

CONTENTS PAGE

INTRODUCTION6-9

SECTION ONE: THE CLASSICS

The Hobbit10-11

John Ronald Reuel Tolkien12-13

The Jungle Book14-15

Rudyard Kipling16-17

Black Beauty18-19

Anna Sewell20-21

The Railway Children22-23

Edith Nesbit24-25

Peter Pan26-27

James Matthew Barrie28-29

Colonel Fazackerley Butterworth Toast30-31

Charles Causley32-33

Tarzan of the Apes34-35

Edgar Rice Burroughs36-37

Tintin and the Blue Lotus38-39

Hergé40-41

Henry King42-43

Hilaire Belloc44-45

The Arabian Nights46-47

Andrew Lang48-49

Tom's Midnight Garden50-51

Philippa Pearce52-53

Twas the Night before Christmas54-55

Clement Clarke Moore56-57

SECTION TWO: RESEARCH SKILLS

Setting up a Research Project58-59

Writing a Letter to an Author – A Model60-61

Writing a Letter to an Author – A Scaffold62-63

Pre-Writing Checklist64

Post-Writing Evaluation65

SECTION THREE: REFLECT & REVIEW

My Reading Review66-67

Setting up a Reading Journal68

Reflecting upon a Text69

Guess Who?70

The Classic Gallery71

Fascinating Facts72

Quizzical Quiz73

Fascinating Facts – A Scaffold74

Quizzical Quiz – A Scaffold.....75

INTRODUCTION

About this series

Developed from the popular Reading Explorers series, **THE CLASSICS – A Voyage of Discovery** is a guided, skills-based resource created to enhance the teaching and learning of guided reading.

This new series provides teachers with a wide variety of narratives, including poetry, which will aid the development and continuity of guided reading throughout the school. Moreover, the programme actively promotes the teaching and learning of specific reading and research skills that will enable children to become more independent thinkers and learners.

Fulfilling the needs of the developing learner, **THE CLASSICS** will help children to become aware of the specific reading skills each of us require to access, interpret and understand a given text, and develop these through the use of wipe board and kinaesthetic activities.

Learners will be taught how to analyse the question being asked of them before attempting to look for an answer; an approach that affords teachers the opportunity to support children as they become independent learners in a structured and progressive manner.

The five thinking and reasoning skills contained in this programme are:

- **Literal thinking**
- **Deductive reasoning**
- **Inferential skills**
- **Evaluative assessment**
- **Research skills, which promote wider independent study**

THE CLASSICS comprises of four books, each with an accompanying CD, and is available for:

- Year 3 [Ages 7-8]
- Year 4 [Ages 8-9]
- Year 5 [Ages 9-10]
- Year 6 [Ages 10-11]

Each book and CD aims to:

- Provide children with the opportunity to access a range of different narratives and poetry by well-known authors
- Develop children's comprehension skills through purposeful and stimulating activities
- Reduce teachers' preparation time through the provision of differentiated activities and resources

About this book

This book is for teachers of children in Year 5 and includes the following:

- Twelve detailed lesson plans accompanied by an original text from a well-known author
- A biography of each author, together with an accompanying activity
- A Research Skills section that supports and encourages independent research skills
- A Reflect & Review section that provides a variety of methods and approaches for use when considering individual texts and authors
- A CD for easy use on an Interactive Whiteboard.

The CD

The CD contains supporting resource materials which will prove useful when delivering each lesson.

It provides an activity based on the biography of each well-known author used within the book. Each biography is **differentiated to a higher and lower ability level** to cater for the range of abilities found within the classroom.

The CD also contains a number of differentiated activities to help encourage children to reflect and comment upon each classic text they have read.

These differentiated activities will aid children as they research a well-known author of their choice and will allow all, both in the classroom setting and beyond, to practise and develop these thinking and reasoning skills.

The Lesson Plan

A unique feature of this book is how the various reading skills are layered on each page.

Structured in a way that highlights how these skills develop on from one another, each lesson plan gives the teacher the opportunity to assess which of the key reading skills a particular reading group or individual is strong in and which skills may need more attention.

Such an assessment tool is useful in that it helps guide the teacher when planning their next steps forward, and offers the flexibility to adapt each individual lesson to suit the needs of their learners.

The lesson plans are therefore divided purposefully into four distinct question types, together with an additional section that promotes the exploration of new vocabulary.

To show how this works, read the extract in the box below and consider the different question types that follow:

Her navy blue dress clung to her skin,
a gentle breeze whistling through the
empty branches like an angry banshee,
her frosted breath drifting away in the
moonlight. She was alone but knew
what she had to do. Staggering to her
feet, she steadied herself and, looking
straight ahead, walked deeper into the
shadows beyond.

Literal Questions

This initial section examines an individual's literal understanding of a text.

An example of a literal question could be:

What colour was the girl's dress?

The answer to this literal question would be highlighted in the text as being navy blue.

Deductive Questions

The next set of questions explores a child's ability to use clues on the page in order to deduce an answer.

An example of a deductive question could be:

What season do you think this part of the story is set in: spring, summer, autumn or winter?

The answer to this deductive question is winter, evidence highlighted in the text being the 'empty branches' of the trees and the 'frosted breath' of the girl. These clues, either together or in isolation, indicate a cold and wintry scene.

Inferential Questions

The following set of questions looks at whether a child can 'read between the lines' in order to gain a deeper understanding of the text's implicit messages.

An example of an inferential question could be:

Do you think the girl carried on with her journey because a) she was brave and determined or b) scared but had no other choice?

Questions such as these allow different interpretations of the text to be made and personal opinions to be formed and discussed. As such, answers to these question types are often less quantifiable and not always provable by highlighting the text itself. Nevertheless, discussion within the group as to reasons behind an individual's choice of answer is valid and will facilitate a greater awareness of the fact that a text can be, and often is, open to interpretation.

Evaluative Questions

These questions do more than simply help the teacher to round off the lesson. They allow children to speculate on the tone and purpose of the text, as well as to consider the text's audience. They also enable teachers to ask further questions on the social relevance a text may have in today's society.

Examples of evaluative questions could be:

Who do you think would be more likely to read this text: boys or girls? Why do you think this?

Do you believe writers of books and films should be encouraged to include more strong girls as leading characters in their stories? What effect might this have on a) girls and b) boys?

Essential Vocabulary

This section of the lesson plan increases the children’s knowledge and understanding of words and helps promote an understanding of why certain words may have been chosen by an author.

For example, focusing on the word ‘clung’ the following series of questions and activities might be asked in order to explore its possible meaning within this narrative’s context:

Circle the word ‘clung’ in the first sentence. Copy it onto your wipe board.

Do you think this is a strong or weak word? Why?

Show your teacher how you might ‘cling’ to a) a rope b) hope. Why might you do this?

Do you think the girl’s dress is wet or dry? Draw your answer.

What might the use of this word suggest has happened to the girl just prior to this event taking place? Why do you think this?

How to prepare and carry out the lessons

Each child will need:







- A wipe board and dry marker pen
- A copy of the reading text
- A highlighter pen

Introducing the session to learners

It is important for the children to know which skills they will be developing while they are reading with their teacher. Learning objectives should be discussed at the beginning of each term and you can remind them of these at the start of each session. Which skills and objectives you wish to focus on while exploring a particular text will be dependant upon the reading ability and comprehension level of individual groups.

A broader, more inclusive, model is provided below:

‘Who can tell me some of the different question types we have been looking at recently?’

Literal
Skimming & Scanning 
Key Words 
Deductive
Detective    Clues Proof Evidence
Inference


‘Literal, deductive, inferential!’

‘Good. And can anyone tell me what ‘deductive’ means?’
‘Deductive sounds like ‘detective’. It means we have to look for clues/evidence/proof on the page rather than in our heads.’

‘Well done, that’s a great explanation, and we’re going to look at some of these different question types, including deductive questions, when we are working in our guided reading session today.’

It is important to write the children’s answers up so they can be clearly seen throughout your lesson. This will act as a visual reminder to each child of what their learning intention is – not simply for this lesson but for the whole academic year.

Above are examples of the icons you may wish to use to represent each skill. Over time, the children will recognise and associate each icon with its relevant skill, especially if the same icons are used throughout the school. *

* Icons included on the CD

Prior to reading the text

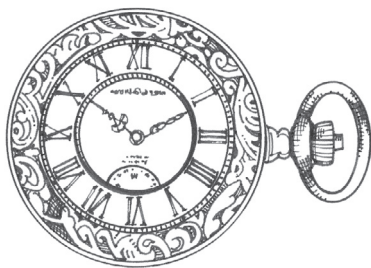
Provide each child with a copy of the text and ask them to scan the page to look for clues which tell them what genre of text it is. How can they tell this? Do they think they know which book this extract is from? Do they know who wrote this book and when?

What do they think the text might contain? Ask them to look at the illustrations, the title, the font used and the layout of the page to give clues. Can they predict what the text will be about? What do they already know about this particular genre?

Ask the children to quietly read through the text to familiarise themselves with it. They can circle any unfamiliar words they encounter. Any words circled can be discussed as a group and, later on, be put into the children's personal dictionaries. These can either be used to provide vocabulary extension work for particular groups or can provide extra words for their weekly spellings.

Timings

The lesson should take between 25–30 minutes to complete.



However, how long you wish to spend on each question type will be wholly dependant upon the ability level of the group sitting in front of you. A group that has difficulty in comprehending a text may need a significant amount of time spent on the initial stage of questioning [the teacher adding their own literal questions as they deem appropriate] before leading into the more difficult deductive section. On the other hand, a higher level group may be able to skip through this stage at quite a pace in order to access and complete the more challenging deductive and inferential questions set before them.

It is also important to remember to give a weighty amount of time to looking at the question itself.

To determine that the group have understood the question and feel confident enough to start looking for the answer, the following approach can be taken:

A 5-staged helping hand approach



1. Ask the children to turn over their text so that they cannot see it.
2. Write down the question you want to ask on your wipe board and show the children. Ask them to read it and write down the most important words or phrases onto their wipe boards. When the group has finished, ask them to show each other their answers.

For example, you might write '*At what time did Alice discover the rabbit hole?*' The children would read this and write down key words such as 'time' and 'discover'.
3. Discuss how relevant the chosen key words are when searching for the answer and where they might find the answer in the text itself. As the children begin to understand that there may be more than one key word in a question, discussion may also take place as to which key word should take precedence over another.
4. Ask the children to turn over their text and begin looking for the answer. Once they have found it, they should highlight it and write down the answer on their wipe board, again turning over their sheet so that it is no longer visible.
5. When everyone has finished, ask individuals to reveal their answers by showing their wipe board to the group. Answers can then be discussed accordingly and additional evidence highlighted on the text itself.

TINTIN AND THE BLUE LOTUS

Hergé



1936

Literal Questions

- What is the name of the shop Tintin walks into? [MITSUHIRATO]
What type of shop is it? [Women's clothes shop]
- What does Tintin say happened to the Chinese messenger in panel 4?
[He was struck by a poisoned dart]
- What country does the Japanese man want Tintin to go back to:
a) Britain b) China c) India d) Japan? [C]

Deductive Questions

- Which country do you think this adventure is set in: Britain or China?
[China] With your teacher, make a list of clues that tell us this.
- Can you spot the telephone in this comic strip? [Panels 3 and 8]
Draw it on your wipe board. What does this tell us about when this adventure is set? [In the past, telephone lines and design, no mobiles]
- There is another clue that this story is set in the past in panel 11.
[The car] Can you spot it? Draw your answer.

Inferential Questions

- Look at the first panel. Do you think the man speaking is rich or poor?
[Poor] Why do you think this? [We can see his ribs and bare feet]
- There are two panels where Tintin is seen thinking hard.
Where are they? [10 and 11] How do the illustrations suggest this?
[No words, pensive look, head down, hands behind his back]
- Look closely at the first and last two panels. What do you notice?
[Tintin is being followed]
Do you think this man wants to help or harm Tintin? Why do you think this?

Essential Vocabulary

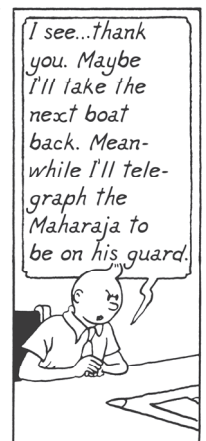
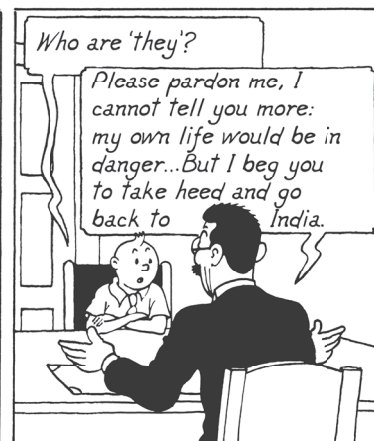
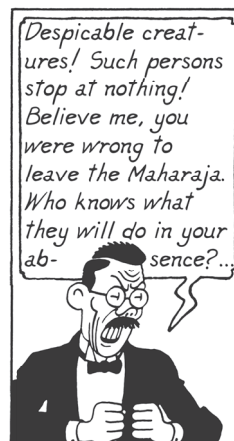
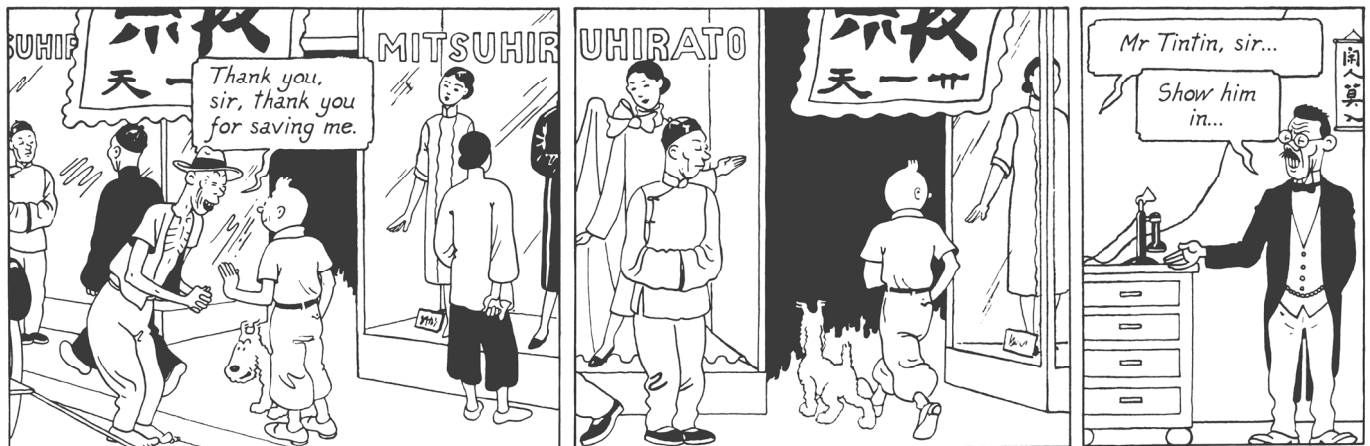
- Tintin's dog is called 'Snowy'.
How do you think he got his name?
[White and fluffy, like snow]
- Find a word in panel 4 the Japanese man uses to mean 'protect' or 'keep safe'. [Gaurd]
- Highlight the place name that Tintin says in this same panel. [Shanghai]
Why did you think this?
[Place names begin with a capital letter]
Find it on a world map.
- In the next panel, panel 5, the Japanese man uses the word 'despicable'.
Do you think this is a positive or negative word? [Negative]
What do you think it means?
Check your answer in a dictionary.
- Circle the phrase 'take heed'. Who says this?
[The Japanese man]
Do you think it means:
a) Listen to me [A]
b) Don't listen to me
- Which two words in panel 6 should be stressed? [They, beg]
Why? Act this scene out.
- Underline the phrase 'Your life hangs by a thread'. On a scale of 1-10, in how much danger is Tintin?
Explain your answer.

Evaluative Questions

- What type of book would you likely read this adventure in? [A comic book]
- Do you think it is easier or harder to read a comic strip that has so many pictures in it? Why? Why not?
- How can we read some of the panels when they don't have any text in them? How important do you think these panels are when reading this story? Why?

TINTIN AND THE BLUE LOTUS

by Hergé



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HERGÉ

[1907 – 1983]



Learning Objective:

- To be able to use context clues in order to complete a cloze procedure

Warm up Questions:

- Is a biography usually factual or fictional?
- In what section might you find a biography in a library or local book shop?
- How do you think a writer gathers their information in order to write a biography?
- Which do you think is more reliable: a biography or an autobiography? Why?

Answers:

- | | | | | | |
|---|-----|----|-----|---|-----|
| 1 | (C) | 2 | (E) | 3 | (D) |
| 4 | (F) | 5 | (A) | 6 | (B) |
| 7 | (G) | 8 | (H) | 9 | (J) |
| | | 10 | (I) | | |

Main Activity:

Step 1: Preview the text

Read the biographical extract about the life of Hergé. On a separate piece of paper, write down the word you think best fills each of the blank spaces you come across. Why have you chosen this word and not another? What clues in the sentence helped you make your decision?



Step 2: Do the activity

Read each of the words beneath the text. How do they compare to your own ideas? Are any of the words the same or similar to the ones you have written down? Read the text again. Ask yourself: Which of the words listed below best fits the blank space I come across? Why do I think this? What clues in the sentence have helped me make my decision?



Step 3: Review the text

When you have finished, compare your answers with a partner. Have they written the same word as you in each of the blank spaces? Why? Why not? Together, discuss why you agree or disagree with each other and find evidence in the sentence that supports your opinion. If you have time, use a thesaurus to make a list of synonyms for as many of the words you have used as you can.

Evaluative Questions:

Reflect upon Hergé's life:

- Why do you think Hergé joined the Boy Scouts? What might this suggest to you about a) his character and b) his future writing
- Why do you think he became a writer of comics rather than a writer of novels?
- Why do you think the *Société Belge d'Astronomie* named an asteroid after him? What might this tell us about how the Belgian people feel towards Hergé even today?

Website: <http://us.tintin.com/about/herge/>

HERGÉ

[1907 – 1983]



Hergé's 1] _____ :

- 1907** Georges Remi is born in Brussels on May 22nd.
- 1920** He joins the Boy Scouts and is given the nickname "Curious Fox".
- 1922** He begins illustrating for Scouting magazine *Le Boy-Scout Belge*.
- 1924** From this point forward he 2] _____ his drawings 'Hergé.' He creates his name by reversing his initials G.R. and translating them into phonetic sounds.
- 1928** Hergé becomes the 3] _____ of *Le Petit Vingtième*, a magazine for young readers. The first issue is released on November 1st.
- 1929** On January 10th, Tintin and his 4] _____ companion Snowy are 'born' in *Le Petit Vingtième*.
- 1934** Hergé meets a young Chinese student, Chang Chong-Chen. This marks a turning point in his career and is central to the creation of *The Blue Lotus*. From now on, Hergé carries out extensive 5] _____ before writing any Tintin stories.
- 1940** On May 10th, Belgium is invaded by German troops. Hergé starts work on *The Crab with the Golden Claws*. It appears in *Le Soir*, a Brussels daily newspaper controlled by the Nazis.
- 1946** On September 26th, the first issue of *Tintin*, a new weekly 6] _____, goes to press.
- 1950** *Explorers on the Moon* is begun; a story that requires much detailed technical research. Hergé forms Studios Hergé and surrounds himself with assistants to create a winning 7] _____ for success.
- 1961** A young Belgian, Jean-Pierre Talbot, plays Tintin on the big screen in *Tintin and the Golden Fleece*.
- 1969** Belvision Studios in Brussels produces a feature-length animated cartoon based on the book, *Prisoners of the Sun*. It is a huge hit.
- 1982** To celebrate Hergé's seventy-fifth birthday, the *Société Belge d'Astronomie* gives his name to a newly discovered 8] _____ located between Mars and Jupiter.
- 1983** On March 3rd, Georges Remi, better known as Hergé, passes away.
- 2011** Steven Spielberg releases a 3D animation of Tintin's adventure *The Secret of the Unicorn*, with voiceovers from Jamie Bell and 007's Daniel Craig. It takes millions at the Box Office.

(A) research

(B) comic

(C) Timeline

(D) Editor

(E) signs

(F) faithful

(G) formula

(H) asteroid