain how the image of the peacock changes from the start to the end of the poem. Most children working at the expected standard should also be able to explain this.
-
- 5 Using the poem, tick *one* box in each row to show whether the statement is *true* or *false*.** (2d)
- This is a straightforward question that most children working at the expected standard should be able to answer correctly.
-
- 6 “*An eerie, plaintive wail rings out.*”** (2a)
- Give two other words that the poet could have used instead of “*eerie, plaintive*”.**
- This is a challenging question. Support the children further by suggesting that they read the whole sentence, since the end of the sentence (“... *wail rings out*”) may help their understanding. Children working towards the expected standard may simply offer words such as noisy or loud. Most children working at the expected standard should be able to correctly give the word “*strange*” (or a similar alternative).
-

The Peacock by Cynthia Ryder

The peacock,
somewhat overdressed
for an ordinary day,
comes rainbow shimmering
across the ordered lawns.

His sweeping tail
brushes the close-cropped grass,
as, with the merest bow,
he accepts the adoration
of the gaping crowd.

With regal pomp
he gloriously unfurls
the iridescent splendour
of his jewelled tail
and, emperor-like, stands proud.

But then, he goes too far;
he tries to sing.
An eerie, plaintive wail rings out.
A noise not fitting in the least,
for such a sumptuous king.



Name:	Class:	Date:
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Read the text, then answer the questions.

1 At the start of the poem, why is the peacock described as being “*overdressed*”? Tick the best answer.

- | | | | |
|--|--------------------------|---------------------------------|--------------------------|
| He is wearing lots of clothes. | <input type="checkbox"/> | His clothes are very colourful. | <input type="checkbox"/> |
| His clothes are very fancy for a normal day. | <input type="checkbox"/> | He is going to show off. | <input type="checkbox"/> |

2 Write **two** things we know about the peacock’s tail from verse 3.

3 Draw lines to match what each verse is about.

- | | |
|---------|---------------------------------|
| Verse 1 | The peacock makes a noise. |
| Verse 2 | The peacock appears. |
| Verse 3 | Everyone stares at the peacock. |
| Verse 4 | The peacock opens his tail. |

4 What image does the poem give you of the peacock at the start, and how does this change at the end of the poem?

5 Using the poem, tick **one** box in each row to show whether the statement is **true** or **false**.

	True	False
The peacock is on a well-kept and tidy lawn.	<input type="checkbox"/>	<input type="checkbox"/>
The peacock does not like lots of people.	<input type="checkbox"/>	<input type="checkbox"/>
The peacock keeps his tail feathers hidden.	<input type="checkbox"/>	<input type="checkbox"/>
The peacock does not have a good singing voice.	<input type="checkbox"/>	<input type="checkbox"/>

6 “*An eerie, plaintive wail rings out.*”

Give **two** other words that the poet could have used instead of “*eerie, plaintive*”.

On Turning Ten

Billy Collins

Teacher notes: *On Turning Ten*

Curriculum references: Years 5–6

Programme of study: Reading comprehension

Children should be taught to:

- maintain positive attitudes to reading and understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - identifying and discussing themes and conventions in and across a wide range of writing
 - learning a wider range of poetry by heart
 - preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
 - asking questions to improve their understanding
 - drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
 - identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.

Running the task

- Explain that you are going to read a poem by a famous American poet. For this reason, some of the vocabulary may be different – check their understanding of “*sneakers*” and “*sidewalks*”.
- Read the poem aloud to the children. Check that they understand all the vocabulary, e.g. “*psyche*”.
- Children working towards the expected standard may need additional support during the task. They may need help in understanding the difference between things really changing and just seeming to change. This is a challenging text. It may be helpful for the children to discuss the text in a guided read, where they can be supported more closely. The level of support should be reflected in the assessment.
- After completing the task sheet, place the children in groups and ask them to learn a verse of the poem. Encourage them to think about expression to convey the feelings of the poet.
- Finish the session by encouraging the groups to perform their verse to the rest of the class.

Assessment guidance

Use the list below to identify the content domains that the children are working on in this task.

Typically, children working at the expected standard will:

- accurately and selectively summarise main ideas, events, characters and information in fiction and non-fiction texts **2c**
- make developed inferences drawing on evidence from the text **2d**
- explain and justify inferences, providing evidence from the text to support reasoning **2d**
- identify/explain how the sequence of events in narrative fiction contributes to meaning as a whole **2f**
- identify/explain how the choice of language enhances the meaning of texts. **2g**

What to expect

- 1 How does the child in the first verse of the poem explain he feels about turning ten? Give evidence from the poem to explain your answer.** (2d)

Children working towards the expected standard may select a phrase without explanation. Children working at the expected standard should be able to explain that it makes the child feel ill and should give an example from the poem. Children working at greater depth within the expected standard should be able to explain this clearly using one or more examples from the poem.

- 2 Explain what the poet means by the line “*the perfect simplicity of being one*”.** (2g)

Children working at the expected standard should be able to answer this question. Children working at greater depth within the expected standard will be able to explain this line in detail.

- 3 What does the child in the poem think will change now he is ten? Find examples from the poem to explain your answer.** (2d)

Children working towards the expected standard may refer to him starting to feel sad – he says “*This is the beginning of sadness*”. Children working at the expected standard should be able to explain that he thinks he will lose his imagination, and give examples such as losing imaginary friends and no longer playing imaginary games from when he was younger, or they may say that he must give these up because of his age. Children working at greater depth within the expected standard may refer to less-obvious examples, e.g. the light being more solemn, or his bike, which has had all the speed drained from it.

- 4 “*all the dark blue speed drained out of it.*”** (2g)

What impression does this give you of the boy’s bicycle?

Children working at the expected standard should be able to identify that the bicycle does not go anywhere any more. Children working at greater depth within the expected standard will be able to elaborate that this is a metaphor and explain that it implies the author used to cycle quickly. Children working towards the expected standard may state that the bicycle was dark blue in colour.

- 5 What do you think the poet is saying in the last verse?** (2d)

Children working towards the expected standard may struggle with this, interpreting it in a literal way about physical cuts and bruises. Children working at the expected standard should work out that this is a metaphor for his feelings – before the age of ten he lived in an imaginary world that protected him against hurt; now he lives in the real world and he can feel upset or hurt by the things people do or say to him.

- 6 How do you think the poet wants to make readers feel? Explain your answer.** (2f)

Children working towards the expected standard are likely to give a personal response as to how they feel about the poem, and why. Children working at greater depth within the expected standard should show awareness of how the poet wants the reader to feel – that it is sad to get older – and support this by saying, e.g. that everything in the poem about getting older is sad, dull and painful.

- 7 What do you think this poem is about? Tick *one* answer.** (2c)

Most children should be able to answer this question correctly.

On Turning Ten by Billy Collins

The whole idea of it makes me feel
like I'm coming down with something,
something worse than any stomach ache
or the headaches I get from reading in bad light –
a kind of measles of the spirit,
a mumps of the psyche,
a disfiguring chicken pox of the soul.

You tell me it is too early to be looking back,
but that is because you have forgotten
the perfect simplicity of being one
and the beautiful complexity introduced by two.
But I can lie on my bed and remember every digit.
At four I was an Arabian wizard.
I could make myself invisible
by drinking a glass of milk a certain way.
At seven I was a soldier, at nine a prince.

But now I am mostly at the window
watching the late afternoon light.
Back then it never fell so solemnly
against the side of my tree house,
and my bicycle never leaned against the garage
as it does today,
all the dark blue speed drained out of it.

This is the beginning of sadness, I say to myself,
as I walk through the universe in my sneakers.
It is time to say good-bye to my imaginary friends,
time to turn the first big number.

It seems only yesterday I used to believe
There was nothing under my skin but light.
If you cut me I could shine.
But now when I fall upon the sidewalks of life,
I skin my knees. I bleed.

Name:	Class:	Date:
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Read the text, then answer the questions.

1 How does the child in the first verse of the poem explain how he feels about turning ten? Give evidence from the poem to explain your answer.

2 Explain what the poet means by the line “*the perfect simplicity of being one*”.

3 What does the child in the poem think will change now he is ten? Find examples from the poem to explain your answer.

4 “*all the dark blue speed drained out of it.*”

What impression does this give you of the boy’s bicycle?

5 What do you think the poet is saying in the last verse?

6 How do you think the poet wants to make readers feel? Explain your answer.

7 What do you think this poem is about? Tick **one** answer.

feeling ill

growing older

saying goodbye

Fiction

Assessment Task 1

- 1 A reporter or journalist. She writes about the arts.
- 2 “distraught”
- 3 Rude, bad-tempered: she “*did not trouble to hide her irritation*”; “*she snapped*”.
- 4 Lesley knows straightaway that he is a violinist. Meryl says “*Is there any other Paulo Levi?*”; Lesley refers to “*the great Paulo Levi*”.
- 5 Present/recent past – reference to travel, telephone, etc.
- 6 Paulo Levi will cancel the interview.
- 7 Meryl is annoyed that Lesley does not know what the Mozart question is. The long silence suggests that Meryl is shocked into silence by the fact that Lesley does not know what the Mozart question is, or that she does not know how to explain it.
- 8 The Mozart question will be asked/discussed.

Assessment Task 2

- 1 She thinks there is something wrong with her school/ all the children are well behaved/she keeps saying the headmaster is wonderful.
- 2 confused/puzzled/perplexed/
mystified/bewildered
- 3 She stood in front of the mirror.
- 4 She looked at herself in the mirror: 3
Dinah could not sleep: 1
She decides why the school is so strange: 4
She opens the curtains: 2
She decides what she is going to do at school: 5
- 5 To be naughty/do something bad. All the children are so good – she wants to know why, and/or what will happen if she is naughty.
- 6 “*determined*”
- 7 She is confused at the start (“*baffled*”/unable to sleep)/frustrated (does not understand things). Then she comes to a decision about what to do/to find out some answers (“*determined*”/“*feeling as though she had settled something*”/she is now able to sleep).

Assessment Task 3

- 1 “*my running at everything*”; “*bursting at me through the mist*”; “*with like suddenness*”.
- 2 “*guilty mind*”; “*Somebody-else’s pork pie!*”; “*Halloa, young thief!*”; “*awakened conscience*”; “*accusatory manner*”; “*I couldn’t help it, sir! It wasn’t for myself I took it!*”; “*the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet*” (which sounds as if he feels he too has a leg-iron).

3

	True	False
It looked at him as if it was accusing him of doing something bad.	✓	
It stared at him.	✓	
It stopped him escaping.		✓

- 4 Antiquated phrases, e.g. “*such Larks*”; “... ‘*prentice ... regularly bound ...*’”; a man in leg-irons, which does not happen now.
- 5 “*everything seemed to run at me*”; “*bursting at me through the mist*”; “*came upon me with like suddenness*” – all give the impression of coming upon things suddenly because you cannot see them until you are right on top of them. “*steaming out of their nostrils*”; “*a cloud of smoke out of his nose*” – make you feel the cold because you can see breath in the air. “*I couldn’t warm my feet*”; “*damp cold*” – again are a reminder of the cold and “*the confusion of the mist*” shows how muddling it is.
- 6 The cold is like a leg-iron, slowing him down and making him feel desperate as neither can be shaken off – they are both “*riveted*”. It could also be a sign that, like the man, Pip feels riveted by being forced to steal and so feeling guilty.
- 7 Joe meant lots of fun. Use of the phrase indicates that they have a close and friendly relationship.

Playscript

Assessment Task 4

- 1 because he wants Michael to be brave, like a man
- 2 He is childish – he refuses to take his medicine and says that it is not fair and he will be sick. He is lying at the start when he says he takes his medication without a fuss. He is hypocritical because he tells Michael to take his medicine but will not do the same.
- 3 Wendy innocently makes her father look stupid when she fetches the medicine. She is puzzled over her father’s fuss. She acts more like a parent than he does.
- 4 Michael takes his medicine: 5
Wendy gets father’s medicine: 4
Mrs Darling offers Michael chocolate: 2
Mr Darling says he has lost his medicine bottle: 3
Michael will not take his medicine: 1
- 5 At the start, he says he always took his medicine and was brave. He also says he would take it as an example to Michael if he had it, but when his medicine arrives he does not want to take it and is not brave at all.
- 6 Own responses with reasons.
- 7 Own responses with reasons.

Non-fiction

Assessment Task 5

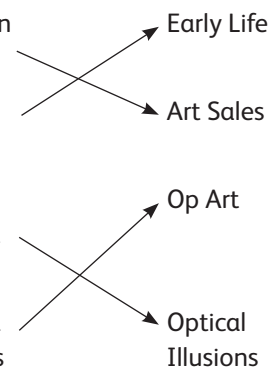
- 1 “stumbled”
- 2 “best discovery of its kind”, “mammoth of the century”, “best-preserved adult mammoth discovered in more than 100 years”.
- 3 It describes the moment of discovery like a story – the strolling boy seeing the mammoth’s heels sticking up out of the ground. Tikhonov “rushed” to the river; “woolly mammoths could walk on Earth again!”
- 4 To maintain interest and finish with something interesting/thought-provoking/controversial.
- 5 To make it personal to the reader/to keep interest.

6

	Fact	Opinion
Yevgeny Salinder saw something sticking out of the ground.	✓	
The mammoth’s heart may be intact too.		✓
Mammoths could walk on Earth again.		✓
The scientists spent five days digging the mammoth out.	✓	

Assessment Task 6

- 1 Any two of: coastline/caves/rock pools/sea.
- 2 The style of art where the artist overlaps colour and patterns to make an optical illusion.
- 3 It is something that appears to be different from what it is.
- 4 Her picture *Chant 2* sold in July 2008 for \$5.1 million
She lived with her mother and her sister Sally.
They occur because our brain is trying to interpret what we see.
This is a style of visual art where the pictures look as if they are moving.
- 5 Electricity and wires – because they look as if they are moving.
- 6 To encourage you to think about the pictures/have a go and create artwork like Bridget Riley.



7

	True	False
Bridget Riley’s most expensive painting was Digital Curve.		✓
Bridget Riley trained at Goldsmiths College.	✓	
Static 2 was sold for \$2.9 million.	✓	
Bridget Riley first exhibition was in the 1960s.	✓	

Assessment Task 7

- 1 To provide information to the brain about the outside world.
- 2 The Greek philosopher Aristotle, almost 2500 years ago.
- 3 Headings which are italicised and on separate lines so they stand out and you can find information quickly.
- 4 *“right?”*
- 5 It has been identified more recently; it gives information about inside the body, not the world outside the body.
- 6 Without food, water and warmth we would perish, and interoception is the sense that warns us we need these things.
- 7 Scientists do not agree on what the word ‘sense’ means.
- 8 For years we thought there were 5 senses, but now we know there are more.

Senses are links between the the brain and what the body is experiencing.

Some senses tell about the world outside the body, some tell about inside the body and some tell about the links between the world outside and inside.

Scientists disagree about how many senses we have- but it is more than 5.

Poetry**Assessment Task 8**

- 1 His clothes are very fancy for a normal day.
- 2 It opens/it is very colourful/it is like jewels.
- 3 Verse 1 → The peacock makes a noise.
- Verse 2 → The peacock appears.
- Verse 3 → Everyone stares at the peacock.
- Verse 4 → The peacock opens his tail.

- 4 At the start he is beautiful and like royalty but at the end he makes a horrible noise and is not at all like a king.
- 5 The peacock is on a well-kept and tidy lawn. T
The peacock does not like lots of people. F
The peacock keeps his tail feathers hidden. F
The peacock does not have a good singing voice. T
- 6 Strange/frightening/sad/mournful/pitiful and other synonyms for these words.

Assessment Task 9

- 1 It is like an illness: “stomach ache”/ “headaches”/“measles”/ “mumps”/“chicken pox”.
- 2 That when he was one his life was very simple/easy.
- 3 He will lose his imagination and no longer play imaginary games.
- 4 The bicycle does not go anywhere any more/he used to ride fast.
- 5 Before the age of ten, he lived in an imaginary world that protected him against hurt, but now he lives in the real world and he can feel upset or hurt by things people do or say to him.
- 6 It is sad to get older – everything in the poem about getting older is sad, dull and painful.
- 7 growing older

CONTENT DOMAIN COVERAGE

Teach and Practice																		
Content domain	Fiction																	
	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9									
	Stig of the Dump (Teaching text)	The Little White Horse (Practice text)	The Cat Who Walked by Himself (Teaching text)	The Winged Horse (Practice text)	Skellig (Teaching text)	Oranges in No Man's Land (Practice text)	Robert the Bruce and the Spider (Teaching text)	A Career in Witchcraft (Practice text)	Granny (Teaching text)	The Crime Solvers (Practice text)	The Village School (Teaching text)	Linbury Court Preparatory School (Practice text)	The Sun, the Wind and the Moon (Teaching text)	Zou Chou and the Three Beasts (Practice text)	Jacky Daydream (Teaching text)	Sir Billy Butlin (Practice text)	Just Helping My Family (Teaching text)	Mikael Saves the Day (Practice text)
2a give/explain the meaning of words in context	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2b retrieve and record information/identify key details from fiction and non-fiction	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2c summarise main ideas from more than one paragraph	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2d make inferences from the text/explain and justify inferences with evidence from the text	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2e predict what might happen from details stated and implied	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2f identify/explain how information/narrative content is related and contributes to meaning as a whole	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2g identify/explain how meaning is enhanced through choice of words and phrases	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
2h make comparisons within the text	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

														Assessment Tasks							
Non-fiction				Poetry		Fiction				Non-fiction			Poetry								
Unit 10	Unit 11	Unit 12	Unit 13	Unit 14	Unit 15	1	2	3	4	5	6	7	8	9							
Life Explosion (Teaching text)	The First Hominids (Practice text)	Being a Pro Snowboarder (Teaching text)	Brazilian Dance (Practice text)	What Is Digital Citizenship? (Teaching text)	Digital Responsibility (Practice text)	I Am Malala (Teaching text)	Who Are Refugees and Migrants? (Practice text)	You Can't Be That (Teaching text)	Foreign Lands (Practice text)	Tell Me, Tell Me, Sarah Jane (Teaching text)	If I Had Wings (Practice text)	The Mozart Question	The Demon Headmaster	Great Expectations	Peter Pan	Woolly Mammoth	Bridget Riley	Is Big Best?	The Peacock	On Turning Ten	
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2a
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2b
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2c
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2d
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2e
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2f
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2g
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	2h

CONTENT DOMAINS

Key Stage 1 content domains	
1a	draw on knowledge of vocabulary to understand texts
1b	identify/explain key aspects of fiction and non-fiction texts, such as characters, events, titles and information
1c	identify and explain the sequence of events in texts
1d	make inferences from the text
1e	predict what might happen on the basis of what has been read so far
Key Stage 2 content domains	
2a	give/explain the meaning of words in context
2b	retrieve and record information/identify key details from fiction and non-fiction
2c	summarise main ideas from more than one paragraph
2d	make inferences from the text/explain and justify inferences with evidence from the text
2e	predict what might happen from details stated and implied
2f	identify/explain how information/narrative content is related and contributes to meaning as a whole
2g	identify/explain how meaning is enhanced through choice of words and phrases
2h	make comparisons within the text

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