My Reading Journal 6

Name: ...........................................................................................................

Class: ..............

Presented by the Lancashire Literacy Team

Education and Cultural Services Directorate
Written and compiled by:
Edwina Maskell and Pauline Tate
Lancashire Literacy Consultants
Year 6 Reading Journal - Teacher’s notes

- The activities are not intended to be issued without prior discussion and preparation.

- Many can be used as part of a Guided Reading session and completed with teacher support.

- The pages in this Reading Journal are organised in terms, but are not intended to be given in any particular sequence. The year, term and objective are indicated on the back of each sheet.

- They meet many of reading objectives, and some of the writing objectives that relate to them.

- The target statement in italics at the top of some teacher’s pages is from the National Literacy Strategy Illustrative Target Statements for Reading or Writing.

- The activities require a range of reading strategies to complete.

- You may decide not to use all of the sheets, and some children may have a different selection to others.

- You may choose sheets that support work done in the shared and guided session, or sheets appropriate to individual children’s personal reading.

- Some of the activities are designed to be completed over time – such as collecting aspects of language to use in the children’s own writing.

- Some activities may need to be differentiated – they are on the Literacy web site and you may download them and alter them or use a sheet from a younger age group. www.lancsngfl.ac.uk --- National Strategies --- Literacy --- Core teaching --- Reading --- Reading Journals

- If you do not want to use photocopied sheets, these ideas are easily transferred to paper or exercise books. Or why not download the activity and work on screen.

- Most of the activities provide opportunities for Speaking and Listening about books and reading.
Reading in Year 6. This Year I will Read...

<table>
<thead>
<tr>
<th>Classic Fiction</th>
<th>Classic Poetry</th>
<th>Classic Drama inc. Shakespeare</th>
<th>Longer established Stories: Science Fiction</th>
<th>Longer established Stories: Mystery</th>
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<th>Longer established Stories: Humour</th>
<th>Longer established Stories: Historical</th>
<th>Longer established Stories: Fantasy</th>
<th>Range of Poetic Forms</th>
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<th>Stories from significant children's authors</th>
<th>Poems from significant children's poets</th>
<th>Different authors' treatment of the same theme</th>
<th>Autobiography</th>
<th>Biography</th>
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<th>Journalistic Writing</th>
<th>Non-Chronological Reports</th>
<th>Discussion Texts</th>
<th>Formal Texts</th>
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<th>Explanations</th>
<th>Reference Texts</th>
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Colour in each brick as you read each type of text.
The Year 6 Reader

**I can...**

... comment critically on the impact of language and themes in my books

... analyse and discuss how the author conveys moods, messages, feelings and attitudes using inference and deduction

... decide how successful a text is in affecting the reader in the way the author intended

... use my knowledge of different text types to help me understand the meaning

... use my knowledge of word derivations and form to understand new words in reading

... talk about how and why a text affects me as a reader

... read aloud fluently, pausing at full stops, and changing voice for exclamation, question and speech marks

... understand that connectives signal changes of tone, voice, opinion, in different text-types

... recognise and describe the styles of different writers

... quickly decide how useful a text might be

... navigate texts quickly and effectively

... comment critically on the impact of language and themes in my books

... use my knowledge of grammar to read and understand complex sentences

... can tell the difference between a stated point of view and one that is ‘hidden’ in the text

... decide how the difference between two text-types affects the reader

... use my knowledge of speech and its context to help me understand the meaning

... use my knowledge of different text types to help me understand the meaning

... discuss what I like to read and give my reasons
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<th>Date</th>
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# Books I have read this year

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<th>Date</th>
<th>Title</th>
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1. Title, Author, Cover and Blurb

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<th>Title:</th>
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<tbody>
<tr>
<td>Author:</td>
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<td>Cover illustration:</td>
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<td>Genre:</td>
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What does the title suggest about the plot of the story?

Have you read other books by this author? If so, what might you expect?

Is the cover attractive? Does it make you want to read the book?

Summarise the blurb on the back of the book:

What do you think this book may be about?

Do you think you will enjoy this story? Why?

What sort of stories do you usually like to read?
1. Title, Author, Cover and Blurb

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others:

This activity is intended to be undertaken over time. The children are asked to respond in different ways at different stages of the book. This can be done as a class activity linked to a class novel, a guided reading activity or by individuals reading independently. The activity may be repeated for different titles over the year.

1. Before the children start to read.
Ask the children to look at the cover of the book and discuss:
- what is the title? What does it suggest about the story?
- what genre do we think this is?
- what does the cover illustration show? What does it suggest about the story? What age group is the cover designed to attract?
- who is the author? Do we know anything about him/her already? What information is there on the cover or inside?
- what does the blurb say? Does it tempt the reader to read the book?
2. First Impressions

Read the first ten pages or so, stopping, if possible at the end of a chapter or section.

<table>
<thead>
<tr>
<th>Question</th>
<th>Notes</th>
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<tbody>
<tr>
<td>What the story easy to get into? Why? Why not?</td>
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<tr>
<td>Did the story start with dialogue, description or action? What effect did this have?</td>
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<tr>
<td>Who are the characters? What are they like? How do you feel about them so far? How does the author describe them?</td>
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<td>Make brief notes about what has happened so far</td>
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<td>Is the story what you expected? In what way?</td>
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<td>What do you think is going to happen next?</td>
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<tr>
<td>Write down any questions you have about the story?</td>
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</table>
2. First Impressions

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Encourage the children to discuss the points on the activity sheet before writing anything down. This will provide an opportunity for children to articulate their responses and argue for their point of view if the opinions within the group differ.
3. What Might Happen?

The Situation

What Might Happen Now?
3. What Might Happen?

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One

Pupils should be taught:

T3 to articulate personal responses to literature, identifying why and how a text affects the reader.

T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

This part of the reading response should be done when the story reaches a point where several options are possible.

Discuss with the children the story so far, and the situations that the characters find themselves in. Ask the children to note down the current situation in the book and three possible outcomes of that situation.
4. About Halfway Through

Look back at your first impressions. Have your thoughts or feelings about the story or characters changed? How or why not?

What do you think is going to happen in the end?

Has there been anything in the book that has surprised you?
4. About Halfway Through

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Ask the children to reflect upon their initial impressions about the book. Discuss the ways in which these impressions have been confirmed or changed. Ask the children to predict what might happen in the end and to give reasons for their predictions based upon clues in the text.
5. Language Detective

Keep a look out for the ways in which the author uses language to describe characters’ appearances, actions, feelings; settings and situations. Note these words and phrases down and comment upon the effect they have upon you, the reader.

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<th>Words and phrases - characters</th>
<th>The effect</th>
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<th>Words and phrases - settings</th>
<th>The effect</th>
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<th>Words and phrases - situations and events</th>
<th>The effect</th>
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5. Language Detective

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Children find articulating their response to language and authorial intent particularly challenging. The language of response needs to be modelled constantly within the classroom so that the children become used to expressing their opinions clearly and confidently.

Provide the children with ‘response stems’ to help them form their answers:
- The effect of this phrase is to make the reader feel/think(expect
- I think that the author wants me to . . . because . . .
- The author uses these words to create an effect that . . .
- The author uses . . . to make the character seem . . .
- The author shows the relationship between the characters by . . .
- The author creates the setting by using words like . . . which makes it feel . . .
- In this story the author shows the passage of time by using words like . . .
- The author creates atmosphere/tension by using words like . . .
- I think that . . . because it says in the text . . .
- WHAT I think . . . WHY I think it . . . EVIDENCE from the text . . .
### 6. Comparing Characters

Compare two characters from the book

<table>
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<th>Character 1:</th>
<th>Character 2:</th>
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<td>Main purpose in story:</td>
<td>Main purpose in story:</td>
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<td>Appearance:</td>
<td>Appearance:</td>
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<td>Typical behaviour:</td>
<td>Typical behaviour:</td>
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<td>What do they think of character 2?</td>
<td>What do they think of character 1?</td>
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<td>How they changed at the end of the story:</td>
<td>How they changed at the end of the story:</td>
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</table>
6. Comparing Characters

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Discuss two main characters from the book.
- How are they similar? How do they differ?
- What do they think of each other?
- How do they behave?
- What do they look like?
- What is their main function in the story?
- How do they change/what have they learned by the end?

Encourage the children to give reasons for their opinions AND to back these up with reference to the text and the language used by the author. Use the 'response stems' listed on sheet 4.

The children can draw small portraits in the frames at the top of the page.
7. In The End

Write down how you feel about how the book ended. Were you surprised, pleased or disappointed?

If you did not like the ending, how would you have liked it to end?

Write an alternative ending that is quite different to the one in the book.
7. **In The End**

Articulate personal response to literature identifying how and why the text affects the reader.

**Year 6 Term One**
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Discuss the finished book with the children. How do they feel about the way it ended? Was the ending satisfactory or were the children left wondering about certain things? Encourage the children to refer to incidents in the book that led to, or hinted at the way the book would end. Did they like the ending or would they have preferred an alternative ending?
8. Book Review

Write a brief summary of the book that you have finished reading.

Would you recommend this book to other children of your age? Why? Why not?
8. Book Review

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
T3 to articulate personal responses to literature, identifying why and how a text affects the reader.
T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Encourage the children to summarise the book by referring to the characters and key events in sequence. They should not refer to the ending if other children in the class have not read the book.

Discuss the aspects of the book that would appeal to other children of this age and any that would not. Discuss the ways in which both positive and negative comments can be made and the importance of justification. Discourage children from using ‘boring’, ‘bad’ or ‘O.K.’ as these do not tell the reader anything.

Model the use of ‘response stems’:
- I enjoyed this book because I like books about . . .
- The book made me feel . . .
- The character reminded me of . . .
- The setting reminded me of when . . .
- The author kept me turning the pages by building up tension . . .
- I couldn’t put the book down because . . .
- I found the book slow at first but after a while . . .
- I was really sad at the end because . . .
- I think this book is perfect for children of my age because . . .
- I don’t think this book is suitable for children of my age because . . .
**Author! Author!**

Write a profile of one of your favourite authors. You will find information on the covers or inside their books. Another great source of information is the Internet. Use the search engine and look for Children’s Authors UK. Many of the sites have biographies of famous authors.

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<th>Any other interesting information:</th>
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Author! Author!

Declare personal preferences for writers and types of text

Year 6 Term One
Pupils should be taught:

T4  to be familiar with the work of some established authors, to know what is special about their work, and to explain their preferences in terms of authors, styles and themes;

T5  to contribute constructively to shared discussion about literature, responding to and building on the views of others;

There are hundreds of sites on the Internet devoted to children's authors. The children would be very unlucky not to find the one they want. This activity could be done as an author poster with photographs of the author scanned from the Internet page. Book covers could also be scanned and pasted onto the poster.
This activity is about the authors rather than the books. The children should follow this up by reading and appraising the work of the authors.
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<th>Titles of the books you have read:</th>
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<th>What is it that you particularly like about this author’s work?</th>
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<th>Which is your favourite book by this author? Why?</th>
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<th>What questions would you like to ask the author if you could meet them?</th>
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**My Favourite Author**

Declare personal preferences for writers and types of text
Identify and describe the styles of individual writers and poets

**Year 6 Term One**

Pupils should be taught:

T4 to be familiar with the work of some established authors, to know what is special about their work, and to explain their preferences in terms of authors, styles and themes;

T5 to contribute constructively to shared discussion about literature, responding to and building on the views of others;

Encourage the children to discuss their favourite authors and their reasons for their preferences. Model the activity by running through the questions and talking about your own favourite children’s author.
Choose a book that has been made into a film for television or the cinema and is available on video or DVD. READ THE BOOK FIRST! Compare the two versions using the questions below.

<table>
<thead>
<tr>
<th>Title:</th>
<th>By:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book</td>
<td>Film</td>
</tr>
<tr>
<td>What is the opening scene?</td>
<td>What is the opening scene?</td>
</tr>
<tr>
<td>What do you imagine the setting to look like?</td>
<td>What does the setting look like?</td>
</tr>
<tr>
<td>What do you imagine the characters to look like?</td>
<td>What do the characters look like?</td>
</tr>
<tr>
<td>Give a very brief outline of the plot.</td>
<td>How does the film’s plot differ from the book?</td>
</tr>
<tr>
<td>What happens in the end?</td>
<td>What happens in the end?</td>
</tr>
<tr>
<td>Which did you prefer and why?</td>
<td></td>
</tr>
</tbody>
</table>
Book or Film?

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term One
Pupils should be taught:
- T1 to compare and evaluate a novel or play in print and the film/TV version, e.g. treatment of the plot and characters, the differences in the two forms, e.g. in seeing the setting, in losing the narrator.

It is important that the book is read before the film is seen. It is difficult to form your own imaginings of settings and characters if these have been influenced by a film. However, another approach is to compare short scenes from a book and compare them to the same scene in a film, alternating between the two.

Children are particularly vocal about the liberties that film makers take with their favourite books and it is unusual for children to prefer the film to the book, unless the book was particularly hard going. This activity is ideal for encouraging children to use the language of comparing and contrasting.

See the BBC web site for lists of children's books that have been turned into films.
Some examples:
Harry Potter
The Sheep Pig and Babe
Black Beauty
The Secret Garden
The Borrowers
When the Whales Came
The Queen's Nose
Tracey Beaker Stories
Peter Pan
Beauty and the Beast and Shrek
Swallows and Amazons
Oliver Twist
Charlie and the Chocolate Factory
Points of View

Think about someone in your book who is not the main character. Rewrite a scene from your book from this character's point of view. Do they feel differently about the situation? Do they know something that the main character does not know? Would the main character be surprised about how they feel?

Title: ...........................................................................................................................................................

Chapter: ......................................................................................................................................................

Scene: ..........................................................................................................................................................

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Points of View

Year 6 Term One
Pupils should be taught:
T2 to take account of viewpoint in a novel through, e.g.:
• identifying the narrator;
• explaining how this influences the reader’s view of events;
• explaining how events might look from a different point of view;

Discuss the relationships between the characters in the children’s book.
Speculate about how the characters feel about each other.
Identify the viewpoint of the story and from whose perspective it is being told.
Ask the children to consider the story from another character’s point of view and
to write part of the story from that point of view. Cite examples from other well
known books, e.g. How might Dudley Dursley view Harry Potter?
First or Third Person Viewpoint?

Choose a passage from your book where the main character is involved in the event. Choose a section where there is no or little dialogue. Is it written in the first or third person? Copy the passage out but change it from first to third, or third to first.

Book title: ................................................................................................................................................Page ......................

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What effect does this change have upon you, the reader?

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First or Third Person Viewpoint?

Year 6 Term One
Pupils should be taught:
T2 to take account of viewpoint in a novel through, e.g.:
• identifying the narrator;
• explaining how this influences the reader’s view of events;
• explaining how events might look from a different point of view;

Discuss the viewpoint from which the story is being written. Is it being told by a narrator or by a character? Is it written in the first or third person? Read out a short text in first then third person, then vice versa. Discuss the effect that these changes have upon the text. Do you feel more empathy with the character one way or the other?
A Double Modern Retelling

Read a short, traditional story that you first read when you were younger. Retell the story in the same style but from two different viewpoints.

Title:

Version One, told from the viewpoint of:
A Double Modern Retelling

Title:
Version Two, told from the viewpoint of:
A Double Modern Retelling

Year 6 Term One
Pupils should be taught:
T6 to manipulate narrative perspective by:
• writing in the voice and style of a text;
• producing a modern retelling;
• writing a story with two different narrators.

Ask the children to consider the stories they read when they were younger.
Discuss the viewpoint from which the stories were told. Give examples, such as
Jack and the Beanstalk which is told by a narrator, but from Jack's point of view.
How would the story have sounded had the giant being telling the story, or Jack's
mother?

Give the children some possible stories to manipulate:
Jack and the Beanstalk (the giant, Jack's mother)
Little Red Riding Hood (the wolf, the woodcutter, Grandma)
The Three Bears (Daddy Bear, Mummy Bear or Baby Bear)
Cinderella (the ugly sisters, the fairy Godmother)
Rumpelstiltskin (Rumpelstiltskin, the king)
The Three Little Pigs (the wolf, the pigs' mother)
Hansel and Gretel (the witch, the woodcutter, the stepmother)
From Prose to Playscript!

Choose a scene from your reading book that contains dialogue between two or three characters. Change the scene into a playscript. Remember to show who is speaking and how they are acting by giving a stage direction.

**Cast:**

**Scene:**

**Narrator**

<table>
<thead>
<tr>
<th>Characters:</th>
<th>(stage direction)</th>
<th>What they say</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>Characters:</td>
<td>(stage direction)</td>
<td>What they say</td>
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<td></td>
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</tbody>
</table>
**From Prose to Playscript!**

**Year 6 Term One**

Pupils should be taught:

T9 to prepare a short section of story as a script, e.g. using stage directions, location/setting.

Help the children to find a piece of prose from their book that would translate well into playscript. Remind them of the conventions of playscripts - cast list, scene, narrator's introduction, indications of who is speaking and stage directions.
‘To cut a long story short!’

Read through the piece of text that your teacher has given to you. Using only words and phrases, make very brief notes of the key ideas. Using these notes, summarise the text in the number of words that your teacher has specified.

Key idea:

Notes:

Summary:
'To cut a long story short!'

Secure the skills of skimming, scanning and efficient reading so that research is fast and effective

Year 6 Term One

Pupils should be taught:

T8  to summarise a passage, chapter or text in a specified number of words.

Provide the children with a piece of narrative or non-fiction text. (One of each during the term). Reinforce the skills of skimming and scanning to gain the gist and pick up key words and ideas. Ask them to note down the key words and ideas. They could use these notes to tell the rest of the class about what they have read. Specify the number of words that you would like the summary to be. This will depend upon the original text you have given to the children.
Public information Leaflets

Look at some of the public information documents to see which are effective and easy to understand and those that are not. Discuss these with your friends.

- Who is the leaflet for?
- What is the purpose of the document? What is trying to persuade the reader to do?
- What does the introduction tell you?
- How is the information laid out?
- What tense is the leaflet written in?
- Is the text written in an impersonal voice or in the second person? What is the effect of this?
- Does the text tell the reader about anything that MUST be done? What?
- Does the text tell the reader about anything that SHOULD be done? What?
- Does the text contain any conditionals? 'If' 'then'. What are they?
- Is there any link between paragraphs? Give an example.
- Are there any diagrams or pictures? How do they help the reader?
- Is there any action the leaflet wants the reader to take? What?
- What extra helpful information is included?
- Is the leaflet successful in persuading you? Why?
Public information Leaflets

Year 6 Term One
Pupils should be taught:

T12 to comment critically on the language, style, success of examples of non-fiction such as periodicals, reviews, reports, leaflets.

Provide the children with a selection of the free promotional leaflets that can be found in any supermarket, tourist office, hotel, dentists', doctors', police station or council offices. The structures and features of these will have been discussed previously. Ask the children to choose one and, using the questions and prompts on the sheet, critically appraise its effectiveness in persuading the reader.
Whale star of ‘Free Willy’ dies after return to wild

BY ADAM LUSHER

KEIKO, the killer whale that starred in the film Free Willy, died yesterday, a year after being released into the wild where it remained dependent on humans until the end.

The 35ft-long, six-ton orca became too ill to eat and died of pneumonia, bringing to a sad conclusion a five-year, $20 million (£12.5 million) attempt to help Keiko to adapt to life back at sea.

Dane Richards, Keiko’s animal care specialist, announced the whale’s death in a Norwegian fjord yesterday, saying that disease had struck the 27-year-old orca quickly. “Two days ago he began to be a bit lethargic and wouldn’t accept food. We suspect we gave him a chance to be in the wild,” said Nick Braden, of the Humane Society of the US.

In the wild, orcas live for an average of 35 years. Keiko was captured off Iceland in 1979. It was exhibited in aquariums in Iceland and Canada, before ending up performing in a run-down amusement park in Mexico City.

For 11 years its home was a rusty tank of dirty, warm water just 12 feet deep. Its skin became infected with a wart-like virus which caused patches on its skin.

Its luck changed in 1993 when it starred in Free Willy, about a boy fighting the evil owner of an oceanarium to free its star attraction. The film became a world-wide hit, and when the living conditions of the real-life “Willy” became known, adults and children funded a multi-million dollar campaign to save Keiko from its tank in Mexico. It was taken to a vast, specially built pool in Oregon, where its luxuries included a wide-screen television. It was air-lifted to Iceland in 1998, to begin training for returning to the wild where it had been captured.

“We took the hardest candidate and took him from near death in Mexico to swimming with wild whales in Norway,” said David Phillips, the director of the San Francisco based Free Willy-Keiko Foundation. “Keiko proved a lot of people wrong and this can be done.”

Mr Phillips hopes that even after death Keiko will help with whale research. “My choice would be to bury him on land,” he said. “If you bury him on land we could use his skeleton in a museum or something, but that it still being worked out.”

Some people had been very critical about the attempt to free Keiko. John Gunnarson, the Icelandic aquarium owner who first captured Keiko, said last year that it was “ridiculous” to try to return such a tame animal to the wild.

“Other whales will never accept Keiko now,” Mr Gunnarson told a newspaper soon after Keiko appeared in Norway. “He’s too different from, them and he will always rely on humans.”

Erich Hoyt, a scientist who found Keiko in Mexico said, “I think it is possible for an orca to be returned to the wild, but Keiko wasn’t the best candidate.”

Keiko, whose name means “Lucky One” in Japanese, was freed in Iceland in July 2002, after five years training to help it to survive in the wild. However, the orca swam 870 miles and in September 2002 appeared in Skaalvik Fjord in western Norway, where it allowed swimmers to play with it and even ride on its back. Norwegians drove for hours to see and play with “the movie star whale”.

Its handlers, from the Keiko Project, a team of marine experts from the Humane Society of the united States and the Free Willy-Keiko Foundation charity, coaxed it a few miles to the more remote Taknes Fjord in November 2002. They still often fed it the 110 pounds of fish that it needed every day.

“It’s a really sad moment for us, but we do believe we gave him a chance to be in the wild,” said Nick Braden, of the Humane Society of the US.

In the wild, orcas live for an average of 35 years. Keiko was captured off Iceland in 1979. It was exhibited in aquariums in Iceland and Canada, before ending up performing in a run-down amusement park in Mexico City.

For 11 years its home was a rusty tank of dirty, warm water just 12 feet deep. Its skin became infected with a wart-like virus which caused patches on its skin.
Whale star of 'Free Willy' dies after return to wild

Year 6 Term One
Pupils should be taught:
T15 to develop a journalistic style through considering:
• balanced and ethical reporting;
• what is of public interest in events;
• the interest of the reader;
• selection and presentation of information;

This article appeared in The Daily Telegraph on 14th December 2003. It provides scope for all of the above layers of the objective.

Discuss with the children:
- the balance between the views of the people who thought the release of Keiko was a good thing or a bad thing;
- what would be the cause of the public’s interest in this story, especially the children’s;
- the different types of information present in this article, (facts, opinions, conjecture);
- reported and indirect speech;
- the ethical issue of captured wild animals used for entertainment;

This activity could be followed up with work on a discursive or persuasive text on the last point.
<table>
<thead>
<tr>
<th>The Highwayman by Alfred Noyes</th>
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<tbody>
<tr>
<td>The wind was a torrent of darkness among the gusty trees,</td>
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<td>The moon was a ghostly galloon tossed upon cloudy seas.</td>
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<tr>
<td>The road was a ribbon of moonlight over the purple moor,</td>
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<tr>
<td>And the highwayman came riding - Riding - Riding -</td>
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<tr>
<td>The highwayman came riding, up to the old inn-door.</td>
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<tr>
<td>He'd a French cocked-hat on his forehead, a bunch of lace at his chin,</td>
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<tr>
<td>A coat of the claret velvet, and breeches of brown doe-skin.</td>
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<tr>
<td>They fitted with never a wrinkle. His boots were up to the thigh.</td>
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<td>And he rode with a jewelled twinkle.</td>
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<td>His pistol butts a-twinkle,</td>
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<td>His rapier hilt a-twinkle, under the jewelled sky.</td>
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<td>Over the cobbles he clattered and clashed in the dark inn-yard.</td>
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<td>He tapped with his whip on the shutters, but all was locked and barred.</td>
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<td>He whistled a tune to the window, and who should be waiting there</td>
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<td>But the landlord's black-eyed daughter, Bess, the landlord's daughter, Plaiting a dark red love-knot into her long black hair.</td>
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<tr>
<td>And dark in the dark old inn-yard a stable-wicket creaked Where Tim the ostler listened. His face was white and peaked.</td>
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<td>His eyes were hollows of madness, his hair like mouldy hay, But he loved the landlord's daughter.</td>
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<td>Dumb as a dog he listened, and he heard the robber say - &quot;One kiss, my bonny sweetheart, I'm after a prize tonight, But I shall be back with the yellow gold before the morning light; Yet, if they press me sharply, and harry me through the day, Then look for me by moonlight, Watch for me by moonlight. I'll come to thee by moonlight, though hell should bar the way.&quot; He rose upright in the stirrups. He scarce could reach her hand, But she loosened her hair in the casement. His face burnt like a brand</td>
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<td>As the black cascade of perfume came tumbling over his breast; And he kissed its waves in the moonlight,</td>
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<tr>
<td>And he kissed its waves in the moonlight, (Oh, sweet black waves in the moonlight!)</td>
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<tr>
<td>Then he tugged at his rein in the moonlight, and he galloped away to the west.</td>
</tr>
<tr>
<td>He did not come in the dawning. He did not come at noon; And out of the towny sunset, before the rise o' the moon, When the road was a gipsy's ribbon, looping the purple moor, A red-coat troop came marching - Marching - Marching -</td>
</tr>
<tr>
<td>King George's men came marching, up to the old inn-door.</td>
</tr>
<tr>
<td>They said no word to the landlord. They drank his ale instead.</td>
</tr>
<tr>
<td>They stretched and strained in the darkness, and the hours crawled by like years, Till now, on the stroke of midnight, Cold, on the stroke of midnight, The tip of one finger touched it! The trigger at least was hers!</td>
</tr>
<tr>
<td>The tip of one finger touched it. She strove no more for the rest.</td>
</tr>
<tr>
<td>Up she stood to attention, with the muzzle beneath her breast. She would not risk their hearing; she would not strive again: For the road lay bare in the moonlight: Blank and bare in the moonlight: And the blood of her veins, in the moonlight, throbbed to her love's refrain.</td>
</tr>
<tr>
<td>Tot-tot, trot-trot! Had they heard it? The horse-hoofs ringing clear; Tot-tot, trot-trot, in the distance! Were they deaf that they did not hear? Down the ribbon of moonlight, over the brow of the hill, The highwayman came riding, Riding, riding! The red-coats looked to their priming! She stood up, straight and still.</td>
</tr>
<tr>
<td>Tot-tot, in the frosty silence! Tot-tot, in the echoing night! Nearer he came and nearer. Her face was like a light.</td>
</tr>
<tr>
<td>Her eyes grew wide for a moment; she drew one last deep breath.</td>
</tr>
<tr>
<td>Then she tugged at her rein in the moonlight,</td>
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<tr>
<td>Her musket shattered the moonlight, Shattered her breast in the moonlight and warned him - with her death.</td>
</tr>
<tr>
<td>He turned. He spurred to the west; he did not know who stood Bowed, with her head o'er the musket, drenched with her own red blood!</td>
</tr>
<tr>
<td>Not till the dawn he heard it, and his face grew grey to hear How Bess, the landlord's daughter, The landlord's black-eyed daughter, Had watched for her love in the moonlight, and died in the darkness there.</td>
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<tr>
<td>Back, he spurred like a madman, shouting a curse to the sky, With the white road smoking behind him and his rapier brandished high.</td>
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<tr>
<td>Blood-red were his spurs i' the golden noon; wine-red was his velvet coat; When they shot him down on the highway, Down like a dog on the highway, And he lay in his blood on the highway, with the bunch of lace at his throat.</td>
</tr>
<tr>
<td>And still of a winter's night, they say, when the wind is in the trees, When the moon is a ghostly galloon tossed upon cloudy seas,When the road is a ribbon of moonlight over the purple moor, A highwayman comes riding - Riding - Riding -</td>
</tr>
<tr>
<td>A highwayman comes riding, up to the old inn-door.</td>
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<tr>
<td>Over the cobbles he clatters and clangs in the dark inn-yard. And he tops with his whip on the shutters, but all is locked and barred.</td>
</tr>
<tr>
<td>He whistles a tune to the window, and who should be waiting there: But the landlord's black-eyed daughter, Bess, the landlord's daughter, Plaiting a dark red love-knot into her long black hair.</td>
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</table>
The Highwayman by Alfred Noyes

Year 6 Term One
Pupils should be taught:
T16 to use the styles and conventions of journalism to report on e.g. real or imagined events;

The Highwayman by Alfred Noyes is a great ‘story’. It contains action, crime, deceit, romance and a chase! All the ingredients for a great newspaper article.

The poem will have been studied previously using objectives relating to poetry. Discuss the story with the children:
- the relationship between Bess and the Highwayman;
- the relationship between Bess and Tim;
- who would be eye-witnesses?
- who could be quoted directly or indirectly?

Discuss the convention of journalistic report writing, using the Free Willy article:

- Headline
- Byline
- opening sentences that ‘says it all’;
- the short clauses demarcated by commas; (‘Bess, 21, of The Ship Inn, Polperro, . . .’)
- eye-witness accounts;
- opinions;
- conjecture – ‘it is thought that. . .’, ‘sources have suggested that. . .’, ‘the Highwayman was thought to have. . .’
- ‘No one will ever know . . .’
Connectives link pieces of text – clauses, sentences, paragraphs or chapters. Different types of text use different connectives. When you are reading, look out for the types of connectives the author has used. Remember to use them in your own writing.

<table>
<thead>
<tr>
<th>Text type:</th>
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**Connectives Collection**

*Use the range of different types of connectives to write coherently*

**Year 6 Term One**

Pupils should be taught:

- S4 to investigate connecting words and phrases:
  - collect examples from reading and thesauruses;
  - study how points are typically connected in different kinds of text;
  - classify useful examples for different kinds of text—for example, by position *(besides, nearby, by)*; sequence *(firstly, secondly...)*; logic *(therefore, so, consequently)*;
  - identify connectives which have multiple purposes *(e.g. on, under, besides)*;

The children could be given examples of each of the main text types and asked to list the connectives used, or to list connectives as they encounter them in their own reading.

In Year 6, the children are required to read and write formal, discursive, persuasive, explanatory and instructional texts. These have particular connectives of their own which should be used in writing.
**Biography and Autobiography**

Read the two texts that your teacher has given to you. List the features of each in the boxes below.

<table>
<thead>
<tr>
<th>Biography title:</th>
<th>Autobiography title:</th>
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<td>Written in the person.</td>
<td>Written in the person.</td>
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<td>Subject:</td>
<td>Subject:</td>
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<td>D.O.B.</td>
<td>D.O.B.</td>
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<td>Place of birth:</td>
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<td>Famous for?</td>
<td>Famous for?</td>
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<tr>
<td>Most important event in their life:</td>
<td>Most important event in their life:</td>
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<tr>
<td>Facts about the person:</td>
<td>Facts about the person:</td>
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<td>Opinions about the person:</td>
<td>Opinions of the person:</td>
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<tr>
<td>How do you think people feel/felt about this person?</td>
<td>How do you think people feel/felt about this person?</td>
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</table>
Biography and Autobiography

Year 6 Term One
Pupils should be taught:
T11 to distinguish between biography and autobiography:

- recognising the effect on the reader of the choice between first and third person;
- distinguishing between fact, opinion and fiction;
- distinguishing between implicit and explicit points of view and how these can differ.

Discuss the differences between biography and autobiography. Provide the children with two texts; one of each type. The texts could be about the same subject or different subjects. Ask the children to read both texts and identify the points on the activity sheet. The difference between fact and opinion should be modelled in depth as it can be quite subtle.

This activity can be followed up with biographies of a famous person or an ’Autobiography’ and ’Biography’ of a fictional character.

e.g. The autobiography and biography of Cinderella
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<th>Word</th>
<th>Word class</th>
<th>Country of origin</th>
<th>Definition</th>
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</table>
Foreign English!

Building words from other known words, and from awareness of the meaning or derivation of words;

Year 6 Term One
Pupils should be taught:
W10 to understand the function of the etymological dictionary, and use it to study words of interest and significance.

Children enjoy activities which involve an element of detection. They also enjoy collecting things. Combine these two and children will respond enthusiastically.

Discuss the origins of the English language and the fact that much of it is not English at all. Provide the children with an etymological dictionary and a list of words. Or ask them to choose words of interest from their own reading. Ask them to investigate the origins and derivations of the words.
Checklist for non-chronological reports

- Clear opening paragraph that indicates what the report is about;
- Generalisations or classifications in the opening paragraph;
- Clearly organised main body of the report into paragraphs or sections of linked information;
- Factual, accurate information;
- Logical order;
- Formal style, no personal pronouns;
- Present tense (unless historical reports);
- Language:
  - Precise;
  - factual;
  - descriptive;
  - technical;
- Subtitles;
- Language to:
  - contrast;
  - compare;
- Diagrams to clarify text;
- Summarising comment

**FORESTS**

A third of the Earth's land surface is covered by forest areas of land with dense tree cover. Forests range from the vast, cold taiga of the Northern Hemisphere, to the steamy tropical rainforest of the Amazon Basin, which contains half of all known plant and animal species. The Amazon rainforest in Brazil alone has more species of plants than all of Europe, Asia, and North America put together.

**RAINFOREST DIVERSITY**

About 700 species of trees grow in a single hectare of rainforest in Malaysia. There are only 700 species of tree in the whole of North America.

**DESTRUCTION OF EARTH'S FORESTS**

Ten thousand years ago, about half of the world's land surface was covered with trees. Today about 33% of these forests have been destroyed, and about 67% of what remains has been greatly changed. Half of the world's tropical rainforests have been felled this century.

**RAINFOREST PRODUCTS**

- Furniture
- Wood
- Paper
- Cordwood
- Charcoal

**RAINFOREST REGENERATION**

When large gaps occur in forests, through natural causes or human activity, it takes at least 100 years to return to its natural state. If the soil is degraded (spoilied), the forest may be replaced by scrubby vegetation only.

**FOREST RECORDS**

- Largest forest is the Amazon rainforest, which covers an area of 7 million km² (2.7 million sq miles).
- Largest rainforest in Europe is the Siberian taiga, which covers an area of 7 million km² (2.7 million sq miles).
Checklist for non-chronological reports

Identify the correct language conventions and features of different text types to sustain understanding when reading extended texts or from a range of sources

Year 6 Term One
Pupils should be taught:
T13 to secure understanding of the features of non-chronological reports:
• introductions to orientate reader;
• use of generalisations to categorise;
• language to describe and differentiate; (compare and contrast)
• impersonal language;
• mostly present tense.

Reinforce the structures and language features of non-chronological reports. Ask the children to identify those features on the text on forests. The children should also be encouraged to comment critically on the effectiveness of the text - its strengths and ways in which it might be made clearer.

This sheet might be better enlarged onto A3 so that certain language features can be circled when they are identified.
The Listeners by Walter de la Mare

‘Is there anybody there’ said the Traveller,
Knocking on the moonlit door;
And his horse in the silence champed the grasses
Of the forest’s ferny floor;
And a bird flew out of the turret,
Above the Traveller’s head:
And he smote upon the door a second time;
‘Is there anybody there?’ he said.
But no one descended to the Traveller;
No head from the leaf fringed sill
Leaned over and looked into his grey eyes,
Where he looked perplexed and still.
But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging the faint moonbeams on the dark stair,
That goes down to the empty hall,
Hearkening in an air stirred and shaken
By the lonely Traveller’s call.
And he felt in his heart their strangeness,
Their stillness answering his cry,
While his horse moved, cropping the dark turf,
‘Neath the starred and leafy sky;
For he suddenly smote on the door, even
Louder, and lifted his head: -
‘Tell them I came, and no one answered,
That I kept my word,’ he said.
Never the least stir made the listeners,
Though every word he spake
Fell echoing through the shadowiness of the still house
From the one man left awake:
Ay, they heard his foot upon the stirrup,
And the sound of iron on stone,
And how the silence surged softly backward,
When the plunging hoofs were gone.
The Listeners by Walter de la Mare

Analyse how messages, moods, feelings and attitudes are conveyed in poetry and prose using inference and deduction and making reference to the text.

Comment critically on the overall impact of poetry and prose with reference to, e.g. use of language, development of themes.

Articulate personal response to literature identifying how and why the text affects the reader.

Year 6 Term Two

Pupils should be taught:

T3 to recognise how poets manipulate words:
• for their quality of sound, e.g. rhythm, rhyme, assonance;
• for their connotations;
• for multiple layers of meaning, e.g. through figurative language, ambiguity;

*Ask the children to read The Listeners aloud. Ask them to discuss the 'story' behind the poem.
- Who could the traveller be?
- Where has he come from?
- What does he want with the people in the house?
- Who does he expect to see at the house?
- Who 'lives' in the house?
- What does the Traveller mean by 'I kept my word'?
- Discuss the layers of meaning - e.g. What does 'to that voice from the world of men' imply about the listeners in the house?

Return to the poem to talk about the effects of:
- the rhythm;
- the rhyme;
- alliteration;

Model 'response stems' to comment upon the poem:
- the poem's rhythm feels like . . . which makes it seem . . .
- the rhyming scheme is . . .
- the effect of this line is to make the reader feel/think . . .
- the poet has used . . . to give the reader the feeling that . . .
- the poet wants the reader to think . . .
- the poet shows the Traveller's nervousness by . . .

*Ask the children to follow up this discussion by writing this poem as a narrative using their ideas from the initial discussion of the poem.
Discuss The Listeners with your friends and note your thoughts on the following:

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who might the Traveller be?</td>
<td></td>
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<tr>
<td>Where has he come from?</td>
<td></td>
</tr>
<tr>
<td>What does he want with the people in the house?</td>
<td></td>
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<tr>
<td>Who does he expect to see at the house?</td>
<td></td>
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<tr>
<td>Who 'lives' in the house?</td>
<td></td>
</tr>
<tr>
<td>What does the Traveller mean by 'I kept my word'?</td>
<td></td>
</tr>
</tbody>
</table>

Use your notes to write a short story based upon The Listeners.
**The Listeners by Walter de la Mare (cont.)**

Read *The Listeners* once more. Copy words and phrases the poet uses to create:

<table>
<thead>
<tr>
<th>The setting:</th>
<th>The effect the poet is trying to achieve:</th>
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<tbody>
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<table>
<thead>
<tr>
<th>Atmosphere:</th>
<th>The effect the poet is trying to achieve:</th>
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<tr>
<th>Actions:</th>
<th>The effect the poet is trying to achieve:</th>
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<table>
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<tr>
<th>The Traveller's feelings:</th>
<th>The effect the poet is trying to achieve:</th>
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Jabberwocky

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought -
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock!
Come to my arms my beamish boy!
A frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

by Lewis Carroll
Jabberwocky

Year 6 Term 2
Pupils should be taught:
T4 to investigate humorous verse:
• how poets play with meanings;
• nonsense words and how meaning can be made of them;
• where the appeal lies;

Jabberwocky is a nonsense poem but it obeys all the rules of grammar. It is obvious which words are verbs and which are nouns.
Ask the children to read the poem aloud and to discuss their reactions to it.
- What do they think it is about?
- Do they like it? Why? Why not?
- Ask the children what they think specific nonsense words might mean and what word class they belong to.
- Ask the children to annotate the poem:
  - ‘verbs’, ‘adjectives’, and ‘nouns’ circled in different colours and ‘translated’ at the side of the poem.
  - A real challenge would be to ‘translate’ and retain the rhythm and rhyme! (See Jabbermockery by Trevor Millum in The Works chosen by Paul Cookson)
A Favourite Poem

Chosen by ____________________________________________________

I have chosen this poem because …………………………………………………………………………………………….
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A Favourite Poem

Declare personal preferences for writers and types of text

Year 6 Term Two
Pupils should be taught:
T9 to increase familiarity with significant poets and writers of the past.

Ask the children to choose their favourite poem from the past. Encourage discussion about why the poems have been chosen and the effect they have upon the reader. Pay particular attention to the language and theme.

Model 'response stems' to help the children to articulate their responses.
- the poem's rhythm feels like . . . which makes it seem . . .
- the rhyming scheme is . . .
- the effect of this line is to make the reader feel/think . . .
- the poet has used . . . to give the reader the feeling that . . .
- the poet wants the reader to think . . .

Use the terms rhyme, rhythm, metaphor, simile etc.
Each child should copy their favourite poem onto the sheet provided and these can be compiled into a class anthology.
Time in Stories

Story timeline:

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<thead>
<tr>
<th>Start</th>
<th></th>
<th>Finish</th>
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</table>

Words or phrases linked to time:

Events, e.g. flashbacks, dreams, stories within stories:

Changes in setting or seasons:
Time in Stories

Year 6 Term Two
Pupils should be taught:

T1 to understand aspects of narrative structure, e.g.:
• how chapters in a book (or paragraphs in a short story or chapter) are linked together;
• how authors handle time, e.g. flashbacks, stories within stories, dreams;
• how the passing of time is conveyed to the reader.

From a range of known texts children should find examples of flashbacks, stories with stories, dreams, examples of handling two characters in different settings. See NLS activity resource sheet page 16, from original 'lunchbox' training materials. Ask the children to note words and phrases that indicate a change in time in their reading.
### Fiction Texts - Key Features

**Text type:** ………………………………………………………………………………………………………………………………

<table>
<thead>
<tr>
<th>Story one:</th>
<th>Story two:</th>
<th>Story three:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typical characters:</td>
<td>Typical characters:</td>
<td>Typical characters:</td>
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<tr>
<td>Theme:</td>
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<tr>
<td>Plot:</td>
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<tr>
<td>Dilemmas:</td>
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<td>Dilemmas:</td>
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<tr>
<td>Setting, atmosphere, mood:</td>
<td>Setting, atmosphere, mood:</td>
<td>Setting, atmosphere, mood:</td>
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<tr>
<td>Language style:</td>
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<td>Language style:</td>
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<tr>
<td>Opening:</td>
<td>Opening:</td>
<td>Opening:</td>
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<tr>
<td>Ending:</td>
<td>Ending:</td>
<td>Ending:</td>
</tr>
</tbody>
</table>
Fiction Texts – Key Features

Year 6 Term Two
Pupils should be taught:

T7 to identify the key features of different types of literary text, e.g. stock characters, plot structure, and how particular texts conform, develop or undermine the type, e.g. through parody.

- Choose a genre such as ghost stories, science fiction or fantasy.
- Identify and compare the characteristics of the genre you have chosen.
- Read an extract from a story that typifies the genre and reinforce the characteristics.
- Provide the children with a range of short stories or extracts of the genre.
- Ask the children to list the extracts in order of preference and to say why they prefer some to others.
- Ask the children to note down examples from each extract or story under the headings on the activity sheet.

(Enlarge to A3 if the children require more space.)
Proverbs are sayings that contain a lesson or message. Look up some proverbs and explain what they mean. Write down the situation in which the proverb may be used.

<table>
<thead>
<tr>
<th>Proverb:</th>
<th>What it means:</th>
<th>When you say it:</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
More Haste Less Speed

Year 6 Term Two
Pupils should be taught:

W6 to collect and explain the meanings and origins of proverbs, e.g. *a rolling stone gathers no moss*, *familiarity breeds contempt*, -referring to dictionaries of proverbs and other reference sources

Ask the children to collect proverbs and to explain their meanings. Discuss the situations in which they may be used.

Dictionaries of proverbs are available from the library or book shops.

See Google.com
The Phrase Finder
Read the argument/discussion text that your teacher has given you. Note the points in the table below.

<table>
<thead>
<tr>
<th>Issue:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Points for:</td>
</tr>
<tr>
<td>Supporting evidence:</td>
</tr>
<tr>
<td>Points against:</td>
</tr>
<tr>
<td>Supporting evidence:</td>
</tr>
<tr>
<td>Writer’s recommendation:</td>
</tr>
<tr>
<td>Your opinion:</td>
</tr>
<tr>
<td>Connectives used:</td>
</tr>
</tbody>
</table>
Comment on the success of texts and writers in evoking particular responses in the reader

Year 6 Term Two
Pupils should be taught:
T15 to recognise how arguments are constructed to be effective, through, e.g.:
• the expression, sequence and linking of points;
• the provision of persuasive examples, illustrations and evidence;
• pre-empting or answering potential objections;
• appealing to the known views and feelings of the audience;
T16 to identify the features of balanced written arguments which, e.g.:
• summarise different sides of an argument;
• clarify the strengths and weaknesses of different positions;
How do Explanation Texts Work?

Explanation texts explain how or why something happens. You will need to write these texts in science, geography and design technology. Most explanations contain information, too.

Read the explanation text below and then change it into a diagram or flow chart.

Where does the rain come from?

**The Water Cycle**

Water moves in a never-ending cycle. The Sun shines upon the Earth and heats up the water in the seas, lakes and rivers. This makes the water *evaporate* and rise into the atmosphere. As the *water vapour* meets the cold air high in the sky, it *condenses* into water droplets. These droplets form the *clouds*. Eventually, the water droplets become larger and heavier and fall to the ground as rain where the whole process starts again.
How do Explanation Texts Work?

Year 6 Term Three

Pupils should be taught:

T15 to secure understanding of the features of explanatory texts from Year 5 Term 2.

Ask the children to read the explanation text of the water cycle. Discuss the sequence of events that lead from evaporation to rain and how this might be presented as a labelled diagram.

This task could also be done with:
- a river from source to mouth;
- the circulatory system;
- the life cycle of an insect;
- the life cycle of a flowering plant;
## Non-Fiction Texts – Key Features

<table>
<thead>
<tr>
<th>Text 1</th>
<th>Text 2</th>
<th>Text 3</th>
<th>Text 4</th>
<th>Text 5</th>
<th>Text 6</th>
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<tbody>
<tr>
<td><strong>Type:</strong></td>
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<td><strong>Purpose:</strong></td>
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<td><strong>Audience:</strong></td>
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<td><strong>Audience:</strong></td>
<td><strong>Audience:</strong></td>
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<td><strong>Subject:</strong></td>
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<td><strong>Layout:</strong></td>
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<tr>
<td><strong>Key ideas:</strong></td>
<td><strong>Key ideas:</strong></td>
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<td><strong>Key ideas:</strong></td>
<td><strong>Key ideas:</strong></td>
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<tr>
<td><strong>Language features:</strong></td>
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<td><strong>Language features:</strong></td>
<td><strong>Language features:</strong></td>
<td><strong>Language features:</strong></td>
</tr>
</tbody>
</table>
Non-Fiction Texts – Key Features

Use secure understanding of the language features and structures of the full range of non-fiction text types to support understanding when reading.

Year 6 Term Three
Pupils should be taught:
T19 to review a range of non-fiction text types and their characteristics, discussing when a writer might choose to write in a given style and form.

Provide the children with examples of the six main non-fiction text types:
- non-chronological report;
- explanation text;
- instructions/procedures;
- discussion text;
- persuasive text;
- recount.

Discuss the meaning of each of the prompts in the grid:
- Text 1 = title;
- Type = text type;
- Purpose = what is it for?
- Audience = who is it for?
- Subject = what is it about?
- Layout = e.g. headings, sub-headings, bullet points, lists, diagrams, paragraphs, fact files, etc;
- Key ideas = main points/ideas/information;
- Language features = tense, person, passive, formal, informal, short sentences, long sentences, technical language etc.

(This sheet might be better enlarged to A3 or changed to three text types over two pages.)
Costing the Earth?

Read the three poems on this page. Discuss with your friends the theme of the poems and the ways in which each poet has expressed the way he or she feels about the subject of their poem. Which is the most effective and why?

Web of Life

An invisible web, as fragile as dreams, links mountains to forests and rivers to streams.

Through woodlands and forests; where seas flow and ebb, over ice caps and deserts, life weaves a great web.

From plankton to whales, all life great and small depends on each other. Life’s web links us all.

And we must take care of each gossamer thread, for we are all part of this great world wide web.

Jane Clarke

Important Notice

World Wildlife Industries sadly announces that we may soon have to close due to fierce competition from Human Beings International.

Many of our famous products are already unavailable including, to name but three, our dodo, quagga and once healthy passenger pigeon lines.

Currently under threat are many of our ancient stock of mammals and fishes as well as birds, reptiles, amphibians and insects.

But even now we could be helped to survive. Work together with your parents and teachers to find out how you could all help before it is too late.

And remember - without us and the products of our branch, World Vegetation Industries, our world too might soon be without your company.

Let’s work together to stay in business.

Mother Nature

Managing Director

Philip Waddell

Dragonflies

They used to fly over all the ponds in summer, Granny says like sparkling sapphire helicopters, purple aeroplanes, with eyes of bright topaz, wings flashing, emerald light, brightening the countryside in their jewelled flight.

Sun-glow brilliance winging over every pond, someday I hope to see one - smallest last dragon.

Joan Poulson
Costing the Earth?

Year 6 Term Three
Pupils should be taught:
T2 to discuss how linked poems relate to one another by themes, format and repetition, e.g. cycle of poems about the seasons.

Ask the children to read the three poems and to discuss their responses to them. Encourage the children to articulate the ways in which each poet has put their point across. Discussion should focus on:

- language – similes and metaphor;
- style;
- the theme.

Model the ways in which the children could articulate their responses using 'response stems':
- the effect of this simile is . . .
- the poet wants me to feel . . .
- the message that the poet is trying to convey is . . .
- the poet has used the style of a . . . to . . .
- I think the most effective poem is . . . because . . .
Choose a selection of poems by a single poet. Make notes of your thoughts and feelings about the poet’s style.

<table>
<thead>
<tr>
<th>Poet’s name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titles of poems:</td>
</tr>
<tr>
<td>Style and Form:</td>
</tr>
<tr>
<td>Words and phrases:</td>
</tr>
<tr>
<td>What you particularly like about this poet’s work:</td>
</tr>
<tr>
<td>What you dislike about this poet’s work:</td>
</tr>
</tbody>
</table>
Poets and Poems

Year 6 Term Three

Pupils should be taught:
T3 to describe and evaluate the style of an individual poet.

Ask the children to select a few poems by a single poet. Discuss the style and form of the poems that the children have chosen. Encourage the children to articulate and justify their responses.

Model the ways in which the children could articulate their responses using 'response stems':
- the effect of this simile is . . .
- the poet wants me to feel . . .
- the message that the poet is trying to convey is . . .
- the poet has used the style of a . . . to . . .
- I like the work of this poet because . . .
- I can tell that these poems are by the same poet because . . .

Ask the children to complete their activity sheets using ideas from the discussion
Blurb!

Write a brief summary of the book you have just read for the back cover of the book. Remember to give an overview of the story without giving too much away. Use techniques to intrigue the reader and make them want to read the book. You could make up some quotes from reviews to add at the bottom. Design the cover, too.
Blurb!

Year 6 Term Three
Pupils should be taught:
T10 to write a brief synopsis of a text, e.g. for back cover blurb.

Encourage the children to write an overview of the story without giving too much detail; just enough to tempt the reader. Ask them to design a cover that includes clues about the type of story it is. Make sure that they know that the cover is on the right and the back is on the left.
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Title:</td>
<td></td>
</tr>
<tr>
<td>Author:</td>
<td></td>
</tr>
<tr>
<td>Where is the story set?</td>
<td></td>
</tr>
<tr>
<td>Who are the main characters?</td>
<td></td>
</tr>
<tr>
<td>What is the plot? (Don't give away the ending!)</td>
<td></td>
</tr>
<tr>
<td>Who would this book appeal to?</td>
<td></td>
</tr>
<tr>
<td>Would you recommend this book to a friend? Why? Why not?</td>
<td></td>
</tr>
<tr>
<td>Written by:</td>
<td></td>
</tr>
</tbody>
</table>
Book Review

**Year 6 Term Three**

T11 to write a brief helpful review tailored for real audiences.

Ask the children to think about a book they have recently finished and to write a review for the other children in their class.
Year 6 and Year 7 Transition Unit

Year 6 Term 3

Pupils should be taught:

T1 to describe and evaluate the style of an individual writer;
T5 to compare and contrast the work of a single writer;
T6 to look at connections and contrasts in the work of different writers;
T8 to use a reading journal effectively to raise and refine personal responses to a text and prepare for discussion;
T9 to write summaries of books or parts of books, deciding on priorities relevant to purpose;
T12 to compare texts in writing, drawing out:
• their different styles and preoccupations;
• their strengths and weaknesses;
• their different values and appeals to a reader.

The Year 6 and Year 7 Transition Unit is a two-week unit of work based on the above objectives.

A reading journal is used to respond to Kensuke’s Kingdom and Dancing Bear by Michael Morpurgo and The Suitcase Kid by Jacqueline Wilson

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