

Reconnect (back of Reading book)

21/10/2020

“What do you mean?” he said. “Do you wish me a good morning, or mean that it is a good morning whether I want it or not; or that you feel good this morning; or that it is a morning to be good on?”

“All of them at once,” said Bilbo. “And a very fine morning for a pipe of tobacco out of doors, into the bargain. If you have a pipe about you, sit down and have a fill of mine! There’s no hurry, we have all the day before us!” Then Bilbo sat down on a seat by his door, crossed his legs, and blew out a beautiful grey ring of smoke that sailed up into the air without breaking and floated away over The Hill.

“Very pretty!” said Gandalf. “But I have no time to blow smoke-rings this morning. I am looking for someone to share in an adventure that I am arranging, and it’s very difficult to find anyone.”

What impression does the author give of Bilbo in this extract?
What evidence is there in the text?

Wednesday 21st October 2020

LO: I can draw inferences and justify them with evidence

Start to write here...

Read the extract below and decide which statement required inference. How do you know?

Smoke billowed out from the engine as the car sat on the road, stationary. All around unsympathetic faces were silhouetted behind windscreens, barely visible underneath the rain pattering softly against the glass.

- 1.)The car has broken down on a road, possibly because of the rain.
- 2.)No-one wants to help the person who has broken down, maybe because it's wet.
- 3.)It's raining.

Write three questions which will require inference in order to answer.

Hint 1. Look for words which show feelings—for example adverbs

Hint 2. Look for words which you know a synonym for E.g. Elegant>>fancy

THE Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes, and splashes of whitewash all over his black fur, and an aching back and weary arms. Spring was moving in the air above and in the earth below and around him, penetrating even his dark and lowly little house with its spirit of divine discontent and longing. It was small wonder, then, that he suddenly flung down his brush on the floor, said, "Bother!" and "O blow!" and also "Hang spring-cleaning!" and bolted out of the house without even waiting to put on his coat. Something up above was calling him imperiously, and he made for the steep little tunnel which answered in his case to the gravelled carriage-drive owned by animals whose residences are nearer to the sun and air. So he scraped and scratched and scrabbled and scrooged, and then he scrooged again and scrabbled and scratched and scraped, working busily with his little paws and muttering to himself, "Up we go! Up we go!" till at last, pop! his snout came out into the sunlight and he found himself rolling in the warm grass of a great meadow.

"This is fine!" he said to himself. "This is better than whitewashing!" The sunshine struck hot on his fur, soft breezes caressed his heated brow, and after the seclusion of the cellarage he had lived in so long the carol of happy birds fell on his dulled hearing almost like a shout. Jumping off all his four legs at once, in the joy of living and the delight of spring without its cleaning, he pursued his way across the meadow till he reached the hedge on the further side.

"Hold up!" said an elderly rabbit at the gap. "Sixpence for the privilege of passing by the private road!" He was bowled over in an instant by the impatient and contemptuous Mole, who trotted along the side of the hedge chaffing the other rabbits as they peeped hurriedly from their holes to see what the row was about. "Onion-sauce! Onion-sauce!" he remarked jeeringly and was gone before they could think of a thoroughly satisfactory reply. Then they all started grumbling at each other. "How *stupid* you are! Why didn't you

tell him—" "Well, why didn't *you* say—" "You might have reminded him—" and so on, in the usual way; but, of course, it was then much too late, as is always the case.

It all seemed too good to be true. Hither and thither through the meadows he rambled busily, along the hedgerows, across the copsses, finding everywhere birds building, flowers budding, leaves thrusting—everything happy, and progressive, and occupied. And instead of having an uneasy conscience pricking him and whispering "whitewash!" he somehow could only feel how jolly it was to be the only idle dog among all these busy citizens. After all, the best part of a holiday is perhaps not so much to be resting yourself, as to see all the other fellows busy working.

He thought his happiness was complete when, as he meandered aimlessly along, suddenly he stood by the edge of a full-fed river. Never in his life had he seen a river before—this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgie and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again. All was a-shake and a-shiver—glints and gleams and sparkles, rustle and swirl, chatter and bubble. The Mole was bewitched, entranced, fascinated. By the side of the river he trotted as one trots, when very small, by the side of a man who holds one spellbound by exciting stories; and when tired at last, he sat on the bank, while the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea.

As he sat on the grass and looked across the river, a dark hole in the bank opposite, just above the water's edge, caught his eye, and dreamily he fell to considering what a nice, snug dwelling-place it would make for an animal with few wants and fond of a bijou riverside residence, above flood level and remote from noise and dust. As he gazed, something bright and small seemed to twinkle down in the heart of it, vanished, then twinkled once more like a tiny star. But it could hardly be a star in such an unlikely situation; and it was too glittering and small for a glow-worm. Then, as he looked, it winked at him, and so declared itself to be an eye; and a small face began gradually to grow up round it, like a frame round a picture.

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Reconnect (back of Reading book)

22/10/2020

What can you infer from this image?



Thursday 22nd October 2020

LO: I can apply skills taught to answer questions

Start to write here...

Answer the following questions about the extract. They are all based on reading domains we have studied:

1.) In what season is Mole cleaning?

What domain is this?

2.) What impression do you get of Rat in the extract? Give me two examples with evidence from the text.

What domain is this?

3.) Re-read the final paragraph. What part of Rat did Mole see first? How do we know?

What domain is this?

4.) What adventures could Mole and Rat get up to next? What evidence is there in the extract?

Reconnect (back of Reading book)

23/10/2020



What inference questions
could you write about this
image?

Friday 23rd October 2020

LO: I can answer three mark questions

Start to write here...

Class Model

What is Molly's attitude towards the main actors?
Explain fully, using the text to help you. (3 marks)

How do actors survive the fires, explosions and other dangerous accidents in films?

They don't! Only a stunt double like me can do that. Films would be very boring without the exciting scenes stunt doubles perform. The way it works is that I get made up and dressed to look like the main star. I do all the dangerous, exciting bits instead of the actor. You can't tell it's me because all my shots are filmed from a distance so that you never get a clear view of my face. I'm trained to make

sure that my life is never put at any risk, though. If I have to fall from an upstairs window, I wear padded body armour under my costume and land on soft crash mats to cushion my fall. Close-ups of the star are added later, so the audience think she was the only one ever involved in the action. That's how actors are made to seem braver than they really are!



Molly Lerner,
stunt double

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25. What is Molly's attitude towards the main actors?

Explain fully, using the text to help you.

up to 3 marks

Assessment focus 5: *explain and comment on the writers' use of language, including grammatical and literary features at word and sentence level.*

Award **3 marks** for fully developed responses which include explicit statement of Molly's negative opinion of the actors, with more than one textual reference to support answer, eg:

- *she doesn't seem to like them because she says that the actors are made to seem braver than they really are because she's the really brave one and she has to have lots of special skills and training that they don't have;*
- *I think Molly doesn't really like the main actors for she says things like "that's how actors are made to seem braver than they really are." She is being very biased towards stunt doubles "only a stunt double like me can do that."*

Award **2 marks** for identifying Molly's negative opinion (may be implicit) and

providing one piece of support / textual evidence, eg:

- *she says she does all the dangerous, exciting stunts instead of the actors.*

Award **1 mark** for identifying Molly's negative opinion, eg:

- *looks down on them / resents them;*
- *they are not as brave as people think;*
- *they have a boring job to do.*

Page 13

This text tells us some of the difficulties cowboys face in their work.
Using what you have read, explain what you think cowboys might **like** about their job.

2 marks

The Long Drive

Many years ago, ranch owners needed to send their cattle hundreds of miles to 'cow towns' where they would be sold. Every year it was the cowboys' job to round up all the cattle and take them in large herds to the cow town. This was known as 'the long drive'. The drive was a challenge for all cowboys. Their day began at 4.00am and ended after dark. Even then some had to stand on guard during the night. The average herd was made up of about 3000 cattle and the cowboys were responsible for keeping them safe all the way. The cowboys worked as a team but each had his own job to do (see diagram).

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16. This text tells us some of the difficulties cowboys face in their work.

Using what you have read, explain what you think cowboys might **like** about their job.

up to 2 marks

Assessment focus 3: *deduce, infer or interpret information, events or ideas from texts (complex inference).*

Award **1 mark** for each reference to any of the following features of the cowboys' job, to a maximum of

2 marks:

- outdoor life, eg: *they might like to be out in the fresh air;*
- working with horses / animals, eg: *they would like riding horses / being responsible for animals;*
- active life / travelling, eg: *being able to travel around the countryside;*
- working in a team, eg: *they might like to be part of something / being responsible for one job;*
- element of danger / adventure, eg: *it sounds exciting and frightening / it was a challenge.*

Reconnect (back of Reading book)

23/10/2020

"Welcome," said Hagrid, " to Diagon Alley." He grinned at Harry's amazement. They stepped through the archway. Harry looked quickly over his shoulder and saw the archway shrink instantly back into solid wall. The sun shone brightly on a stack of cauldrons outside the nearest shop. *Cauldrons—All sizes—Copper, Brass, Pewter, Silver—Self Stirring—Collapsible* said a sign hanging over them. "Yeah, you'll be needin' one," said Hagrid, " but we gotta get yer money first." Harry wished he had about eight more eyes. He turned his head in every direction as they walked up the street, trying to look at everything at once: the shops, the things outside them, the people doing their shopping. A plump woman outside an apothecary was shaking her head as they passed, saying, "Dragon liver, sixteen sickles an ounce, they're mad ...". A low, soft hooting came from a dark shop with a sign saying *Eeylops Owl Emporium—Tawny, Screech, Barn, Brown and Snowy*. Several boys of about Harry's age had their noses pressed against a window with broomsticks in it. "Look," Harry heard one of them say, " the new Nimbus Two Thousand —fastest ever," There were shops selling robes, shops selling telescopes and strange silver instruments Harry had never seen before, windows stacked with barrels of bat spleens and eels' eyes, tottering piles of spell books, quills and rolls of parchment, potion bottles, globes of the moon... "Gringotts," said Hagrid. They had reached a snowy-white building which towered over the other little shops.

What inference questions could you write about this extract?

Friday 23rd October 2020

LO: I can answer three mark questions

Start to write here...

An Encounter at Sea

It was hot. Really hot. There wasn't the slightest breeze to cool the skin or make even a baby-finger crease on the surface of the sea. The *Louisa May* floated like a toy sitting on a glass table.

For the first time in over a week, Michael hadn't seen a dolphin all day. He was two miles offshore now, motoring along his daily survey course. The *Louisa May* pulled the reflection of the sky and the island into pleats behind her, and the *putt-putt* of her engine was lost in the big, quiet stillness of the afternoon.

Michael shut off the outboard motor and stopped. He leaned over the side to scoop up a bucket of seawater to cool himself, and looked down. Long fingers of sunlight slanted into the clear water, shifting slightly in arcs of radiating lines, and were swallowed up at last into the perfect blueness of the depths.

He poured the water over himself, savouring the delicious coolness.

Pppffffffwwwraa! The sound came from close behind him, and made him spin round so fast he lost his balance and fell into the bottom of the boat.

Pppfffff – shorter and louder, even closer.

Michael picked himself up and looked over the side.

A black shape, much, much bigger than the biggest dolphin, showed about five metres from the boat. It was like a polished rock. On its rounded side was a slit like a flattened S, bigger than a man's two clenched fists, with a raised lip around it. As Michael watched, astonished, not understanding what he was seeing, the lips pinched together, the hole closed, and the black shape sank rapidly beneath the sluicing water.

A whale! Its dark head and blowhole! That's what he had seen.

Pppffffffwwwraa!

Now it had surfaced on the other side of the boat. This second surfacing was hardly less shocking than the first, although Michael just managed to stay on his feet and cross the boat this time.

Carefully, Michael leaned over to look: on one side of the boat lay the whale's tapering tail; on the other side, the head with its scarred lines lay like a piece of huge, dark wreckage. This close, Michael could see that big sections of skin had peeled off in straight lines, giving the whale's head a patchwork look in greys and blacks. Closest of all to the boat, only just submerged, was the whale's eye. Michael looked right into it, and the whale looked back. It was so very, very close. He leaned out further and further, stretching his hand slowly towards it. The whale didn't draw away.

He reached down, until his fingertips touched the crease of skin that gave the whale a kind of eyebrow. It was cool and smooth, like a carved stone covered in a finely stretched coat of rubber.

And as his fingertips touched the whale, he looked into its eye. It was impossible to say what colour it was: dark but with rays of brightness. It was like a window into a whole galaxy, with stars and planets, comets and supernovae moving inside.

Effortlessly, as if movement and thought were the same thing, the whale submerged out of reach of Michael's hand. There was a last shushing sigh as the flipper caressed the boat one more time, and then they were separate again.

The setting sun made a path over the sea, bathing Michael in golden light. He felt as if he were lit up inside too. He had touched a whale and looked into its eye! Like a sleeper waking from a dream, he looked around, dazed.

Class Model- Discussion

Look at page 9.

How is the whale made to seem mysterious?

Explain **two** ways, giving evidence from the text to support your answer.

3 marks

33	<p>Look at page 9.</p> <p>How is the whale made to seem mysterious?</p> <p>Explain two ways, giving evidence from the text to support your answer.</p> <p>Content domain: 2d – make inferences from the text / explain and justify inferences with evidence from the text</p> <p>Acceptable points:</p> <ol style="list-style-type: none"> 1. unexpected / unidentified / unfamiliar sound it makes 2. unexpected appearance / disappearance 3. Michael's shock / confusion 4. it describes parts of the whale / the whale is only partly visible 5. it doesn't immediately say what it is 6. it uses familiar things to describe the unrecognisable 7. rules out what it is not rather than telling you what it is. <p>Award 3 marks for two acceptable points, with at least one supported with evidence, e.g.</p> <ul style="list-style-type: none"> • <i>the whale is made mysterious because out of the blue, there is a 'ppppffffwwraa' noise. It is also mysterious as it seems to appear out of nowhere 'A black shape much, much bigger than the biggest dolphin, showed about five metres from the boat'. [AP1 + evidence, AP2 + evidence]</i> • <i>because of the unusual sound it makes and it doesn't say it's a whale until Michael realises – a whale! That's what he had seen. [AP1, AP5 + evidence].</i> <p>Award 2 marks for either two acceptable points, or one acceptable point supported with evidence, e.g.</p> <ul style="list-style-type: none"> • <i>a black shape much much bigger than the biggest dolphin. It doesn't tell you what the shape is but you know it isn't a dophin which creates mystery. [evidence + AP7]</i> • <i>something takes Michael by surprise and he keeps you in suspense by not saying what it is yet. [AP3, AP5].</i> <p>Award 1 mark for one acceptable point, e.g.</p> <ul style="list-style-type: none"> • <i>it only describes a bit of it so you don't know what it is [AP4]</i> • <i>by describing it as being like something you know to help you understand. [AP6].</i> 	Up to 3m
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Look at the paragraph beginning: *Carefully, Michael leaned...*

What does this paragraph tell you about Michael's character?

Explain **two** features of his character, using evidence from the text to support your answer.

3 marks

36	<p>Look at the paragraph beginning: <i>Carefully, Michael leaned...</i></p> <p>What does this paragraph tell you about Michael's character?</p> <p>Explain two features of his character, using evidence from the text to support your answer.</p> <p>Content domain: 2d – make inferences from the text / explain and justify inferences with evidence from the text</p> <p>Acceptable points:</p> <ol style="list-style-type: none"> 1. curious / interested 2. observant 3. brave / daring 4. respectful / gentle 5. cautious / calm. <p>Award 3 marks for two acceptable points, at least one with evidence, e.g.</p> <ul style="list-style-type: none"> • <i>He's careful because instead of screaming or running to the side of the boat, he went carefully and calmly. He's also very aware of the things around him. [AP5 + evidence, AP2]</i> • <i>Michael is daring because he tried to touch the whale not knowing what would happen. He is very interested. [AP3 + evidence, AP1].</i> <p>Award 2 marks for either two acceptable points, or one acceptable point with evidence, e.g.</p> <ul style="list-style-type: none"> • <i>It tells you he is quite curious about things as a normal person would stay away, but he leaned over the boat so he could see it better. [AP1 + evidence]</i> • <i>It tells us that he is a gentle kind character and cautious. [AP4 + AP5].</i> <p>Award 1 mark for one acceptable point, e.g.</p> <ul style="list-style-type: none"> • <i>He is very inquisitive. [AP1]</i> 	Up to 3m
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