

Reading Resources

Guided Reading, Reciprocal Reading and Comprehension Questions.

These questions can be discussed as a group with an adult or set as a written activity.

Read the first two paragraphs on page 11. Using evidence from text, try to answer the following questions.

1. What kind of place do you think Lydia is living in? Give evidence for your reasons.
2. When do you think the story is set? What clues are there?
3. What kind of story do you think this will be? Why?

Read the rest of the chapter referring to the questions as you go.

4. What do you think happened to Sophie and Lydia's mother? What evidence is there in the text? (page 12)
5. In the paragraph that starts: *All warmth was sucked from the room*, on page 13, what word tells you that Lydia could not look away?
6. A. What simile does the author use to describe the breeze? (page 13)
B. Why do you think the author chose this simile?
C. What effect did the author want this simile to have on the reader?
7. What kind of hair does Isabel have? (page 14?)
8. Write down three adjectives that describe Mrs Bloater or her features (page 15)
9. On page 16, in the paragraph that starts: *Some of the girls*, what word means unimportant?
10. Choose the word best describes Lydia and explain what evidence there is? (page 17) Skinny, athletic or muscular?
11. How does Mr Scriver react when Lydia tells him Harriet has gone missing? (page 18)
12. Lydia chooses herself to take a beating when she could have chosen any of the girls. Why do think she did this? What evidence is there in the chapter to support your ideas? (page 19)

Writing Resources

After reading the 1st chapter, invent two new characters from the orphanage. One could be a mean adult that works there, and the other could be an orphan.

1. First, draw and label a picture of your new characters so you have a clear image in your mind.

Remember to include the following in your description:

- **A simile or metaphor**, (e.g. *her fat neck wobbling like a greying blancmange.*)
 - **Two expanded noun phrases in the same sentence**, (e.g. *dirty hair matted to her pale skin.*)
 - **An embedded clause**, (e.g. *Sophie's red hair, which refused to be dulled by the grime of the mill and orphanage, hung over the bed like a scarlet waterfall.*)
 - Three powerful adjectives, (e.g. gloomy, scarlet, ivory)
2. Now you have your two characters, you are going to plan a scene between them. It will need a beginning, where the character is introduced. A middle where there is a problem to overcome and an ending where the problem is resolved.

Example:

Beginning

Eve, an orphan girl with dirty blond hair and a long, angry scar on her arm has to sneak out of the orphanage. Mr Wrench is a bald, fat man that guards the exit who wears a dirty, greying shirt.

Middle

Eve sneaks down the stairs but the floorboards are too squeaky and Mr Wrench wakes up and comes upstairs to find out what the noise is.

End

Eve manages to hide in an old, musty wardrobe. Mr Wrench walks past and is about to open the door when the wind blows a window open and he is distracted. Eve quickly darts out of the wardrobe, down the stairs and out of the orphanage.

3. Write the first draft of your scene, sticking to your plan and referring to your character descriptions.

Your success criteria for your first draft:

- Include all the description from your illustrations; expanded noun phrases, embedded clauses and powerful adjectives.
- Have a clear beginning, middle and end.

4. Rewrite or edit your first draft.

Success Criteria

- It makes sense. Read it through and say it out loud to ensure that it flows smoothly.
- Ensure that you use the past tense throughout.
- Adjectives should be powerful as possible. E.g. don't use the word scary if terrifying or petrifying work better.
- Check that you have spelt any words that you are unsure of by checking in a dictionary or use a spell checker.
- Ensure that your punctuation is correct. E.g. make sure that embedded clauses have commas before and after them. Inverted commas are correctly used etc.
- Ask a friend to read it through to see if they can spot any improvements.

5. Write your scene in best. Everything should be as good as you can make it by now, so when you copy it in best, you should make sure that it is your neatest work. If you are writing it by hand, make sure you keep your handwriting neat with ascenders and descenders all the same height and with the correct joins.

When you have finished, make sure that you send us scanned copies of your written work or email us your scene. We would love to read them and put them on our website!

Send them to info@thelostanddrowned

Grammar Punctuation and Spelling

1. Circle three noun phrases in the sentence below:

'Dirty hair was matted to her pale skin and her panicked breaths rose like ghosts into the gloom above the cobweb festooned rafters.'

2. Can you identify two similes and one metaphor in the sentences below:

'Such a fragile looking thing, Lydia thought. Like a baby bird that had fallen out of the nest too early. Sophie's red hair, which refused to be dulled by the grime of the mill and orphanage, hung over the bed like a scarlet waterfall and her ivory skin glowed with an almost ghostly luminescence in the dark.'

3. Which of the following sentences is correctly punctuated:

- A. "What's wrong Lydia, You're scaring me."
- B. "What's wrong, Lydia you're scaring me?"
- C. "What's wrong, Lydia? You're scaring me."
- D. "Whats wrong. Lydia! Youre scaring me."

4. What do the following words mean and can you find of an alternative? A dictionary or thesaurus to help you if you need it.

Word	Meaning	Synonym
festooned		
mournful		
gloom		
ominously		

5. Circle the four nouns in the sentence below:

"The orphan bolted out of bed and wrapped a blanket around her shoulders."

6. Rewrite the sentence below in the past tense:

"It is a gloomy evening and Sophie is running down the lane."

7. Circle the correct verb to complete the sentences.

The orphans was/were terrified. Trying to be brave, Lydia was/were comforting them as they was/were hiding in the corner.

8. Rewrite the contractions in their uncontracted form on the line:

“There wasn’t _____ an orphan in the whole of London that hadn’t _____ listened to rumours of girls who were sleeping peacefully one moment, then gone the next.”

9. What is the name of the punctuation mark used between the two main clauses below?

“Onto her palm, fell a large, ornate, iron key; a key that perhaps opened some grand mansion gate.”

10. Circle the two prepositions in the sentence below:

“Below the largest painting, next to the bed, was Mr Scrivit.”

11. Correctly add two apostrophes to correct the sentence below:

“With every snowflake that fell across Londons narrow, cobbled streets, Lydias fears began to grow.”

12. Turn this active sentence into a passive one:

Mr Scrivit slammed the front door open!
