

Journey to the River Sea

TEACHER'S BOOKLET

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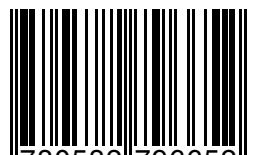
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Introduction

Aim

This resource provides materials to support the teaching of framework objectives through guided and group reading. Guided and group reading is a shared, social activity and it is important that pupils are given the opportunity to talk rather than write about their reading. Emphasis is placed on the promotion and development of independent reading, and pupils are asked to reflect on and develop new reading strategies.

The lesson outline (pages 5–8)

The lesson outline provides a structure for the organisation of teaching at a glance. It is intended to provide you with a flexible framework that can be adjusted to suit your circumstances. The structure provided will enable you to cover a longer text, while maintaining pace. Objectives are explicitly taught and are clearly placed within the context of the book, and with the lesson structure. There will be issues about coverage, but it is more important that pupils are able to explore their reading through talk and other interactive approaches, rather than, for example, sitting passively as the whole book is read to them, or worse, being asked to 'read around the class'.

A group worksheet is not provided for the first lesson as the structure of this lesson is different from the rest. Use the lesson outline to introduce and establish the ground rules for group and guided sessions.

Approaches for progressing through the book include:

- pupils or teacher recapping previous chapters that may not have been read
- jigsaw reading (groups are given a section or chapter to read and then the group reports back)
- use of video, if available
- use of prepared summaries or diagrammatic representations of the plot
- reading at home, if appropriate.

It is also important to allow pupils to control their own reading. If they want to read on, then let them. Re-reading chapters and revisiting prior reading will always highlight things that were missed on a first reading.

Guided and group work

You will see from the lesson outline that this resource provides six opportunities for guided reading. Guided and group reading facilitates interaction, not just between teacher and pupil, but also pupil and pupil. The focus on objectives enables the teaching and learning to be pitched high, so that pupils' learning is challenged and extended. Guided reading focuses on reading strategies, enabling pupils to develop as independent learners.

This resource has six guided sessions, so that every pupil will have the opportunity to work closely with the teacher. Underpinning these sessions, are the 12 group activities, so that the rest of the class is able to work independently of the teacher. It is envisaged that each group will consist of no more than six pupils.

Managing group and guided work

It may take time to develop the culture of guided work in the classroom, but it is worth persevering. The following may help:

- where possible, create groups from pupils with similar reading and confidence skills
- make the groups responsible for their own organisation
- identify time and, if possible, clerical support, for managing the resources
- use additional adult support in the classroom
- edit the materials to suit the needs of the pupils
- give the groups concrete outcomes
- specific roles can be given within the groups, including the role of a timekeeper
- organise pupils into 'study buddies'
- peer assessment can be used, as can rewards
- make it clear that all pupils are expected to contribute to the plenary.

Resources

The scheme of work in this booklet does not have heavy resource implications but ideally resources should be prepared in advance. Group activities could be photocopied onto coloured card and laminated, so that each group has an identifiable colour. The main resources you will need are: the group worksheets, guided session planners, copies of the reading strategies, copies of the reader, highlighter and marker pens, sugar paper, reading journals and copies of extracts on OHT and paper for annotation.

Suggested starter activities are provided at www.longman.co.uk

Reading journals

While the main aim of this resource is to encourage pupils to talk about their reading, reading journals provide pupils with the opportunity to reflect, speculate and express their immediate responses to what they have read. It is important that they regard the journal as part of a continuing dialogue with the teacher and with each other, rather than work that is to be marked. The variety of entries could include:

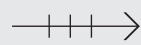
- noting responses
- questions arising
- mind-mapping and other graphic representations (tension graphs, timelines)
- jotting down words and phrases that need clarifying, or that they could 'steal' for their own writing
- keeping track of the plot.

Opportunities for using the reading journal are highlighted in this resource, but it may be worthwhile establishing routines so pupils know when they are expected to make an entry. For example, pupils could be asked to reflect every lesson on the reading strategies that they have used, and make a brief note about this, including reference to the text.

Approaches to the Starter

The following approaches and techniques are ideal for providing fast, focused and highly interactive lesson starters:

- activating prior knowledge through **mind-mapping**
- developing the use of the **reading journal** to encourage pupils to reflect on subject matter, style and technique
- working with **response partners** to provide speaking and listening opportunities and time for the clarification of ideas
- using **drama** activities that encourage empathy and reflection
- using **card sort** activities to help pupils develop conceptual understanding and higher order thinking skills
- using **text marking** to identify word, sentence and text level features
- providing opportunities for **modelling** and **text transformation** to develop pupils' knowledge of stylistic conventions of the text
- using **graphic organisers** to build up pupils understanding of text types, e.g.:



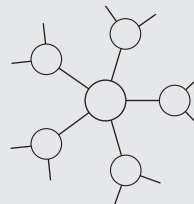
recount



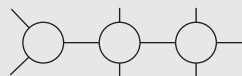
instruction



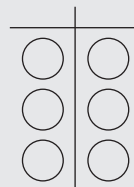
explanation



information



persuasion



discussion

Overview of objectives

The objectives selected here focus on enabling pupils to *read as readers*; to deepen understanding and appreciation, and to *read as writers*. Pupils are required to identify typical features and explore how writers gain impact. This is the point at which the bridge between reading and writing is made – when the pupil has the ability to step outside the body of a text and look at it as a writer. While the majority of objectives selected reflect the development of reading, this does not imply that they should be approached in isolation or taught in a reductive way. The objectives listed below encompass the ability to recognise, understand and manipulate the conventions of language and develop the pupils' ability to use language imaginatively and flexibly, in the narrative context. Objectives (and pupils!) benefit from being explicitly taught, and from being identified and deployed in context. Other objectives can also be taught (through starter activities), but it is up to the teacher to decide where the priority lies and to adapt the resource materials according to the need of the pupils.

While Year 7 has been the focus for this resource, this does not mean that the novel could not be used with Year 8. With this in mind, the Year 8 objectives listed could underpin the novel.

Year 7

Reading

R6 Active reading

R7 Identify main ideas

R8 Infer and deduce

R9 Distinguish writer's views

R12 Character, setting and mood

R14 Language choices

R15 Endings

R16 Author attitudes

Writing

Wr2 Planning formats

Wr3 Exploratory writing

Wr7 Narrative devices

Wr11 Present information

Wr14 Evocative description

Speaking and listening

S&L1 Clarify through talk

S&L2 Recount

S&L7 Pertinent questions

Year 8

Reading

R4 Versatile reading

R5 Trace developments

R10 Development of key ideas

R12 Independent reading

R13 Interpret a text

R16 Cultural context

Writing

Wr3 Writing to reflect

Wr5 Narrative commentary

Wr6 Figurative language

Wr17 Integrate evidence

Speaking and listening

S&L5 Questions to clarify or refine

S&L10 Hypothesis and speculation

Lesson outline

Lesson	Objectives	Reading strategy focus	Starter/Introduction (see www.longman.co.uk)	Development	Plenary and Homework
1	<ul style="list-style-type: none"> ● R6 Active reading ● W13 Exploratory writing 	<ul style="list-style-type: none"> ● Predict ● Pass comments 	<p>Guided and group reading; key objectives and establishing ground rules</p> <ul style="list-style-type: none"> ● Explain the differences between group and guided reading. ● Card sort: match the reading strategy to examples (pages 30–31). ● In small groups, discuss and define ground rules. 	<p>Pre-reading</p> <ul style="list-style-type: none"> ● Reading strategies ● Reading journals ● Introduction to book: title, cover, comparison of reviews, etc. ● Read Chapters 1–2. 	<p>Plenary</p> <p>Reflect on reading strategies used and which ones to target.</p> <p>Homework</p> <p>Read Chapter 3.</p>
2	<ul style="list-style-type: none"> ● R8 Infer and deduce ● R12 Character, setting and mood ● W17 Narrative devices 	<ul style="list-style-type: none"> ● Ask questions ● Speculate ● Relate to prior reading 	<p>Character, setting and mood, narrative hooks</p> <ul style="list-style-type: none"> ● Model the reading of the opening page. ● Response partners: explore and brainstorm key features at word and sentence level. ● Card sort: match the narrative hooks to story openings. ● Activate prior knowledge using response partners: what makes a good opening? ● Pupils record responses on Post-it notes as the opening page is read to them. 	<p>Chapter 3</p> <ul style="list-style-type: none"> ● Group task: narrative hooks 2.1 ● Guided reading group 1: character, setting and mood 2.2 2.3 	<p>Plenary</p> <p>What makes an effective narrative hook?</p> <p>Homework</p> <p>Read Chapter 4.</p>
3	<ul style="list-style-type: none"> ● R6 Active reading ● R12 Character, setting and mood 	<ul style="list-style-type: none"> ● Infer and deduce ● Visualise ● Empathise 	<p>Introduction to character and setting; inference and deduction</p> <ul style="list-style-type: none"> ● Response partners: pupils create definitions of inference and deduction. ● Model the implicit and explicit features of character. 	<p>Chapter 5</p> <ul style="list-style-type: none"> ● Group task: explicit/inferred development of character 3.1 ● Guided reading group 2: developing relationship between character and place 3.2 	<p>Plenary</p> <p>Each group member shares one example of inference.</p>

Lesson	Objectives	Reading strategy focus	Starter/Introduction (see www.longman.co.uk)	Development	Plenary and Homework
4	<ul style="list-style-type: none"> R6 Active reading Wr2 Planning formats 	<ul style="list-style-type: none"> Re-read Relate to time and place Interpret patterns 	<p>Using graphic organisers</p> <ul style="list-style-type: none"> Model mind-mapping techniques. Pupils apply a range of graphic organisers to a familiar text type, e.g. a family tree, a temperature chart to track tension, a spider diagram to map characters. Pupils match graphic organisers to text types. 	<p>Chapters 6–7</p> <ul style="list-style-type: none"> Group task: mind-mapping of plot and links between characters 4.1 	<p>Plenary</p> <p>Two pupils to feed back which reading strategies helped them most.</p> <p>Homework</p> <p>Read Chapter 8.</p>
5	<ul style="list-style-type: none"> R6 Active reading R7 Identify main ideas Wr2 Planning formats Wr3 Exploratory writing 	<ul style="list-style-type: none"> Summarise Interpret patterns 	<p>What do we mean by theme?</p> <ul style="list-style-type: none"> Discuss a whole-class definition of the word 'theme'. Response partners: pupils identify themes in books they have read recently. Re-read opening chapter of <i>Journey to the River Sea</i>: How apparent are the themes at the beginning of the story? 	<p>Chapter 8</p> <ul style="list-style-type: none"> Group task: linking themes and characters 5.1 Guided reading group (3): emerging themes and their portrayal 5.2 	<p>Plenary</p> <p>How might planning formats be used in the future to support reading?</p> <p>Homework</p> <p>Read Chapter 9.</p>
6	<ul style="list-style-type: none"> S&L1 Clarify through talk S&L7 Pertinent questions 	<ul style="list-style-type: none"> Interpret patterns Ask questions Establish relationship with author 	<p>Role of the author</p> <ul style="list-style-type: none"> Activating prior knowledge: What do we mean by 'voice' in a text? Which voices can we hear? Pupils text mark an extract: What are the characters thinking? What is the author thinking? Are they thinking the same? 	<p>Chapter 10</p> <ul style="list-style-type: none"> Group task: author interrogation (one person is the author and is hot-seated) 	<p>Plenary</p> <p>What have pupils learnt about questioning skills? How might they apply this in other subjects?</p> <p>Homework</p> <p>Read Chapter 11.</p>
7	<ul style="list-style-type: none"> R9 Distinguish writer's views R16 Author attitudes 	<ul style="list-style-type: none"> Hear a voice Interpret patterns Ask questions 	<p>Authorial voice and narrative voice</p> <ul style="list-style-type: none"> Recap: What do we mean by authorial voice? How is author 'heard' in a novel? Pupils read the opening page of a text and explore the author's voice, using the reading strategies: predictions, speculation, inference and questions. Prompts could be provided, e.g. <ul style="list-style-type: none"> The author has ... The author suggests ... Why has the author ... I think the author will ... 	<p>Chapter 12</p> <ul style="list-style-type: none"> Group task: linking authorial voice to themes 7.1 Guided reading group (4): authorial and narrative voice 7.2 	<p>Plenary</p> <p>Share definitions of narrative/authorial voice.</p>

Lesson	Objectives	Reading strategy focus	Starter/Introduction (see www.longman.co.uk)	Development	Plenary and Homework
8	<ul style="list-style-type: none"> ● R7 Identify main ideas ● Wr2 Planning formats 	<ul style="list-style-type: none"> ● Interpret patterns ● Ask questions 	<p>Narrative structure</p> <ul style="list-style-type: none"> ● Response partners: pupils explore the range of narrative structures with which they are familiar (e.g. sequential, flashback, flash forward, parallel narratives). ● Pupils create graphic organisers to reflect a variety of structures. 	<p>Chapters 13–14</p> <ul style="list-style-type: none"> ● Group task: pupils track the following appropriate graphic organisers: themes and answer how they explore of pace in Chapter and text level features 8.1 	<p>Plenary</p> <p>Where else could a graphic organiser be useful?</p> <p>Homework</p> <p>Read Chapter 15.</p>
9	<ul style="list-style-type: none"> ● R6 Active reading ● R8 Infer and deduce ● R14 Language choices 	<ul style="list-style-type: none"> ● Summarise ● Interpret patterns ● Ask questions 	<p>Narrative style at word, sentence and text level</p> <ul style="list-style-type: none"> ● Sentence level starters: simple, compound and complex sentences. ● Sentence openings: non-finite verbs, subordinate clauses, adverbs, pronouns. ● Lexical density: changing a verb + adverb into a stronger verb. 	<p>Chapter 16</p> <ul style="list-style-type: none"> ● Group task: language choices and meaning 9.1 ● Guided reading group (5): language choices and meaning 9.2 	<p>Plenary</p> <p>Guided group to share their work.</p> <p>Homework</p> <p>Read Chapter 17.</p>
10	<ul style="list-style-type: none"> ● R8 Infer and deduce ● Wr11 Present information 	<ul style="list-style-type: none"> ● Interpret patterns ● Ask questions 	<p>Deepening response to the characterisation</p> <ul style="list-style-type: none"> ● Card sort activity: characteristics of Maia, the twins, Miss Minton, the Carter parents. ● Differences/similarities charts between the characters ● Introduce the word 'foil' and explore whether any of the characters are foils to each other. 	<p>Chapters 18–19</p> <ul style="list-style-type: none"> ● Group task: deepening response to characterisation, leading to informative writing 10.1 	<p>Plenary</p> <p>In groups brainstorm/ mind-map what has been learnt this lesson. Display it.</p>
11	<ul style="list-style-type: none"> ● R14 Language choices ● Wr14 Evocative description 	<ul style="list-style-type: none"> ● Infer and deduce ● Visualise ● Empathise 	<p>Key features of descriptive texts</p> <ul style="list-style-type: none"> ● Create a thought-shower on pupils' whiteboards. ● Lexical density: changing a verb + adverb into a stronger verb. ● Expand nouns into noun phrases. ● Change the word class of nouns and verbs into adjectives (the garden gnome, the racing car). 	<p>Chapter 20</p> <ul style="list-style-type: none"> ● Group task: drawing links between reading and writing: creating a sense of place (descriptive writing) 11.1 	<p>Plenary</p> <p>Envoy activity: a representative travels to other groups to share work.</p> <p>Homework</p> <p>Read Chapter 21.</p>

Lesson	Objectives	Reading strategy focus	Starter/Introduction (see www.longman.co.uk)	Development	Plenary and Homework
12	<ul style="list-style-type: none"> ● S&L2 Shape a presentation 	<ul style="list-style-type: none"> ● Summarise ● Pass judgements 	<p>Standard/Non-standard English</p> <ul style="list-style-type: none"> ● Change sentences from non-standard English into standard English and vice versa. ● Active and passive voice: change news headlines from passive to active and explore the effect. ● Convert guilty actions from active to passive. ● Collect examples of standard/non-standard English. Generalise about which would be found in which text types. 	<p>Chapter 22</p> <ul style="list-style-type: none"> ● Group task: cultural difference (formal oral response) 12.1 	<p>Plenary</p> <p>Write the formal essay question for the group task.</p> <p>Homework</p> <p>Read Chapter 23.</p>
13	<ul style="list-style-type: none"> ● R6 Active reading ● R15 Endings 	<ul style="list-style-type: none"> ● Re-read/ reinterpret ● Summarise ● Pass judgements 	<p>Endings and how they link back to the beginning</p> <ul style="list-style-type: none"> ● Card sort: matching endings to beginnings. Explore the links. ● Matching endings to genre. ● Pupils swap books that they have each read. Read the opening and predict the ending. Swap with partner to test accuracy. ● Explore the derivation of the word 'denouement' and how it applies to plots (French: <i>denouer</i>: to untie; Latin: <i>nodus</i>: a knot). 	<p>Chapter 24</p> <ul style="list-style-type: none"> ● Group task: how effective is the ending? 13.1 ● Guided reading group (6): endings and resolutions 13.2 ● Reflection on development of pupils' reading skills 	<p>Plenary</p> <p>What makes an effective ending?</p>

2.1

Group worksheet

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks
- read Chapters 1 and 2.

Now you are going to have a go at writing your own story opening, using narrative hooks.

Objectives

- R8 Infer and deduce
- Wr7 Narrative devices.

Group reading

Read Chapter 3.

Group task

- 1 In pairs, recap the main events of the first three chapters.
- 2 Divide yourselves into two groups of three. Working in threes, identify which narrative hooks the author has used to engage the reader with the book.
- 3 Share your findings with each other. Remember to support your ideas with evidence from the first three chapters.
- 4 Now go back to working in pairs. Using a whiteboard, or your reading journals, write the opening three sentences to a story, using two narrative hooks of your choice. Talk about the sentences first, drafting them in your heads and through talking with each other, before you begin to write them down.
- 5 Share your openings with the rest of your group. Invite feedback and make any changes that you think would be suitable.
- 6 Be prepared to share your opening in the plenary.

Reading journals

- 1 Write a paragraph that sums up the way your group thought the writer 'hooked' the reader.
- 2 Which reading strategies did you use today? Remember to use the reading strategy checklist (pages 305–307) to prompt you.

Homework

Read Chapter 4 by next lesson.

Guided session planner

2.2

Teaching objectives

- **R8 Infer and deduce meanings using evidence in the text, identifying where and how meanings are implied**
- **R12 Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.**

Focus

- Chapter 3 (pages 32–37)
- Manipulation of reader response.

Introduction to text

Clarify objectives.

Strategy check

Teacher distributes copies of *reading strategies* and discusses expectations for developing active reading skills. Pupils are asked to remember, and explain or illustrate appropriate strategies that they have used recently. The focus should then move to *inference and deduction*. These are essential skills for engaging with, and enjoying, texts and for achieving the higher levels.

Independent reading and related task

Pupils re-read pages 32–37 independently. The focus of this task is for pupils to explore the Carter family's way of life and what is implied about their lifestyle. Pupils should list the ways in which the family has tried to maintain their 'English' lifestyle, while living in Brazil.

Return to text: developing response

Teacher and pupils focus on pages 32–37. Teacher models reading the extract beginning 'An hour later ...' to 'The jungle must be kept at bay', making the reading process explicit and pulling out responses as it is read, through text-marking (see Annotated text 2.3).

In pairs, and following the teacher's example, pupils continue to read.

- Pair A should read to 'and the twins shuddered.' on page 35.
- Pair B from page 35 'Now, Miss Minton ...' to 'Always.' on page 36.
- Pair C from page 36 'The twins looked at each other ...' to '... to make themselves decent food at night.' on page 37.

It is important that they text mark as they read, so that textual evidence is identified to support their ideas. The teacher listens, as support, guiding where appropriate.

Review (reading target/next steps)

Pupils share findings with each other. They should focus on what they have learnt and support it with textual evidence. The teacher should guide the discussion towards the use of inference and deduction, asking pupils how the author has manipulated the reader's response towards the Carter family's lifestyle. Finally, pupils can discuss which reading strategies they have used during this session.

Pupils can make brief notes in their journal to record ideas. Set the next task: reading homework (Chapter 4).

Teaching group

Guided group

Evaluation

2.3

Chapter 3: pages 32–33

An hour later, Maia and Miss Minton sat on upright chairs on the veranda, having afternoon tea with the family.

The veranda was a narrow, wooden structure which faced the river but was completely sealed off from it by wire netting and glass. No breath of wind came from outside, no scent of growing things. Two fly-papers hung down on either side, on which dying insects buzzed frantically, trying to free their wings. On low tables were set bowls of methylated spirit in which a number of mosquitoes had drowned, or were still drowning. The wooden walls were painted the same dark clinical green as the house and the boat. It was like being in the corridor of a hospital; Maia would not have been surprised to see people lying about on stretchers waiting for their operations.

Mrs Carter sat at a wicker table, pouring tea and adding powdered milk. There was a plate of small, dry biscuits with little holes in them and nothing else.

'We have them sent specially from England,' said Mrs Carter, looking at the biscuits, and Maia could not help wondering why they had taken so much trouble. She had never tasted anything so dull. 'You will never find Native Food served at my table,' Mrs Carter went on. 'There are people here who go to markets and buy the food the Indians eat, but I would never permit it. Nothing is clean, everything is full of germs.'

The word 'germs' made her mouth pinch up into a disapproving 'O'.

'Couldn't it be washed?' asked Maia, remembering the lovely fruit and vegetables she had seen in the market, but Mrs Carter said washing was not enough. 'We disinfect everything in any case, but it doesn't help. The Indians are filthy. And if one is to survive out here, the jungle must be kept at bay.'

Enclosed space

Suggests discomfort – not for relaxing

Repetition 'No' for emphasis

Alliteration for rhythm – heightens sense of being trapped

Followed by complex sentence for variety

Repetition for emphasis

Use of non-finite verb suggests it is timeless – always happening

Modal verb

Similar for visualisation

Nothing fresh, or sense of living

End loaded for emphasis

How would she say this? Pompously? With a sense of pride?

Suggests she is whining

Use of capital letters for emphasis. How would she say this?

Lots of negatives reflect her personality

Opposites for emphasis

Strong visual image

Us and them

Use of italics suggests this is important

Group worksheet

3.1

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks and character, setting and mood.

Now you are going to explore how the writer uses setting to enhance character.

Objectives

- R6 Active reading
- R12 Character, setting and mood.

Group reading

Read Chapter 5.

Group task

- 1 In pairs, recap the main events of Chapter 4.
 - 2 Focus now on pages 74–80 in Chapter 5. As a whole group, write down key words that you think describe the way Maia feels as she ventures out alone in the forest.
 - 3 Divide yourselves into two groups of three. Group A focus on pages 74–76, from 'She changed into walking shoes ...' to '... she had had to steer by had gone.' Group B focus on pages 78 to 80, from 'He nodded and they glided ...' to '... she heard about her new life.'
- 4a)** In your groups, discuss the following: How does the writer use the setting to enhance the way Maia feels? You could look at the use of:
- imagery (look at the way the light changes)
 - questions and exclamations as Maia responds to her surroundings
 - sentence structure
 - colours
 - senses.
- You may be able to text mark your passages to help you.
- b)** Feedback to each other. Remember to support your ideas with evidence from the extracts that you have read.
- 5 Finally, as a whole group, agree five ways in which the writer uses the setting to enhance the way Maia is feeling.

Reading journals

- 1 Write down your list of key points from question 5.
- 2 Which reading strategies did you use today? Remember to use the reading strategy checklist (pages 305–307 of the reader) to prompt you.

Homework

3.2

Guided session planner

Teaching objectives

- R6 Adopt active reading approaches to engage with and make sense of texts, e.g. *visualising, predicting, empathising*
- **R12 Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.**

Focus

- Chapter 5 (pages 74–80)
- Developing relationship between character and place.

Introduction to text

Clarify objectives.

Strategy check

Teacher distributes copies of *reading strategies* and discusses expectations for developing active reading skills. Pupils are asked to remember, and explain or illustrate appropriate strategies that they have used recently. The focus should then move to *inference and deduction*.

Pupils re-read pages 74–80. As they read they should write down key words to describe how Maia feels, so that they can chart her changing emotions.

Independent reading and related task

Focusing on the author's use of language, the teacher models reading from 'She changed into walking shoes ...' (page 74) to '... light she had had to steer by had gone.' (page 76), where the setting is used to enhance Maia's feelings (see Annotated text 3.3).

Return to text: developing response

In pairs, and following the teacher's example, pupils should annotate a further extract (see below), which shows that Maia is either comfortable with her surroundings and at ease, or a moment when she feels out of her depth. They should focus on word choice and sentence structure. Teacher listens, as support, guiding where appropriate. Each pair should report back. How has the author created a sense of unease through the use of language?

Review (reading target/next steps)

Finally, pupils can discuss which reading strategies they have used.

Further extracts

Page 76 'They're right, the beastly Carters' to 'she lay for a few moments helpless.'

Page 77–78 'She was utterly crestfallen' to 'a big thorn embedded in her palm and she thanked him.'

Page 78–79 'The boy had stowed the pole now' to 'he had such a listening face.'

Page 79 'Then in an instant' to 'Maia understood it well enough.'

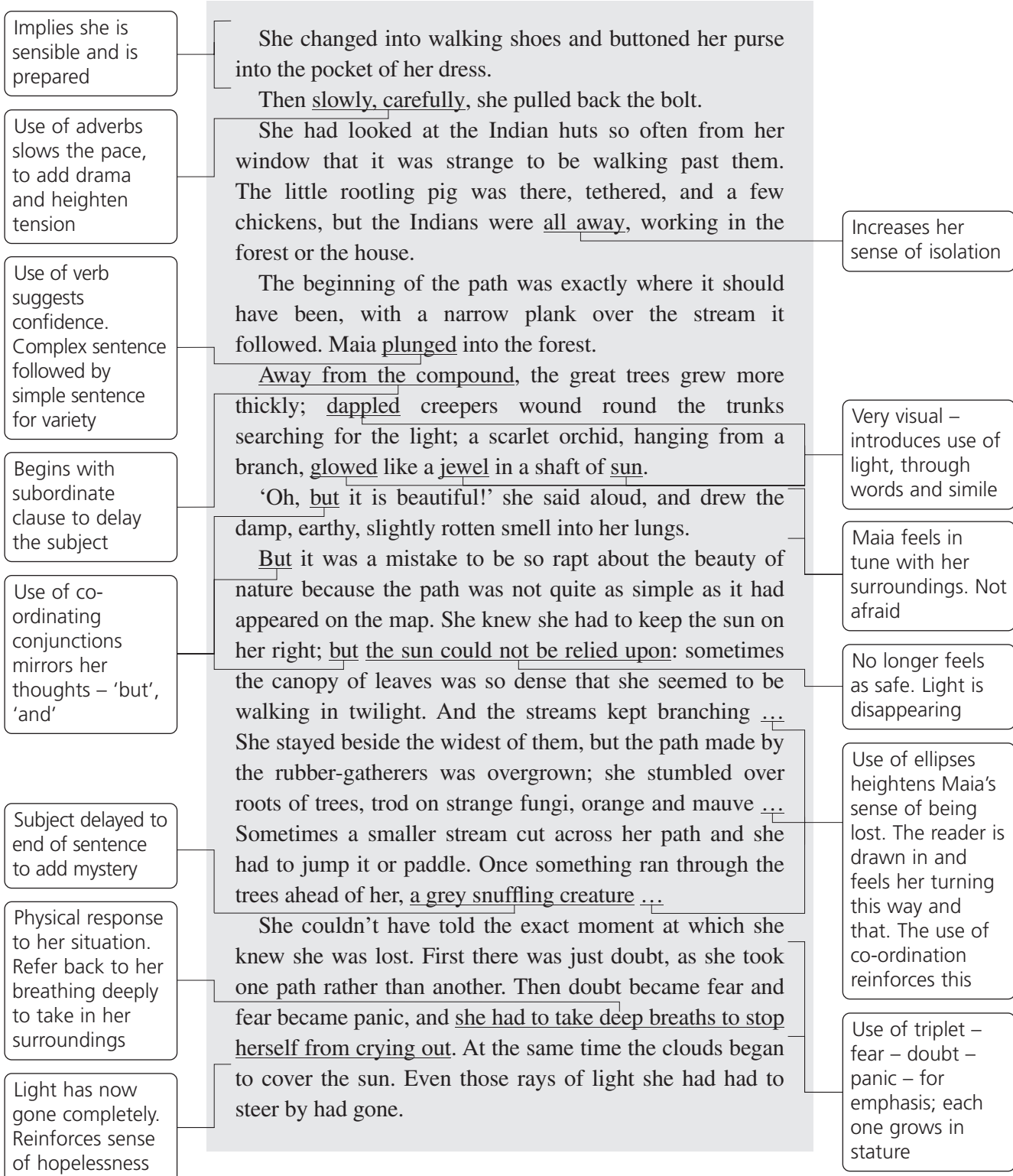
Teaching group

Guided group

Evaluation

Chapter 5: pages 74–76

3.3



4.1

Group worksheet

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood and how to create mind-maps.

Now you will have a go at mind-mapping to begin to draw links between the characters and the plots that are emerging.

You will need some large sheets of sugar paper and marker pens for this task.

Objectives

- R6 Active reading
- Wr2 Planning formats.

Group reading

Read Chapters 6 and 7. You could do this as a jigsaw reading in small groups.

Group task

- 1 In pairs, recap the main events of the story so far.
- 2 Create a mind-map of the characters. You will probably need to agree a starting point as a group. For example, you could put Maia in the centre as the story is told through her. Remember to indicate the relationships between the characters by using key words and visual aids. Discuss how you will illustrate the more complicated relationships, for example Maia is friendly towards the twins, but they behave nastily towards her. Remember to include characters that may not seem important at the moment (the Crows). You will revisit this later on and may want to adapt it.
- 3 Now you have a choice! The next focus is on the plots, which are emerging. How many plots do you think there are? What are they?
- 4 You can either:
 - plot the key events on to your mind-map, linking the characters to these, or
 - you can create another mind-map for the plots. If you do this, you will need to agree on an appropriate visual format and 'plot' in the key events. Then add in the characters.

Reading journals

- 1 Write a paragraph about what you discovered in today's lesson.
- 2 Which reading strategies did you use today? Remember to use the reading strategy checklist (pages 305–307 of the reader) to prompt you.

Homework

Read Chapter 8.

Group worksheet

5.1

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, how the writer creates setting and mood, the relationships between the characters, how to create mind-maps.

Now you will look at the emerging themes.

Objectives

- R7 Identify main ideas
- Wr2 Planning formats
- Wr3 Exploratory writing.

Group reading

You may wish to skim read Chapter 8, as reading this chapter was the homework.

Group task

- 1 What has happened in the story since you last met?
- 2 In pairs, decide which you think are the main themes in the story. Now share your ideas with the rest of the group and agree on four key themes.
- 3 Look closely at Chapter 8. Most of the key characters appear in this chapter. In what ways do these characters contribute to the themes that you have identified? You may find the grid useful, where an example has been completed for you. Remember to use evidence from the chapter and add the other key characters to the table.

Chapter 8	Theme 1: the outsider	Theme 2:	Theme 3:	Theme 4:
Maia				
The twins				
Clovis	Clovis is made to feel like an outsider at the Carters': 'I hope you don't think we can take in every verminous stray that comes to the door. The boy must go back.'			
Mrs Carter				
Mr Carter				
Miss Minton				

Reading journals

- 1 What have you learnt about the way the themes and the characters are linked? Make a few brief notes about the themes and the way the characters relate to them.
- 2 Which reading strategies did you use today? Remember to use the reading strategy checklist (pages 305–307 of the reader) to prompt you.

Homework

Read Chapter 9.

5.2

Guided session planner

Teaching objectives

- R6 Adopt active reading approaches to engage with and make sense of texts, e.g. *visualising, predicting, empathising*.
- R7 Identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer.

Focus

- Chapter 8
- Emerging themes and their portrayal.

Introduction to text

- Clarify objectives.
- Pupils recap the story so far – key characters, plot and personal responses.

Strategy check

Teacher distributes copies of *reading strategies* and discusses expectations for developing active reading skills. Pupils are asked to remember, and explain or illustrate appropriate strategies that they have used recently. The focus should then move to *inference and deduction, skimming and scanning*. These are essential skills for engaging with, and enjoying, texts and for achieving the higher level.

Independent reading and related task

Pupils re-read (scan) Chapter 8 independently, focusing on characters. It may be useful to divide the characters between the group – for example, one person could focus on the Carter twins, one on Mr Low and Mr Trapwood, etc. While they are reading, pupils should note down key words that describe the characters, possibly using mind-mapping techniques.

Return to text: developing response

In pairs, pupils share initial findings. Having discussed the characters, what do the pupils think are the emerging themes (family, the outsider, friendship, other cultures, adventure, greed) and how do the characters contribute to them?

The teacher should lead the discussion initially, but then hand over to the pupils. Useful prompts for questioning could be shared with the pupils, so that the higher order thinking skills are developed.

Review (reading target/next steps)

Pupils should be asked to draw links with the previous chapters and identify where else in the story they have seen evidence of the key themes. Ideas can be recorded in their reading journals. Pupils should summarise what they have learnt during this session about the book and its themes, and about the way they read. The focus should be on the use of skimming and scanning, and where the story may move next.

Teaching group

Guided group

Evaluation

Group worksheet

6.1

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, themes and how to create mind-maps.

Now you are going to explore the role of the author, using speaking and listening objectives.

Objectives

- S&L1 Clarify through talk
- S&L7 Pertinent questions.

Group reading

Read Chapter 10.

Group task

As readers, we often have a strong impression of the author, the teller of the tale, and this can influence the experience of the story.

- 1 In pairs, write down five questions that you would like to ask Eva Ibbotson about *Journey to the River Sea* and her ideas in the book.
- 2 One of you should now take on the role of the author and be prepared to be hot-seated as the author. Ask the 'author' your questions.
- 3 When you have completed this part of the task, discuss, as a group, whether your views of the author agree. You may want to talk about:
 - what you think she is like as a person
 - what you think the issues are that concern her
 - how these are reflected in the book
 - how we are able to gain an impression of her through the book.
- 4 Now think about the questions that you asked. Which were the most effective and interesting questions? Why was this? How might this influence the types of questions that you could ask in the future?

Reading journals

- 1 Write a paragraph about your impressions of the author.
- 2 What you have learnt about questioning skills today? Write two bullet points to pin down your thinking.

Homework

Read Chapter 11.

7.1

Group worksheet

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, themes and how to create mind-maps.

In the last task, we explored what we thought about the author. We also looked at questioning techniques. Now you are going to think about the author's voice and narrative voice.

Objectives

- R9 Distinguish writer's views
- R16 Author attitudes.

Group reading

Read Chapter 12.

Group task

- 1 Work in pairs and write definitions of the following:
 - Pair A – narrative voice
 - Pair B – first/third person
 - Pair C – authorial voice.
- 2 Share your definitions. Do you agree?
- 3 Now move to working in two groups of three and keep your focus on Chapter 12.
 - Group A – identify narrative voice and find examples
 - Group B – identify authorial voice and find examples.
 You may find it easier to text mark this task.
- 4 Now work as a whole group and discuss the following:
 - How do we know when the author is speaking?
 - What are the methods used by the author to speak to the reader?
 - What is the author telling the reader?
 - How does this link to the themes?

Reading journals

- 1 Write down the definitions.
- 2 When you continue to read, note down any other moments when you 'hear' the author's voice.

Homework

Guided session planner

7.2

Teaching objective

- R16 Distinguish between the attitudes and assumptions of the characters and those of the author.

Focus

- Chapter 12
- Authorial voice.

Introduction to text

Clarify objectives. Pupils recap the story so far. How have the themes continued to be developed?

Strategy check

Teacher distributes copies of *reading strategies* and discusses expectations for developing active reading skills. Pupils are asked to remember, and explain or illustrate appropriate strategies that they have used recently. The focus should then move to *inference and deduction*. These are essential skills for engaging with, and enjoying, texts and for achieving the higher levels.

Independent reading and related task

Pupils should recap Chapter 12 in detail. This could include skim-reading the chapter. They should then work in pairs and be asked to write a definition of:

- Pair A – narrative voice
- Pair B – first/third person
- Pair C – authorial voice.

Return to text: developing response

Focusing on Chapter 12, in threes, pupils should identify:

- the narrative voice and find examples
- the author's voice and find examples.

The teacher may need to model an example of each, text marking as appropriate (see Annotated text 7.3). Pupils should share what they have found, explaining their examples.

The teacher should ask:

- How do we know when it is the author speaking?
- What are the methods that the author has used to speak to the reader?
- Can you think of other moments in the book when the author has been speaking?
- What is the author telling the reader?
- How does this link to the themes?

Review (reading target/next steps)

Pupils should review the objective. How are they able to tell whether it is the character or the author speaking? Can they think of any other books they have read recently when they have 'heard' the author's voice? The pupils' ideas can be noted in their reading journals.

Teaching group

Guided group

Evaluation

Here the author is painting a cruel, but funny image of the Carter family

This time Maia did not feel like Cinderella. She was going to the party as well as the twins, and as she dressed she almost forgot the job that faced her when she reached Sergei's house. Her dress was new, the last one the matron of the school in London had bought with her before she went away, and it was very pretty. A dark blue, rustling silk cut like an Elizabethan dress, with a very full skirt and a row of tiny pearl buttons on the bodice. Minty had brushed out her waist-length hair and left it loose, and the twins, when they saw her, did not look pleased.

'You're too skinny to wear a low neckline.'

'And your hair will get into a mess.'

'Shall I plait it again?' Maia asked Miss Minton, and her governess pursed up her mouth and said, 'No.'

The twins were dressed in their favourite party pink; rather a *fleshy* pink, which was perhaps a pity because their short necks coming out of a double row of ruffles made them look a little like those hams one sees on butchers' slabs near Christmas. They wore several bracelets, so that they tinkled as they walked, and they had had an accident with their mother's scent. Beatrice had taken some and sprinkled it behind her ears and then Gwendolyn had tried to take it from her and the stopper had come off, so that both of them smelled violently of 'Passion in the Night'.

Mrs Carter did not mean to stay behind in the bungalow. She had invited herself to play bridge in the club in Manaus. Mr Carter came out to say goodbye, holding a small box containing the eye of a murderer who had been hanged in Pentonville prison. It had arrived that morning and excited him very much.

'Very nice,' he said absently, looking at Maia's dress, and was glared at by his wife. 'The twins too ... very fetching,' – and he hurried back into his study.

Image of pigs is created. This is continued on page 180

Image of the girls fighting

She had no intention of staying, but the fact that she had to invite herself suggests she has no friends

Comments on Maia but not on the others

Use of simile to aid visual representation

Appeals to our senses: smell and sound

Inappropriate for the twins – they are as far removed from passion as a pig

Suggests an odd character trait

Ellipsis suggests that he is at a loss for words

No part of the family – dysfunctional

Group worksheet

8.1

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, themes and how to create mind-maps
- looked at the differences between the voices in the story.

In this task, you will be thinking about how the main ideas are developed. You may want to refer to the mind-maps that you completed in lesson 4.

Objectives

- R7 Identify main ideas
- Wr2 Planning formats.

Group reading

Read Chapters 13 and 14.

Group task

- 1 There are four narratives running through this story. In your group, agree on the four plots. What planning format (e.g. sequential/chronological) would be appropriate to 'chart' the development of these plots?
- 2 When you have agreed on the above, then you can begin! On a large sheet of paper, chart the four plots, drawing as many links as you can between them. Include characters and themes.
- 3 Now look at Chapter 13 – a dramatic chapter. There are seven scenes in this chapter. Plot them on to your large sheet of paper. Why has the writer included so many scenes in this chapter?
- 4 Divide your group into pairs. Each pair should choose one scene. Explore the ways in which the author controls the pace of the scene. You should look at:
 - the balance of dialogue and description
 - the use of exclamations, questions and unfinished sentences (where else have these cropped up?)
 - the variety of sentence length
 - the way the author uses our senses.

Reading journals

In pairs, write a brief paragraph in your journal about how the author builds tension in the scene that you have chosen. Remember to use evidence from the text to support your ideas.

Homework

Read Chapter 15.

9.1

Group worksheet

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, themes and how to create mind-maps
- looked at the differences between the voices in the story.

Now you are going to explore narrative style, through annotation of text. You will need highlighters and a copy of the extract (pages 219–221) on which you will be working.

Objectives

- R8 Infer and deduce
- R14 Language choices.

Group reading

Read Chapter 16.

Group task

In the first three pages of this chapter (up to 'Did he miss her at all?') a sense of unease is created.

- 1** How does the author create this? Working on your own, re-read these three pages, highlighting key words and phrases that suggest all is not well with the characters.
- 2** Now join up with a pair and talk about what you have highlighted. Did your partner highlight different things to you? Combine forces with the rest of the group and produce a 'definitive' version.
- 3** Prepare a presentation to the rest of the class about how the author creates a sense of unease, using text, sentence and word level features. You will need to include references to vocabulary, sentence structure and variety, the way the characters behave and the weather. You can, of course, use an OHT during your presentation.

Reading journals

Ask your teacher for a copy of the annotated text and stick this into your book, along with any notes that you may have made to support your presentation.

Homework

Read Chapter 17.

Guided session planner

9.2

Teaching objectives

- R6 Adopt active reading approaches to engage with and make sense of texts, e.g. *visualising, predicting, empathising*
- R14 Recognise how writers' language choices can enhance meaning, e.g. *repetition, emotive vocabulary, varied sentence structure or line length, sound effects*.

Focus

- Chapter 16
- Narrative style at word, sentence and text level.

Introduction to text

Clarify objectives. Pupils recap the story so far, describing key plot events and characters, themes and their development, personal responses.

Strategy check

Teacher distributes copies of *reading strategies* and discusses expectations for developing active reading skills. Pupils are asked to remember and explain or illustrate appropriate strategies that they have used recently. The focus should then move to *inference and deduction*. These are essential skills for engaging with, and enjoying, texts and for achieving the higher levels.

Independent reading and related task

Pupils re-read Chapter 16. Now that the narratives are running together there are changes from scene to scene within each chapter. How many scenes are there in Chapter 16? List the key event(s) in each scene.

Return to text: developing response

Pupils should focus on the sense of unease. In each of these scenes things are going wrong, or going from bad to worse. How does the author create the sense of unease? The teacher should model an example of close reading, focusing on the first 'scene' (pages 219–221), annotating at word and sentence level the way the author has used language to enhance meaning.

In pairs, pupils should then take another scene and annotate in the same way. The teacher listens, as support, guiding when appropriate.

Review (reading target/next steps)

One pair should feed back, using an OHT to show their findings. To consolidate their learning, pupils should write a paragraph in their journals, explaining how the author has used language to create an air of unease. They can construct this paragraph in pairs. Read Chapter 17 for homework.

Pupils should be asked to draw links with the previous chapters and identify where else in the story they have seen evidence of the key themes. Ideas can be recorded in their reading journals. Pupils should summarise what they have learnt during this session about the book and its themes, and about the way they read. The focus should be on the use of skimming and scanning, and where the story may move next.

Teaching group

Guided group

Evaluation

9.3

Chapter 16: pages 219–221

Finn had been gone three days and life in the bungalow seemed even more dismal than when Maia first came.

Miss Minton saw that lessons went on, but though Maia worked as hard as she had done before, she did so without joy. She didn't want to *read* about plants and animals any longer, she wanted to find them. She wanted to be out there in the forest starting a real life, and much as Miss Minton loved books, she understood her.

The weather, as the dry season got under way, became even hotter. In her room, Miss Minton took off her corset and put it on again. Not because she was afraid of Mrs Carter, but because she knew that British women did not throw off their underclothes – and because she had told Maia not to make a fuss when Finn went away. If Maia could behave well over the parting, she could behave well about the heat rash spreading up her back.

Meanwhile she watched Maia carefully, because there was no doubt that the Carters were becoming very strange indeed. As Mr Carter's business went from bad to worse, he spent more and more time in his study, peering at his glass eyes – and since his own family would not look at them, he called in Maia.

'Look at that one,' he said to her. 'It's the left eye of a tramp found dead in a ditch on Wimbledon Common. Look at the way those blood vessels are painted! You wouldn't imagine a tramp could afford an eye like that.'

'Perhaps he was a very important person before he became a tramp,' suggested Maia – but the eyes were beginning to get into her dreams.

Mrs Carter had set up what she called her 'larder' in a cupboard in the hall, but it was not a larder to store food. Instead of bottles of plums or pats of butter, the shelves held flasks labelled POISON, and masks for protecting the face, and rubber gloves. There were glass jars of chloral hydrate, and spray cans with nozzles, and a new very large bottle labelled COACHROACH KILLER – KEEP AWAY FROM FIRE.

'We'll be safe now,' she told the girls. 'No creepy-crawlies will get past us now.'

She had also started to talk to the picture of Lady Parsons on the wall of the drawing room.

'You were right,' Maia heard her say to the lady's fierce, red face. 'I should have let Clifford go to prison instead of bringing him out here. Look what we have come to!'

And one morning Maia came into the drawing room and found the portrait wreathed in red ribbon.

'I hope you haven't forgotten that today is Lady Parsons' birthday,' Mrs Carter said to the twins. 'Do you remember when she allowed you to share her cake?'

'Yes, Mama, we wouldn't forget.'

'What kind of cake was it?' asked Maia. She had spoken without thinking, wanting to be polite. There was certainly nothing she was less interested in than the cake which Lady Parsons had shared with Beatrice and Gwendolyn when they were still in England.

The twins glared at her. Lady Parsons was *theirs*; Maia had no business even to ask.

'It was a sponge cake with pink icing,' said Mrs Carter.

'No, it wasn't, Mother. It had white icing,' corrected Beatrice.

'No, it didn't; it was covered with marzipan and grated chocolate,' said Gwendolyn.

They went on arguing, but Maia had forgotten them again, following Finn in her mind.

Where was he? Did he have enough wood for the firebox, were his maps accurate? Did he miss her at all?

Paragraph moves from feeling loved and cared for to being cared alone. The silence emphasises this

Torn between what she should do and what she wants to do

Dash is used for emphasis

Sense of danger

Reflect on unsettled mind – having nightmares

Subordinate clause end-loaded for effect

Co-ordination to give a list-like quality. Dependency on insecticide implies unbalanced mind

Use of capitals for emphasis

Use of direct speech increases the pace as the twins disagree

For emphasis

Weather used to reflect sense of being trapped – oppressive heat, stifling

This is Miss Minton speaking

Air of protectiveness about Maia

Unhealthy, gruesome obsession – can we trust him?

More odd, obsessive behaviour

Also ironic – the dangers lurking are greater than the insects

Talking to pictures – more odd behaviour

Raises questions about Clifford

Trying to maintain sense of normality

Use of questions at end reflect Maia's anxiety

Group worksheet

10.1

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, narrative style, themes and how to create mind-maps
- looked at the differences between the voices in the story.

Now you are going to focus on a character in detail.

Objectives

- **R8 Infer and deduce**
- **Wr11 Present information.**

Group reading

Read Chapters 18 and 19.

Group task

- 1 What has happened in the story since you last met?
- 2 You should have just completed a card sort activity that highlighted the key characteristics of the key characters. In pairs, select one of the characters and their key features. Add two other characteristics.
- 3 Focus only on Chapters 18 and 19. Take each of your 'characteristic' cards and find evidence of this characteristic in these chapters. What reading strategy will you need to use in order to do this activity? You could divide this up between you to speed things up.
- 4 You should now have key characteristics of your character, supported with evidence from Chapters 18 and 19. Using this information, write a paragraph about the portrayal of your character in these chapters. You could use for your opening: 'In Chapters 18 and 19, the twins are portrayed as being unpleasant. The first impression that the reader is given is ...'
- 5 This is an information text so you will need to remember the following:
 - present tense
 - third person
 - connectives such as: 'in addition', 'for example', 'as revealed by', 'because/as'
 - examples.

Reading journals

Make sure that your characterisation paragraph is written into your journal

Homework

11.1

Group worksheet

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, narrative style, themes and how to create mind-maps
- looked at the differences between the voices in the story.

In lessons 3 and 9, you looked closely at the way language is used. Now you are going to draw upon what you have learned in your reading and use it in your writing.

Objectives

- R14 Language choices
- Wr14 Evocative description.

Group reading

Read Chapter 20.

Group task

- 1 Chapter 20 contains some very descriptive passages (on pages 258, 260, 264). On your own, choose one and re-read it.
- 2 As a group, note down the key features of effective description. Remember to think about word and sentence level features.
- 3 Now move into pairs. With your partner, write one paragraph of description of a place that you know well. You will find it easier to write if you write from your experience. When you have finished, share it with the rest of the group.
- 4 Make suggestions about how you could improve upon each other's writing and amend as appropriate.
- 5 How many of the features that you learned about in your reading have you used in your writing?

Reading journals

- 1 Make sure that your paragraph is written into your journal.
- 2 Write a sentence about how your reading of description has influenced your descriptive writing.

Homework

Read Chapter 21.

Group worksheet

12.1

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, themes and how to create mind-maps
- looked at the differences between the voices in the story
- written descriptively.

Now you are going to deepen your response to one of the key themes and prepare a formal talk about it.

Objectives

- S&L2 Shape a presentation.

Group reading

Read Chapter 22.

Group task

- 1 Focus on Chapters 21 and 22. Discuss the following as a whole group. One of you should take notes of your discussion. Don't spend too long on this part of the task.
- 2 In what ways has Maia adapted so that she fits in with her new lifestyle on the Amazon?
- 3 Have the Carter twins adapted to their lifestyle in England? Did they adapt to their surroundings in Brazil?
- 4 Of the two cultures portrayed in the book, which would you imagine to be the most civilised? Which, in reality, is the most civilised? What do you think the author might be saying to us about different cultures? You could look back at lessons 6 and 7 to help you.
- 5 Using the notes taken from your discussion, prepare a formal oral presentation to your class about the differences in the two cultures as they are portrayed in these chapters. End your presentation with a personal response, saying of which culture you would prefer to be part.
- 6 Remember – use standard English and 'talk like a book'. Use phrases and words that you would use in a formal written response. Don't forget to support your ideas with evidence from the two chapters.

Reading journals

Stick the notes made to support your presentation into your journal.

Homework

Read Chapter 23.

13.1

Group worksheet

Context

As a whole group we have:

- revised the range of reading strategies open to you
- explored narrative hooks, character, setting and mood, themes and how to create mind-maps
- looked at the differences between the voices in the story
- written descriptively.

Now we have arrived at the end! How well have we been prepared for this moment?

Objectives

- R6 Active reading
- R15 Endings.

Group reading

Read Chapter 24.

Group task

- 1** In a group, discuss what we mean when we say *home*. What does each of the characters understand by the word home? Which of the characters have had no *home*? Can you see any links in the way that these characters behave in the story?
- 2** On your own, re-read the opening two pages of the novel. Write down three words that describe Maia's character at the beginning of the story and share these with the rest of your group. Could these words be used to describe Maia at the end of the story? In what ways has she changed?
- 3** Now return to the group and the mind-maps that you have made whilst you have been reading this novel. Which key events have helped Maia's character to develop?
- 4** Now discuss the following:
 - Do any other characters learn and therefore develop from their experiences?
 - Which characters do not develop at all, or change in any way?
 - What do you think the author is saying to us about life and our experiences?
 - Is this a satisfactory ending to the story?

Reading journals

Consider your personal response to this story. Write two sentences. The first should describe what your response to this book. In the second you should reflect on your reading skills during this unit of work. Which strategies have you used and which strategies do you think you have developed in this unit?

Homework

None today

Guided session planner

14.2

Teaching objectives

- R6 Adopt active reading approaches to engage with and make sense of texts, e.g. *visualising, predicting, empathising*
- R15 Trace the ways in which a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending.

Focus

- Chapter 24
- Endings and resolutions.

Introduction to text

Clarify objectives. Pupils recap the story so far, describing key plot events and characters, themes and their development, personal responses.

Strategy check

Teacher distributes copies of *reading strategies* and discusses expectations for developing active reading skills. Pupils are asked to remember, and explain or illustrate appropriate strategies that they have used recently. The focus should then move to *inference and deduction*. These are essential skills for engaging with, and enjoying, texts and for achieving the higher levels.

Independent reading and related task

Pupils read Chapter 24. The teacher should begin the discussion by asking 'What do we mean when we say *home*? What do each of the characters understand by the word *home*? Which characters have had no home? How have they been linked in the story?'

Return to text: developing response

Pupils should re-read the opening two pages of the novel. How is Maia described at the beginning of the novel? Is this an accurate description of her at the end of the story? The teacher should lead the discussion initially, and then hand over to the pupils. Pupils should be reminded to support their ideas with textual evidence. Pupils should look back at their notes made about the narrative structure of the story (their graphic organisers). Which events in the story changed Maia's character?

The teacher should introduce the idea of a journey being a metaphor for a life, such as because we are moving through time, we learn from our experiences as we 'travel'. Questioning should be deepened further:

- Do you think that Maia's journey could be described as a metaphor?
- Do any of the other characters learn and therefore grow from their experiences?
- Which characters do not develop at all?
- What is the author saying to us about life and experience?

Review (reading target/next steps)

How effective is the ending of the story?


Pupils should consider which reading strategies they have used in this session, and which strategies they think they have developed over this unit.

Teaching group

Guided group

Evaluation

Reading strategies

 See images	<ul style="list-style-type: none"> • Have a picture of the characters, the settings and the action in your head. What do you see while you read? • Ask others about their mental pictures and tell them about yours. Are they the same?
Hear a reading voice	<ul style="list-style-type: none"> • As you read, think about whose voice you are hearing and how it changes through the story. • Think about how the central characters sound and the noises of all the action. What can you hear while you read?
Predict what will happen	<ul style="list-style-type: none"> • What do you think will happen next? • Share your predictions with others and see whether you agree or not.
Speculate	<ul style="list-style-type: none"> • What do you think will happen in the end? Think of as many different possibilities as you can. • Share your speculations with others and see whether you agree or not.
Ask questions	<ul style="list-style-type: none"> • Ask yourself questions all the time: who, why, what, where, when, how? Why do the characters do what they do? Why did that event happen and why did it happen in that way? • Ask yourself why the author has written the text in this way. What is the significance of the details the author includes? Do the details mean something?
Pass comments	<ul style="list-style-type: none"> • Share your opinion of the characters, the settings and the action with others. Do you like them? If not, why not?
Feel	<ul style="list-style-type: none"> • Try and feel what the characters are feeling in the situation that they are in. What do you want to happen to them? • What feelings does the author want you to have about the characters and what is happening? Does she/he want you to be excited, scared, happy?
Empathise	<ul style="list-style-type: none"> • Imagine you are in the same situation as the characters. What would you do? How would you feel?

Rationalise what is happening	<ul style="list-style-type: none"> • Think logically about the characters, what they do and what happens to them. Does everything make sense? If not, why not?
Re-read	<ul style="list-style-type: none"> • Read your favourite parts again. Can you spot anything new that you didn't see before?
Reinterpret	<ul style="list-style-type: none"> • As you read, consider how your ideas about the text are changing. Do you feel and think the same as you did at the beginning?
Interpret patterns	<ul style="list-style-type: none"> • Think about how the characters are linked. What are the similarities and differences between them? Can you group some of them together? And if so, what does each group represent? • Think about how the events are linked. Do they happen at random or are they leading to a particular event or climax?
Relate to your own experience	<ul style="list-style-type: none"> • Does this remind you of anything you have done in your life or anything that you have seen or read? How?
Pass judgements	<ul style="list-style-type: none"> • Share your opinions about what you read with others. Do you think it is good or bad? Why?
Relate to previous reading experience	<ul style="list-style-type: none"> • Compare what you are reading with other texts that you have read. In what way is it similar or different to other texts that you have read?
Establish a relationship with the narrator	<ul style="list-style-type: none"> • Think about the narrator. Do you like her/him? What would you say to her/him if she/he were in the room now?
Establish a relationship with the author	<ul style="list-style-type: none"> • Can you hear the author's voice? What do you think the author is trying to say to you? Why has the author bothered to sit down and write this book?