

The Word Party

Question Book:

Year 5, pages 2-3

Author / Source:

Richard Edwards

Genre:

Poetry

Cross-curricular links:

- Drama (mime)
- Art (illustrating imagery)

Introduction

Richard Edwards is a successful children’s writer. As well as writing collections of poetry for children, he has also written several popular picture books. His writing is original, imaginative and entertaining. In this poem, Edwards takes a comical look at what happens inside the dictionary. His imaginative use of personification will encourage pupils to look at words in a new light and explore creative ways of using figurative language in their writing.

Answers

1. sniffing and picking your nose
2. E.g. Angry, because people often use swear words when they’re angry.
3. E.g. Because they are joined together with a hyphen.
4. E.g. To make it stand out and make the ending of the poem seem very sudden and unexpected.
5. b. personification
6. Any appropriate answer. E.g. Line 12 is my favourite because code words are linked to spies, so the idea of code words carrying “secret folders” as if they were spies is clever and funny.
7. Any appropriate answer. E.g. Interesting, because it makes you imagine that all the words in the dictionary have different personalities and that they’re all having a party inside the dictionary.

Extra Activities

- As a class, discuss the rhyme scheme and rhythm of the poem. Get pupils to identify the rhyme scheme and then compare the number of syllables in the pairs of lines that rhyme. Why do they have the same number of syllables? How would it affect the rhythm of the poem if they were different?
- Ask pupils to learn the poem by heart and then recite it in front of the class.
- Suggest some other adjectives (e.g. rushed, gentle, worried) and ask pupils to come up with their own phrases to describe how such words might behave at a party. Pupils could then write their own “Word Party” poem, making sure that their rhyming couplets have the same number of syllables in each line.
- Challenge pupils to think of one synonym and one antonym for each of the adjectives used in the poem to describe a type of word.
- Secretly assign each pupil a line from the poem and ask them to think of a mime for their line. Pupils should then take it in turns to perform their mime while the rest of the class tries to guess which line they have been assigned.
- Ask pupils to draw or paint a picture to illustrate the line of the poem they were assigned in the previous activity. The pupils’ pictures could be used to create a class display of *The Word Party*.

complicated
— difficult / easy
silly
— daft / sensible
small
— tiny / huge

An Astronaut's Guide to Life on Earth

Question Book:

Year 5, pages 4-5

Author / Source:

Chris Hadfield

Genre:

Non-fiction — memoir

Cross-curricular links:

- PSHE (ambitions)
- Science (the solar system)
- D&T (building a sundial)

Introduction

Chris Hadfield grew up on a farm in southern Ontario, Canada. He served as an engineer and fighter pilot in the Royal Canadian Air Force but, after watching the Apollo 11 moon landing, aspired to be an astronaut. In 1995, he achieved this goal when he undertook his first space shuttle mission. While commanding the International Space Station in 2013, Chris built up a large audience on social media with his tweets, photographs and videos from space. Before pupils read this extract, show them a video of Space Shuttle *Atlantis* taking off in 1995.

Answers

1. E.g. gets stronger; grows; increases
2. E.g. Because leaving the planet is a very important event in his life. By putting this sentence on a separate line, he makes it stand out and emphasises how important it is to him.
3. Any appropriate answer. E.g. I am a bit surprised because the spacecraft sounds very uncomfortable. However, being in the spacecraft means that Chris is about to go into space, which is something he wants to do, so it's not that surprising that he's happy to be there.
4. a. bends, lurches, twangs b. E.g. Because they show that the spacecraft was moving violently and awkwardly, so they add to the idea that the journey will be uncomfortable.
5. E.g. They create a vivid picture in the reader's mind of the violence of take-off and how it feels to travel in a spacecraft. They also describe Chris's excitement as the vehicle takes off, which makes the reader feel excited about what will happen next, and about the idea of going into space.

Extra Activities

- Drawing on pupils' answers to questions 4 and 5 in the Question Book, discuss the description of the take-off in lines 21-25 of the text. Highlight Chris's choice of vocabulary and ask pupils to identify words that help to emphasise the power and drama of the take-off. Challenge pupils to suggest alternative words and phrases that would create a similar effect.
- Show pupils the video of Space Shuttle *Atlantis* taking off again, and then ask them to write a description of the take-off from the perspective of an external observer. Encourage them to think about their choice of vocabulary and to use figurative language. As a class, compare the pupils' descriptions with Chris Hadfield's, and discuss the difference between witnessing an event and experiencing it first-hand.
- Chris Hadfield began working towards his goal of becoming an astronaut at a young age. Ask pupils to think of something they would like to achieve as an adult. They should write a letter to their future selves, describing what they hope to be doing and how they will work towards achieving this ambition.
- Using a torch to represent the Sun and a globe for the Earth, explain how the rotation of the Earth causes night and day, and creates the impression of the Sun moving across the sky from east to west. Pupils could then apply this knowledge by constructing a sundial, using a metre stick for the shaft and making chalk marks on the ground to record the position of its shadow at different times of day.

Why Recycle?

Question Book:

Year 5, pages 6-7

Author / Source:

www.thinkcans.net

Genre:

Non-fiction — persuasive text

Cross-curricular links:

- PSHE (recycling)
- Science (pollution)
- Maths (statistics)

Introduction

In the last 15 years, levels of recycling in the UK have increased significantly, but the average UK household still recycles less than 50% of its waste. Waste that isn't recycled is either sent to landfill or incinerated, both of which have serious environmental consequences. This text explains how waste damages the environment and how recycling can help to reduce levels of waste. Before pupils read the text, ask them whether they think recycling is important and what they recycle at home and at school.

Answers

1. E.g. Because it wastes natural resources, and it damages the environment.
2. It is buried in landfill sites or burned.
3. E.g. Everyone should try to live in a way that uses as few natural resources as possible so that there are enough left for people in the future.
4. E.g. When something is recycled, it's broken down and turned into new products, but when something is reused, it's used again as it is.
5. Any appropriate answer. E.g. Yes, because it lists the most important points in the article, which helps you to remember them.
6. E.g. To persuade people to recycle more.
7. E.g. It makes the text seem more personal, so the reader is more likely to be persuaded by the text because they feel like they are involved in doing the things it describes.



Extra Activities

- Ask pupils to explain whether reading the text has affected their views on recycling. If they didn't think recycling was important, has reading the text changed their view? Why / why not? If they already regarded recycling as important, has the text given them a better understanding of why it matters?
- Discuss pupils' answers to questions 5-7 in the Question Book. How do techniques like the summary and the use of the first person plural help to achieve the purpose of the text? What other techniques has the writer used to make the text informative and persuasive? Can pupils think of any ways to improve the language or layout of the text to make it more informative and persuasive?
- Ask pupils to research the ecological impact of waste plastic, including the accumulation of plastic in oceans (e.g. the great Pacific garbage patch) and its impact on marine wildlife. Pupils should use their research to create a poster that will inform people about the ecological damage caused by plastic and persuade them to reduce the amount of plastic they use.
- Get pupils to weigh the waste and recycling produced by their class and other classes every day for a week, and calculate a daily average for each class. They can then use their findings to draw bar graphs showing which class produces the most waste and which does the most recycling.

Tales of King Arthur

Question Book:

Year 5, pages 8-9

Author / Source:

Felicity Brooks

Genre:

Fiction — legend

Cross-curricular links:

- History (reliability of sources)

Introduction

King Arthur is said to have lived around the year 500, but the first detailed narrative account of his life was not written until the 1130s, by the Welsh monk, Geoffrey of Monmouth. As a result, Arthur is a much-debated figure in British history, and historians are still uncertain whether or not the Arthurian legends have any basis in fact. This modern retelling of one of the best-known Arthurian legends is written in an engaging and approachable style. As pupils read the extract, focus their attention on the author's use of direct speech to drive the action.

Answers

1. E.g. Because he wanted people to think that he was the "trueborn king".
2. E.g. No. Ector made Kay go to the stone with him and try to put the sword back in. This shows that Ector didn't believe Kay and wanted him to prove that he had pulled the sword out himself.
3. E.g. Because his father knew that he had lied about pulling the sword out of the stone. He was embarrassed that his father had found out, and maybe worried that his father would be angry with him.
4. E.g. He uses one long sentence with lots of commas in it, which shows that Arthur is talking quickly. He also uses "... " and repeats the phrase "and I", which shows that Arthur is stuttering and repeating himself.
5. "The blade slid back in, like a warm knife into butter."
6. Any appropriate answer. E.g. I think he felt confused and surprised. He may also have felt excited about the idea of being king and nervous about how difficult it might be.

Extra Activities

- As a class, discuss the effect that the extensive use of direct speech in this extract has on the reader.
- Drawing on their answers to question 6 in the Question Book, ask pupils to imagine how Arthur reacted to the news that he was king. Pupils should write a continuation of the extract, describing Arthur's response. They should use direct speech as much as possible.
- Kay is an ambivalent figure in this extract. Ask pupils to think about his relationship with Arthur and to write a diary entry from his point of view, exploring his attitude to the events described in the extract.
- Get pupils to use the information in the extract as the basis for a newspaper article about the discovery of Britain's "trueborn king". Make sure they use appropriate language and presentational features.
- Ask pupils to identify the features of the extract which suggest it is a legend. Can they think of any other features of legends? As a class, discuss the reliability of legends as historical sources. Why might historians regard legends as unreliable? Do legends contain any useful information about the past?
- Explain that legends are often exaggerated accounts of ordinary events. Ask pupils to write a short, factual passage describing their journey to school and then rewrite the passage in the form of a legend. Encourage pupils to think about which passage would be more reliable as a historical source.

The Great Fire of London

Question Book:

Year 5, pages 10-11

Author / Source:

George Szirtes

Genre:

Poetry

Cross-curricular links:

- History (the Great Fire of London)
- Geography (using maps)

Introduction

The Great Fire of London started just after midnight on 2nd September 1666 in Thomas Farynor’s bakery on Pudding Lane. Because of overcrowding and the use of flammable building materials, such as wood and straw, the fire quickly spread throughout much of the City of London. By the time it was extinguished on 5th September, the fire had destroyed thousands of buildings and made an estimated 100,000 people homeless. This poem, by the Hungarian-born poet and translator George Szirtes, uses the extended metaphor of “firebirds” to offer an original perspective on this dramatic event. As pupils read the poem, encourage them to think about the various poetic techniques Szirtes uses to create a vivid image of the fire.

Answers

1. E.g. The fire was started by the embers of Thomas Farynor’s oven.
2. E.g. It tells you that the fire was very hot, because it was making whole barrels of water boil.
3. “Like robins who had never sung a note”
4. It means that the bridge was on fire.
5. b. a metaphor
6. Negative: the fire destroyed “whole districts” of the city. Positive: the fire got rid of the plague.
7. c. ABAB
8. Any appropriate answer. E.g. Yes, because it brings the fire to life and helps you to imagine how it might have looked and sounded. For example, the idea of the fire being like birds helps you to picture how the sparks flew through the air and how the flames moved from roof to roof.

Extra Activities

- Give pupils a list of techniques that are used in the poem (e.g. personification, metaphor, simile, onomatopoeia) and challenge them to identify at least one example of each. As a class, discuss the effect that these techniques have on the reader.
- Ask pupils to write their own narrative poem about a historical event that they have recently studied. Make sure they include some key facts about the event in their poem, and encourage them to use an extended metaphor, similar to Szirtes’s “firebirds”, to engage the reader and bring the event to life.
- Divide the class into groups and assign each group one day from 2nd to 5th September 1666. Ask each group to find out about how the Great Fire of London developed during their day and to prepare a TV news bulletin to present to the class. The news bulletins should describe the key events that occurred on each day, and could also include imagined interviews with eyewitnesses.
- Give pupils a map of the City of London and challenge them to find some of the key locations associated with the Great Fire, such as Pudding Lane, Fish Street, London Bridge, St Paul’s Cathedral and the Monument to the Great Fire of London. Ask them to write down the grid reference for each location.

The Iron Man

Question Book:

Year 5, pages 12-13

Author / Source:

Ted Hughes

Genre:

Fiction — novel extract

Cross-curricular links:

- Science (properties of materials)
- Maths (nets)

Introduction

Ted Hughes (1930-1998) is widely regarded as one of the greatest English poets of the twentieth century. He was also a popular children's author, and *The Iron Man* is one of his most successful works for children. Like so much of Hughes's writing, *The Iron Man* is written in a vivid and engaging style, and this extract gives pupils the chance to explore techniques that engage the reader, including figurative and descriptive language, variations in sentence length and the use of questions. As pupils read the extract, focus their attention on the way Hughes uses language to make them want to keep reading.

Answers

1. E.g. edge; tip; verge
2. E.g. They help the reader to imagine what the Iron Man looked like because they compare different parts of him to familiar things like "a dustbin" and "headlamps".
3. Any appropriate answer. E.g. He had never seen the sea before, so maybe he didn't understand what it was and he didn't realise that it would be dangerous to step off the cliff towards the sea.
4. E.g. To show the reader that the Iron Man is bouncing down the cliff, hitting lots of things on the way, and to help the reader imagine the noise he makes as he falls.
5. "the sea, chewing away at the edge of the rocky beach"
6. Any appropriate answer. E.g. Yes, because in this extract, it seems like the Iron Man has been destroyed, so I want to read more of the novel to find out whether he manages to survive falling off the cliff.

Extra Activities

- Ask pupils to annotate their copy of the extract, underlining words and phrases that engage the reader, and labelling examples of similes, personification, onomatopoeia, repetition, etc. As a class, discuss the words, phrases and literary techniques that pupils have identified, and explore their effect on the reader.
- This extract is taken from the beginning of *The Iron Man*. Ask pupils to write a few paragraphs describing what they think happens next. Encourage them to write in the same style as the extract, using as many of the same techniques as they can.
- In this extract, Hughes captures the reader's attention and sets the scene in just ten lines. Challenge pupils to write their own ten-line opening to a short story about a mysterious creature, which engages the reader and creates an atmospheric setting.
- Ask pupils to find out about the properties of iron and to suggest some advantages and disadvantages of being made of iron. Ask pupils to research the properties of some other materials (e.g. salt, wood, paper, plastic) and explain which they think would be most suitable to make an animate giant from.
- Get pupils to design and build an 'Iron Man' consisting entirely of regular cuboids. They should draw a net of each cuboid on thin cardboard, then cut it out and fold it into shape. Encourage pupils to make careful measurements when drawing their nets.

Pompeii

Question Book:

Year 5, pages 14-15

Author / Source:

Catherine Heygate

Genre:

Non-fiction — reference text

Cross-curricular links:

- History (the Roman Empire)
- Geography (volcanoes)
- Art (mosaics)

Introduction

In the first century AD, Pompeii was a thriving Roman city. However, the devastating eruption of Mount Vesuvius in 79 AD destroyed the city, killing its inhabitants and burying the site under several metres of volcanic ash. In the mid-eighteenth century, archaeologists began excavating Pompeii and found that much of the city had been extraordinarily well preserved by the layers of ash covering it. As a result, Pompeii is now one of our most important sources of information about life in the Roman Empire. Before pupils read the text, make sure they understand what a volcano is.

Answers

1. E.g. To carry water into a city.
2. E.g. People in Roman cities had running water in their homes like many people do today, and they went to the theatre for entertainment like some people do.
3. E.g. Because Pliny the Younger wrote about it.
4. E.g. They weren't worried about them. Earthquakes were common in the area, and they didn't know that they were a sign that the volcano was going to erupt.
5. E.g. Because the city was preserved by the rock and ash from the volcano, so we can find out about life in the Roman Empire by studying all the things that have survived.
6. Any appropriate answer. E.g. Yes, because they break the text up into shorter sections, and they tell you what each section is about, so they make the text easier to read and understand.

Extra Activities

- The last question in the Question Book asks pupils to comment on the layout of the text. As a class, discuss pupils' answers to this question, and ask them to suggest additional features that would make the text easier to understand (e.g. illustrations, underlining, a glossary).
- Ask pupils to find out more about the aspects of Roman life mentioned in the first section of the text. They should use their research to write an informative text about life in the Roman Empire, using the presentational features identified in the class discussion to ensure that their text is easy to understand.
- Using the information in the text and their own research, ask pupils to write a newspaper article reporting the eruption of Mount Vesuvius in 79 AD.
- Explain the difference between active, dormant and extinct volcanoes. Assign pupils volcanoes from around the world to research (e.g. Arthur's Seat, Krakatoa, Novarupta). Pupils should use their research to create a fact sheet with key information about their volcano, including a map of its location, whether it is active, dormant or extinct and the date of its most recent eruption (if known).
- Roman buildings were often decorated with mosaics, many examples of which are preserved in Pompeii. Show pupils some pictures of Roman mosaics, and then ask them to design and make their own, using coloured paper or cardboard to make their tiles.

From a Railway Carriage

Question Book:

Year 5, pages 16-17

Author / Source:

Robert Louis Stevenson

Genre:

Classic poetry

Cross-curricular links:

- History (Victorian railways)
- Maths (timetables)

Introduction

Robert Louis Stevenson (1850-1894) was a Scottish writer and poet. This poem, which describes a journey on a steam train, was published in 1885. The first fully steam-powered railway in the world, the Liverpool and Manchester Railway, had opened in 1830, and by the 1880s, Britain had several thousand miles of railway lines. The rise of the railways transformed long-distance travel in the UK, and this poem reflects the Victorians' fascination with train travel. Read the poem out loud with the class, focusing on the effect created by its rhythm.

Answers

1. E.g. Because comparing the speed of the train to these creatures makes the train seem magical too.
OR E.g. Because fairies and witches can fly and the train is going so fast that it feels like it's flying too.
2. "horses and cattle"
3. b. a simile
4. E.g. The things he can see through the train window.
5. E.g. Because you just see these things quickly through the train window, and then they disappear from sight, so you'll probably never see them again.
6. E.g. The rhythm of the poem is like the rhythm of the train, so it helps the reader to imagine what it's like to travel on the train.
7. Any appropriate answer. E.g. Yes, because it describes lots of different things, one after the other. This helps you imagine the way different views flash past the window when you're on a train.



Extra Activities

- Explore how Stevenson creates the train-like rhythm of the poem. As a class, annotate the poem, underlining the stressed syllables in each line, then read the poem aloud again, with everyone tapping out the pattern of stressed and unstressed syllables on their tables.
- Suggest some other modes of transport that have a distinctive rhythm (e.g. marching, horse riding) and discuss the pattern of syllables that would mirror their rhythm. Get pupils to write some rhyming couplets for each mode of transport, focusing on using stressed and unstressed syllables to recreate their rhythms.
- Get pupils to write a poem describing a memorable journey that they have undertaken.
- Ask pupils to find out about how people and goods were transported before the invention of the railways (e.g. canals, horses). What were the disadvantages of these modes of transport? How did the introduction of rail travel change things? Pupils should use their research to create a promotional leaflet for a Victorian railway company, explaining the advantages of rail travel over other forms of transport.
- Get pupils to find train timetables for the station nearest to school. Challenge pupils to use the timetables to plan a journey that will take them as far as possible from the starting station within four hours.

Tracking Basking Sharks

Question Book:

Year 5, pages 18-19

Author / Source:

www.independent.co.uk

Genre:

Non-fiction — news article

Cross-curricular links:

- Science (marine organisms)
- Art (drawing activity)

Introduction

Basking sharks are huge fish — the largest recorded specimen was more than 12 m long. As filter feeders, they use their exceptionally large mouths and specially-adapted gills to filter plankton from seawater. This article describes a project which aims to find out more about basking sharks by tagging them with GPS devices and tracking their movements. Before reading the article with the class, show pupils some pictures of basking sharks and explain how they are adapted to feed on plankton.

Answers

1. E.g. Because basking sharks eat plankton, and the plankton in British waters is attracting them to areas where scientists can study them.
2. E.g. Sharks will be fitted with tracking devices, which will calculate their location every time they come to the surface.
3. E.g. difficult to find
4. E.g. She thinks they're really interesting because they're huge but also very mysterious.
5. "ready to leap into action"
6. E.g. Because scientists wouldn't have had the right technology, like satellites or GPS, 100 years ago.
7. Any appropriate answer. E.g. I think it's a good idea because basking sharks are endangered and tracking them might help scientists to protect them. Also, we don't know much about the sharks, so it's a good idea to find out more about them by tracking them.

Extra Activities

- Get pupils to briefly summarise the information in the article by writing a few words under each of the following headings: 'who', 'what', 'where' and 'why'.
- As a class, discuss the presentation and language features of news articles and their effect on the reader. Emphasise the use of headlines in news articles to engage the reader's interest. Do pupils find the headline of this article engaging? Can they think of a better one? Show pupils some other news articles without their headlines and ask pupils to suggest headlines for them.
- Emphasise how little we know about the behaviour and life-cycle of basking sharks, and then ask pupils to write a short story from the perspective of a basking shark, imagining its secret life under the sea.
- Assign pupils different marine organisms that can be found around the British coast. Pupils should research their organism, then draw a picture of it and write a short passage describing it. The pupils' work could be used to create a classroom display about British sea life.

hermit crabs, curlews,
herring gulls, otters,
grey seals, kelp,
marram grass

A Letter from E.B. White

Question Book:

Year 5, pages 20-21

Author / Source:

E.B. White

Genre:

Non-fiction — letter

Cross-curricular links:

- Science (spiders)

Introduction

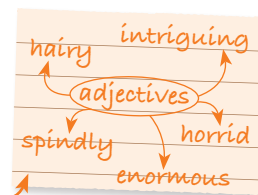
E.B. White's letter to his editor is full of subtle humour and gentle eccentricity. Some students may not have read *Charlotte's Web*, so make sure that all pupils read the introduction before they read the letter. Ensure that pupils are aware that, in the book, Charlotte is a spider and Wilbur is a pig, and both animals can talk. Before pupils read the letter, ask them to think of reasons why authors might write books.

Answers

1. E.g. A weakness can be used to describe something that can't be resisted. E.B. White says that animals are a weakness with him because he can't resist writing about animals or being fascinated by them.
2. E.g. When a person changes for the worse.
3. E.g. He thinks that adults teach children to dislike spiders.
4. E.g. Because it makes the spiders' webs sound beautiful and shows how skilful and hardworking spiders are.
5. c. metaphor
6. E.g. Kind and funny. He seems like a kind man because he treats the spiders in a gentle and caring way, and he sounds like he has a sense of humour because he says that "A book is a sneeze".
7. Any appropriate answer. E.g. Yes, because he says "A book is a sneeze", which tells you that he wrote the book because he felt like it was something he just had to do, rather than something he decided to do.
OR E.g. No, I don't think it explains why he wrote the book — it just explains why he likes spiders.

Extra Activities

- With the whole class, discuss what E.B. White means when he says "A book is a sneeze". How does this explanation compare with the reasons for writing that pupils suggested before reading the letter?
- As a group, discuss the techniques E.B. White uses to describe spiders, and how they affect the reader.
- Ask pupils to imagine that they are E.B. White. They should write a letter to their friend, using figurative language, to describe their favourite animal.
- Get pupils to create a spidergram of all the adjectives, verbs and adverbs they can think of that describe the way spiders look and behave. Pupils should then write a short descriptive passage about a spider, using as many of these words as possible.
- In the letter, E.B. White describes spiders as "skilful, amusing and useful". Ask pupils to research spiders' behaviour to find evidence for and against this view. They can then use the evidence they have gathered to debate positive and negative views of spiders.
- The spider E.B. White describes in his letter is from the species *Araneus cavaticus*. Get pupils to research this species and produce a poster describing its appearance, habitat and behaviour.



Poems about Knights

Question Book:

Year 5, pages 22-23

Author / Source:

Hugh Chesterman
Sir Walter Scott

Genre:

Classic poetry

Cross-curricular links:

- Art (designing shields)

Introduction

Sir Nicketty Nox is one of many children's poems published in the early twentieth century by the English poet and writer Hugh Chesterman. *Lochinvar* by Sir Walter Scott is an eight-stanza poem, of which the first two stanzas are reproduced here. *Lochinvar* was first published in 1808 as part of Scott's much longer poem, *Marmion*. *Sir Nicketty Nox* and *Lochinvar* describe two very different fictional knights, giving pupils an opportunity to compare the characters of Sir Nicketty Nox and Lochinvar, as well as the different poetic techniques used by the two poets.

Answers

1. Any appropriate answer. E.g. Sir Nicketty Nox is old, but Lochinvar is young. Sir Nicketty Nox is married, but Lochinvar is not.
2. d. a simile
3. E.g. It suggests that he's shrivelled and wrinkly.
4. AABB
5. E.g. brave; fearless; daring; bold
6. E.g. Because he wanted to marry Ellen. When he didn't arrive in time, she married someone else.
7. Any appropriate answer. E.g. I would prefer to meet Lochinvar because he is loyal and brave, and the poem says there never was a knight like him. Nicketty Nox, on the other hand, sounds boring and grumpy.

Extra Activities

- As a class, compare the form of the two poems. Ask pupils to identify the rhyme scheme of *Sir Nicketty Nox* and compare it with that of *Lochinvar*. How many syllables are there in each line of *Lochinvar*? How does this compare with the number of syllables per line in *Sir Nicketty Nox*?
- In *Lochinvar*, Scott often uses unusual word order and old-fashioned language. Ask pupils to rewrite the poem in prose, using modern language and standard English grammar. Encourage them to use a dictionary to find out the meaning of any words they are unfamiliar with.
- Ask pupils to think about which of the two poems they prefer. They should write a review of their preferred poem, explaining why they like it and discussing any aspects of it that they don't like.
- Get pupils to invent their own knightly character. They should write and illustrate an acrostic poem based on their knight's name. Ask them to include some animal-based similes like those in line 3 of *Sir Nicketty Nox* to describe their knight's defining characteristics.
- Ask pupils to design shields for Sir Nicketty Nox and Lochinvar. Encourage them to think about how they can represent the knights' characters that are mentioned in the poems on their shields.



The Wind in the Willows (musical)

Question Book:

Year 5, pages 24-25

Author / Source:

Stephen Kingsbury and Ben Sleep

Genre:

Fiction — playscript

Cross-curricular links:

- Drama (role-play)
- PSHE (crime and the law)

Introduction

The Wind in the Willows by Kenneth Grahame, first published in 1908, is a popular children's novel. Set in the Thames Valley, it follows the adventures of Mole, Rat, Toad and Badger. Stephen Kingsbury and Ben Sleep have worked together to adapt well-known novels, such as *The Wind in the Willows*, into musicals which schools and other groups can perform. Read the extract through with the class, asking for volunteers to read a part each. You could also ask an additional pupil to read the stage directions aloud.

Answers

1. E.g. To show that the judge is shouting.
2. E.g. He has stolen a car, driven dangerously and behaved rudely towards a police officer.
3. E.g. They give extra information about what is happening on stage so that the reader knows which actors are present and what they're doing.
4. E.g. He thinks Toad should be dealt with strictly for his many serious crimes. He thinks that Toad is cunning but that he can deal with him.
5. E.g. He apologises and says he understands that his crimes are serious. He also tries to defend himself — he denies that what he did was stealing and claims he was joking when he was rude to the policeman.
6. E.g. Because he thinks the policeman is insulting him by calling him a toad.
7. E.g. He calls the policeman a "nincompoop", but wants to punish Toad for doing the same thing. He says Toad's actions are "unforgivable" as no one, whatever their rank, should be rude to a police officer.



Extra Activities

- Split the pupils into groups and ask them to prepare a performance of the extract. Ask the pupils to think about the emotions and attitudes of each character and how they should concentrate on using their voices and actions to express this.
- Divide the class into pairs, one playing the role of the policeman and the other playing Toad. Ask them to imagine the policeman is interrogating Toad to try and find out what happened. What questions will the policeman ask? How will Toad respond?
- Ask pupils to write a news article describing the events that led to Toad's trial. They should pay particular attention to the layout of their article, using a headline, quotations and pictures.
- Stealing cars, driving dangerously and being rude to police officers are serious offences in the real world. Discuss as a class what they think the consequences of this behaviour would be in today's society. What do they think the punishment should be for each of these offences? Which of these offences do they think is the worst, and why?
- Discuss as a class whether the pupils think it is fair for the judge to call Toad's behaviour towards the policeman "unforgivable". Is there such a thing as an unforgivable crime?

Hiding Out

Question Book:

Year 5, pages 26-27

Author / Source:

Elizabeth Laird

Genre:

Fiction — novel extract

Cross-curricular links:

- History (prehistoric Europe)
- Art (cave paintings)

Introduction

Elizabeth Laird is a prolific children's author. In a career spanning more than forty years, she has written over 150 novels and picture books for children. Her novel *Hiding Out* focuses on a boy called Peter who must find a way to survive when his parents accidentally leave him alone in the French countryside with no food, water or shelter, and no knowledge of the French language. This extract describes the moment when Peter's parents accidentally abandon him. As they read, encourage pupils to think about how the author creates tension and drama in the extract.

Answers

1. E.g. Because he doesn't want to leave the cave.
2. E.g. He didn't want to travel with his dad and Julian, so he waited for them to leave. He planned to get into his mum's car instead, but she left before he was able to.
3. E.g. By using exclamation marks.
4. E.g. It makes that part of the text seem very dramatic because the short sentences make it seem as if the events are happening very quickly.
5. a. E.g. dreadful; terrible; horrible; frightful
b. E.g. Because the silence shows that Peter is all on his own, so it seems dreadful to him.
6. Any appropriate answer. E.g. I think I would feel frightened to be all on my own. I would also feel upset and angry that everyone had left without me.

Extra Activities

- As a class, discuss the techniques that the author uses in this extract to set the scene and create tension. Explore the effect of the contrast between longer sentences at the start of the extract and very short sentences in lines 18-21, the use of dramatic verbs ("shrieked", "racing") in lines 22-23, and the author's subtle use of adjectives and adverbs throughout the extract to set the scene and convey Peter's feelings.
- Ask pupils to write a short story in which something unexpected happens to the characters while they are on holiday. Encourage pupils to vary sentence length and vocabulary to create tension in their stories.
- Ask pupils to write Peter's internal dialogue, using the first person to describe his thoughts and feelings at different points in the extract.
- Explain that examples of prehistoric art have been found in caves in France and elsewhere in Europe. Show pupils some examples of European cave art and make sure pupils understand when they were produced. As a class, discuss why cave paintings are an important source for historians studying prehistoric Europe. What can they tell us about that period? Why might they be difficult to interpret?
- Charcoal and chalk were often used in prehistoric cave paintings. Get pupils to create their own cave drawings using these materials.



Wolves in the UK

Question Book:

Year 5, pages 28-29

Author / Source:

www.independent.co.uk

Genre:

Non-fiction — news article

Cross-curricular links:

- Science (wolves)
- Drama (scriptwriting)

Introduction

For many centuries, wolves were found throughout the British Isles, but between the fifteenth and eighteenth centuries, a combination of hunting and deforestation gradually caused them to disappear from the UK. As part of the 'rewilding' movement, prominent figures like Chris Packham and David Attenborough have recently begun to call for large predators such as wolves to be reintroduced to parts of Britain, arguing that they would help to rebalance British ecosystems. Before reading the article with the class, ask pupils to suggest adjectives that they would use to describe wolves.

Answers

1. E.g. It suggests that he really wants wolves to be reintroduced and that he is working really hard to persuade people that this is a good idea.
2. none
3. E.g. He means that people need to understand that wolves aren't that dangerous to humans and that they're important for the environment.
4. Scotland
5. E.g. Because people would pay money to see them.
6. E.g. Because there haven't been any wolves in the UK for a long time, and people are scared of them.
7. Any appropriate answer. E.g. Yes, because I think it would be exciting to see a wolf in the wild, and the article says that it would be good for the community and the environment. OR E.g. No, because I think wolves are frightening, and it wouldn't be safe to do things like camping if there were wolves in the UK.



Extra Activities

- With the whole class, discuss the adjectives pupils listed before reading the article. What adjectives do they think Chris Packham would use to describe wolves? Is his view of wolves similar or different to theirs?
- As a class, discuss the depiction of wolves in popular culture. Can pupils think of any fairy tales, nursery rhymes or other stories about wolves? Do they present wolves in a positive or negative light? How might these stories affect people's attitudes towards wolves?
- Ask pupils to write their own fairy tale which presents wolves in a positive light.
- Get pupils to research grey wolves and design an illustrated fact sheet describing their habitat, diet and behaviour. Drawing on the pupils' research, you could then hold a class debate about whether wolves should be reintroduced into the UK and why they would be best suited to reintroduction in Scotland.
- Working in groups, ask pupils to devise a marketing campaign to persuade people to support the reintroduction of wolves in the UK. They will need to think of a slogan and logo for their campaign, design a poster and write a script for a short TV advertisement promoting wolves. Make sure pupils focus on making their campaign as persuasive as possible.

The Wolves of Willoughby Chase

Question Book:

Year 5, pages 30-31

Author / Source:

Joan Aiken

Genre:

Classic fiction — novel extract

Cross-curricular links:

- Art (cartoon strip)

Introduction

The British author Joan Aiken (1924-2004) received many awards for her work, including an MBE for her services to children's literature. *The Wolves of Willoughby Chase* is the first in a series of twelve novels. Set in a fictionalised version of nineteenth-century England that is terrorised by marauding wolves, the novel follows Bonnie and her orphaned cousin, Sylvia, as they struggle to escape the clutches of their unscrupulous guardian, Miss Slighcarp. Before pupils read the extract, ask them to explain what suspense is.

Answers

1. third
2. "wasted precious moments"
3. E.g. She feels upset and frightened because she thinks it would be safer to go back to the house, and she doesn't understand where Bonnie is taking her.
4. E.g. It makes you worried that Bonnie and Sylvia won't be able to find anyone to help them.
5. E.g. They are the wolves in the distance that are chasing Bonnie and Sylvia.
6. Any appropriate answer. E.g. I think she feels glad to see him because he might be able to protect them from the wolves. She also feels confused because she doesn't know who he is or where he came from.
7. E.g. Bonnie is in control. You can tell because she is confident and knows her way around and decides where to go, while Sylvia just follows her.

Extra Activities

- As a class, explore the techniques Aiken uses to create tension and suspense in this extract. How does the setting contribute to the tense atmosphere? Why are the wolves important? How does Bonnie's behaviour help to build suspense? Why is it important that Sylvia doesn't know where they are going?
- Give pupils a visual prompt, such as a picture of a darkened house or an overgrown garden, and ask them to write a short story inspired by it. Pupils should focus on creating tension and suspense in their stories.
- Divide the class into two groups. Ask pupils from the first group to write a diary entry describing the events in the extract from Bonnie's perspective, while those in the second group write a diary entry from Sylvia's viewpoint. As a class, compare the two groups' diary entries. What do the similarities and differences between them suggest about the way different people may view the same events?
- Ask pupils to create a cartoon strip of the extract. Encourage them to think about how they can convey the tense atmosphere of the text in their drawings.
- Thinking back to the news article about the reintroduction of wolves to the UK (p.28-29 in the Year 5 Question Book; p.57 in the Teacher Book), discuss whether the extract from *The Wolves of Willoughby Chase* gives an accurate portrayal of what might happen if wolves were reintroduced. How might reading this extract affect people's attitudes towards the reintroduction of wolves?