


### Further activities

- Ensure that the children have some idea of what a watermill is and what it looks like.
- Check that the children understand any unfamiliar words: for example, 'borders' (line 1): flowerbeds; 'sluice' (line 7): water channel; 'moil' (line 12): churning; 'Indies' (line 17): the lands of south and south-eastern Asia (in Stevenson's time, much of this area was owned by Britain); 'honoured' (line 23), 'apparelled' (line 23).
- Invite the children to jog on the spot at a steady pace – or around the room if space permits. Ask them to maintain a smooth pace, counting one-two-three-four, one-two-three-four. When they stop, together clap the jogging rhythm. Challenge the children to substitute words for the numbers, that fit both the metre and the subject of going out jogging, for example, '**under trees** and **past the houses**' (bold here represents the four strong beats). Encourage each child in the group to add another line. Experiment with rhyme, perhaps beginning with an ABCB pattern.
-  Return to the poem 'Keepsake Mill' and read it aloud together as a class. Listen again to the strong, regular rhythm. Encourage the children to recognise how this echoes the theme of the poem – the passing of time, from childhood to old age. Use a metronome, set at a speaking speed, as a background sound, as the children attempt to read or recite the poem to a steady rhythm. If possible, record the children's performance for them to listen to.
- Read together other poems where the rhythm helps to evoke aspects of the subject – for example, 'Night mail' by W. H. Auden.
- Ask the children to recall their earliest memories, making notes on every detail and involving all their senses. Challenge them to develop their notes into a piece of prose or poetry in an effort to evoke atmosphere and emotion.

## Bilbo the hobbit meets Smaug (Level 4 text)

Contained in: Book 3 (page 26)  
Source: *The Hobbit*

Genre: Classic fiction  
Author: J. R. R. Tolkien


### Introduction

A forerunner to *Lord of the Rings*, *The Hobbit* introduces the small underground-dweller Bilbo Baggins and quickly takes him through a series of dangerous adventures. Here he encounters Smaug the dragon and has to deal with his own fear. Use the pointer in the activity book to introduce the text to the children before they start reading.

### Answers

1. touch and hearing 2. a horse, a cat 3a. a dragon 3b. his fear 4. 'bottommost'  
5. Smaug 6. reddish 7a. gems and fragments of gold 7b. *he had lain on them for so long that they had stuck to his belly* 8. armour and weapons 9. *it has been worked on, fashioned by manual labour, embellished or shaped.*

### Further activities

- Remind the children that the world which Tolkien invented for *The Hobbit* is the same world that is further explored in his later novel, *Lord of the Rings*. Mention that both of these books have been turned into films, and ask if the children have seen them.
-  Return to the theme of Bilbo's real battle, that of overcoming his own fear. Discuss what it means to 'be brave'. Can you be brave if you know no fear? It has been said that anyone who claims they are never afraid is either stupid or a liar. Explain that fear is a natural emotion, necessary for our survival as a species, even if some of our fears may turn out to be irrational.

- Challenge the children to write a short story about a character who overcomes his or her fear to achieve something positive.
- Ask the children to reread the description of the dragon. Invite them to write a detailed description of some other imaginary beast. They might invent their own or write about a traditional mythical creature, such as an ogre, a mermaid, a griffin or the minotaur.

## The woman of water (Level 4 text)

Contained in: Book 3 (page 28)  
Author: Adrian Mitchell

Genre: Classic poem


### Introduction

The first verse of this chilling story of damaged pride, spite and revenge is told in the form of a recipe as a spell is prepared for the woman. The second verse may offer a challenge to the children's previous perception of what a smile indicates, and is worth discussion. Use the pointer in the activity book to introduce the text to the children before they start reading. As an extension activity, invite the more able children to write a review of the poem; space is provided in the box below the questions. Discuss the reviews in class later.

### Answers

1. *she has refused to marry him* 2. *they are (abstract) things that would be impossible to collect* 3. e.g. (one of:) 'dark', 'thunder' 4. *revènge* 5. *she drinks the wizard's poison* 6. *it emphasises the extreme depth* 7. *not really: the old woman gets the final revenge – the 'last laugh' – but both are destroyed* 8. (any of:) 'squeezed', 'drained', 'charmed'; look for recognition of the reader's ability to visualise these actions and how their meanings reflect the nature of each 'ingredient'.

### Further activities

- Ensure that the children know what a well is and that they understand that 'giving one's hand' to someone means agreeing to marry them.
- Draw attention to the opening phrase, 'There once was ...' and ask the children what other genre of writing it reminds them of. Explain that this is a story, or narrative, poem. Like stories, it has characters, a plot, a setting and a situation to be resolved. It also has a beginning, a middle and an end.
- Ask the children to identify the language devices that make this piece of writing into a poem (rhythm, rhyme, repetition, alliteration – such as 'woman'/'water'; 'drained'/'dark' – and assonance – such as 'weight'/'grain'; 'height'/'cypress').
- Ask the children to identify the effects of the repetition of the word 'And'. (It adds to the sense of single-minded determination on the part of the wizard. At the same time, the repeated simple word does nothing to distract from the list of amazing ingredients.)
- Invite suggestions as to how the telling of this story would differ in prose narrative. Would more time be spent on describing the woman's daily trips to the well, for example, and the wizard's noticing and watching the woman of water and becoming obsessed by her? (Consider whether, if he really loved her, he might still want to destroy her when she turned him down?)
- Ask the children to retell the story in prose, embellishing the characters and adding detail and direct speech. Ask them to imagine how the wizard proposed, what was the passage of time before he punished her, how she felt when she became a well and what her thought processes were in planning to trap the wizard.
-  Explain that cypress trees are often planted in graveyards. Discuss how this knowledge might have influenced the poet's choice of tree and how this adds to the