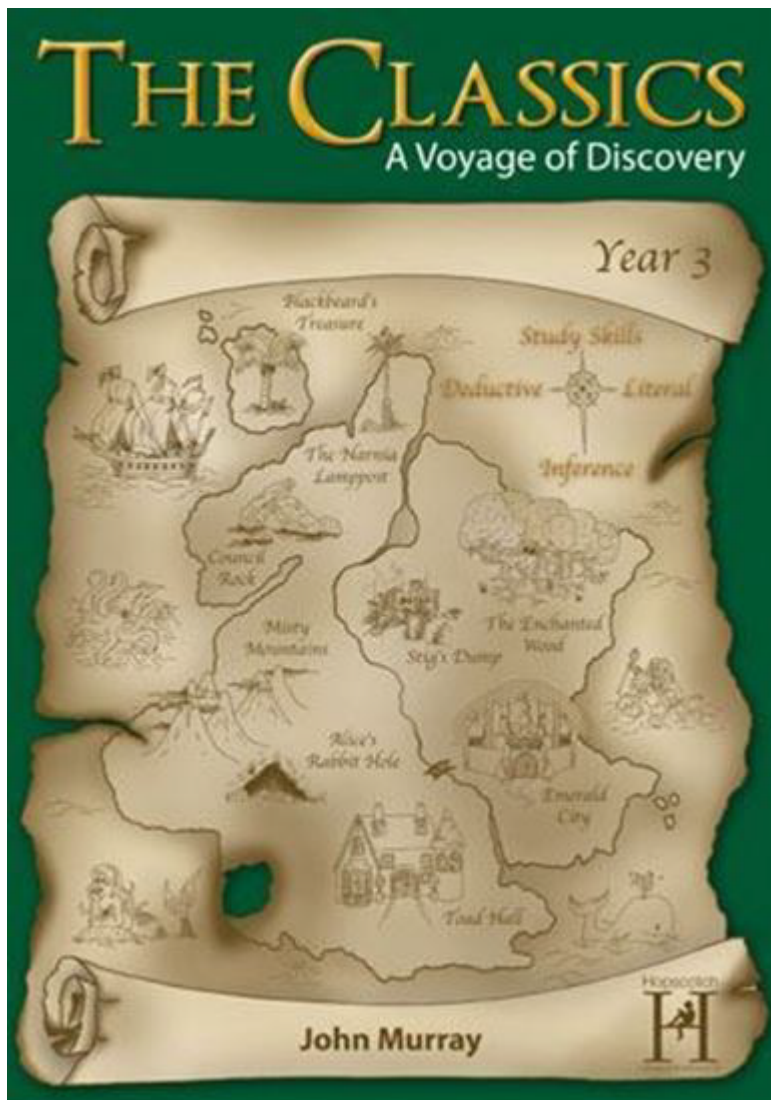


# *The Classics*

## *Year 3*



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# INTRODUCTION

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## 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 3 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?’

<b>Literal</b>
Skimming & Scanning 
Key Words 
<b>Deductive</b>
Detective    Clues   Proof   Evidence
<b>Inference</b>


‘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

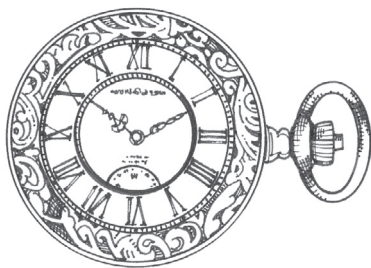
Provide each child with a copy of the text and ask them to scan the page to look for clues which tell them what genre of text it is. How can they tell this? Do they think they know which book this extract is from? Do they know who wrote this book and when?

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.



# The Enchanted Wood

Enid Blyton



1939

## Literal Questions

- Which of the trees is King of the Wood? [The Faraway Tree]
- Which ear does the squirrel tell the children to press to the tree to hear the trees' whispers? [Their left ear] Show your teacher.
- Who does the squirrel not want to hear their whispers? [The goblins]

## Deductive Questions

- Reread the first sentence. Do you think there are a lot of trees whispering in the wood or only a few? [A lot]  
Why do you think this? [Lots of whispers are needed to make them sound loud]
- Did the squirrel listen to the whispers of the trees? [No]  
How do you know? [He asks the children what the trees had said]
- Reread the final paragraph. How do we know the children are eager to help the Faraway Tree? [They ran to find the trap door]

## Inferential Questions

- Why do you think the children each chose a small tree to put their arms around to listen to its whisper? [The children's arms were small too and wouldn't fit around a larger tree]
- Why do you think the trees were asking the children to help them? [They couldn't move themselves so were helpless and needed their help]
- When speaking to the trees, why do you think the children whisper their first reply but cry out their second? [They don't want the goblins to hear about the plan so whisper but are so excited about the trap door that they forget to keep quiet]

## Essential Vocabulary

- Which word is written in italics? [*Us*]  
Why do you think this is?  
[To stress that it is the children the trees want to talk to, not each other]
- What part of the tree do the children put their arms around? [The trunk]  
Draw and label your answer.
- How does the squirrel tell the children to be quiet? ['Sh!']  
Do you think this was a long or short sound, loud or quiet? [Short, quiet]  
Show your teacher. Why do you think he says this in this way? [So the goblins didn't hear]
- Find where Enid Blyton writes 'Ooooh!'  
Write it on your wipe board. Do you think this is a long or short sound? [Long]  
Why? [Many o's]  
Why do you think she included this nonsense word in the last line of this chapter? [To show the children are excited]
- Look up the word 'dwell' in the dictionary.  
What does it mean? [To live]  
Can you spot a phrase in this passage that is similar to this? [Tree-dwellers]  
Highlight it. What do you think it means?  
[Those who live in the Faraway Tree]

## Evaluative Questions

- Do you think the children will be successful in rescuing Moon-face and the other Tree Dwellers? Why?
- What do you think the goblins are like? With your teacher make a list of adjectives to describe them.  
Why do you think this?
- Who do you think Enid Blyton wrote this story for: older children or younger children? How is the story written to suggest this?



# The Enchanted Wood

by Enid Blyton

"Wisha-wisha-wisha-wisha!" whispered the trees loudly.  
"You know, I can't help feeling that the trees want to tell us something to-night," said Bessie suddenly. "I always feel that they are whispering secrets to one another – but to-night I feel that they want to tell us!"

"I shouldn't be surprised," said the squirrel. "The Faraway Tree is King of the Wood, and now that trouble has come to it all the other trees are angry. Perhaps they want to help us."

"Wisha-wisha-wisha," said the trees loudly.

"Put your arms around a tree-trunk and press your left ear to the tree," said the squirrel suddenly. "I have heard it said that that is the only way to hear a tree's words."

Each of the children found a small tree. They put their arms round the trunks and pressed their left ears to the trees. And then they could quite clearly hear what the trees were whispering.

"Help the Faraway Tree-dwellers!" the leaves whispered. "Help them!"

"But how can we?" whispered back the children eagerly. "Tell us!"

"Go up the slippery-slip," said the trees in their leafy voices. "Go through the trap-door and up the slippery-slip!"

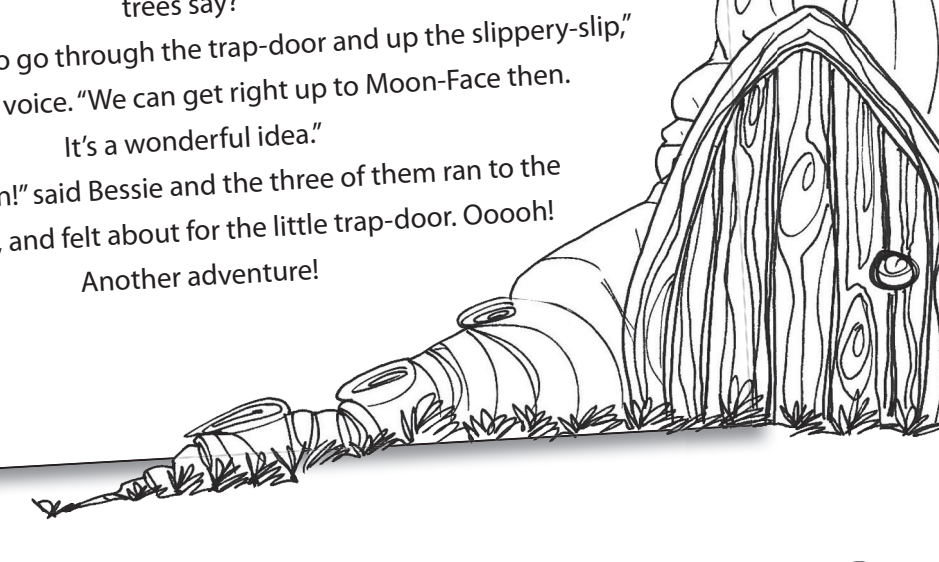

"Oh!" cried all the children at once. "Of course! Why ever didn't we think of it ourselves?"

"Sh!" said the squirrel, in alarm. "Don't let the goblins hear you. What did the trees say?"

"They said we were to go through the trap-door and up the slippery-slip," said Jo, in a low voice. "We can get right up to Moon-Face then. It's a wonderful idea."

"Come on then!" said Bessie and the three of them ran to the Faraway Tree, and felt about for the little trap-door. Ooooh!

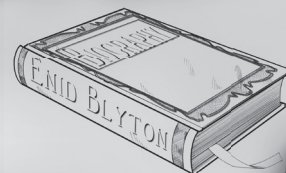
Another adventure!





# ENID BLYTON

[1897 – 1968]



## Learning Objective:

- To be able to use discourse markers in order to place a series of events in the correct chronological order

## Warm up Questions:

- What is a biography? What is an autobiography?
- How are they different? How are they the same?
- Biographies are usually written in 'chronological order'. What does this mean?
- Why might writing about a person's life in chronological order be helpful to the reader?

## Answers:

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

## Main Activity:

### Step 1: Preview the text

Read the ten pieces of information about the life of Enid Blyton. On a separate piece of paper jot down the order you think it might be. Make a list next to each box of any words or phrases that make you think this. Which box do you think comes first? Why? Which box should follow next? Why do you think this? Are there any clues in each box that tells you where to put it? What are they? How do they help you?



### Step 2: Do the activity

Cut out the ten boxes. When you are happy that you have placed them in the correct chronological order, stick onto a piece of paper to make a biographical poster. Draw arrows to help show how each different event in this writer's life follows on from one another. Use the Internet to search for a photograph or portrait of your writer or characters from their classic to include on your poster. Choosing an appropriate font to use for your title will also be important.



### Step 3: Review the text

When you have finished your biographical poster, show it to a partner. Do they have their boxes in the same order as you? Why? Why not? How have they decided to produce and display their biographical information? Which poster do you prefer? Why? How might you want to improve your own poster next time?

## Evaluative Questions:

*Reflect upon Enid Blyton's life:*

- Do you think Enid Blyton was close to her father as a child? Why do you think this?
- Do you think being married to Hugh helped her become successful? How?
- Why do you think the writer of this biography chose to split it into three parts? How does he do this? Which sub-heading do you like best? Why? Might you want to change the other two? Why? What to?

Website: <http://www.enidblytonsociety.co.uk/>

# ENID BLYTON

## [1897 – 1968]



A After Kenneth's death in 1967, Enid is never really the same. She moves into Greenways Nursing Home in London with Alzheimer's disease the following year. She takes her last breath on November 28th 1968 and is cremated at Golders Green.

B In Enid's early life she travels a lot because her father is looking for a better job. Finally, the family moves to 35 Clockhouse Road in Beckenham, which has a large house and a beautiful garden.

C By 1939, Enid has fallen out of love with her husband and meets Kenneth Waters, a London surgeon. They marry in 1943 and live a very happy life together.

D She is born on August 11th 1897 above a shop in Lordship Lane, London. Three months later, she nearly dies of whooping cough but is cradled all night in her father's arms and lives!

E She decides to become a teacher and teaches for five years. During this time she publishes her first book of poems called *Child Whispers* (1922) when she is 25 years old.

F **Job and Marriage**

G **The Clock Stops Ticking**

H **Early life**

I Close to the countryside Enid walks for hours with her father talking about the books they have read. It is also here that she is educated at St. Christopher's school, where she is brilliant at sport and earns the title Head Girl.

J Two years later, Enid announces she is getting married to Hugh Pollock, an editor. Enid and Hugh have two children who they name Gillian and Imogen.

