

Wolf Brother

Teacher's Booklet

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Introduction

Synopsis

Wolf Brother follows the story of Torak, an orphan boy who is injured and on the run from an evil he does not understand and which killed his father. His only ally is a wolf cub he has rescued. Set 6000 years ago, this is a world ruled by the elements and fear. Torak's quest, given to him by his father, is to save the world by carrying three items of power to the Mountain of the World Spirit. This is the first title in a seven-part series called *Chronicles of Ancient Darkness*.

Teaching *Wolf Brother* at Key Stage 3

Whilst the quest genre may be familiar, the way the text is written adds much to the atmosphere and mood of the narrative, enabling readers to empathise with the characters as they make complex choices and undertake a series of potentially fatal actions. Teaching *Wolf Brother* provides opportunities to explore how writers build tension and use language to evoke moods, craft new worlds and create fully-rounded characters. There are rich possibilities for exploration of word and sentence level features in term of settings and characters, whilst the shifts in narrative perspective allow more confident pupils ways to explore the shaping of their own narratives. There are also opportunities for comparison of the text with other quest narratives. The themes and fast-paced narrative are accessible and engaging and the two strong central male and female teenage characters (Torak and Renn) mean the text will appeal to a wide audience. Difficult choices, loss, friendship, loyalty and social conscience form the central themes and issues that weave through the narrative, giving teachers the flexibility to explore more complex objectives.

Structure of this resource

This resource provides suggestions for activities which can be easily slotted into a scheme of work around the novel. It consists of two parts: the **overview of teaching and learning** and the **resources**.

The **overview of teaching and learning** aims to secure progression in learning, rather than just progression through the pages. It has been divided into nine natural sections. The overview for each section indicates:

- the chapters to be read
- the features of the text to be explored
- the learning aims for the section (including Assessment focuses)
- brief descriptions of the approaches to teaching.

The **resources** comprise:

- Pupil worksheets (which can be photocopied)
- Teacher support sheets/OHTs etc
- Assessment criteria, grids etc.

Overview of teaching and learning

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 1–6 <i>Alone in the World</i></p> <p>Resources Map from novel, copied and enlarged Resource Sheet 1 Resource Sheet 2</p>	<ul style="list-style-type: none"> • Checking pupils' understanding of pre-historic times. • Predicting what will happen to Torak and Wolf. • Asking questions about the setting and characters as the text develops. • Building a sense of empathy with Torak and Wolf. • Building up a picture of Torak's world. • Inferring and deducing to come to an understanding of Torak's actions and motivation. • Establishing a relationship with Torak. • How a writer uses sound and figurative language to convey setting and atmosphere when describing the world which Torak inhabits. • How the writer uses extended sentences to give detail and build up visual and auditory sensation. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • use questioning, prediction, speculation and visualisation through active reading to infer meaning from the text • understand how a writer uses sound effects and figurative language to enable the reader to imagine the setting. <p>Assessment focuses and Framework objectives Reading AF3: 7R6, 7R8 Reading AF5: 7R12, 7R14</p>	<p>Activity 1: Pre-reading skills</p> <ul style="list-style-type: none"> • Looking at the map from the introduction to the novel, and having read the blurb on the back, pupils work in pairs to discuss what genre they think this is going to be, and what they think might happen. • They share these ideas with another pair. <p>Activity 2: Predicting settings</p> <ul style="list-style-type: none"> • In the same pairs, pupils use Resource Sheet 1 to link the quotes on the sheet to the map settings. • Pupils note down other key features, nouns and adjectives they would expect to find when the writer describes the Wide Water, the Forest, Raven camp, the cave and the ice river. (Later, when reading these sections, compare pupils' predictions with the words of the text.) <p>Extension</p> <ul style="list-style-type: none"> • If time allows, distribute Resource Sheet 2 which takes pupils through the stages of producing a set of resources for Year 6 pupils on Pre-historic Life.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 7–11 <i>Capture</i></p> <p>Resources Resource Sheet 3 (OHT) Resource Sheet 4</p>	<ul style="list-style-type: none"> • How the writer develops relationships between various members of the Raven clan and Torak. • How the writer deepens our understanding of Renn, Torak, Fin-Kedinn and Hord and enhances our relationship with them. • How good readers read backwards and forwards through the text to answer questions. • How the writer shifts from Torak’s narrative perspective to Wolf’s. • How the writer uses sentences and words to build up a sense of tension when describing Torak and Wolf’s escape. • How the writer makes links between chapters. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • understand how a writer builds up relationships between characters and identify clues within the text that reveal character • use drama to deepen an understanding of a character and build up empathetic understanding. <p>Assessment focuses and Framework objectives Reading AF3: 7R6, 7R8 Drama skills: 7S&L15, 7S&L18</p>	<p>Activity 1: Inferring</p> <ul style="list-style-type: none"> • Pupils re-read the opening of Chapter 7, in which we are introduced to the characters of Renn, Hord and Oslak. • Ask pupils to look through the rest of the chapter and pick out evidence from the text about the relationships between the four characters. What do they notice about who’s in charge and how the three clan members feel towards each other? • Show pupils Resource Sheet 3 (OHT) and ask them to suggest what inferences the reader might make from these two examples. Annotate on the OHT, and embed the idea that readers’ relationships with characters are largely directed by what the writer allows us to know about them. <p>Activity 2: Empathising through drama</p> <ul style="list-style-type: none"> • Using Resource Sheet 4, lead pupils through the freeze-frame tasks as a way of exploring character in Chapter 7. • Finish by sharing ideas about what has been learned about characters through this work.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 12–14 <i>Escape</i></p> <p>Resources Resource Sheet 5 Resource Sheet 6 (OHT) Resource Sheet 7 Resource Sheet 8</p>	<ul style="list-style-type: none"> • How the writer uses language, punctuation, sentences and paragraphs to create a sense of tension when describing the escape. • How a writer develops complications within plots. • How good readers explore how Torak, Renn and Wolf develop and become more complex as the narrative unravels. • How writers use a wide range of punctuation in narrative. • How the writer uses sentence fragments, one-word sentences and simple sentences when creating tension when describing the escape. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • identify and discuss the word and sentence level features a writer has chosen to use, exploring how these create tension • discuss the effects of the figurative devices which a writer chooses to use to create settings within the narrative. <p>Assessment focuses and Framework objectives Reading AF5: 7R12, 7R14 Speaking and Listening: 7S&L12</p>	<p>Activity 1: Creating action and description in narrative</p> <ul style="list-style-type: none"> • Distribute Resource Sheet 5 and ask pupils to work in pairs on Task 1, to make decisions about uses of language. • Pupils then work independently on Task 2, which will require close attention to Chapter 14, and note-making. • Take feedback on the effects of these when discussing their use. <p>Activity 2: Making judgements and predictions</p> <ul style="list-style-type: none"> • Share with pupils Resource Sheet 6 (OHT) which is a sample response to a question on how the author builds up tension and action in Chapter 14. Explain to pupils that they will be writing a fuller version of this. Elicit the ways the pupil has structured his/her work and used evidence. • Distribute Resource Sheet 7 and ask pupils to work on it independently. They might wish to use Resource Sheet 8 to help them structure their work.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 15–17 <i>The First Prophecy</i></p> <p>Resources Resource Sheet 9</p>	<ul style="list-style-type: none"> • How the writer uses the conventions of the quest genre. • How the writer reveals Torak, Renn and Wolf through complications in the plot. • How writers use clues within the text to hook the reader. • How writers organise the texts to create cliff-hangers at key moments in the narrative. • How good readers tease at puzzles within the text, such as the meaning of the prophecy. • How good readers can make links between this quest tale and other quest stories they may have seen or read. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • understand the ways writers link paragraphs and chapters, exploring the devices they use to create cliff-hangers between chapters • use talk to speculate and hypothesise, then justify personal responses. <p>Assessment focuses and Framework objectives Reading AF4: 7R7, 7R12 Speaking and Listening: 7S&L12</p>	<p>Activity 1: Beginnings and endings</p> <ul style="list-style-type: none"> • Ask pupils to consider what differences in style and content one might get in a beginning and an ending of a chapter. Elicit ideas such as setting the scene, cliff-hangers, summing up a previous event etc. <p>Activity 2: Linking chapters</p> <ul style="list-style-type: none"> • Distribute the cut-out openings and endings of Chapters 14 to 18 from Resource Sheet 9 to pairs and ask them to work through, dividing them into two groups of likely beginnings and endings. • They try to sort into a sequence, sticking them onto a flip-chart or A3 sheet. Annotate the composite sheet, adding reasons why the statements are linked. Pupils should also explain why they have chosen the order that they have. • End by sharing predictions about what will happen in each chapter.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 18–20 <i>The Second Prophecy</i></p> <p>Resources Resource Sheet 10 Resource sheet 11</p>	<ul style="list-style-type: none"> • How the writer creates character, looking at the Walker. • How the writer uses personification to bring the Walker’s valley to life in Chapter 18. • How good readers can explain the effects of the language and punctuation choices a writer has made. • How good readers can use the appropriate terminology to discuss the literary and figurative features of the text when discussing the setting of the Walker’s valley. • How Michelle Paver makes each character’s narrative distinctive so that readers know when there has been a shift in perspective. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • use key vocabulary correctly when talking or writing about the word and sentence level features of the text. • understand the ways a writer can use language features to indicate a particular point of view or narrative perspective. <p>Assessment focuses and Framework objectives Reading AF2: 7R2, 7W21 Reading AF5: 7R12, 7R14</p>	<p>Activity 1: Narrative perspectives</p> <ul style="list-style-type: none"> • Explore the way Michelle Paver uses multiple narrative/narrative perspective. Start by reading out anonymous sentences from the text and ask if pupils can identify the voice of the character. For instance, some sentences from Torak’s perspective and some from Wolf’s. What are the defining features of their distinctive voices? <p>Activity 2: More on narrative perspectives</p> <ul style="list-style-type: none"> • Give out Resource Sheet 10 and ask pupils to work through it independently. • They then share ideas with a partner: what viewpoints/voices does the author use? Why? What effect do they have? • Distribute Resource Sheet 11 and ask pupils to work through it to identify the features/voices.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 21–22 <i>The Third Prophecy</i></p> <p>Resources Resource Sheet 12 Resource Sheet 13</p>	<ul style="list-style-type: none"> • How good readers hear a reading voice that represents that of the narrator, and understand that this voice is different, depending on the narrator. • Where Michelle Paver uses deliberate repetition in the text. • How Michelle Paver extends and deepens her portrayal of Renn, Wolf and Torak as the plot develops. • How Michelle Paver has exploited features of the quest genre when writing. • How the plot compares with other quest tales. • Tracing developments in the characters of Renn, Torak and Wolf over time. • Tracing developments and shifts in themes such as loyalty, friendship, bravery, heroism and courage across the whole text. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • identify the key features of genre and consider how these relate to other familiar texts. • Explore how texts tackle the idea of a quest, considering similarities and differences and using knowledge of other texts to support reading. <p>Assessment focuses and Framework objectives Reading AF4: 8R14</p>	<p>Activity 1: Quest features</p> <ul style="list-style-type: none"> • Using Resource Sheet 12, pupils work in small groups to discuss the key features of a quest story. This links into other 'Save the World' quests such as <i>Star Wars</i>, <i>The Matrix</i> and <i>Lord of the Rings</i> in film, or <i>The Conch Bearer</i>, <i>Lord of the Rings</i> and <i>The Lion, The Witch and The Wardrobe</i> in fiction. <p>Activity 2: Quest analysis</p> <ul style="list-style-type: none"> • Explore the features of <i>Wolf Brother</i> in comparison with other quest stories using Resource Sheet 13. • Finish by composing a set of quest story instructions, based on the features agreed, such as 'First, take a hapless hero who has been kept unaware of his fate. Add one feisty or loyal companion who...' etc.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 23–26 <i>The Past Catches Up</i></p> <p>Resources Resource Sheet 14</p>	<ul style="list-style-type: none"> • How Michelle Paver evokes the setting of the ice river. • How good readers build up a mental map of the ice river as they visualise the images in the text. • The links between the plot and the themes of the novel when compared with another quest narrative. • Developing judgements and preferences about characters such as Torak, Renn, Wolf, Fin-Kedinn and Hord. • Developing a personal response to <i>Wolf Brother</i> and the themes within it. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • use imaginative and literary reading skills to explore the subtleties of the text. • develop a personal response to the text, considering viewpoint about the characters and events, and using speculative language to discuss these. <p>Assessment focuses and Framework objectives Reading AF3: 7R6, 7R8 Reading AF6: 7R17</p>	<p>Activity 1: Hero tracking</p> <ul style="list-style-type: none"> • Before pupils start the main task, ask them to discuss with a partner what they understand by 'heroic', and note down any related words, such as <i>bravery</i>, <i>cunning</i> or <i>strength</i>. Then, link these words to any events in Chapters 23 to 26 and say to whom they might apply. • Ask pupils to work individually to create a 'hero' graph up to and including Chapter 26. This explores the heroic features pupils consider the three characters to have. Pupils should use a different colour to plot Renn, Torak and Wolf, and discuss who they think the real hero of the novel is thus far, using the graph as evidence. Alternatively, groups can plot different versions of this and the teacher can superimpose the graphs upon one another to produce a class version. • This activity should be followed up in the last session when the final two columns can be completed.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 27–29 <i>Raven Camp</i></p> <p>Resources Resource Sheet 15</p>	<ul style="list-style-type: none"> • How Michelle Paver prepares us for the ending. • How Michelle Paver provides answers for previously unanswered questions as readers move towards the ending of the text. • Why the writer chose to end the text in the way she has: discussing whether this is the demands of convention or personal choice. • Looking back over the text to explore unanswered questions relating to Fin-Kedinn’s behaviour. • Re-reading and re-interpreting previous clan scenes to clarify understanding about the characters of Hord and Fin-Kedinn. • Speculation prior to the ending. • Prediction about the ending. • Justifying a personal response about a character or theme. 	<p>Learning focuses</p> <p>To be able to:</p> <ul style="list-style-type: none"> • use imaginative and literary reading skills to explore meaning within the text, and to build up a picture of the text as we read • explore how a writer ties up themes and issues from the novel, and how they resolve puzzles from earlier in the text. <p>Assessment focuses and Framework objectives</p> <p>Reading AF3: 7R6, 7R8 Reading AF4: 7R15</p>	<p>Activity 1: Unresolved issues</p> <ul style="list-style-type: none"> • Re-read the section describing Torak’s initial capture in Chapter 9, when Torak fights with Hord. What signs are there that Renn would help Torak escape? What signs are there that Fin-Kedinn was helping Torak defeat Hord in order to prove that he is the Listener? • Distribute Resource Sheet 15 and ask pupils to come to conclusion about whether Fin-Kedinn may have assisted Torak, and then create a scale such as the one shown.

Section	Features to explore during reading	Learning targets	Activities
<p>Chapters 30–32 <i>The Final Battle</i></p> <p>Resources Resource Sheet 16 (Assessment)</p>	<ul style="list-style-type: none"> • How Michelle Paver prepares us for the ending. • How Michelle Paver’s language choices create a sense of action and urgency in the final chapters. • How Michelle Paver has left unanswered questions and clues at the end of the novel in anticipation of the sequel. • How <i>Wolf Brother</i> matches or differs from the requirements and restrictions of the quest genre. • Pupils’ personal responses to the novel. • Reflecting on the text as a whole. 	<p>Learning focuses To be able to:</p> <ul style="list-style-type: none"> • comment on the word and sentence level features a writer has chosen to use, exploring how these create tension. • use analytical writing features to express a personal view explaining how and why a writer has used particular features when writing. <p>Assessment focuses and Framework objectives Reading AF3: 7R6, 7R8 Reading AF4: 7R15 Reading AF5: 7R12, 7R14</p>	<p>Activity 1: Recalling techniques</p> <ul style="list-style-type: none"> • Ask pupils to recall from memory all the techniques a writer might use to create tension in a piece of writing. Then they should look back at their previous assessment, and what targets/improvements were required. Fill in the first column of the grid on Resource Sheet 16. • Pupils should also look again at the connectives supplied and remind themselves how these can be used. <p>Activity 2: Assessed response</p> <ul style="list-style-type: none"> • Set a task to re-read the fight scene with the bear in Chapter 32 and ask pupils to write a second assessed response which explains how the writer creates tension in this scene. • Pupils need to explore the way Michelle Paver uses vocabulary (powerful verbs), sentence fragments, punctuation, one-sentence paragraphs and repeated sentence structures to create tension. Go on to explore how she uses personification, onomatopoeia and alliteration to bring settings to life. Take feedback on the effects of these when discussing their use. <p>Activity 3: Self-evaluation and assessment</p> <ul style="list-style-type: none"> • Pupils fill in the second column of Resource Sheet 16 when they have finished and compare progress from first assessed response.

Pupil Resource Sheet 1

Task

- 1 There are five main settings in the story: the Raven camp, the Wide Water, the ice river, the cave and the Forest. In order to visualise these settings, look at the following details that are taken from the story. Which setting do you think they apply to, and why?

...a brilliant green...	It smelt of pine-smoke and fresh blood
Torak saw four big reindeer-hide shelters	A bewildering amount of people
...thick with willows...	...as it thundered over a sheer wall of rock, it was appalling in its fury
it turned from blue to dark green to black	Cold flowed from it: an acrid uprush of air like the breath of some ancient creature that has never seen the sun
It felt slimy, like dead flesh	Nothing but glimpses of glistening red stone
All around, he heard weird creaks and echoing groans	...knife-sharp crags and gaping gullies...

- 2 Add these phrases to your copy of the map, linking them to where you think they describe.
- 3 Imagine you are in each of these three settings – the Wide Water, the ice river and the Forest. What would you expect to see, smell, hear and feel? Add nouns and adjectives to the map to show the other things (from those mentioned above) you would expect the writer to include when describing the location.

For example, **FOREST** – the shrieks and cries of black crows.

Pupil Resource Sheet 2

Task

You are going to work independently to produce a fact sheet aimed at Year 6 pupils to inform them about pre-historic life. You will need to include:

- a plan to show what you are going to research
- information from different sources
- facts about pre-historic life that Year 6 students would find interesting.

STAGE ONE: The plan

Create your own QUADs grid, using an A3 sheet of paper, like the one below. This will help you to think about what your reader would want to know, or would find interesting.

<u>Questions</u>	<u>Answers</u>	<u>Details</u>	<u>Source</u>
1) How did people live? 2)			

Start the grid as follows:

- First, **write down** about **10–20 questions** that you would want to know the answer to if you were the reader. You may wish to do this on post-it notes so that you can do the next bit more easily.
- Put the questions in **order of importance**, and, if possible, **group them**. For example, you might have three or four questions about the way people lived. These should really go together, so you can use the post-its to move your questions around into an order. This makes it easier when you come to organise your project.
- Now decide on **four or five headings** for your groups of questions, so that your resource pack will be easy to navigate (e.g. **How people lived**)
- Then you need to list the **sources of information** you could use. Note down key words in a separate notebook to use in a search engine on the Internet to ensure you get the right websites.

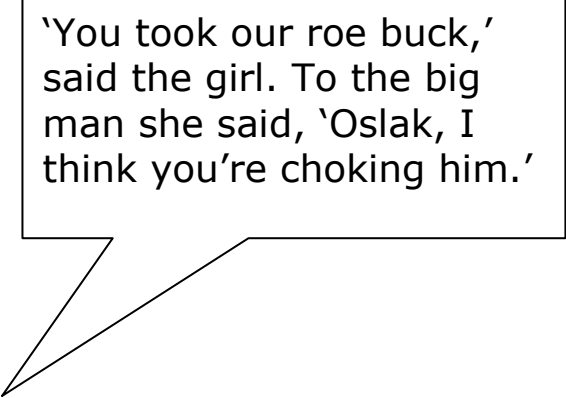
STAGE TWO: Finding the information

- As you complete the grid, finding answers to your questions, you should put these into your own words. Then you can use a quote from the text in the 'Details' box.
- Put the source of the information (e.g. the name of the book, website etc.) into the final column.
- Now pass your notes to a partner who will look over your questions to check that they are well linked.

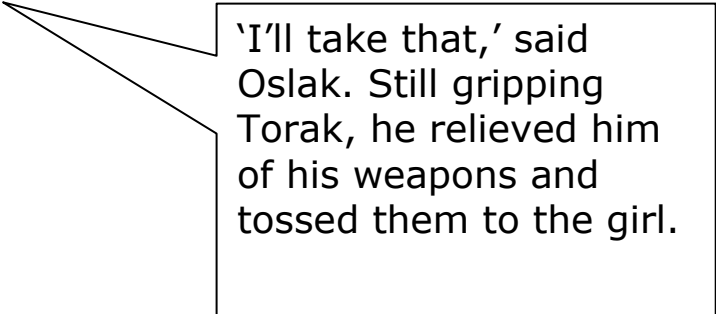
STAGE THREE: Write up/create your resource pack

- This might be just a written account with clear headings and explanations, but you might also wish to use images, diagrams, maps etc.
- Make sure you use vocabulary and sentences that are appropriate for your reader, and try to make sure it is entertaining. You might want to think about how the writers of the *Horrible Histories* make their history resources attractive and interesting.

Pupil Resource Sheet 3 (OHT)



'You took our roe buck,' said the girl. To the big man she said, 'Oslak, I think you're choking him.'



'I'll take that,' said Oslak. Still gripping Torak, he relieved him of his weapons and tossed them to the girl.

Teacher Resource Sheet 4

Task

Pupils should create a freeze-frame that sums up the most important part of Chapter 7 as they see it and shows viewers how the group think the characters feel about each other.

Give pupils a description of the task, which could be noted on the board for reference. Pupils will find it easier to work without paper.

STAGE ONE: Creating

Group pupils into fours and advise them to use space, height and distance to show how close the characters are to each other. For instance, whilst closeness can show friendship, it can also be a threat. Tell pupils to try to capture something of their personality and the relationships between them.

You may need to model this by taking two or three confident pupils and creating a demonstration freeze-frame with them.

STAGE TWO: Sharing

Now ask groups to share their freeze-frame with the rest of the class. They should be able to tell who represents each character from their frozen poses.

Ask pupils:

When you look at other groups' freeze-frames, can you tell which character they represent?

If you can see who they are, what helped you to guess?

If you couldn't guess who they represent, what would they also need to do to show who they were?

STAGE THREE: Responding

Pupils work in pairs to suggest what can be inferred from how each character is described in Chapter 7. Can they predict which relationships will get stronger and which will weaken as the story develops? Pairs join up to make fours and compare their predictions.

Pupil Resource Sheet 5

Task

When writing, the writer makes us share the character's sense of tension as actions unfold through their selection of vocabulary, types of sentence and so on. Similarly, when trying to help us imagine a scene, a writer can use language to help us visualise a setting or environment.

In Chapter 14, Michelle Paver combines moments of action with moments of description.

- 1 Look at the techniques listed below and decide whether you would expect to see them in action, description or both. Work with a partner.

powerful verbs	adjectives	two or three verbs in a sentence
short sentences	complex sentences	similes
personification	one-sentence paragraphs	exclamation marks
adverbs	compound sentences	metaphors
onomatopoeia	alliteration	commas

- 2 Now create two tables like the one below, listing all the techniques you would expect to see in action and in description. Look through Chapter 14 to find examples.
- 3 Explain why you think this technique is good for action or description. An example has been completed for you. Try to analyse the techniques the writer uses, in order to think about the effect they have. This means you will have to explain why you think the technique is useful.

Technique	Example	Effect
Adverbs	'frantically'	This is effective because it makes it clear how a character did something and this makes their actions seem more dramatic.

Pupil Resource Sheet 6 (OHT)

Start with a connective
to show sequence

Follow with a connective
to introduce evidence

The **first** technique Michelle Paver uses to build up tension is using adverbs, **such as** 'frantically'. This adds information to the verb to make it clear how the character did something.

This adds tension because it makes us see how the character is acting and it makes it clearer.

We **also** get to see a bit of their feelings, which helps us empathise with the character.

Explain the
effect

Develop the idea
with another
connective

Pupil Resource Sheet 7

Task

Writing to analyse, review and comment

Comment on Michelle Paver's uses of language and how these contribute to tension and description in Chapter 14.

STAGE ONE: Assessing your writing

You will need to show what you have learnt about the way Michelle Paver uses words and sentences to build up tension and action in Chapter 14. In English, it is important that you can transfer the ideas and comments from your spoken language or your planning into writing, as this is a common way of assessing what you have read. You have to balance all that you know about writing with what you have learnt about reading, and so you have some prompts to help you structure a paragraph.

When you have completed the novel, you will have another opportunity to show that you are developing the skills to write about what you have read, so you will need to show your teacher that you can do this without the prompts to help you.

STAGE TWO: Intended learning outcomes

You will need to show that you can:

- comment on the words Michelle Paver has used, explaining how these add to the tension or description
- comment on the way Michelle Paver uses different types of sentence to build up the tension or description
- explain what you think the effect is of the devices you pick out.

STAGE THREE: Planning

Use the tables you completed earlier (**Resource Sheet 5**). You may need to group your ideas together, or organise them in some way – for example, writing about the author's use of description first.

STAGE FOUR: Writing

Now write your analysis, using your own evidence to explain the effects of the techniques Michelle Paver uses. You can use the connectives table on **Resource Sheet 8** to help you, as it includes the kind of words to start you off and build up your writing. You will need to use at least one word from each column in each paragraph. The more you use the words from the final column, the better you will be at explaining the effects the author has created.

Remember, this is your first attempt and you will have another opportunity to show what you have learnt about this type of writing. Your teacher will set you a target which you will need to work on during your next assessment piece on *Wolf Brother*.

Pupil Resource Sheet 8

To start your first paragraph...

Firstly
Initially
At the start
One way

To start paragraphs in the middle...

Moreover
Additionally
Furthermore
Another
Also
In addition

To start your final paragraph...

To summarise
To conclude
Finally

To add a piece of evidence from the text...

For example
Such as
For instance
To demonstrate this point
As revealed by
To exemplify this point
This is shown when
This is illustrated by

To make a similar point...

Similarly
Likewise
Like
In the same way
Equally
As with

To explain an effect or speculate an idea...

This makes it seem like
It sounds as if
It makes it sound like
It makes the reader feel
It has the effect that
It suggests that
It seems as if the writer wants us to think
Possibly
Perhaps
It might be that
It could be that
It makes us think

And the most important words...

Because...
Which...

Pupil Resource Sheet 9

Just as Wolf was about to attack, it shook itself and shambled away. But through the tangle of its broken thoughts, Wolf sensed that it would be back.

Panic seized him. Not blind, he thought. No, no *please*, not blind.

Renn shivered. 'Just as long as nothing else can, too.'

The female tailless was whimpering and waving her forepaws, so Wolf left her and hurtled down the track.

The fog stole up on them like a thief in the night.

Torak came up spluttering with cold, fighting the river.

Torak overbalanced and crashed into the river.

Torak woke at dawn feeling stiff and sore.

Pupil Resource Sheet 10

Sometimes different parts of a novel are written from the perspectives of different characters. Readers often empathise with the character that is the focus of the narrative viewpoint. Therefore, if the narrative viewpoint changes, so do the reader's feelings about the character. If the author had chosen *not* to tell parts of the story from Wolf's point of view, then our feelings about him would have been very different.

Task

Complete the table below, picking out examples from Chapters 18 to 21. The first row has been completed for you.

- Fill in the definition column for each technique.
- Fill in the example column if the technique applies to *Wolf Brother*. Three techniques are used in *Wolf Brother* and three are not.
- Using a different coloured pen, write your own sentence to demonstrate each of the techniques not used in *Wolf Brother*. You will need to make these up. An example has been done for you.

Technique	Definition	Example
1 st person narrative	When the writer writes as if they are in the story, using "I"	"I climbed up onto the back of the giant mechanical horse."
3 rd person narrative		"Nadia knocked on the door and waited."
Past tense		
Present tense		
Single narrative viewpoint		
Multiple narrative viewpoint		

- What difference do you think there would have been to the story if Michelle Paver had chosen to write it in another way? For instance, what would have been the difference if she had written as if she were Torak?

Pupil Resource Sheet 11

Task

Look at the following examples taken from Chapters 18 to 21.

Work with a partner to categorise the examples by deciding which character's viewpoint it represents – Wolf's, Renn's or Torak's. Then group the examples together and explain what helped you decide in each case. Discuss your decisions with another pair, looking at the similarities and differences in your choices. What makes it easy or difficult to decide on the viewpoint represented?

'We can't go in there'
Far away, he heard the lonely howl of Tall Tailless.
Fear gnawed at him
Frozen in horror, she'd watched the bear rear up on its hind legs, towering over the spruce
He felt each pad strike the rocks as never before.
He watched Wolf for the least sign of alarm, but the cub plodded along, unafraid.
He yawned.
Once they shot a reindeer, only to find that they'd hit a log.
She was clearly having doubts again.
The Dark came.
The demon was fast, but he was faster.
When Torak crawled stiffly from his sleeping-sack, the valley below had disappeared.
With the pouch in his jaws, Wolf disappeared into the fog.

Pupil Resource Sheet 12

Task

Wolf Brother is an example of a quest story, like many other stories or films with which you may be familiar. It can be categorised as a 'Save the world' quest, since it involves the hero making decisions and undertaking actions that prevent the destruction of the world they inhabit. This can be a small setting, a global setting, or even a universal setting.

- 1 Work in a small group to list as many quest stories as you can think of that demonstrate a similar storyline. These can be films, novels, plays, poems, cartoons or any other form of story with which you are familiar. You might want to start with *Lord of the Rings* or *Harry Potter*.

When you have completed your list, share it with other groups.

- 2 What do you think you need to make a quest story? Devise a list of features that many of your examples share. For instance:

- What always happens in a quest story?
- What kind of person is the hero?
- Who undertakes the quest?
- What are their friends like?
- What sorts of places/settings are there?
- What happens at the beginning of the quest?
- What's the purpose of the quest?
- What are the 'baddies' always like?
- What helps overcome the 'baddies'?
- What other common features can you think of?

Pupil Resource Sheet 13

Task

Complete the following table in order to compare and contrast *Wolf Brother* with a quest story you know well. An example, using *Star Wars*, has been completed for you.

<i>Wolf Brother</i>	<i>Star Wars</i>	Your choice
Torak, the hero, is a bit of an accidental hero. He needs his friends to help him save the world. He has a background that he doesn't know about that means it is his fate to save the forest from evil.	Luke Skywalker, the hero, is a bit of an accidental hero. He needs his friends to help him save the world. He has a background that he doesn't know about that means it is his fate to save the universe from 'the Dark Side'.	
Renn, the lead female, is feisty and tom-boyish...	Princess Leia, the lead female, is feisty and tom-boyish. She is respected by her people for her talents. She is sometimes the cause of the tricky situations Luke gets himself into.	
Wolf is Torak's best friend...	Han Solo is Luke's best friend. Whilst they have many things in common, Han is often the one who gets Luke out of the scrapes he gets into. He's funny and an enjoyable character. Some might say he's the real hero of the film.	

<p>The story starts with...</p>	<p>The film starts with a terrible evil force, the Dark Star, which threatens Luke's world. Although he doesn't feel it's his place to save the universe and he doubts his abilities, he is the only one who can do it.</p>	
<p>The evil force is destroyed when...</p>	<p>The evil force is destroyed when Luke faces Darth Vader, the source of all the destruction, in a battle that is nearly fatal for Luke.</p>	
<p>Along the way...</p>	<p>Along the way, Luke's friend and guide, Obi Wan Kenobi, is killed by the evil forces that terrorise the world. This gives Luke the strength to carry on and fight against the Dark Side.</p>	

Pupil Resource Sheet 14

Task

Throughout the novel, the three main characters act in different ways that a reader might describe as heroic. As you look back over the novel so far, plot each character in a different colour, giving them an overall mark out of 10 for each section (10 = completely heroic; 0 = not heroic at all). You will be completing this graph when you have finished the novel. You must be able to give examples of incidents from the novel that support your view.



Pupil Resource Sheet 15

Task

A writer often leaves clues for a reader, hinting at particular actions that are yet to come. Good writers hide these so well that it takes a particularly clever reader to work them out. Good readers look back over the text to work out mysteries that the writer has set for them. Read the following extract before exploring the ways in which Michelle Paver has left clues for the reader.

'Why did you let me fight Hord? Why did you keep me tied up while the clan meet decided whether to sacrifice me?'

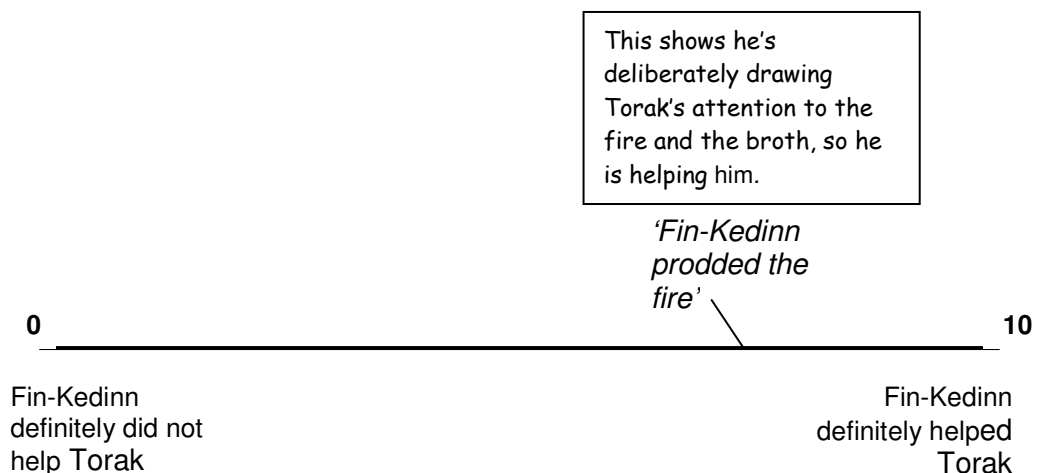
'To see what you were made of,' Fin-Kedinn said calmly. 'You're no good to anyone if you can't use your wits.' He paused. 'If you remember, I didn't keep you under close guard. I even let you have the wolf cub with you.'

Torak thought about that. 'You mean – you were testing me?'
Fin-Kedinn did not reply.

- 1 As we read Chapter 29 of *Wolf Brother*, it becomes clear that Fin-Kedinn may have meant to help Torak from the beginning. Re-read Chapter 9 with a partner, and note down all the clues you think Michelle Paver may have left for us to interpret.
- 2 Plot the clues on a 0–10 scale (0 = Fin-Kedinn definitely did not help Torak; 10 = Fin-Kedinn definitely helped Torak). Add your reasons in a thought bubble. By the end of this activity, you should be able to answer this question:

Did Fin-Kedinn help Torak beat Hord?

Use a scale like the one below on which to plot your evidence. You should be able to base your answer on the percentage of clues that you find. An example has been plotted for you.



Pupil Resource Sheet 16

Task

Your task is to write an assessed response having first looked at your previous work. The title for the assessed response is:

How does Michelle Paver create tension during the fight scene with the bear in Chapter 32? You will need to consider all the techniques and features of writing she uses to create tension.

Remember: you are trying to show that you understand the way Michelle Paver uses words and sentences to create tension, so you will need to find examples where she has used particular techniques, such as short sentences, to make the writing more dramatic.

You will also need to revise the connectives from the table on **Resource Sheet 8**. These will help you to extend your writing and really explain your ideas. Remember, just *identifying* the techniques and giving an example will only get you part of your final level. You need to explain *how* and *why* the writer has used these techniques.

STAGE ONE: Recall all the features a writer can use to add tension to a piece of writing.

STAGE TWO: Check your first assessment piece to look at what you did well, and what targets you may still need to work on to develop your writing. You can use the table to see what your teacher will be looking for.

Fill in the first column of the table on the next page. Add a face to show whether you showed this all the way through 😊, whether you showed this once or twice 😊, or whether you don't feel confident with this or haven't quite mastered it yet 😊.

STAGE THREE: Complete your assessed response.

STAGE FOUR: Fill in the right-hand column of the table.

	My first piece	My second piece
I can identify techniques that make writing tense		
I can use the correct vocabulary when talking about writing		
I can find examples from the text		
I can explain why particular words add to the tension		
I can explain why particular sentences add to the tension		
I can use speculative language when writing about why a writer has used a particular technique		

Guidelines for assessing reading task

Analyse the way Michelle Paver uses words and sentences to build up tension in chapter 14 of *Wolf Brother*.

	AF2 – understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.	AF3 – deduce, infer or interpret information, events or ideas from texts.	AF5 – explain and comment on writers’ use of language, including grammatical and literary features at word and sentence level.	AF6 – identify and comment on writers’ purposes and viewpoints, and the overall effect of the text on the reader.
Level 3	<p>From some parts in the excerpt:</p> <p>Identifies simple, most obvious points</p> <p>May show some misunderstanding</p> <p>Uses some reference, but not always relevant e.g. <i>often paraphrasing or retelling the narrative rather than supporting comment</i></p>	<p>From some parts in the excerpt:</p> <p>Responses show meaning established at a literal level, but little sense of meanings beyond this</p> <p>Straightforward comment based on a single point of reference</p> <p>Responses based on personal speculation rather than reading of the text</p>	<p>From some parts in the excerpt:</p> <p>A few basic features of writer’s choice of language identified, but with little or no supporting comment e.g. <i>‘She uses adverbs.’</i></p>	<p>From some parts in the excerpt:</p> <p>Comments identify main purpose e.g. <i>The writer wants us to feel tense</i></p> <p>Expresses personal response but with little awareness of the writer’s viewpoint or effect on the reader e.g. <i>I think the chapter makes me want to read on to find out what happens</i></p>
Level 4	<p>Across the whole excerpt:</p> <p>Identifies some relevant points</p> <p>Uses some generally relevant textual reference or quotation to support comments , e.g. <i>refers to most obvious details but is unselective or lacks focus</i></p>	<p>Across the whole excerpt:</p> <p>Comments make inferences based on evidence from different parts of the excerpt e.g. <i>explains that the fact there is no bird sound means the bear could be near and that tension is built up when they see the injured tree</i></p> <p>Inferences often correct, but comments not always rooted in the text, or retelling narrative</p>	<p>Across the whole excerpt:</p> <p>Some basic features of writer’s use of language identified e.g. <i>‘She uses some adverbs to build up tension.’</i></p> <p>Simple comments on writer’s choices e.g. <i>‘The adverbs show us how Torak was feeling.’</i></p>	<p>Across the whole excerpt:</p> <p>Main purpose identified</p> <p>Simple comments show some awareness of writer’s viewpoint e.g. <i>‘Michelle Paver wants you to feel tense when she says ‘he couldn’t hear any birds.’</i></p> <p>Simple comment on the overall effect on the reader e.g. <i>This makes us feel that it’s too quiet and something will happen.</i></p>

<p>Level 5</p>	<p>Across the whole excerpt:</p> <p>Most relevant points clearly identified, including those from a range of places in the excerpt</p> <p>Comments generally supported by relevant textual reference or quotation, even when points made are not always accurate</p>	<p>Across the whole excerpt:</p> <p>Comments develop explanation of inferred meanings drawing on evidence from across the excerpt e.g. <i>We feel tense as soon as the chapter starts because it's so quiet which makes us think 'it's too quiet.'</i></p> <p>Comments make inferences and deductions based on textual evidence</p>	<p>Across the whole excerpt:</p> <p>Various features of writer's use of language identified with some explanation e.g. <i>'She uses some adverbs to build up tension, such as 'frantically', which shows us how Torak is panicking.</i></p> <p>Comments show some awareness of the effect of writer's language choices e.g. <i>This adverb makes us really feel as tense as Torak</i></p>	<p>Across the whole excerpt:</p> <p>Main purpose clearly identified, often through general overview e.g. <i>'The chapter increases in tension as it goes on, before leaving us with a cliff-hanger'</i></p> <p>Viewpoint in text clearly identified with some, often limited, explanation</p> <p>General awareness of effect on reader with some, often limited, explanation</p>
<p>Level 6</p>	<p>Across the whole excerpt:</p> <p>Relevant points clearly identified including summary and synthesis of information from different places in the excerpt.</p> <p>Response incorporates apt textual reference and quotation to support main ideas</p>	<p>Across the whole excerpt:</p> <p>Comments securely based in textual evidence and identify different layers of meaning with some attempt at detailed exploration of them e.g. <i>Because there are no birds, it is silent, but it also seems like something could have frightened them off.</i></p> <p>Comments consider the wider implications or significance of information, events or ideas e.g. <i>The writer often uses birds as a way of giving the reader clues.</i></p>	<p>Across the whole excerpt:</p> <p>Some detailed explanation, with appropriate terminology, of how language is used e.g. <i>'Adverbs such as 'frantically' add to the tension as they help us the intensity of the action, and the character's mind.'</i></p> <p>Some drawing together of comments on how the writer's language choices contribute to the overall effect on the reader e.g. <i>comments on how the adverbs intensify, with examples.</i></p>	<p>Across the whole excerpt:</p> <p>Evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. <i>identifies that the chapter starts with a degree of menace, moving through the idea of the bear 'closing in' and commenting on purpose of the cliff-hanger</i></p> <p>Viewpoints clearly identified and explanation of it developed through close reference to the text</p> <p>The effect on the reader is clearly identified, with some explicit explanation as to how that effect has been created</p>
<p>Level 7</p>	<p>Across the whole excerpt:</p> <p>Summarises and synthesises relevant points from across the excerpt, using evidence judiciously, often following a key reference with several linked examples</p> <p>Response incorporates apt and succinct reference, integrating support throughout explanation</p>	<p>Across the whole excerpt:</p> <p>Comments securely based in textual evidence and interpret different layers of meaning through detailed exploration e.g. <i>refers to clues in the chapter that could be interpreted to predict the cliff-hanger</i></p> <p>Comments show appreciation of the wider implications or significance of information, events or ideas e.g. <i>comments on the way the event is only one part of the growing tension as Renn and Torak close in on the bear.</i></p>	<p>Across the whole excerpt:</p> <p>Detailed exploration, with appropriate terminology, of how language is used e.g. <i>comments in detail on how a range of language features contribute to tension, including more complex sentence level tension</i></p> <p>Synthesises and summarises comments on how the writer's language choices contribute to the overall effect on the reader e.g. <i>has a sense of overview about the most significant factors and how pace is increased</i></p>	<p>Across the whole excerpt:</p> <p>Apt and judicious use of evidence for identifying main purpose precisely located at word/sentence level or traced through excerpt e.g. <i>supports overview of tension with integrated quotation from across the chapter</i></p> <p>Subtleties of viewpoint explored through developed explanation with close reference to the text</p> <p>A range of effects on the reader is explored, with explicit explanation as to how that effect has been created</p>