

BACK ON TRACK
FACILITATOR RESOURCE PACK
ENGLISH
GRADE 4
TERM 3-2025
WEEKS 3-6





Today, we embark on a journey to help our learners discover the power and joy of writing. Our mission is to make this process not only meaningful, but truly magical.

Let's begin with a quote by **C.S. Lewis**:

"You can make anything by writing."

This simple yet profound idea reminds us that writing is more than just putting words on paper—it's a gateway to imagination, problem-solving, and self-expression. Through writing, our learners can build entire worlds, explore their thoughts, and share their unique voices.

Why is teaching writing so important?

Writing is a foundational skill that supports learning across all subjects. It helps learners:

- **Organise their thoughts** and communicate clearly.
- **Develop creativity** and critical thinking.
- **Build confidence** in their ideas and abilities.
- **Connect with others** through storytelling and shared experiences.

By nurturing these skills early, we empower our learners to become thoughtful, articulate, and imaginative individuals.

SESSION ONE

Before we begin the session, please take a moment to register your attendance on the **provincial dashboard**. This helps us track participation and ensure accurate records.

You can register by:

- **Scanning the QR code**, or
- **Using the link:** <http://bit.ly/422YzEO>



When prompted, please enter the **in-session Code: 165** provided by the facilitator to complete the form.

If you experience any difficulties accessing the link or scanning the code, please raise your hand and the facilitator will assist you.

Activity 1: Reflection

Think back to Term 2 assessments and your moderation processes at your school.

Discuss in your group:

- What worked well?

- What challenges did you overcome?

- What is the most important lesson you learned?

Each group will deliver their feedback. Share your key insights with the whole group.

Let's see what we know...

Take a moment to think. These questions help us clarify the purpose and structure of the project.

1. Can you name all three stages of the Creative Writing Project?

2. True or False: Every grade in the phase works on the same genre.
Explain your answer.

3. What does the Creative Writing Project aim to revive?

The Rationale

The Creative Writing Project is not just about writing—it's about engaging learners in the study of literature genres in a fun and creative way. It promotes:

- Active reading
- Critical thinking
- Collaboration
- Creativity

It also develops 21st-century skills like media literacy, ICT skills, and lifelong learning. This project integrates all language skills and supports Language Across the Curriculum.

As you guide learners, remember we're building more than just writing skills, we are shaping thinkers and storytellers.



The Literature Genres

POETRY	NOVEL	DRAMA	SHORT STORY	FOLKLORE
POETIC DEVICES	LITERARY ANALYSIS	ELEMENTS OF DRAMA	ELEMENTS OF A SHORT STORY	ELEMENTS OF FOLKLORE
- o Alliteration - o Assonance - o Imagery - o Metaphor - o Onomatopoeia - o Personification - o Refrain - o Rhyme	- o Structure and organisation: How the parts of the work are assembled - o Point of view: The perspective from which a story is told - o Diction: Word choice - o Syntax - o Tone - o Imagery - o Figurative language	- o Role, character and relationships - o Situation - o Voice - o Movement, space and time - o Language and texts - o Symbol and metaphor - o Mood and atmosphere - o Audience - o Dramatic tension	- o Character - o Setting - o Conflict - o Plot - o Theme	- o Setting - o Character - o Plot - o Theme - o Conflict - o Style

Project-Based Learning (PBL) in English: Creative Writing

What is Project-Based Learning (PBL)?

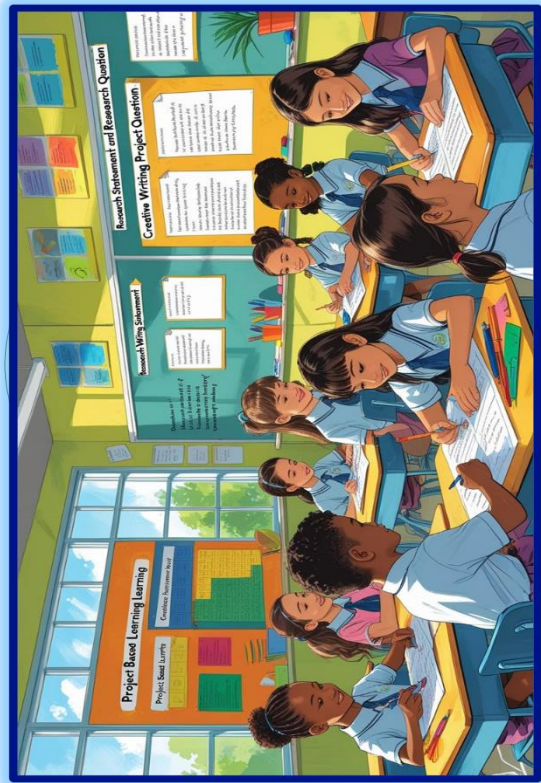
A teaching method where learners gain knowledge and skills by working over an extended period. Encourages inquiry, collaboration, creativity, and real-world relevance.

Why use PBL in English?

Enhances engagement and ownership of learning.
Develops critical thinking, communication, and writing skills.
Connects literature to learners lived experiences.

Our Focus:

Creative Writing through Literature genres.
Learners will explore the genre.
They will write original texts that reflect the text features and cultural relevance.
Final product: A class anthology or digital storytelling showcase.



Developing a Portfolio of Evidence

To support learners in documenting their progress throughout the Creative Writing Project, each learner should compile a **Portfolio of Evidence**. This portfolio will serve as a record of their learning journey and showcase their development across all stages of the writing process.

1. Cover Page

Include the following details:

- School logo
- Subject name and language level (FAL/HL)
- Grade
- Examiner and moderator names
- Time allocation
- Mark allocation

2. Project Instructions

Provide clear, step-by-step guidance outlining:

- What is expected from learners at each stage of the project
- Timeframes for completion of each stage
- Submission deadlines

3. Materials to Include

Ensure the portfolio contains:

- A4 sheets for graphic organisers
- Research notes and bibliography
- Writing process templates:
 - Planning
 - First draft
 - Revising and editing
 - Final copy

4. Assessment Tools

Insert:

- Rubrics or checklists for each stage of the project
- Clear criteria for evaluating planning, drafting, editing, and final writing

5. Storage for Supporting Materials

Provide:

- A pocket sleeve or envelope to store photocopied notes, photos, images, and other visual aids

6. Digital Portfolio Option

For projects suited to digital platforms:

- Create an electronic portfolio folder with clear instructions for learners
- Organise subfolders for each stage of the project
- Allow learners to download templates and upload completed work

The Programme of Assessment – Term 3

Task	Stage	Duration	Mark Allocation
6	Stage 1: Research	Weeks 3 & 4	10 marks
	Stage 2: Writing	Weeks 5 & 6	30 marks
7	Stage 3: Oral Presentation	Commence in Term 3 and conclude in Term 4 when the marks will be recorded.	20 marks

Activity 2

Your group will have 15 minutes to **create a graphic organiser** to present the three stages of the **Creative Writing Project** to your colleagues teaching Languages in Grades 4 – 6 at your school.

Discuss how you would present it in a Languages Subject Meeting.

Consider the following:

- Literature genre
- Task number
- Stages
- Mark allocation
- Timeframe

Use the following:

- Markers
- Flip chart paper
- Colour paper



Now we know...

- Present your graphic organiser.
- Explain how you would use it in a Languages Subject Meeting at your school.



STAGE ONE: RESEARCH

Let's see what we know...

1. Why should learners develop research skills?

2. What specific research skills should Grade 4 learners acquire?

3. Can you explain the difference between a **hypothesis** and a **research question**?



Your topic is **Research**.
Complete the **K-W-L chart** on the next page by writing in the K and the W-Column. We will return to the chart later.

Topic:										
K what I know										
W what I want to know										
L what I learned										

Research Skills

These are the **core research skills** learners need:

- Understanding the hypothesis and research question
- Information and digital literacy
- Locating and evaluating sources
- Referencing and avoiding plagiarism

Teach learners how to:

- Use search engines effectively
- Skim and scan texts
- Take notes and summarise
- Use books and digital tools

1. What is Information Literacy?

Information literacy is the ability to:

- **Ask the right questions**
- **Find reliable information**
- **Evaluate its credibility**
- **Use it effectively and ethically**

These skills help learners become critical thinkers who can navigate and apply information in meaningful ways.

Key Information Literacy Skills:

- Asking focused research questions
- Selecting and evaluating relevant information
- Synthesizing information from multiple sources
- Highlighting the most important points
- Tailoring content for a specific audience
- Reflecting on and evaluating the final product

2. What is Digital Literacy?

Digital literacy is the ability to **find, evaluate, create, and communicate information using digital tools**.

3. Supporting Learners in Research

Step 1: Understanding the Task

- Provide learners with a clear brief and guiding questions.
- Help them identify what is being asked before they begin researching.

Step 2: Locating Information

Encourage learners to use a variety of sources:

- Libraries (physical and virtual)
- Newspapers, magazines, and journals
- Documentaries, podcasts, and news programs
- Interviews with experts (e.g., writers, poets)
- Surveys and questionnaires
- The internet (with guidance on evaluating sources)

4. Researching Online

Using Effective Search Terms

- Teach learners to underline key words in the research question.
- Use those keywords to search more effectively.

Exploring Search Engines

- Encourage use of multiple search engines.
- Teach learners to go beyond the first few results.

Evaluating Sources

- Use multiple sources and cross-check facts.
- Teach learners to assess URLs:
 - .edu = educational
 - .org = non-profit
 - .za = South Africa
 - http:// with "Ad" = advertisement

Skimming and Scanning

- Skim to decide if the source is useful before reading in detail.

Note-Taking

- Summarise key points in their own words.
- Avoid copying and pasting.

5. Researching Using Books

Books are often more focused and age appropriate. Teach learners to:

- Use the cover and blurb to understand the book's purpose.
- Extract and organise relevant information using reading strategies.

6. Organising Information

Help learners:

- Combine information from at least 3 sources
- Select only what's necessary
- Use a dictionary for spelling and a thesaurus for vocabulary
- Acknowledge all sources in a **bibliography**

7. Avoiding Plagiarism

Plagiarism is using someone else's work without giving credit. Teach learners to:

- Use quotation marks for direct quotes
- Paraphrase and cite the source
- Include a bibliography or list of references

8. What is a Bibliography?

A bibliography is a list of all the sources used in a project. It shows where the information came from and gives credit to the original authors.

9. Why This Matters

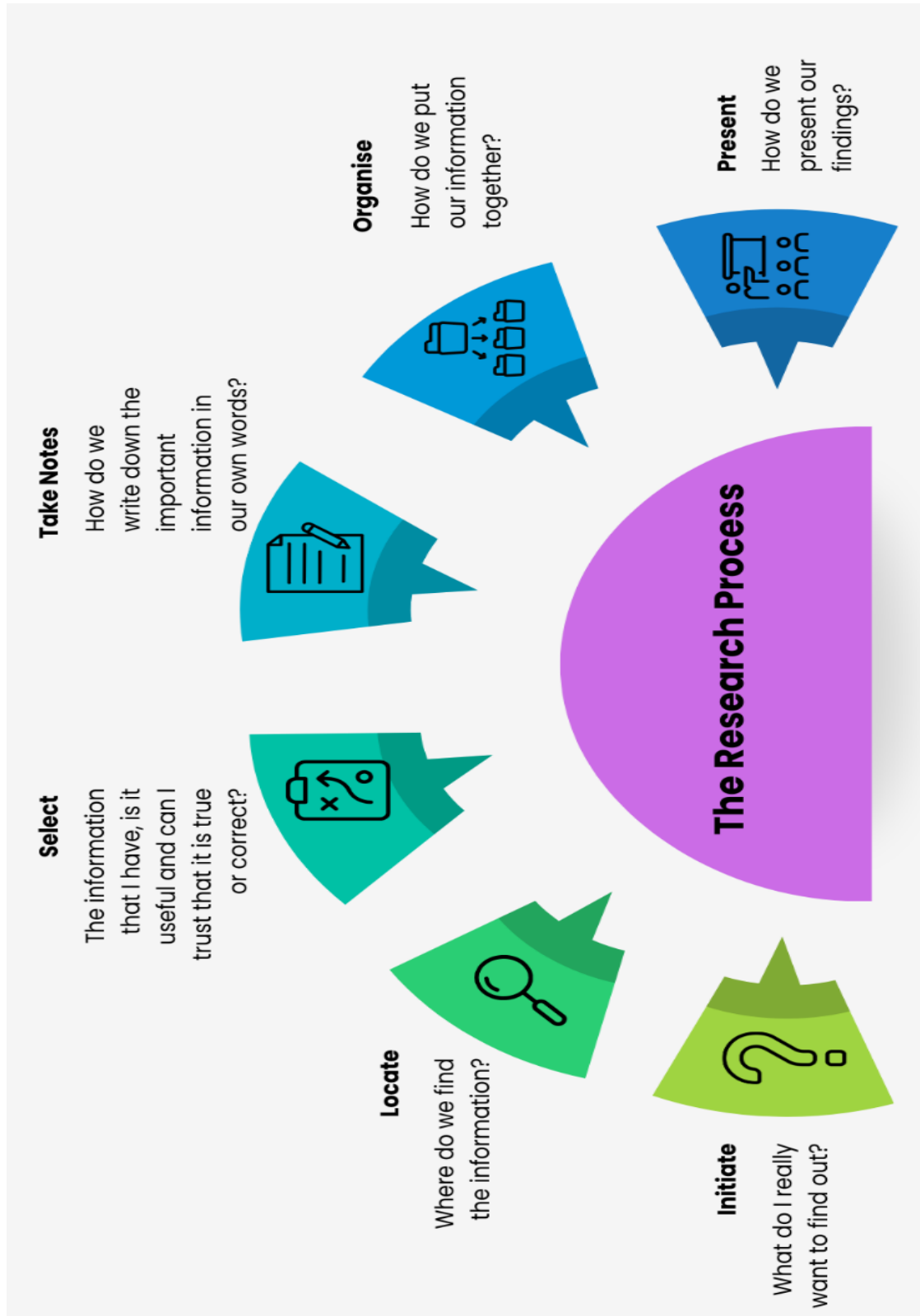
This project is not just about writing, it's about developing:

- **Language skills**
- **A love for literature**

- Higher order thinking skills

Teaching learners about research and information literacy means that we are shaping learners into thoughtful, informed, and responsible individuals.

The Research Process



Formulating the Hypothesis/Research Question

A **hypothesis/research question** is a general statement that learners will explore through research. It should:

- Clearly state the purpose
- Provide context
- Be concise and focused

Do learners develop their own hypothesis and research question/s, or will the teacher provide it?

You can either provide the hypothesis or guide learners to develop their own. Use prompts and examples to scaffold this process. Decide and develop a hypotheses/ research question/s that relates to the Literature genre being researched. Intermediate Phase teachers develop leading questions/prompts to guide learner's research.

Formulating the Research Question/s

These questions should:

- Be specific and relevant
- Align with the research statement
- Guide the learner's inquiry

Start with a broad question and break it down. Ensure clarity and feasibility. Encourage learners to revise and refine their questions as they progress. This step is crucial—it gives direction and purpose to the research process.

Assessment Tools

Using **checklists** in the classroom empowers learners to take ownership of their work and stay organized throughout the learning process. For teachers, checklists serve as a practical tool to guide learners step-by-step through tasks, ensuring that no essential component is overlooked. They help learners monitor their progress, reflect on what they've completed, and identify areas that need improvement.

Checklists also support the development of self-management and accountability—key skills for lifelong learning. By integrating checklists into projects like the Creative Writing Project, teachers foster independence, boost confidence, and create a structured environment where learners can thrive.

STAGE 1: RESEARCH CHECKLIST		
NAME:		GRADE:
		✓
1.	I have provided evidence of planning for research.	
2.	I shared ideas, opinions and participated in a group discussion.	
3.	My findings clearly respond to the research statement.	
4.	My information is well organised.	
5.	I have used our own words.	
6.	I have completed my/our research in class.	
7.	I have stated a clear conclusion.	
8.	I have used a range of research sources.	
9.	I have included a bibliography.	
10.	I have completed and submitted my research on time.	

A **rubric** is the most suitable marking tool for assessing learners' research skills in the Creative Writing Project because it provides a **clear, structured, and transparent framework** for both teaching and evaluation. Unlike general feedback or simple checklists, a rubric breaks down the key components of research—such as source selection, note-taking, synthesis, and referencing—into **specific criteria** with **defined performance levels**. This allows teachers to assess not just whether a task was completed, but **how well** it was done. Rubrics also support **fair and consistent assessment**, helping teachers to objectively evaluate learners' work across different stages of the project. For learners, rubrics serve as a **roadmap for success**, clarifying expectations and guiding them toward deeper engagement with the research process. They

encourage self-reflection and improvement, as learners can see where they excel and where they need to grow.

Rubric: Stage 1 – Research

Name: _____ Grade: _____

Criteria	3	2	1	0
1. Response to the research question and statement	Findings clearly and fully respond to the research topic.	Findings mostly respond to the topic.	Findings partly respond to the topic.	No clear response to the topic.
2. Organisation of information			Information is clearly structured and easy to follow.	Disorganised or confusing.
3. Use of own words		Information is entirely in learner's own words.	Mostly written in own words.	Copied from source.
4. Range of sources used		Multiple sources (texts, media, interviews, etc.) used effectively.	One/two sources used.	No source used.
5. Bibliography		Bibliography is complete and correct.	Bibliography is included with minor errors.	No bibliography.
Total Marks	/10 marks			

Comments:

Teacher's signature: _____

Date: _____

Activity 3

A. Each group will receive a set of cards (see a condensed version on the next page) containing:

- A mix of hypotheses (some suitable, some unsuitable)
- A mix of research questions (some relevant, some not)

B. Draw or divide your flipchart paper into 5 sections with the following headings:

1. Poetry
2. Folklore
3. Drama
4. Short Stories
5. Novelette

C. 1. Sort & Match:

- Identify the **genre** for each of the 5 texts (see pages 19 - 31) provided.
- Find a **hypothesis** that could be linked to that text and genre.
- Find a matching or appropriate **research question**.
- Be careful: **some cards are intentionally incorrect** — do not include them unless they fit the genre and topic well.

2. Paste onto Flipchart:

Under the correct **genre heading**, paste the cards in this order:

- **Title of the Text** (no cards, write the titles down on the flipchart paper)
- **Hypothesis**
- **Research Question**

3. Discuss & Justify:

Be prepared to **explain your choices** in a short group presentation. Say why you chose each hypothesis and research question for the text and how they link to the genre.

Children use their imagination in poems to describe their fears in fun and creative ways.	How can drama characters and their actions help us learn about honesty and trust in leadership?	Was the story funnier than other mouse stories?
Short stories show how characters can grow braver when they explore new and strange settings.	Dogs can always make sick children better.	What is the monster's name in the poem?
Folktales often show that a simple life can be safer and better than a rich life filled with danger.	How many doors did Emily go through?	Plays can show how broken promises by leaders cause conflict and change how people feel and act.
What food do city mice eat?	What kind of dog was it?	All poems are funny and not serious.
What instrument did the Piper play?	How do the characters and theme in folktales help us think about choosing safety or comfort in real life?	Hidden doors are always scary and unsafe.
Stories about being sick must end happily.	Do rhyming poems sound better?	Rats are a big problem in every town.
Monsters live under beds and scare children.	How do the plot and setting in short stories help children learn to be brave in real-life situations?	Stories with deep feelings and a strong point of view help children deal with being sick or hurt.
Who was right: the Mayor or the Piper?	Country mice are smarter than town mice.	Did the boy wake up in the end?
Every adventure story must have a magical animal.	How can poets use rhyme and imagery to help children talk about things that scare them?	How can poets use rhyme and imagery to help children talk about things that scare them?
All plays for children must rhyme	How do the feelings, thoughts, and point of view in a story help us understand how children face illness or injury?	What would happen if she didn't go through the door?
Folktales are only about animals and don't teach anything.		

TEXT 1:

Something Under My Bed



There's something underneath my bed.
It's kind of hard to see.
But, every time I look, I think
it's looking back at me.

It's dark and somewhat fuzzy like
an old and moldy peach.
I can't tell if it's moving but
it stays beyond my reach.

It might be made of dust balls or
a pile of stinky socks,
or maybe dirty underwear
and missing Lego blocks.

It could be where my crayons went
and where my games keep going,
since, every time I look at it,
it seems as if it's growing.

It grew a little yesterday.
It grew the day before.
I looked again today and saw
it grew a little more.

I'm starting to get worried since
I don't know what it is.
I showed it to my brother, but
he swears it isn't his.

I hope it goes away soon, since,
if things do not improve,
I'll have to go tell mom and dad
it's time for us to move.

— Kenn Nesbitt

(Source: <https://poetry4kids.com/>)

The Town Mouse & the Country Mouse



A Town Mouse once visited a relative who lived in the country. For lunch the Country Mouse served wheat stalks, roots, and acorns, with a dash of cold water for drink. The Town Mouse ate very sparingly, nibbling a little of this and a little of that, and by her manner making it very plain that she ate the simple food only to be polite.

After the meal the friends had a long talk, or rather the Town Mouse talked about her life in the city while the Country Mouse listened. They then went to bed in a cozy nest in the hedgerow and slept in quiet and comfort until morning. In her sleep the Country Mouse dreamed she was a Town Mouse with all the luxuries and delights of city life that her friend had described for her. So, the next day when the Town Mouse asked the Country Mouse to go home with her to the city, she gladly said yes.

When they reached the mansion in which the Town Mouse lived, they found on the table in the dining room the leavings of a very fine banquet. There were sweetmeats and jellies, pastries, delicious cheeses, indeed, the most tempting foods that a Mouse can imagine. But just as the Country Mouse was about to nibble a dainty bit of pastry, she heard a Cat mew loudly and scratch at the door. In great fear the Mice scurried to a hiding place, where they lay quite still for a long time, hardly daring to breathe. When at last they ventured back to the feast, the door opened suddenly and in came the servants to clear the table, followed by the House Dog.



The Country Mouse stopped in the Town Mouse's den only long enough to pick up her carpet bag and umbrella.

"You may have luxuries and dainties that I have not," she said as she hurried away, "but I prefer my plain food and simple life in the country with the peace and security that go with it."

Poverty with security is better than plenty in the midst of fear and uncertainty.

(Source: Unknown)

TEXT 3:

The Pied Piper

Adapted for Grade 4 – Inspired by Andy Pavey's original play

Characters:

1. Narrator
2. Mayor
3. Villager 1
4. Villager 2
5. Rat 1
6. Rat 2
7. Mom (Pied Piper)

- NARRATOR:** Long ago, the town of Hamelin had a big problem...
- MAYOR:** Help! We've got a big problem! Wait—what's the problem again?
- VILLAGER 2:** Rats! Everywhere!
- RAT 1 (proudly):** That's us!
- RAT 2:** And we're not going anywhere!
- VILLAGER 1:** Call someone! A knight? A wizard?
- MAYOR:** Nah. Let's do something *different*.
- VILLAGER 2:** Last time you did something "different," we had to rebuild the village. Twice.
- MAYOR:** Third time's the charm?
- NARRATOR:** The mayor tried to think of a solution—but gave up after 20 seconds.
- MAYOR:** Well, I tried!
- RAT 1:** We love lazy leaders!
- NARRATOR:** Suddenly, strange music played... Where's the Pied Piper?
(Pulls out phone) Hi, Mom? Can you help? You're already backstage? Okay!
- MOM (entering cheerfully with casserole):**
Hey, sugar! Who wants some healthy casserole?
- RAT 2:** Bleh. No veggies!

RAT 1 (chewing): This is... good?

MAYOR: Can I try some?

MOM: Now, what do we do after dinner?

RAT 1: Eat candy?

MOM: Wrong! Brush your teeth! (*Hands them toothbrushes. The rats brush reluctantly.*)

RAT 2: This toothpaste tastes like soap!

MOM: Time for bed! (*Villagers bring blankets. Rats lie down.*)

MOM: Now, a bedtime story! "Once upon a time, two stubborn rats..."

RAT 2 (jumping up): I can't take it! I quit!

RAT 1: Wait! I was just getting into it—uh, I mean, I quit too! (*Rats exit. Everyone cheers.*)

NARRATOR: And just like that, the town was saved. Thanks to... Mom.

MOM: Gotta go! I have a date with your handsome father!

NARRATOR: MOM!

MAYOR: Maybe things will finally be quiet in Hamelin...

NARRATOR: Ever heard of the Three Blind Mice?

ALL: Uh-oh!

CURTAIN

(Source: Adapted from <https://www.dramanotebook.com/free-plays/>)

Text 4:

Emily's adventures through hidden doors

Once upon a time, in a small village nestled between rolling hills, there lived a curious young girl named Emily. She had a wild imagination and a thirst for adventure. Every day after school, Emily would rush to her favorite spot by the old oak tree, where she would lose herself in the pages of books filled with fantastical tales of knights, princesses, and magical creatures.

One sunny afternoon, as Emily was engrossed in a particularly captivating story, she noticed a glimmering object tucked between the pages. It was a tiny, golden key. Intrigued, she wondered what it could unlock. With a sense of excitement, she embarked on a quest to find the hidden door that matched the key.

Emily explored every nook and cranny of the village, peering behind trees, searching in abandoned barns, and even venturing into the deepest parts of the forest. After days of relentless searching, she stumbled upon a weathered wooden door covered in ivy. Holding her breath, she inserted the key into the lock and turned it slowly. The door creaked open, revealing a secret passage leading to a world beyond her wildest dreams.

Little did Emily know that this was just the beginning of her extraordinary adventures. With each new door she unlocked, she encountered magical realms, befriended mystical creatures, and discovered the true power of imagination. As she journeyed through the hidden doors, she learned valuable lessons about bravery, kindness, and the boundless possibilities that lie within the pages of a story.

And so, Emily's days became filled with enchantment and wonder, as she embraced the magic of the hidden doors and the extraordinary tales they held. She became a heroine in her own right, inspiring others in the village to embark on their own journeys of discovery and imagination. For Emily knew that within the pages of a book, a whole world waited to be explored.

(Source: ChatGPT)

Opening extract from

Cool!

Written by

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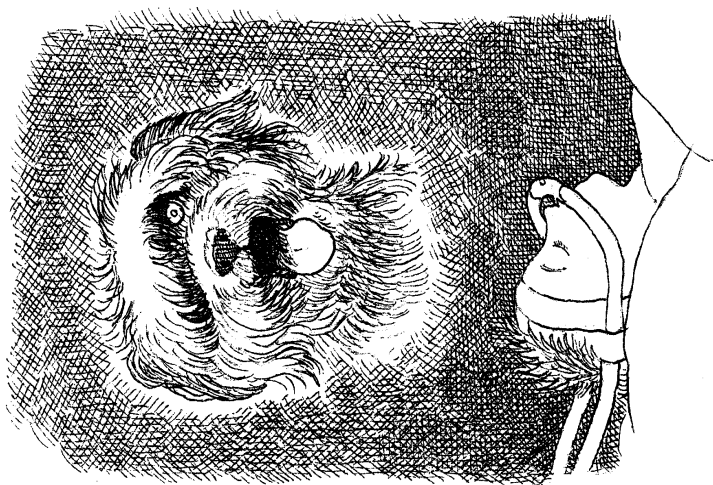
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BOY IN CAR ACCIDENT COMA

Robbie Ainsley, 10, of Tiverton
 was in a coma tonight in
 Wonford Hospital, Exeter, after
 being knocked down by a car
 outside his house. Doctors at
 the hospital say his condition is
 serious but stable. The driver, a
 man in his forties, is helping
 police with their enquiries.

I think a lot about Lucky, and I wish I didn't, because Lucky's dead. It makes me so sad. It was me that chose his name, too. But Lucky turned out to be not so lucky after all. I want to cry, but I can't. What's worse is I don't know why I can't cry. I just can't.

Sometimes I tell myself that maybe I'm in the middle of a bad dream, a terrible nightmare, that soon I'll wake up and Lucky will be alive and everything will be just as it was. But dreams and nightmares only end when you wake up, and I can't wake up. I try. I try all the



time, but I can't. So then I know it can't be a dream, that what happened to me and to Lucky was real and true, that Lucky is dead and I'm locked inside my head and can't get out.

I can't wake up. But I *can* hear. I can feel, too. I can smell. And I can remember. I remember it all, every moment of how it happened. It was Saturday, just after breakfast. I had the whole weekend ahead of me. Footie in the park with Marty and the others. Then I'd be going out with Dad on Sunday. We'd be going sailing again at Salcombe. I couldn't wait.

The phone rang. Dad. It would be Dad. He always rang on Saturday mornings. As usual, Mum didn't pick it up at once. She just let it ring and ring. And when she did pick it up she wasn't at all friendly. It was

a long time now since she'd been friendly with Dad. Lucky yapped at the phone. Lucky yapped like a puppy at just about everything – the postman, the milkman, a fly on the window, a dog on TV. He wasn't actually a puppy at all. He was even older than me. He'd just never grown up, that's all. Always busy, always bouncy.

Mum had the phone in her hand now, and I could hear Dad saying, "Hello? Hello?" "Take him for a walk, Robbie," said Mum, ignoring Dad on the phone. "I want a word with your father." She was always 'having a word' with Dad, but they never sorted things out between them. I sat where I was because I wanted to hear what was going on. "Robbie! Do as I say. Take Lucky for a walk!" I pretended I hadn't heard her. "Robbie, *please* take that

dog for a walk. All right you can get yourself an ice-cream."

"Cool," I said.

Then she got really mad. "Don't say 'cool'. You know how I hate it. Out!"

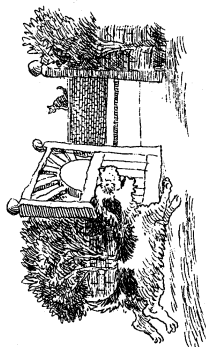
"OK. Cool," I said, just to irritate her.

"Come on, Lucky. Walkies."

Ellie called out from upstairs, asking if she could come with me. I said no because she'd be ages putting on her boots, and because she always wanted to stop to feed the ducks. Lucky was jumping up and down, yapping. After all, he'd just heard the best word in the world – *walkies*. I opened the front door and Lucky shot off down the path, still yapping. We were going walkies in the park and he was loving it already.

Normally, I put Lucky's lead on and he

jumps up and down while I open our front gate. But the front gate was open already. Someone had left it open. Then I saw the cat – Mrs Chilton's big tabby cat. She was sitting on the wall in the sunshine, licking herself – on the far side of the road. It all happened so fast after that. Lucky was gone,



skittering down the path, his little legs going like crazy underneath him, growling and yapping all at the same time. And I was laughing because he looked so funny. Suddenly I stopped laughing because I saw

the danger I should have seen in the first place. I shouted, but it was too late.

Lucky was out of the gate and into the road before I could stop him. I ran after him. I heard the car, heard the squeal of brakes, saw Lucky disappear underneath the wheels. But I never saw the car that hit me. I felt it though. I even heard my own scream. I was flying through the air, and falling, tumbling, rolling.

Then I was in the ambulance. But somehow I couldn't wake up. Nothing seemed to work. I couldn't move anything, not my fingers, not my legs. But *inside* my head I *had* woken up. Inside I was wide awake.

I remember thinking in the ambulance, "Maybe I'm dead. Maybe this is what being dead really feels like." I've thought

a lot about that ever since, and it doesn't worry me any more, not often anyway. I know I can't be dead because my leg hurts all the time, so does my head. I feel like I've been walked all over by a herd of elephants. I mean, you can't hurt if you're dead, can you?

I could hear Mum crying, and the ambulance man telling her I would be all right, that she wasn't to worry, that it wasn't far to the hospital. I remember he put a mask over my mouth. When we got here, I felt the cold air on my face. Mum held my hand the whole time. She kept kissing me and crying, and I wanted to open my eyes and tell her I was fine. But I couldn't, and I still can't.

She's here in the room with me now, with Ellie. There were times I couldn't stand

the sight of my little sister – she could be so annoying. Now I'd give anything, anything in the world, just to be able to open my eyes and see her again.

Mum and Ellie don't cry as often as they did, thank goodness. Dr Smellybreath told them that crying would only upset me, that they should talk to me, that I can hear them if they do. But from the way they talk to me, I know they don't really believe I can hear them. They just hope I can. They do try to talk to me sometimes, but mostly they talk *about* me, not to me, like they're doing now.

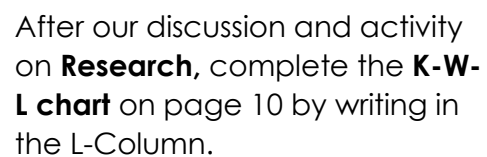
"He looks very pink," Ellie's saying, and she's touching my cheek. I can feel the sharpness of her little fingernail. "And he's very hot, too." She's sitting on my bed now. She's playing with my fingers like

they were toys. "This little piggy went to market, this little piggy stayed at home..." She's done this before. She'll do the whole nursery rhyme including the tickling bit at the end. Here we go: "And this little piggy cried 'wee wee wee' all the way home." And she's running her tickling fingers all the way up my arm. They do tickle too, but I can't giggle like she wants me to. I want to wake up right now and tickle her back, tickle her till she bursts. I love to make her giggle. But I can't do it. I can't.

"What's Robbie got that pipe thing in his mouth for, Mum?" she asks again. And Mum explains, again, and tells her not to touch my tubes, again. "Why doesn't he wake up, Mum?"

"He will, Ellie, he will. When he's ready to, he will. He's just sleeping. He's tired."

In a short group presentation, say why you chose each hypothesis and research question for the text and how they link to the genre.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SESSION TWO

Let's see what we know...

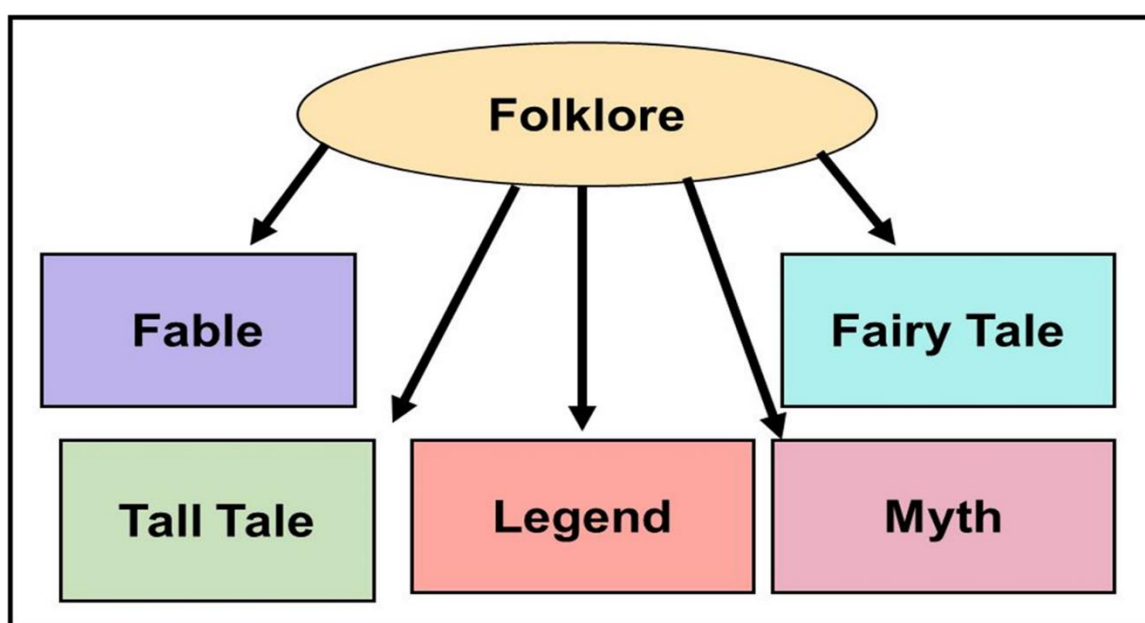
1. What should the writing topics be based on?

2. Where can you find the recommended length of text learners should produce?

3. What is the most suitable marking tool for assessing writing skills—and why?

STAGE TWO: WRITING

More about Folklore

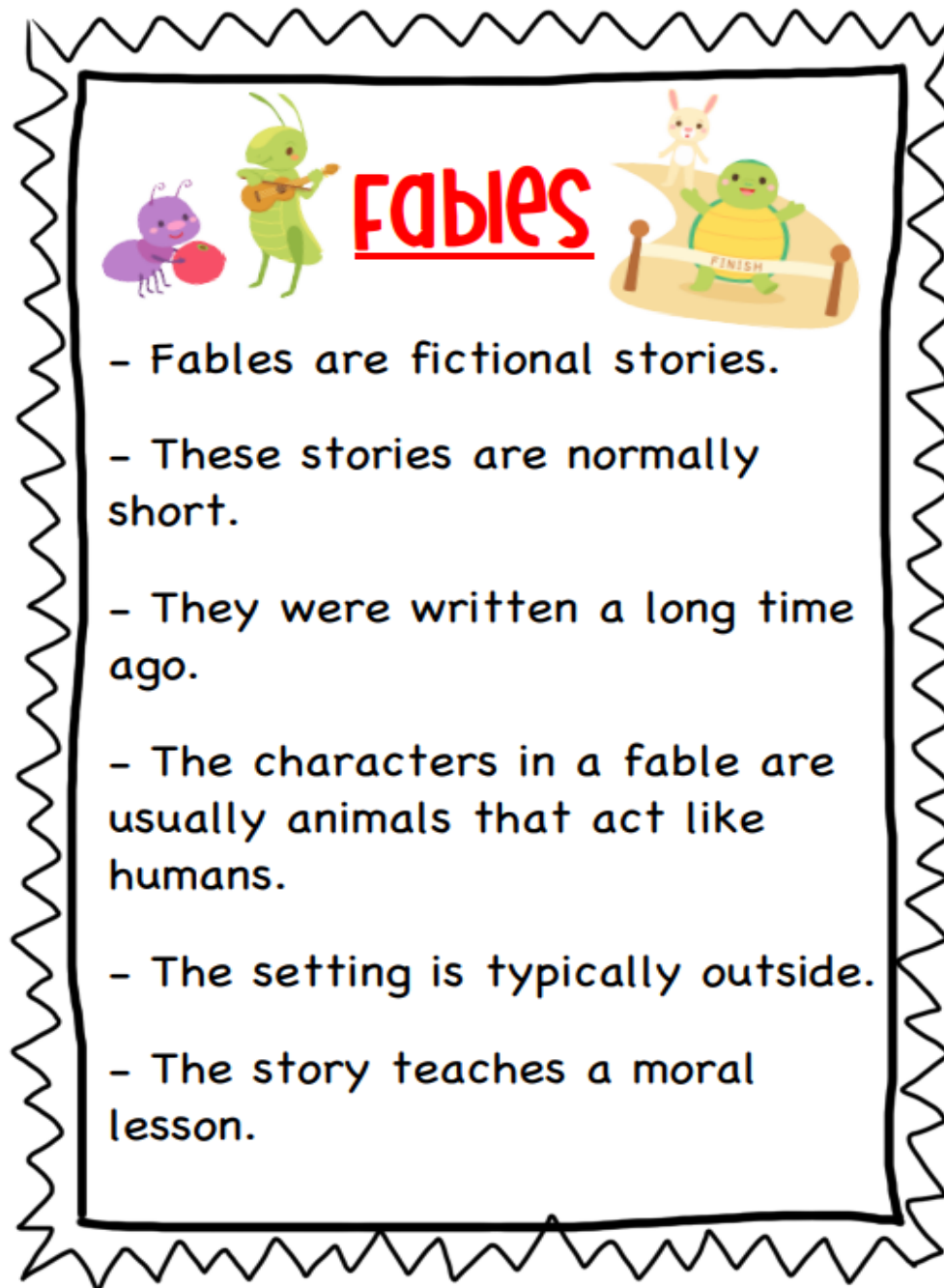


Text Features of Fables

Fables are a specific type of folklore. Let's review their key features:

- Fables are **fictional** and often set in nature.
- They are **short** and have **few characters**.
- Characters are usually **animals with human traits**.
- There is a **conflict** and a **moral lesson**.

Teach these features explicitly before learners begin writing. Use examples and encourage learners to identify these elements in stories they read.



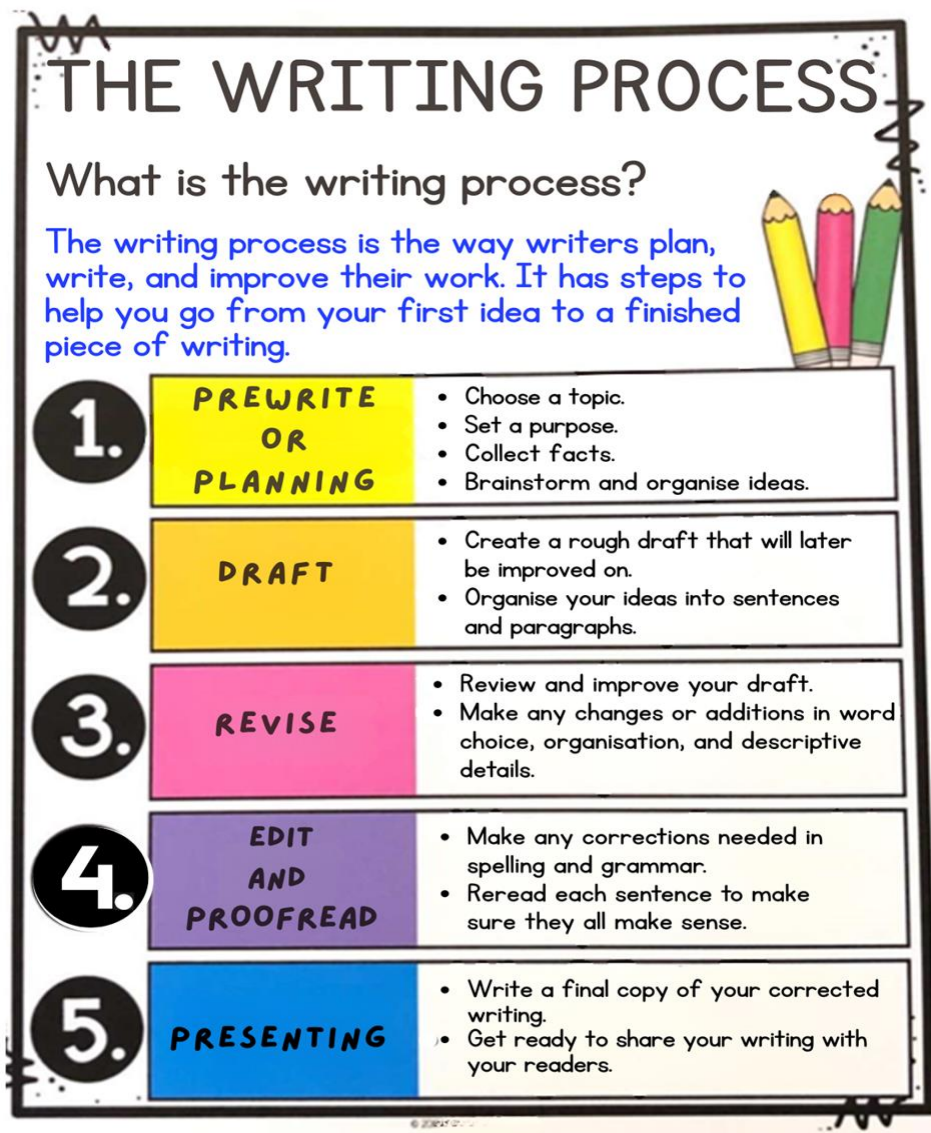
(Source: <https://www.teacherspayteachers.com/Store/Move-Mountains-Literacy>)

The Writing Process

Writing is a process, not a one-time event. Guide learners through each step:

1. Planning: Brainstorm ideas and organise thoughts.
2. Drafting: Write the first draft of the story.
3. Revising: Improve content and structure.
4. Editing: Correct grammar and spelling.
5. Proofreading: Final check before publishing.
6. Presenting: Share the final product.

Use the 'I DO, WE DO, YOU DO' method to teach each step. Provide templates and checklists to support learners.



Planning

To help learners plan their writing, use a **planning frame**. This tool helps learners:

- Organise their ideas
- Identify characters, setting, and plot
- Ensure their story includes a clear moral

Provide a template and model how to use it. Then guide learners through the process in pairs or small groups before they begin drafting.



GRAPHIC ORGANISER (FABLE)

This is a Frayer model. A Frayer model is a graphic organiser used to help define and understand new concepts like fables.

Setting

Moral Lesson

FABLE: -----

Characters

Problem

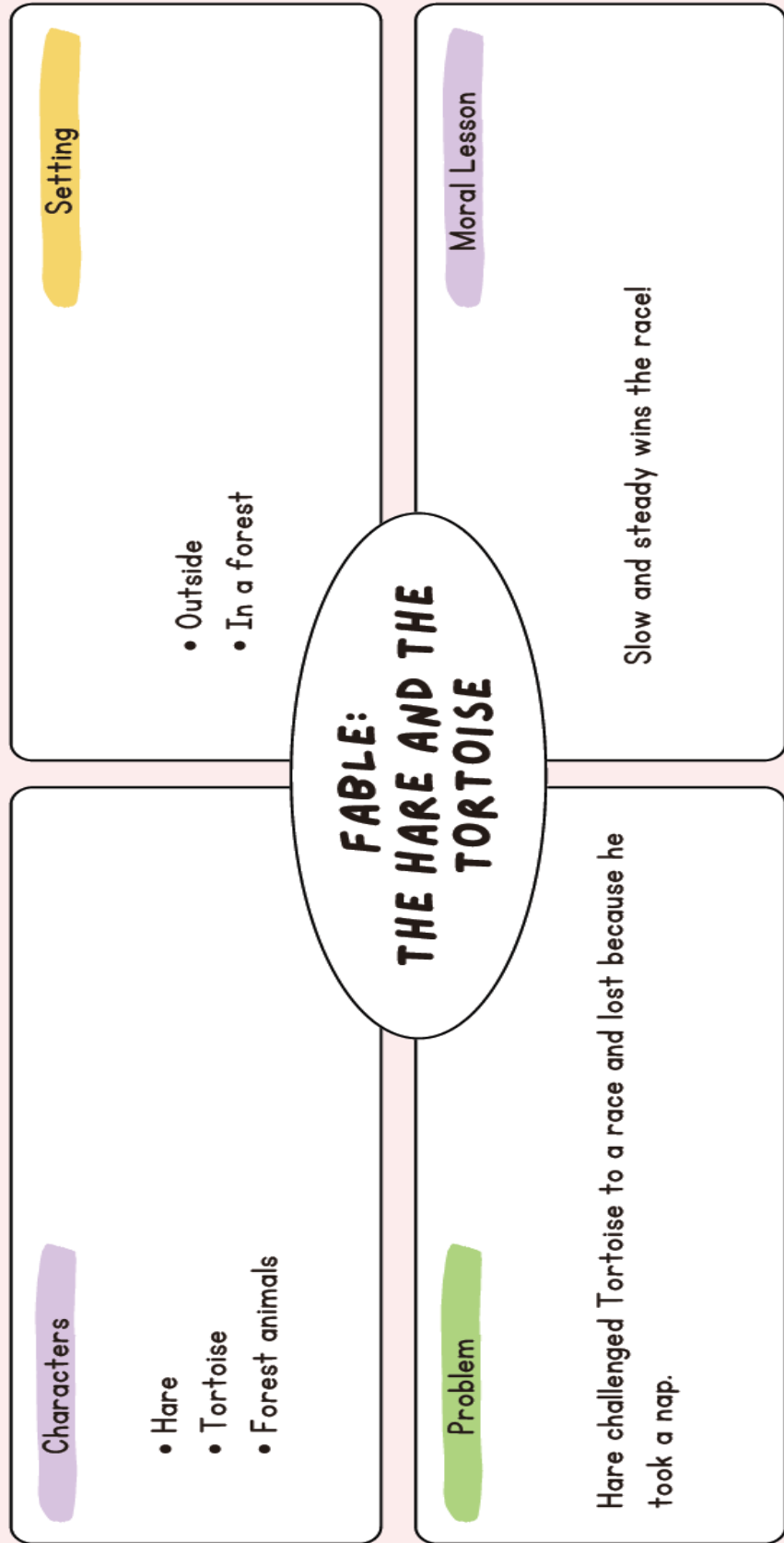
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Example

GRAPHIC ORGANISER (FABLE)



Planning Frame

Characters: Who are your characters?  	Setting: When and where is your story set?
Problem and Resolution: An ongoing issue or problem that needs to be fixed.	
Problem:	
Resolution:	Moral: A lesson we would like to pass on to other learners.

(Source: Website - Raise the Bar Reading)

Example of a Completed Planning Frame

Characters: Who are your characters?  	Setting: When and where is your story set?
Sammy - a clever little squirrel known for his quick thinking Family of mice - a group of mice living in a hole in a tree Snake - a small snake that poses a threat to the mice	The story is set in a forest where Sammy and the other animals live.
Problem and Resolution: An ongoing issue or problem that needs to be fixed.	
Problem:	
Sammy discovers a family of mice in danger from a hungry snake. He must find a way to protect the mice and ensure their safety.	
Resolution:	Moral: A lesson we would like to pass on to other learners.
Sammy gathers leaves and twigs to create a nest for the mice. He sees a snake approaching. To stop the snake, Sammy climbs up the tree and starts shaking the branches to distract the snake. The snake is frightened and moves away, leaving the mice safe. The mice thank Sammy for his help	The fable is teaching us to be clever, kind and helpful.

Sammy and the Snake

Once upon a time, in a forest, there lives a clever little squirrel named Sammy. Sammy was known for his quick thinking and sharp mind. One sunny day, as Sammy rushed through the trees, he came across a tall oak with a hole at the bottom. Curiosity got the better of him, and he looked inside.



to his surprise, he saw a family of mice sitting close together. He rushed off and gathered leaves and twigs, creating a nest for the mice.

Feeling sorry for them, Sammy decided to help.

As Sammy finished, he noticed a small snake coming towards them. He warned the mice, and they hid in their new nest. The snake moved closer, hissing. Sammy, using his quick thinking, climbed up the tree and started shaking its branches.

The snake, startled by the shaking branches, turned and slithered away. The mice were safe! They thanked Sammy for his bravery and kindness.

Sammy realised that his quick thinking had saved the day. He understood the importance of helping others and using his cleverness for good. From that day forward, Sammy became the forest's hero, always ready to lend a paw or offer a solution.

And so, Sammy's story spread far and wide, inspiring others to be clever and kind in their own ways. The animals in the forest learned an important lesson from Sammy's actions. They understood that it's not just physical strength that matters but also using our minds to think fast and help those in need.

(Source: Adapted from ChatGPT)

Revising and Editing Strategies

Let's talk about **revising and editing**—two essential steps in the writing process. Learners should be taught to:

- **Revise** content: Does the story make sense? Is the moral clear?
- **Edit** language: Check spelling, punctuation, and grammar.

Use peer review and self-assessment tools. Encourage learners to read their work aloud—it helps them catch errors and improve flow.

Provide sentence starters for feedback, like: 'I liked how you...' or 'You could improve by...!'

Instructions: Provide each learner with an ARMS and CUPS checklist so they can REVISE and EDIT their work.

ARMS

Add describing words
and sentences.



☐

Remove unnecessary words.



☐

Move words and sentences so that it makes sense.



☐

Substitute words or sentences for others.



☐

First Revise your writing!



CUPS

Capital letters
At the start of each sentence and for proper nouns.



☐

Using words correctly
Match nouns and verbs correctly.



☐

Punctuation
End each sentence with an appropriate punctuation mark.



☐

Spelling
Use your word wall, personal dictionary or a dictionary to check your spelling.



☐

Then Edit your writing!



Assessment of Writing Skills

Check to see if...	✓	x
My fable has a title.		
My fable has 2 or 3 main characters.		
My fable takes place outside in nature.		
My fable ends with a moral lesson.		
My fable is written in the past tense.		
My fable consists of: • Introduction • Body (1 or more paragraphs) • Conclusion		
I checked the spelling errors from: • A dictionary • Word wall		
My sentences start with capital letters and end with full stops.		
• My sentences start with a different word every time. • My sentences vary in length.		

Rubric: Stage 2 – Writing: Fable

Name: _____ Grade: _____

Criteria	5	4	3	2	1	0
1. The Writing Process - Planning	All parts of the planning frame are completed. Detailed information is given for characters, setting, problem, resolution, and moral.	Most parts of the planning frame are completed. Good information is given, but some parts may need more detail.	Some parts of the planning frame are completed. Some elements are missing or not clearly described.	Only a few parts of the planning frame are completed. Important elements like the problem or resolution are missing or unclear.	Very little of the planning frame is completed. Most key elements are missing. No clear plan for the fable is shown.	No evidence of planning. No attempt to complete the planning frame.
2. The Writing Process – Revising and Editing	ARMS and CUPS strategies are used correctly. Many improvements are made to the writing (adding, removing, moving, substituting). Capital letters, punctuation, spelling, and word usage are correct throughout. Writing is clear, polished, and easy to read.	Most ARMS and CUPS strategies are used correctly. Several improvements have been made to the writing. Few small mistakes in punctuation, spelling, or word usage. Writing is mostly clear and well edited.	Some ARMS and CUPS strategies are used. Some changes are made, but important mistakes remain. Some errors in punctuation, spelling, or word usage. Writing shows effort but needs more editing.	Few ARMS and CUPS strategies are used. Very few changes are made to improve the writing. Many errors in punctuation, spelling, or word usage. Writing is hard to follow and needs more revision.	Almost no ARMS or CUPS strategies are used. No real effort to improve the writing. Most sentences have errors. Writing is unclear and not edited.	No attempt to revise or edit the writing. ARMS and CUPS strategies are not used.
3. Format and Structure (Beginning, middle, end)	Clear and logical structure with a beginning, middle, and end.	Mostly clear structure with minor flow issues.	Adequate structure; some parts unclear.	Weak structure; lacks clarity in parts.	Poor structure with confusing flow.	No clear structure present.

4. Adherence to the Topic			Story is a fable and matches the topic perfectly.	Story mostly matches the topic.	The story is slightly off-topic.	The story is not about the topic at all.
5. Text Features of a Fable	Includes all features of a fable: • short length • few characters (typically animals) • clear setting • strong moral.	Includes most features of a fable (circle the ones in the fable): • short length • few characters (typically animals) • clear setting • strong moral.	Includes some features of a fable (circle the ones in the fable): • short length • few characters (typically animals) • clear setting • strong moral.	Includes a few features of a fable (circle the ones in the fable): • short length • few characters (typically animals) • clear setting • strong moral.	Includes a feature of a fable (circle the one in the fable): • short length • few characters (typically animals) • clear setting • strong moral.	No features of a fable present.
6. Creativity			Highly creative and engaging story.	Some creative ideas present.	It has very little originality.	No creativity, nor originality.
7. Language Structures and Conventions		Effective use of simple sentences, dialogue, quotation marks, descriptive language, personification, and minimal errors.	Good use of language features with few errors.	Few language features used with many errors.	Very few features used and numerous errors.	No use of language features and unchecked errors.
Total Marks						/30

Comments:

Teacher's signature: _____

Date: _____

Activity 4

Your learners are going to write their own fable as part of their Creative Writing Project.

TASK:

1. In your groups, **design an instruction page** for Stage 2 (Writing) explaining the topics and expectations.
2. Explain **how you would teach** (consider the 'I DO, WE DO, YOU DO' teaching methodology) **EACH STEP of the writing process:**

- Planning/pre-writing
- Drafting
- Revising
- Editing
- Proofreading
- Presenting



Now we know...

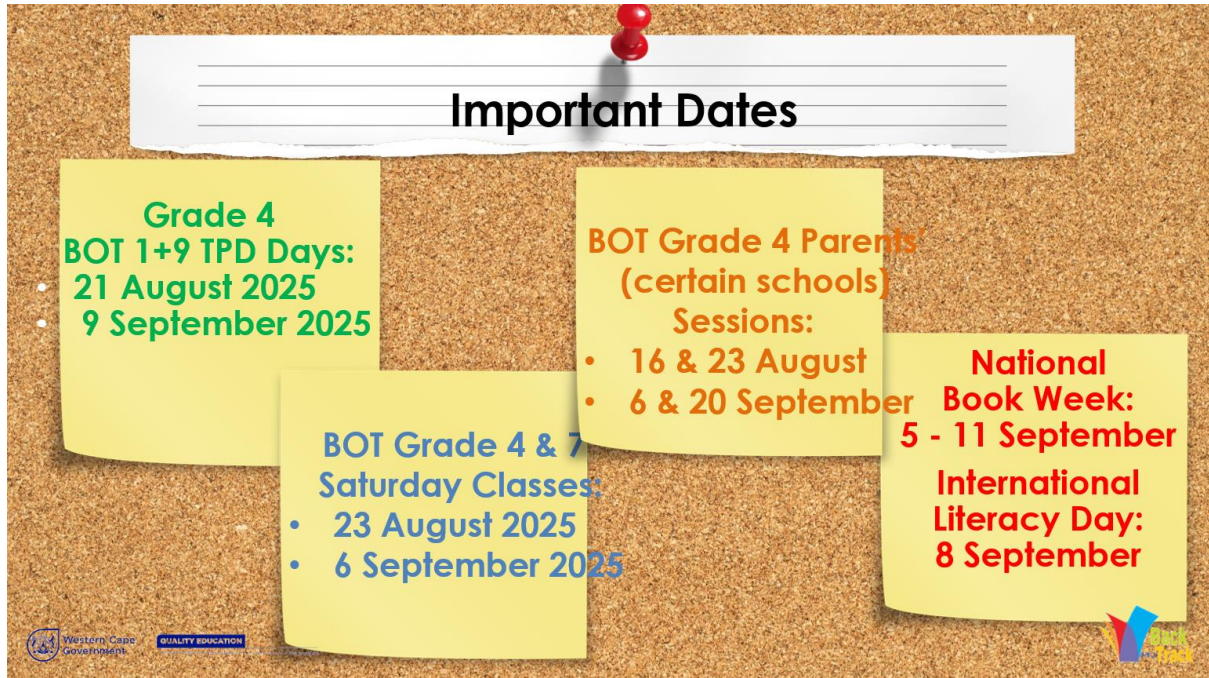
- Present your Instruction Page for Stage 2 of the CWP.
- Share how you would teach each step of the writing process in your classroom.



SESSION THREE

Here are some important dates to note:

- **BOT 1+9 TPD Days:** 21 August & 9 September 2025
- **Saturday Classes for Grades 4 & 7 Learners:** 23 August & 6 September 2025
- **BOT Grade 4 Parents Sessions:** 16 & 23 August; 2 and 20 September 2025
- **National Book Week:** 5–11 September 2025
- **International Literacy Day:** 8 September 2025





As part of your professional development, please complete the **self-driven e-learning modules** for Term 3.

These modules are designed to:

- Reinforce key concepts
- Provide additional examples and strategies
- Track your progress and engagement

Remember, your learning journey continues beyond today.

Stay curious and committed!