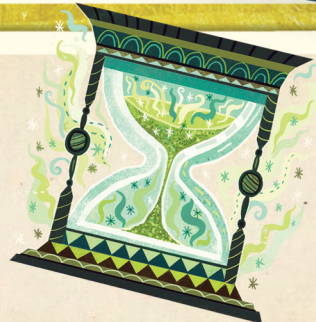


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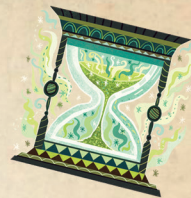
WELCOME TO A WORLD WHERE NOTHING IS QUITE AS IT SEEMS ...



RESOURCE PACK



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WELCOME TO A WORLD WHERE NOTHING IS QUITE AS IT SEEMS ...

Dear Teachers,

Thank you for downloading these *The Crooked Sixpence* lesson plans. *The Crooked Sixpence* is a magical adventure story by Jennifer Bell, set in a world where nothing is quite as it seems.

Ivy and Seb Sparrow stumble across something uncommon when they see a feather scratch an ominous message on their grandmother's kitchen wall. Soon they are lost in the extraordinary world of Lundinor, where ordinary objects have amazing powers.

But where there is power, evil often lurks, and Ivy and Seb must get to the bottom of a family secret before it's too late.

The Crooked Sixpence is an exciting adventure and the perfect class read. The lesson plans in this pack offer ideas and activities that will encourage your class to think and learn about similes, atmosphere and close reading.

Objectives:

- To develop awareness of the possibilities of similes
- Writing to convey setting and atmosphere
- To encourage reading aloud with appropriate intonation

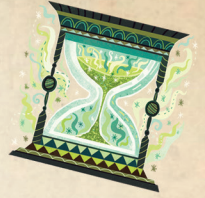


Schools

Inspiring you to share stories



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LESSON 1: EXAMINING SIMILES AT WORK

Objectives:

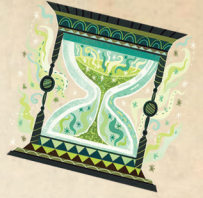
- To develop awareness of the possibilities of similes
 - To analyse and evaluate a writer's decisions about vocabulary
 - To articulate critical judgement
- a) As the book *The Crooked Sixpence* is an exciting fantasy novel, ask pupils to consider and decide what sort of similes they think will be prominent in the story and why. Do they think the writer will present mainly visual images or images relating to sounds or smells, taste or touch. Let's include what are called kinetic images: those that focus on movement.
- b) Before pupils begin work on the **similes-from-the-novel** activity, ask pupils to put their **name, prediction and why they predict this simile type** on a slip of paper to be collected in.
- c) Issue pupils with the chart below. Ask them to make a collection of similes as they read the novel, noting the sense or senses the writer is appealing to. There are some already done to start them off.
- d) When reading is complete, allow for a **class discussion** to ascertain whose initial suggestions seem to be accurate, and also to provide an opportunity to discuss, with reasoning, favourite similes from those identified by the pupils.
- e) Completed charts could also be used as part of a language display or a display linked to the novel.

Simile from <i>The Crooked Sixpence</i>	sight	hearing	touch	smell	taste	movement
Her granma's entire arm was purple and bloated like a giant aubergine (p.5)	✓					
It (the fridge) now lay belly-up on the kitchen tiles, its contents pooling out like vomit (p.17)	✓			✓		✓
her trousers bubbled as if blisters were forming under her skin (p.36)	✓					
It was a voice Ivy had never heard before: well-spoken but warm, like that of your favourite teacher (p.350)		✓				





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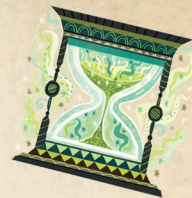
LESSON 1: EXAMINING SIMILES AT WORK

Simile from <i>The Crooked Sixpence</i>	sight	hearing	touch	smell	taste	movement





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LESSON 2: DESCRIPTIVE WRITING (WORKING INDIVIDUALLY)

Objectives:

- Writing to convey setting and atmosphere
- To select appropriate vocabulary and grammar to enhance meaning
- To work towards similar writing to that of the model offered

Present the following passage for the whole class to see and also issue each pupil with a copy, with space below for their writing. They will also need a copy of a Thesaurus.

Ivy didn't think it was possible for the Wrench Mansion to be any more creepy the second time round, but she was wrong. As they trudged up the hill towards the front door, dry leaves skittered across their path like rats and the wind whistled eerily. The dark sky swirled with a coming storm and the old house creaked and groaned as if warning them away...

Inside, the entrance hall was pitch black. Ivy sniffed the air. The smell of wet dog still lingered, but there was something else, something much worse.

'I know that smell,' said Valian. 'There's only one type of creature that foul: a Victorian sewer selkie. It must have been here recently. Be on your guard.'

'There were lemon squeezers on the walls before,' Ivy said.

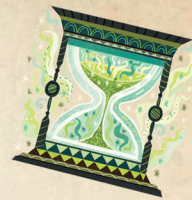
Valian sighed and unzipped something, casting a silvery-blue light into the darkness. His face was eerily lit from below.

- Firstly ask pupils what they think the writer, Jennifer Bell, wants her readers to feel and maybe to anticipate as they read the above passage?
- Ask pupils to now underline eight words or phrases that they think contribute especially to the spooky picture the author so successfully creates in the passage. Then allow a short time for whole-class feedback of suggestions and discussion.
- Follow this by offering them a **writing challenge**. Tell them that the completed work, when peer assessed and self-edited, will be displayed for parents on Parents' Evening or on a School Open Evening.





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LESSON 2: DESCRIPTIVE WRITING (WORKING INDIVIDUALLY)

Allow a choice between tasks A) and B)

- A) Show that you can write in a similar style to Jennifer Bell and continue this piece of writing by adding a next short paragraph, **entirely made up by you**. Try to continue the **sense of dark foreboding**, perhaps capturing the idea of a **grotesque shadow** being cast or **things concealed or fleetingly revealed**, or create feelings of complete dread.

Ask pupils who choose the option to develop the sense of atmosphere further, to use the author's extract as a model and, like the writer, aim to include different sentence lengths and a variety of sentence forms (simple, co-ordinate and complex), adjectives, and action verbs, as well as carefully chosen vocabulary and contrast between dark and light. The inclusion of a line or two of dialogue would also be good.

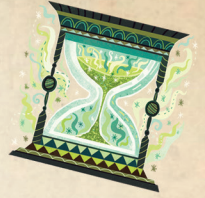
- B) Show that you can re-write the author's passage, **making radical vocabulary changes**, so that your new passage presents the Wrench Mansion as **an idyllic, charming and truly welcoming country house**. You can include Ivy and Valian in your writing if you choose, or you may want to pretend you are the visitor and therefore write using first-person narrative. For example:

*Once seeing it in reality, I realized any imagined version could never have prepared me for the true splendour of the Wrench Mansion.
My first view was*





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LESSON 3: CREATION AND DELIVERY OF A CLASS PRESENTATION POEM

Objectives:

- To revisit sentence types within a contextual activity
 - To encourage close reading
 - To encourage reading aloud with appropriate intonation
- a) In order for the class to collect the longest possible list of **uncommon** objects that do amazing things in *The Crooked Sixpence*, allow four minutes for pupils to offer object types they recall from their reading. Someone needs to scribe the class offerings and number each one as they are listed on the whiteboard, as follows:

1. *Bell*
2. *Candle*
3. *Spectacles*

Then ask the class if all the objects are valid. Are there any objects listed that no one remembers? Discount those.

- b) Number pairs of pupils from 1 to 15, or however many are in the class.

From the whiteboard ask pupils to find their corresponding number and which object they have therefore been assigned.

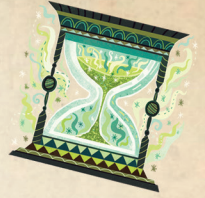
(If the class have not created a list long enough to give an object to each pair of pupils, see below a collection of some of the images of uncommon objects that can do amazing things to help pad out your list.)

crooked sixpence / toilet brush / suitcase / paperclip / lemon squeezer
/ metal colander / doormat / tortoiseshell / comb / trouser belt / vacuum
cleaner / candle / bell / rug / broomstick / gloves / yo-yo / string
/ feather / wallpaper / elastic band / spectacles / dummy / garden
trowel / eraser





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LESSON 3: CREATION AND DELIVERY OF A CLASS PRESENTATION POEM

c) Explain the following task to pupils:

Partners are to work together to write a three-line verse about their object. This will be part of a whole-class poem. Urge them to make full use of **detail given in the novel** about their particular object and its action(s) and use a Thesaurus to help choose words.

Tell pupils that, to make the poem work, they all need to keep to the same structure:

Line one must be a **simple sentence** where you introduce yourself as 'I am'. Here is an example:

I am a sturdy leather belt. (simple sentence)

Line two must be a **co-ordinate sentence** (two sentences joined together with one of the following conjunction words: and/but/or).

Here is an example:

I can hold up your skirt or trousers or lift your whole person upwards.
(compound/co-ordinate sentence)

Line three must be a **complex sentence**, showing you can use more than one clause using conjunctions like because/although/as/when.

Here is an example:

When soaring skywards, people of Lundinor glow with exhilaration, thanks to me. (complex/subordinate sentence)

Here are two more examples that you might want to show:

I am an ennobled elastic band. (simple sentence)

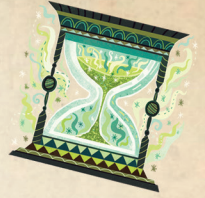
I snap into different shapes, but you can never anticipate what these will be. (compound/co-ordinate sentence)

As a mass of musical instruments, I thrashed the wild wolf.
(complex/subordinate sentence)





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LESSON 3: CREATION AND DELIVERY OF A CLASS PRESENTATION POEM

I am a pair of delicate half-moon spectacles. (simple sentence)

I transform into a drinking goblet and I am stunningly elegant.
(compound/co-ordinate sentence)

I am chosen to hold the Hundred Punch drink, because I remould into such an amazing chalice. (complex/subordinate sentence)

- d) Once pupils are happy with the three lines they have composed, they should be encouraged to think about and trial their reading of these lines. Are they each going to read a separate line? Are they going to read any words or lines in unison? Do they want to emphasize any particular words?
- e) For pupils to 'wow' themselves at what they have achieved as a whole class, even for the first full-class performance, stress that it is vital that each pair is ready to present their three line verse so that there is no hold up – the reading should be a fluent verse upon verse with absolutely no interruptions or hesitations. This should prove to be a powerful experience.

While their own presentation should be the most important and most rewarding experience, this could be used further, with a short summary of *The Crooked Sixpence* prior to the performance, to recommend the novel in a library lesson to another class or in an assembly.

