

THE COMPANY *of* GOBLINS



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READING GUIDE: Sessions 7-15

THE COMPANY *of* GOBLINS

SESSION SEVEN: Decisions

CHAPTER SYNOPSIS:

In chapter six, Izzy receives a warning letter telling her not to have any more contact with the elves. Once again she turns to her grandfather for help, and once again, she is not believed.

Izzy makes a decision to go and meet Lord Falcon. She leaves with Orlando, but they haven't gone far when they have to rescue someone. They soon make friends, and Gillie (Gilbert Golden Oak) tells them that he is a wood elf from the Great Forest and on his way to the palace too.

LITERACY LEARNING OBJECTIVE:

Strand 7: Understanding and interpreting texts.

Year 4: 7.4a Identify and summarise evidence from a text to support a hypothesis.

Year 5: 7.5a Make notes on and use evidence from across a text to explain events or ideas.

Year 6: 6a Appraise a text quickly, deciding on its value, quality or usefulness.

FOCUS ON TEXT:

Chapter six.

READING SKILL: LITERAL

See the bottom of page 22. When Izzy wakes she finds a letter, see the excerpt below;

'Isabelle Green, we suggest you think very carefully before you have any more contact with the elves. Now they have contacted you, SO CAN WE.'

1. Who do you think wrote the letter?
(This is not known, but it could be a magical creature. The reference to Izzy being contacted by the elves is a clue. Any magical creature could safely contact Izzy now and not be turned to dust.)
2. Orlando is of the view that the letter is a threat. Do you think there is enough evidence to support this opinion?
(Yes. The letter warns Izzy to think very carefully before she contacts the elves, and the threat is that she might get a visit from whoever wrote the letter.)

3. Can you scan the text from page 22 to page 25 and using your own words list 4 bullet points that sum up the main story points?
 - **Izzy finds a letter telling her not to have any more contact with the elves.**
 - **Her grandfather doesn't believe her and threatens to call her father.**
 - **Believing that she is in danger, Izzy decides to leave and find Lord Falcon.**
 - **Izzy and Orlando rescue Gillie.**
4. Try skimming through the text. Which bits caught your attention? Make a list.
5. Examine the text, and then from each paragraph/section, try to identify one sentence that makes the main point. See below for examples.
 - **'Now they have contacted you, SO CAN WE.'** – from the letter.
 - **"I'd say it was a threat."** – from Orlando.
 - **"I've had enough of this nonsense, Izzy."** – from Grandad.
 - **"I'm going to have to call your father."** – from Grandad.
 - **"Whoever sent that note is definitely up to no good, and we may be in danger."** – from Izzy.
 - **"I've made up my mind, Orlando. We have to go."** – from Izzy.
 - **'Then at last they saw him, a tiny figure being carried along in the current.'**
6. The title of this chapter is 'Decisions'. Why did the writer choose this title?
(Because the main plot point is that Izzy takes the decision to leave home.)
7. Try highlighting the main facts in the text in one colour. See examples below.
 - **"Oh, Orlando, it is true, you can talk to me."**
 - **'As she was about to go downstairs, she noticed a letter on the floor.'**
 - **'She paused, deep in thought – nobody believed her ...'**
 - **'She left, carefully closing the front door behind her.'**
 - **'A desperate voice drifted up. It was barely audible.'**
8. Try highlighting opinions in the text in another colour. See examples below.
 - **"Some things never change."** – Izzy's opinion about Orlando's love of food.
 - **"Perhaps someone pushed it through the window in the night."** – Orlando's opinion about where the letter came from.
 - **"I'd say it was a threat."** – Orlando's opinion about the content of the letter.
 - **"I've had enough of this nonsense, Izzy."** – Grandad's opinion that Izzy is making things up for attention.
 - **"But if your grandad does call your parents, this may be the only chance we get."** – Orlando's opinion about Izzy's opportunity to leave.
9. What does the writer's use of fact and opinion tell you about the text?
(When factual things happen (receiving the letter, nobody believing her etc.,) the characters come to decisions by reasoning and by listening to the opinions of others as well as forming their own opinions.)
10. Try reducing the text to five sentences.
 - **Izzy receives a letter.**
 - **Grandad doesn't believe her.**
 - **Izzy thinks she's in danger.**

- **She makes a decision to leave.**
- **Izzy and Orlando rescue Gillie.**

11. Now try to reduce the five sentences to five words.

- **Letter.**
- **Disbelief.**
- **Danger.**
- **Decision.**
- **Rescue.**

12. How would you sum up this chapter in one word?

- **Decisions. (The title of the chapter, in fact. Danger might be an alternative answer.)**

Can you sequence a list of points from the most important to the least?

Try to restructure key information into a different format e.g. spider diagram, bullet points, time line, flow diagram.

REFLECT:

You may like to close read the chapter. Ask yourself which you think are the most important pieces of information and advice given in the form of opinions, and record these in a table.

Read the description about Grandad's cottage, inside and out. Try to visualise the information by drawing a rough map of the place, annotating it with the details given. Read backwards and forwards in the text to check you are linking up the places correctly.

PLOT REVIEW:

How important is receiving the letter to Izzy?

(It is important because it highlights the danger she is in.)

How important is the fact that her Grandad doesn't believe her?

(It is important because she realises that she must act to save herself.)

At the beginning of the chapter there is an example of Anthropomorphism – the attribution of human characteristics or behaviour to an animal. Can you find it?

(Suggestion: “Thinking about food already,” she laughed, “some things never change.”)

Can you spot the use of a simile towards the end of the chapter?

(‘The elf lay gasping for breath. He looked like a stick of rock that had been stretched too far.’)

Can you find another simile?

(‘He ran his hand through his blond hair to smooth it down, but it sprang back up again like a dandelion.’)

Can you find two more?

How important is the meeting between Izzy, Orlando and Gillie?

(Very important; he is also going to the palace, and because it leads to Izzy meeting his friends who are nearby.

ASSESSMENT FOCUS:

AF2 **To understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.**

Level 3: Identify the simple, most obvious points, although there may be some confusion if points are made in different places in a text.
Make some comments that include quotations and references to a text, even if they are not always relevant.

Level 4: Identify some relevant points, with comments supported by some generally relevant quotation or references to a text. Points might be a bit vague.

Level 5: Identify most relevant points clearly, including those selected from different places in the text. Comments generally support them using relevant quotation, even when points made are not always accurate.

FOLLOW UP:

Do you think you could write a summary of chapter six?

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SESSION EIGHT: New Friends

CHAPTER SYNOPSIS:

In chapter seven, Izzy makes two more friends, Agnes Ash and the old crow, Russell, who is giving Gillie and Agnes a lift. Izzy soon realises that Gillie and Agnes, although the best of friends, are always squabbling. This is because Agnes has a dream about becoming a Palace Guard, and Gillie thinks she should be content as a wood elf.

Agnes argues that there's never been a better time to join the guard, with all the rumours about goblins stealing the teeth, but Gillie accuses her and Russell of being 'Goblinists' as there is no proof. Orlando agrees, saying he nearly broke a tooth on a strange flying sphere in Izzy's room which Lord Falcon said was made by dwarfs, not goblins.

To find the answer they decide to travel to the palace together, except for Russell whose help they no longer need.

LITERACY LEARNING OBJECTIVE:

Strand 7: Understanding and interpreting texts

Year 4: 7.4c Use knowledge of different organisational features of texts to find information effectively.

Year 5: 7.5c Compare different types of narrative and information texts and identify how they are structured.

Year 6: 6c Understand how writers use different structures to create coherence and impact.

FOCUS ON TEXT:

Chapter seven.

READING SKILL: LITERAL

Have you noticed that the author presents the text in this chapter in a number of ways? Narrative (telling a story) can be a spoken or written account of events. The use of italics shows emphasis placed on certain words or in a sentence. The use of capitals shows there is urgency in the speech in some places.

1. Can you talk about the different organisation skills used and why they were chosen?

2. The first two paragraphs at the beginning of the chapter are a written account of events. How do you know that?
(Because there are no quotation marks, therefore no speech.)
3. Why do you think the writer has used this method to start the chapter?
(It sets the scene and acts as an introduction to the events about to happen.)
4. Can you identify the first instance of speech in the chapter?
(“Drop him right now, or I’ll fire,” shouted the elf.)
5. Can you find the first use of capital letters?
(“AGNES, NO,” cried Gillie. “By the fruits of Quercus, these are my new friends. They’ve just saved my life.”)
6. Why has the writer used capitals in the last question?
(It gives impact and urgency as Orlando is about to be shot.)
7. Can you find the first words that are written in italics?
(“Well,” cried Agnes, “I haven’t been to the palace, or even *met* an elven lord.”)
These are words that need extra emphasis because Agnes is indignant.)
8. Can you find more words that are written in italics?
(“*You didn’t have to do that. I had it under control.*”)
9. Why are the words in the last question written in italics?
(Gillie is angry when Agnes throws water over him and the use of italics adds extra emphasis to show that he is angry.)
10. What other methods does the author use to make sections of text stand out?
(Capital letters and quotation marks.)
11. Why does the author need certain words to have extra emphasis?
(In story telling italics and capitals are used as a tool to show that a character is under stress, indignant or angry.)
12. By using bullet points, you could construct a description of Agnes. You will find the information in the text.
 - ‘The young woman was more like a warrior.’
 - ‘With her bow and arrows.’
 - ‘Fiery red hair.’
 - ‘Tunic made from strips of bark.’
 - ‘She was dressed like a Roman Legionnaire.’ (Use of a simile.)
 - ‘A wood elf.’
13. By using bullet points again, try to construct a character profile of Agnes, finding the information in the text. Suggestions as follows:
 - Agnes is fearless: “Drop him right now, or I’ll fire.”
 - Agnes has dreams: “I want to serve in the Royal Guard.”
 - Agnes is persistent: “She writes to the palace every week.”

- Agnes is a Goblinist: ““Russell, Agnes, how can you be such Goblinists?””
- Agnes is prejudiced: ““There’s no proof whatsoever that goblins are involved.””
- Agnes is envious: ““Well,” cried Agnes, “I haven’t been to the palace, or even met an elven lord.”” and ““Goodness knows why you got the letter to go to the palace.””
- Agnes is kind and caring: ““You fell in the river didn’t you? I told you to be careful.””
- Agnes is considerate: ““Here, take my camouflage cloak.””
- Agnes is able to take decisive action: ‘Agnes picked up the pan and threw the contents over him.’
- Agnes is pompous: ““I try to better myself.””
- Agnes can be contrite: ““Sorry, Gillie, sorry, everyone,” said Agnes.’
- Agnes doesn’t bear a grudge: ““There’s still my cloak,” said Agnes hopefully.’
- Agnes likes fun: ““I could definitely get used to this,” declared Agnes.’

14. Using bullet points, can you try to construct a character profile of Gillie from the information found in the text? Suggestions as follows:

- Gillie is polite: ““I’m forgetting my manners again.””
- Gillie gets flustered: ‘Said Gillie in a fluster.’
- Gillie gets exasperated with Agnes: ‘Gillie looked exasperated and shrugged his shoulders. “She writes to the palace every week.”’
- Gillie is fair minded: ““Russell, Agnes, how can you be such Goblinists.””
- Gillie will stand up to Agnes: ““You can glare all you like,” said Gillie.’
- He likes to base his decisions on proof: ““There’s no proof whatsoever that goblins are involved.””
- Gillie gets embarrassed easily: ““No, I ... I was swimming and ...” Gillie started to go bright red.’
- Gillie is clumsy: ‘Smoke billowed from his shirt and he ran around in circles beating at the flames.’
- Gillie can be contrite too: ““I’m sorry too,” said Gillie.’
- Gillie doesn’t bear a grudge: ““I shouldn’t have said they were silly.”” (Meaning Agnes’ dreams.)

REFLECT:

1. What do you think are the main points in this chapter? Suggestions below:
 - Izzy and Orlando meet Gillie’s friends.
 - Agnes realises that their magic has gone completely.
 - The question of who is stealing the teeth comes up.
 - We find out that Agnes and Russell are prejudiced against the goblins.
 - Gillie is fair minded and unbiased.
 - We learn that Lord Falcon thinks the spheres are made by the dwarfs.
 - The new friends decide to go to the palace together.
2. Why did the author include the information about dwarfs making the spheres? (This is a story question; it makes the reader think about who could be making the spheres.)

3. Do you think this information is correct – or are you ‘Goblinists’ too?

PLOT REVIEW:

You could select from the text one or more sentences which show why the group decide to travel together.

(“Do you think the dwarfs are behind things then, Gillie?” said Izzy. “I don’t know, they keep to themselves. But we shouldn’t blame the goblins without proof. The only way to find out is to get to the palace. Perhaps we could all travel together?”) One suggestion might be because they have a common aim.

You could select from the text one or more sentences which show how they will travel to the palace.

(“Shall we go then?” Izzy got up ready to leave. “We don’t have to meet Lord Falcon until noon, but we might as well make a start.”) They will travel together to meet Lord Falcon.

How do you think Lord Falcon will get them all to the palace?

ASSESSMENT FOCUS:

AF2 To understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.

Level 3: Identify the simple, most obvious points, although there may be some confusion if points are made in different places in a text. Make some comments that include quotations and references to a text, even if they are not always relevant.

Level 4: Identify some relevant points, with comments supported by some generally relevant quotation or references to a text. Points might be a bit vague.

Level 5: Identify most relevant points clearly, including those selected from different places in the text. Comments generally support them using relevant quotation, even when points made are not always accurate.

FOLLOW UP:

A good idea might be to sequence the main points listed under “REFLECT” in order of the most important to the least.

Suggested answers – but open to interpretation:

- The new friends decide to go to the palace together.
- Agnes realises that their magic has gone completely.
- We learn that Lord Falcon said the spheres are made by the dwarfs.
- Izzy and Orlando meet Gillie’s friends.
- We find out that Agnes and Russell are prejudiced against the goblins.
- Gillie is fair-minded and unbiased.
- The question of who is stealing the teeth comes up.

THE COMPANY *of* GOBLINS

SESSION NINE: A Different Perspective

CHAPTER SYNOPSIS:

Izzy, Orland, Gillie and Agnes travel together to meet Lord Falcon. Izzy is worried about leaving her grandfather's cottage but realises that they may all have been in greater danger had she stayed.

Lord Falcon shrinks Izzy, and after some persuasion Orlando. Gillie and Agnes are introduced as friends who are also going to the palace. Slightly surprised, Lord Falcon enlists the help of another bird to help carry the extra unexpected passengers.

LITERACY LEARNING OBJECTIVE:

Strand 8: Engaging and responding to texts

Year 4: 8.4b Interrogate texts to deepen and clarify understanding and response.

Year 5: 8.5b Compare the usefulness of techniques such as visualisation, prediction and empathy in exploring the meaning of texts.

Year 6: 6b Sustain engagement with longer texts, using different techniques to make the text come alive.

FOCUS ON TEXT:

Examining rhetorical devices and writing techniques used in the text.

Chapter eight.

READING SKILL: INFERENCE

1. Read the text and try to think about the Point of View you are 'hearing' the story from.
(*'Izzy wiped her sleeve across her forehead. She was hot from the sun, and annoyed by her slow progress.'*) We are visualising events from Izzy's point of view, and only know what she is feeling and thinking.
2. Can you empathise with how Izzy is feeling and why is this important?
(*'She remembered the note, and thought about the threat it contained. "Yes, we have to keep going."'*) Understanding Izzy's feelings is important because it makes us care what happens to her. It makes us want to read on and find out what happens to her next.

3. Why do you think we use pronouns? ‘She was hot from the sun etc.’
(**The use of pronouns saves the repetition of a character’s name which would become tiresome. Izzy wiped her sleeve – Izzy was hot from the sun.**)
4. Try to visualise the scene from the description at the beginning of the chapter?
(**‘The track that led across the heath-land was overgrown with gnarled and twisted gorse bushes. Branching stems reached across the path, tipped with vicious spiky leaves. It was a maze of thorns.’**) Do you think this helps to enrich the story and make you feel as if you were there?
5. The metaphor states a fact or draws a vivid verbal picture by the use of comparison.
(**‘Branching stems reached across the path, tipped with vicious spiky leaves. It was a maze of thorns.’**) We know ‘a maze’ is not the literal meaning but the comparison makes it easy to understand that this was a difficult path.
6. Can you find another metaphor in this chapter?
(**‘She pulled a branch aside and a small glade burst into view. It was bathed in bright sunlight.’**) **Two metaphors – burst and bathed.** Metaphors make powerful comparisons because they use one thing to mean another directly.
7. A simile uses the words ‘like’ or ‘as’ to compare one object or idea with another to suggest they are alike. A simile makes us aware that a comparison is being made by the use of the word “like”, in this way they are weaker and less vivid than metaphors.
 - **‘She dug her heels in Orlando’s ribs and he sprung up the side as if he was a greyhound.’**
 - **“‘It’s like being at the bottom of a pit – everything’s so big ... How can you bear to be this small? It’s awful.’”**
 - **‘The trees seemed as if they were miles away and the bushes were as big as trees.’**
8. Whenever you describe something by comparing it with something else, you are using figurative language. Can you find examples of this in the text?
 - **“‘Faster, faster,” cried Agnes, “I’ve always wanted a trusty steed to ride.”’**
 - **“‘Don’t do that, Orlando, it’s terrifying – now I know what a mouse feels like.’”**
9. Amplification repeats a word or expression for emphasis. Can you find an example?
(**‘What would the palace be like? What would happen when they got there?’**)
10. Onomatopoeia when the meaning of a word is the sound it describes – plunk, whiz, pop. Can you find some examples? They are scattered throughout the book.

Chapter 10, page 49.

- **‘When they got near the great banqueting hall, a low murmur could be heard.’**
(Murmur – human voice sounds.)

Chapter 16, page 88.

- **‘There were frantic whispers as Izzy lay on ground, holding her arm, curled up in pain.’** (Whispers – human voice sounds.)

Chapter 16, page 88.

- **'They scrambled over the rocks to the sloping walls, which were steep and dripped with moisture.'** (Dripped – the sound of water.)

Chapter 18, page 102.

- **'Orlando swished his tail under Gillie's nose.'** (Swished – the sound of wind.)

11. Alliteration is the recurrence of initial consonant sounds. Can you find examples?

- **'It was terrifying and thrilling at the same time.'**
- **'Agnes and Gillie each holding on to fistfuls of fur.'**

12. Parallelism uses words or phrases with a similar structure. Can you find an example?

('The birds soared up through the branches, up through the tops of the trees, and out into the blinding sunshine of the afternoon.')

13. Do you think that adding another sense i.e., smell, can add to the feel of the scene?

('She fought her way through the dense mass of ivy and trees, coughing as the damp and musty odour clawed at her throat.') This use of smell helps us to visualise the scene more clearly.

14. Think about how writers use language for comic or dramatic effects.

('Suddenly the ground rushed up to her head with frightening speed. She closed her eyes and hoped it would stop.') Using comedy helps to heighten a dramatic moment.

15. An analogy makes a comparison between one thing and another, typically for the purpose of explanation or clarification.

('Izzy tried to stop herself from laughing, the only time she'd seen him move that fast was when she called him in for dinner.')

16. Personification is the attribution of human qualities or character to an animal. Can you find some examples?

- **"Do that again, Agnes, and you'll be walking," snapped Orlando.'**
- **'The big cat's whiskers drooped. "You can't leave me behind. I swore an oath to protect, Izzy.'"**
- **'Orlando moved in her backpack as he ducked back down, grumbling that cats weren't meant to fly.'**

17. There are different types of humour. Find an example of irony or sarcasm.

- **"Give us a warning, next time," said Agnes, dusting herself off.'**
- **"Oops, sorry. Forgot you were there," replied Orlando with a grin.'**
- **"Agnes, you're bigger than me," gasped Izzy.'**
- **"Don't worry, it's only temporary.'"**

18. Find an example of self deprecation. There is one in Chapter 7 New Friends, page 28.

("Well," cried Agnes, "I haven't been to the palace, or even met an elven lord, and you've been friends with royalty since you were a kitten.'")

19. Now find an example of exaggeration. Chapter 7 New Friends, page 29.

(“You’ve never had anything under control,” snorted Agnes.) Agnes is clearly exaggerating here.

REFLECT:

1. How does the writer achieve an informal tone? By the use of colloquialisms, asides and punctuation. Can you find examples?
 - a) Colloquialism is a word or phrase that is not formal or literary and is used in ordinary or familiar conversation.
(“Chicken,” snorted Agnes.)
 - b) An aside is a remark or passage in a play that is intended to be heard by the audience but is supposed to be unheard by the other characters in the play.
(‘Izzy tried to stop herself from laughing, the only time she’d seen him move that fast was when she called him in for dinner.’) These are Izzy’s thoughts, which are like an aside to the reader.
 - c) Punctuation. The use of apostrophes in creating an informal tone.
(“This will let Lord Falcon know we’re here.” “Why don’t you ever get fat?”) This is a more natural and informal way of speaking – rather than, “Why do not you ever get fat?”

PLOT REVIEW:

What do you think is the most important factor in this chapter?

(It is the cementing of the friendship of Izzy, Orlando, Agnes and Gillie.)

ASSESSMENT FOCUS:

AF5	To explain and comment on writers’ use of language, including grammatical and literary features at word and sentence level.
Level 3:	Identify a few basic features of a writer’s use of language, but with little or no comment.
Level 4:	Identify some basic features of a writer’s use of language, <i>e.g. ‘all the questions make you want to find out what happens next’.</i>
Level 5:	Identify various features of a writer’s use of language, with some explanation, <i>e.g. ‘when it gets to the climax they speak in quick, short sentences which makes it seem more tense’, and ‘the use of rhetorical devices to create more interesting or persuasive content’, also ‘the use of description to create “atmosphere and suspense”’.</i> Comments show some awareness of the effect of the writer’s language choices, <i>e.g. ““inked up” is a good way of describing how the blackberries go a bluey, black colour as they ripen’.</i>

FOLLOW UP:

Try to highlight the key language features in the text e.g. adjectives, emotive language and imperatives. See some examples below:-

Adjectives:

- ‘Gnarled and twisted gorse bushes.’ ‘Tipped with vicious spiky leaves.’

Emotive language: Devices such as similes, metaphors, personification all contribute to the general effect and therefore add to the emotive language. They create a variety of emotions in the reader which could be happiness, sadness, jealousy...etc.

- ‘She was hot from the sun, and annoyed by her slow progress.’ Sadness.
- ‘Izzy’s hands were shaking, and covered in scratches.’ Sadness.
- ‘Agnes was smiling, but she wasn’t looking at Izzy. Instead, she eagerly eyed Lord Falcon’s wand.’ Jealousy.
- ‘The wind blew in her face and her hair – she had never felt this free.’ Happiness.

Imperatives: Examples giving an authoritative command.

- “‘Hunter, see if there is another peregrine in the area.’”
- “‘Good. I will put a spell on your grandfather’s cottage. It will alter his memory, and anyone else that goes there. Now you have left, they will not be in danger.’”

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SESSION TEN: A Close Encounter

CHAPTER SYNOPSIS:

As Izzy and her friends travel to the palace, they witness an attack by seagulls. The seagulls are harrying a merlin carrying a passenger. The friends turn to help and an aerial battle begins. Gillie loses his hold and falls towards the sea.

The seagulls attack him and Izzy pleads with Lord Falcon to help, but they are too late. Gillie plummets into the sea and is rescued by the merlin's passenger. The passenger is Princess Ornella the king's daughter, who reassures Izzy that she won't let Gillie go under. A basking shark is summoned by Lord Falcon to help carry the princess, Gillie and the injured merlin to the palace. Izzy, Lord Falcon and Agnes continue on their journey.

LITERACY LEARNING OBJECTIVE:

Strand 10: Text structure and organisation.

Year 4: 10.4a Organise text into paragraphs to distinguish between different information, events or processes.

10.4b Use adverbs and conjunctions to establish cohesion within paragraphs.

Year 5: 10.5a Experiment with the order of sections and paragraphs to achieve different effects.

10.5b Change the order of material within a paragraph, moving the topic sentence.

Year 6: 6a Use varied structures to shape and organise text coherently.

6b Use paragraphs to achieve pace and emphasis.

FOCUS ON TEXT:

Chapter nine.

READING SKILL: DEDUCTION

1. Read the text closely. Can you divide it into sections and give each section/paragraph a subtitle or key word? See suggested examples:
 - **A description of flying over land.**
 - **The description changes to flying over the sea.**
 - **Gillie and Agnes have never seen the sea before.**
 - **Seagull attack on a merlin and its passenger.**
 - **The Battle.**
 - **Gillie falls.**

- Izzy asks Lord Falcon to save Gillie.
 - Gillie falls into the sea.
 - Princess Ornella helps.
 - Lord Falcon reassures Izzy.
 - Lord Falcon calls a basking shark.
 - They all continue their journey.
2. Why does the chapter begin? ‘Izzy started to relax as she got used to the exhilaration of flying on the back of the falcon, so open and unrestricted. She gazed at the landscape below them.’
(These are topic sentences and show us that what is to follow will include a description of all she sees.)
 3. Can you find another topic sentence that sets the scene?
(‘Suddenly they heard the raucous shrieks of seagulls. The noise was horrendous, almost deafening.’) This is the start of the battle sequence.
 4. Search for the use of semicolons and commas throughout the chapter. Consider why each is used where it is. Some examples:
 - a) ‘She was nauseous, dizzy, disorientated; she fought to keep her lunch down.’
A semicolon eliminates the need for a pause if a period is used. It connects two independent clauses, without using words such as, ‘and’, ‘but’, ‘nor’ or ‘yet’.
 - b) ‘There were fields of bright yellow, brown, and green, interspersed every now and then with a small copse of trees.’
To avoid confusion, commas are used to separate lists of words and word groups with a series of three or more.
 - c) “‘Please, Lord Falcon, save him,” cried Izzy. ’
This example shows the use of the direct address comma. If the comma wasn’t used after please, it would seem as though Lord Falcon had to be pleased instead of showing that Izzy was talking to him.
 5. Can you scan the text and trace the moments of tension? Perhaps you could draw an ‘emotion’ or ‘tension’ graph for the events of the text. On the vertical axis add quotations that show the events and on the horizontal axis add quotations that show the tension in the central character(s). Examples below:

Vertical axis: Showing the events.

- ‘Suddenly they heard the raucous shrieks of seagulls.’
- ‘The seagulls harried the merlin relentlessly, until it fell in the sea with its passenger.’
- ‘Gillie leaned over to check on the stricken passenger in the sea. Without warning, he lost his grip, and plummeted down.’
- ‘He was helpless, his arms flailing. He fell through the mass of swirling birds, their beaks snapping.’
- ‘The gulls lost hold and Gillie fell like a stone again.’

- ‘He turned the peregrine, pulled back sharply, and Hunter folded in his wings. “DIVE,” he shouted. “Dive!”’
- ‘Hunter’s great talons were spread wide, ready to grab Gillie. But now the water was rushing up towards them like an enormous blue cliff.’

Horizontal axis: Showing tension in the character(s).

- ““OH!” Orlando suddenly froze.’
- ““CLAWS,” shouted Izzy.’
- ““Sorry,” he mumbled, “too much water,” and he crouched back down.’
- ““Gillie’s fallen,” yelled Izzy. She watched in horror.’
- ““Do something, Lord Falcon,” cried Izzy. “They’ll pull him in two. They’ll kill him.””
- ““He can’t swim,” yelled Agnes.’
- ‘The cold air rushed past Izzy’s face as they sped headlong towards the sea. It was hard to breathe, even harder to see.’
- ‘Then she felt a tremendous lurch in her stomach. She was nauseous, dizzy, disorientated; she fought to keep her lunch down.’

6. Can you produce a narrative map/flow diagram of events/ideas in a text?
7. The two opening paragraphs are quite long. What effect does the following very short paragraph have on the reader? ‘Suddenly they heard the raucous shrieks of seagulls. The noise was horrendous, almost deafening. They were diving and mobbing another bird. It was a merlin, and it was carrying a passenger.’
(The short paragraph is in direct contrast to the two longer ones. It gives a sense of urgency and drama and contains shorter sentences. The two longer paragraphs have longer sentences and the pace seems more leisurely.)
8. Can you find an example of personification?
(‘Orlando poked his head out of Izzy’s backpack. “What’s going on?”’)
9. What human characteristic is this an example of?
(Curiosity.)
10. How is the whole text structured? How are links made within paragraphs?
(Links are made with conjunctions – ‘and’, ‘but’, ‘or’, ‘yet’, ‘for’, ‘nor’, ‘so’.)
 - ‘It was a merlin, and it was carrying a passenger.’
 - ‘Lord Falcon turned Hunter, but Melchare was already closer.’
 - Izzy started to relax as she got used to the exhilaration of flying on the back of the falcon, so open and unrestricted.
11. Can you give examples of adverbs? And does this establish cohesion within the paragraphs?
 - ‘The seagulls harried the merlin relentlessly, until it fell in the sea with its passenger.’ (Relentlessly modifies the verb harried.)
 - ‘He turned the peregrine, pulled back sharply, and Hunter folded in his wings.’ (Sharply modifies the verb pulled.)

REFLECT:

The author has drawn a picture of Gillie falling through the seagulls. Can you draw a picture that represents the words from another section of the chapter? Or perhaps you might make a collage of images and colours that would best represent the scene? Have fun and use your imagination.

Try to rewrite one or two paragraphs altering the order and placement of details. How will this change the structure of the text?

PLOT REVIEW:

Can you identify the changing levels from tension and drama to humour and back again?

- “I could fly like this all day,” said Agnes whooping with joy. She held her arms out like a bird. “Look at me.”
“Stop showing off,” said Gillie. “You could fall.”
- ‘Suddenly they heard the raucous shrieks of seagulls. The noise was horrendous, almost deafening.’
- “We have to rescue someone.”
“OH!” Orlando suddenly froze.
“CLAWS,” shouted Izzy.’
- ‘The seagulls harried the merlin relentlessly, until it fell in the sea with its passenger.’

Why do you think the writer has introduced humour all the way through the chapter?
(Humour heightens the drama, and relieves the tension.)

ASSESSMENT FOCUS:

AF4 To identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.

Level 3: Make straightforward inferences (best guesses) based on a single word or phrase in the text, e.g. ‘he was upset because it says “he was crying”’. Points about a text show there is a straightforward understanding of it.

Level 4: Identify some structural choices with simple comment, e.g. ‘he describes the accident first and then goes back to tell you why the child was in the road’. Identify some basic features of organisation at text level, e.g. ‘the writer uses bullet points for the main reasons’.

Level 5: Comment on structural choices, showing some general awareness of the writer’s craft. Identify various features relating to organisation at text level, including form, with some explanation.

FOLLOW UP:

Can you write a long paragraph describing an opening scene? Then follow this by writing a short paragraph with short sentences, including speech, and involving action. Notice how the pace changes from slow to fast.

THE COMPANY *of* GOBLINS

SESSION ELEVEN: In the Palace of the King

CHAPTER SYNOPSIS:

Izzy and Agnes are overawed by the splendours of the palace, but it isn't long before Agnes starts complaining about the wasteful use of magic and resources by the nobility.

A young lord arrives late for the banquet and blames Gillie for taking his invitation. Agnes defends Gillie by punching Lord Goshawk on the nose. Lord Goshawk meets Gillie later and makes his apologies.

When Izzy and Agnes go to sleep, Izzy's Nanny Ellen comes to her in a dream again. She tells Izzy to remember 'Cat Bells', and to go to the dwarfs at 'Cat Bells'.

LITERACY LEARNING OBJECTIVE:

Strand 7: Understanding and interpreting texts.

Year 4: 7.4c Use knowledge of different organisational features of texts to find information effectively.

Year 5: 7.5c Compare different types of narrative and information texts and identify how they are structured.

Year 6: 6c Understand how writers use different structures to create coherence and impact.

FOCUS ON TEXT:

Chapter ten.

READING SKILL: DEDUCTION

1. We are told that Izzy is overawed by the surroundings, but if we weren't told, which sentence would infer that?
(*'Izzy wandered around the room too frightened to touch anything.'*)
2. Do you think Orlando is overawed? Which sentence infers that he isn't?
(*"'C'mon you two, a bed's a bed.'"*)
3. Which sentence shows Izzy's kindness to Agnes, and also infers that Agnes is worried about Gillie?

(“How is he?” asked Izzy, holding her hand out as Agnes rushed across to join her.’)

4. Which exchange between Agnes and Ornella shows an underlying tension as Ornella changes the subject quickly? Do you think this implies that the Monarchy is against change?
**(“Perhaps ordinary elves could be royal guards then ...?”
“Let’s not talk about changing traditions now,” interrupted Ornella. “I’m sure Gillie would like to see you first.”)**
5. In the last question what sort of techniques has the writer used to increase tension?
(The writer has used short sentences combined with an interruption.)
6. Which sentences infer that Izzy and Agnes are anxious as they go to the banquet?
(‘Izzy and Agnes held hands as they walked along behind the princess. They pressed close together and neither of them spoke, their attention focussed on every sight and sound.’)
7. What do you think will be the effect of these inferences?
(It allows the reader to empathise with the characters and adds to tension.)
8. Here are some excerpts from the text. What can you infer from them?
 - a) **‘He hardly looked when Izzy and Agnes came over to sit by him.’**
(This infers that Gillie is very much taken with the princess.)
 - b) **“I was forced to wear this. It’s for the banquet tonight.”**
(This infers Agnes doesn’t like dressing up.)
 - c) **‘Agnes sat toying with her food and looking grumpy.’**
(This infers that Agnes is annoyed by waste and she sees royalty as being wasteful.)
 - d) **‘Izzy tucked Orlando under her arm, just in case he had any other ideas, said goodnight, and returned to her room with Agnes.’**
(This infers that Izzy is jealous of the attention Orlando is paying to Ornella.)
 - e) **“Well. I can’t believe the nerve of that Lord Goshawk,” said Agnes, who was now simmering with indignation. “Making friends with Gillie like that, after everything he said at the banquet.”**
(This infers that Agnes quite likes Lord Goshawk, despite her protestations of indignation.)
 - f) **‘Agnes did the same, grumbling about how silk was ‘too silky’ for her, but it wasn’t long before they were all fast asleep.’**
(This infers that although Agnes grumbles about ‘silk being too silky’ she quite likes it as she is soon fast asleep.)
9. Can you find some statements that are literally true? See some examples below:
 - **“The one with the silver and blue pennant houses the royal apartments, and to the left is the Hawk and Falcon Tower. The other two are ceremonial areas.”**

- **“By the way, your letter of invitation was actually meant for Lord Goshawk.”**
- **‘She was wearing a midnight blue gown with tiny stars, just like the night sky, with a sash of pure silver thread wound around her waist. Her hair had been combed out and left to fall in natural waves.’**

10. Can you find some statements where there is no evidence to back up them up.

- **‘Izzy smoothed his head and laughed. “I’ll have to try that at home, I’m sure the mice would like it, too.”’**

(There is no evidence to back up Izzy’s statement that the mice would like Orlando to wear a bell; although it would seem likely. It is just Izzy’s opinion.)

- **“You may be in danger, Your Majesty,” he urged. “I believe someone is impersonating me.’**

(There is no evidence for this statement by Lord Goshawk – it is just conjecture on his part.)

- **“Humff,” snorted Agnes, “I bet I can shoot arrows better than him. I’ve been practising splitting the arrow, just like Robin Hood.”’**

(This is not evidence, just Agnes’ opinion.)

REFLECT:

Can you imagine how Izzy and Agnes are feeling when they are waiting for news of Gillie? What clues are there in the writing to make you feel empathy with them?

- **“It’s wonderful. It’s everything I’ve always imagined a palace to be,” gasped Izzy. “But what about Gillie, will he be all right?”’**
- **“How is he?” asked Izzy, holding her hand out as Agnes rushed across to join her.’**
- **‘Izzy and Agnes waited anxiously, sitting down one minute, pacing the room the next, or just staring out the window in silence. It seemed an age before they were finally told they could go and see Gillie.’**

Did you think Gillie would be alright?

Did you think Izzy and Agnes thought Gillie would be alright?

PLOT REVIEW:

Who do you think the writer sympathises with? Can you find some examples?

- **“Perhaps ordinary elves could be royal guards then ...?”**
“Let’s not talk about changing traditions now,” interrupted Ornella. “I’m sure Gillie would like to see you first.”’

(Here the writer sides with Agnes because Ornella is rude to her – dismissing her dreams.)

- **‘Only Orlando looked unhappy. Around his neck was tied a large red bow, and attached to this were two small bells.**

Izzy smoothed his head and laughed. “I’ll have to try that at home, I’m sure the mice would like it, too.”

Orlando scowled. “What am I going to catch when I’m this small?”

(The writer has some sympathy for Orlando because it is in the nature of cats to hunt.)

- “Don’t you dare slander my friend when he’s not here to defend himself,” she said. “An invitation was delivered to his home – I saw it. All that was left of the name was a golden G; the rain had washed out the rest. How were we to know it was for you?”

(The writer has sympathy for Agnes because she stands up for her friends.)

- ‘He went over to the bed and held out his hand to Gillie. “I’m very sorry I misjudged you, I thought you’d stolen my identity. Please accept my apology.”’

(The writer has sympathy for Lord Goshawk because he makes a good apology.)

ASSESSMENT FOCUS:

AF3 **To deduce, infer or interpret information, events or ideas from texts.**

Level 3: Identify the simple, most obvious points though there may also be some misunderstanding.

Make some comments that include quotations from the text.

Level 4: Comments make inferences (like best guesses) based on evidence from different points in the text. , e.g. interpret a character’s motive from their actions.

Inferences are often correct, but best words and phrases are not always used from the text to make the point.

Level 5: Comments develop an explanation of inferred meanings drawing on evidence across the text – reading between the lines.

Comments make inferences and deductions based on textual evidence, e.g. drawing conclusions about a character’s feelings on the basis of their speech and actions.

FOLLOW UP:

Perhaps you could try writing your own scene where the characters arrive at a new school. Infer how they are overawed by the surroundings, and infer how they are feeling.

THE COMPANY *of* GOBLINS

SESSION TWELVE: Cat Bells

CHAPTER SYNOPSIS:

When Izzy wakes in the morning, she remembers her grandmother's words about Cat Bells. Princess Ornella tells her that King Gregorian of the Derwentwater Dwarfs lives at a place called Cat Belde, and that this news might have saved months of trial and error searching for the makers of the silver spheres. They hurry to the meeting so Ornella can brief the king.

LITERACY LEARNING OBJECTIVE:

Strand 7: Understanding and interpreting texts.

Year 4: 7.4b Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts.

Year 5: 7.5b Infer writers' perspectives from what is written and from what is implied.

Year 6: 6b Understand underlying themes, causes and points of view.

FOCUS ON TEXT:

Chapter eleven. Showing contrasting view points.

READING SKILL: INFERENCE

1. Why do you think this chapter is called Cat Bells?
(This is because 'Cat Bells' is a clue from Nanny Ellen to Izzy about the source of the manufacture of the silver spheres. Namely 'Cat Belde', home of the Derwentwater Dwarfs.)
2. What feelings does the writer want you to have about the characters and the events in this chapter?
(The reader should feel hopeful that the 'clue' will help the elves, and the mystery is about to be solved. The reader should feel that the characters are showing excitement and anticipation of the events to unfold at the meeting.)
3. What other characters also show a sense of relief and anticipation that the meeting has been called? Can you find the section of writing?
(“Are you all right?” said Izzy. She leaned forward and touched her on the shoulder.
“Yes, thank you, it's just that it's such a relief to be here,” said the fairy. “My name's Rose, and this is Lily and Daisy.” They nodded to Izzy.)

“We’re hoping the king can help us. We’ve had to leave our homes,” said Lily. “That’s terrible,” said Izzy. “I’m sure the king will be able to think of something to help.”)

4. What feelings do you think the writer wants you to have about the chancellor, Seraphino Cosmos? See the extract below:

‘A few minutes later Seraphino Cosmos swept in. He was dressed in a black suit and cloak. As he moved, the cloak swirled, revealing bright jewel colours depicting the planets. He took his seat on the dais.’

(The writer wants the reader to feel that this is a rather mysterious character. He is dressed in a plain black suit and cloak, and yet he has bright jewel colours depicting the planets on the underside of his cloak. This shows the reader that he is not what he seems, he has hidden depths. The planets indicate that perhaps he dabbles in the higher levels of magic.)

5. What other evidence does the writer use to support this view of Seraphino Cosmos? **(The writer states that Seraphino Cosmos ‘swept’ in. This word indicates he is haughty – as supported in an earlier description in chapter ten.**

‘A tall, distinguished-looking elf swept into the hall. Izzy was about to curtsy, when she heard someone whisper it was the chancellor, Seraphino Cosmos.’

The writer wants to give the impression that the chancellor thinks of himself as superior, and almost royal.)

6. Do you find the writer’s view/argument for this convincing?

7. The text is written in the ‘Third Person Limited Omniscient’.

This is when the author tells the story, using the third person, BUT he/she limits her/himself to a complete knowledge of one character in the story and tells us only what that one character thinks, feels, sees, or hears.

What is the effect of this on the reader? Give examples from the text.

(The effect of this on the reader should be to create empathy with the character, and to make the reader care about what happens to him/her.) See examples below:

- **‘Izzy woke up early and got dressed. It felt a bit boring to wear her own clothes again after the banquet the night before.’**
 - **‘The harder Izzy tried to remember, the more it slipped away.’**
 - **‘Three small fairies were sitting in front of Izzy. They looked out of place amongst the grand assembly and one of them was crying.’**
 - **‘Izzy rose with the rest of the assembly. The atmosphere was tense and tinged with anticipation, perhaps she, too, would get some answers.’**
8. How do you think the text would be written if it was in the ‘First Person’? Can you give examples? See suggestions below:
 - **I woke up early and got dressed. I found it a bit boring to wear my own clothes again after the banquet the night before.**
 - **The harder I tried to remember, the more it slipped away.**
 - **Three small fairies were sitting in front of me. I thought they looked out of place amongst the grand assembly and one of them was crying.**

- **I rose with the rest of the assembly. The atmosphere was tense and tinged with anticipation, perhaps I, too, would get some answers.**

REFLECT:

Try to ask questions of a text. What effect do the ideas/arguments/views have on the reader? Why do you think the writer has used them?

(The writer wants to pose story questions which keep the reader interested and so keep on reading.)

- **The clue in Izzy's dream about Cat Bells raises a story question – Is this the right place to start looking? And will this solve the mystery of the silver spheres?**
- **Is Gavin Goshawk going to have a part to play in the adventure?**
- **Does Agnes really like Gavin?**
- **Will the flower fairies be able to return home?**
- **Is there more to Seraphino Cosmos than meets the eye?**
- **Will Izzy get the answer to who is threatening her?**

Do you believe it is the dwarfs that are behind the manufacture of the silver spheres and the missing teeth?

PLOT REVIEW:

Do you think the writer has given away the answer of where the silver spheres are being made in this chapter?

(Not really. Things are not always what they seem.)

Do you think the character of Gavin Goshawk has been introduced for a reason?

(Yes. He has definitely made an impression on Agnes, and he has made friends with Gillie.)

Do you think the character of Seraphino Cosmos has been introduced for a reason?

(Yes. The language the writer uses to describe the chancellor hints that he might have a bigger part to play in the story later on, and it might not be a pleasant one.)

ASSESSMENT FOCUS:

AF6 To identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader.

Level 3: Comments identify the main purpose of the text, *e.g. 'the writer doesn't like violence'*.

A personal opinion about the content of the writing is given but little awareness of the writer's viewpoint.

Level 4: Identify the main purpose of a text, *e.g. 'it's all about why going to the dentist is important and how you should look after your teeth'*.

With simple comments which show some awareness of the writer's viewpoint. Simple comment on the overall effect of the text on the reader.

Level 5: Identify the main purpose of a text, often through a general overview, *e.g. 'the writer is strongly against war and wants to persuade the reader to agree'*.
Identify the viewpoint in texts, with some limited explanation.
General awareness of the effect on the reader, with some, often limited, explanation.

FOLLOW UP:

Izzy says she has had a dream about 'Cat Bells', and Ornella thinks it could be 'Cat Belde' the home of the Derwentwater Dwarfs. How do you think Agnes would feel at that news?
(Because of the way the writer has portrayed Agnes' character, it is likely that she would be thrilled at the prospect of going on an adventure, where she might get the chance to fight, and she would try to get herself included on it.)

THE COMPANY *of* GOBLINS

SESSION THIRTEEN: The Meeting

CHAPTER SYNOPSIS:

At the meeting Izzy finds out the flower fairies have had to leave their homes because the humans are using more and more pesticides. This is because the shortage of magic has meant that the fairies haven't been able to do their jobs in case they are seen and turned to dust. The same is true of the Landwihta and Cofgodas – land spirits and house elves.

Izzy learns that she is thought of as 'The Child of Light' among the elves. But even more disturbing is when the king questions the seagull about the attack on Princess Ornella. 'The Company of St Onomans' is mentioned which is the name of Izzy's father's company, and Izzy nearly falls off her chair with surprise.

The king shows the silver sphere seized by Orlando, to the assembly. Izzy's subtle powers come into play when the sphere opens in her hands, and some children's teeth tumble out.

The king calls for an expedition to be launched to the Derwentwater Dwarfs to find out if they are the manufacturers of the spheres. Izzy, Orlando, Gillie, Agnes and Lord Falcon are chosen to go on the mission. Lord Goshawk asks if he can be included and the king agrees. Ornella is disappointed when the king says she cannot go.

Izzy's thoughts are now in turmoil as she wonders if her father's company is somehow involved in all of this. She can't help remembering the meeting in the penthouse and the creepy harsh voice.

LITERACY LEARNING OBJECTIVE:

Strand 7: Understanding and interpreting texts.

Year 4: 7.4d Use knowledge of word structures and origins to develop their understanding of word meanings.

Year 5: 7.5d Distinguish between everyday use of words and their subject- specific use.

Year 6: 6d Explore how word meanings change when used in different contexts.

FOCUS ON TEXT:

Chapter twelve.

READING SKILL: DEDUCTION

1. Try to find quotations to support a view, opinion or statement. Examples below:
VIEW: (To regard with a particular attitude).
 - ““But how could it be goblins?” argued Gillie. “How could they run a human company completely in secret?””
 - ““That’s what I said, “our air space”. It’s bought and paid for. No one can enter without our permission.””
 - ““I think not,” said King Thodrek. “Didn’t your leader consider how this ‘Company’ could sell you something that is free?””
OPINION: (A judgement not always based on fact or knowledge).
 - ““How could they run a human company completely in secret? They’d be turned to dust ... it’s ridiculous.””
 - ‘She turned around and glared at Gavin. “I’m sorry, but I think it might be dangerous taking someone who is obviously so hasty.”’
 - ““Are you sure?” said Ornella. “Goblins are sure to be behind that too, then.””
STATEMENT: (A clear expression of something).
 - ““The first matter on the agenda is the flower fairies,” continued the chancellor.’
 - ““That’s my dad’s company,” she hissed to Agnes.’
 - ““The Company of St Onomans sold it to us,” said the bird.’
2. Do you think the king is correct in his assumption that the seagulls are spying?
 (“We promised to tell the company anything of interest that happens in this area.”
 “You mean you spy?” said the king.
 “No. We’re ‘information consultants’. It’s all above board – we’ve got a contract.””) Yes, the seagulls are spying, but the words used by the seagull seem to suggest a different meaning and can be open to misinterpretation.
3. What do you understand by Ornella’s words? “I will get to the bottom of this with the dwarfs.”
 (This sentence means ‘to discover the truth about something’, and is an example of an idiom – the meaning is not literal.)
4. Which rule of grammar makes it clear who is speaking?
 (The rule of using a new line for each new speaker.)
5. Scan the text for the correct information. Can you show the information in a series of bullet points using your own words? See some examples below:
 - The flower fairies have had to leave their homes.
 - There is a shortage of magic.
 - Izzy learns she is thought of as ‘The Child of Light’.
 - The Company of St Onomans is mentioned.
 - The king calls for an expedition to the Derwentwater Dwarfs.
 - Izzy, Orlando, Gillie, Agnes and Lord Falcon are chosen to go.
 - Lord Goshawk volunteers to go as well.
 - Ornella has to remain behind.
6. Can you write down 3 bullet points that summarise what the text is about?

- There is a meeting about the tooth crisis.
 - Disturbingly, St Onomans, the company Izzy's father works for is mentioned.
 - A decision is made to go to the Derwentwater Dwarfs to find out if they are manufacturing the silver spheres.
7. Can you identify the sentences that make these 3 main points?
- “Lords, ladies, councillors and guests, this meeting has been called because of the disturbing events regarding the tooth crisis.”
 - “The Company of St Onomans sold it to us,” said the bird.’
 - “I put it to the vote that an expedition be raised to approach the Derwentwater Dwarfs to confirm the origins of the silver sphere.”
8. Can you reduce these sentences to 3 words?
- Meeting.
 - St Onomans.
 - Dwarfs.
9. Can you reduce the 3 words to 1 word that would sum up this chapter?
- Meeting. (The title of this chapter)
10. Can you highlight the facts and opinions in the text in different colours? See some examples below:
- FACT:**
- There was an unprovoked attack on Princess Ornella.
 - The flower fairies have had to leave their homes because of the pollution.
 - The Company of St Onomans sold the rights to air space to the seagulls.
- OPINION:**
- ‘Another gasp came from the assembly and a murmur ran through the hall – The Child of Light! Is it her?’
 - “What about the air space then?” said Agnes. “It proves this company is up to no good.”
 - “But it can’t be right to charge for air,” said Izzy.’
11. Try to sequence a list of points from the most important to the least. Find some possible suggestions below :
- There is a shortage of magic.
 - The Company of St Onomans is mentioned.
 - The king calls for an expedition to the Derwentwater Dwarfs.
 - Izzy, Orlando, Gillie, Agnes and Lord Falcon are chosen to go.
 - Izzy learns she is thought of as ‘The Child of Light’.
 - Lord Goshawk volunteers to go as well.
 - Ornella has to remain behind.
 - The flower fairies have had to leave their homes.
12. Can you restructure the key information into a different format? For example, a spider diagram, time line or flow diagram.

REFLECT:

Do you consider this to be an important chapter?

(Yes. Decisive action is taken by the king in this chapter. A quest is launched and the main characters are chosen to go on it. Also Izzy finds out that she is thought of as ‘The Child of Light’ by the elves. She also learns that a company with the same name as her father’s company is involved with the seagulls.)

Do you consider that the lost teeth, (and therefore lost magic), is damaging the environment?

(Yes. All the magical creatures are suffering because of it. They have had to leave their homes. More and more pesticides are being used by humans because of this, and that will have an adverse effect on the environment.)

PLOT REVIEW

What do you think are the main story questions in this chapter? See suggestions below:

- **Are The Derwentwater Dwarfs manufacturing the silver spheres?**
- **Is Izzy indeed the ‘Child of Light’?**
- **Is Izzy’s father’s company involved?**

What are the clues that led to the answers in the last question?

- **“And now thanks to the Child of Light, we think probably the Derwentwater Dwarfs.”** (A good place to start, thanks to Izzy.)
- **‘Another gasp came from the assembly and a murmur ran through the hall – The Child of Light! Is it her?’** (It is not certain but the elves think she is.)
- **“‘The Company of St Onomans sold it to us,’ said the bird.’** (Again, it is not certain but it is strange that the company should have the same name as Izzy’s father’s company.)

Why do you think the author has written the story to include Gillie, Agnes and Gavin on the quest?

(Izzy has made friends with Gillie and Agnes, and sometimes the bonds of friendship are better than simply having armed guards for companions.)

- **“I can think of no one better for this mission. Both Gilbert and Agnes have proved their courage beyond question. It is one thing to be brave when one has been trained to fight, but quite another to show such courage when one has not.”**

(Gavin and Gillie have also made friends. Together with Lord Falcon they will form the main characters with Izzy and Orlando on the quest.)

Why do you think Ornella has been banned from going on the quest?

““Oh no,” said King Thodrek. “You’re not going anywhere, Ornella. You were lucky you weren’t seriously injured yesterday.”

(Do you think that is the real reason?)

ASSESSMENT FOCUS:

AF2 To understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.

- Level 3:** Identify the simple, most obvious points, although there may be some confusion if points are made in different places in a text. Make some comments that include quotations and references to a text, even if they are not always relevant.
- Level 4:** Identify some relevant points, with comments supported by some generally relevant quotation or references to a text. Points might be a bit vague.
- Level 5:** Identify most relevant points clearly, including those selected from different places in the text. Comments generally support them using relevant quotation, even when points made are not always accurate.

FOLLOW UP

Can you picture the scene in the meeting hall? Can you picture all the lords and ladies, the flower fairies, Izzy and her friends, the chancellor, the king, Ornella, the seagull, etc.?

Visualise the scene and try to draw a rough map of the seating arrangements, annotating it with the details given in the text. Read backwards and forwards to check that you are linking up all the characters and where they are sitting, correctly.

THE COMPANY *of* GOBLINS

SESSION FOURTEEN: The Voyage

CHAPTER SYNOPSIS:

The voyage begins after a shaky start when Gillie accidentally knocks Gavin overboard, and Agnes has to rescue him. Lord Falcon harnesses a basking shark to pull the ship, and Izzy is amazed by what the elves can achieve with the help of nature. Lord Falcon tells Izzy they are heading for St Bees Head, near the Lake District. And everything seems fine, until Izzy spots a bird following the ship. Perhaps it is a seagull spying on them.

LITERACY LEARNING OBJECTIVE:

Strand 11: Sentence structure and punctuation.

Year 4: 11.4a Clarify meaning and point of view by using varied sentence structure (phrases, clauses and adverbials).

11.4b Use commas to mark clauses, and use the apostrophe for possession.

Year 5: 11.5a Adapt sentence construction to different text- types, purposes and readers.

11.5b Punctuate sentences accurately, including using speech marks and apostrophes.

Year 6: 6a Express subtle distinctions of meaning, including hypothesis, speculation and supposition, by constructing sentences in varied ways.

6b Use punctuation to clarify meaning in complex sentences.

FOCUS ON TEXT:

Chapter thirteen. Analysis of sentence structure and its impact on meaning.

READING SKILL: LITERAL

1. Can you find a sentence where the writer shows that we are seeing things from Izzy's point of view?
(**'In the morning Izzy went down to the bay where the ship was moored. She gasped; it was the most beautiful vessel she had ever seen.'**)
2. How do we know we are seeing things from Izzy's POV?
(**The sentence only describes things that Izzy can see, not Gillie or Agnes or anyone else.**)
3. A pronoun is a word that takes the place of a noun. Pronouns can be in one of three cases: Subject, Object, or Possessive. Can you find examples in the text of each?

- **Subject pronouns: I, you, he, she, it, we, and they**
(**'Dropping what she was doing, she leapt onto the rail.'**)
 - **Object pronouns: me, you, him, her, it, us, and them.**
(**'There was no trace of either of them.'**)
 - **Possessive pronouns: mine, yours, his, hers, its, ours, theirs.**
(**"Yes, Lord Falcon," said Gillie, patting his chest pocket.'**)
4. Can you find an example of an apostrophe used for possession?
(**"Have you the king's letter for the dwarfs, Gillie?"**)
 5. Can you find an example of speech marks?
(**"Don't worry, Izzy, no one could take your place."**)
 6. What is the rule for a new speaker?
(**The rule is a new line for each new speaker.**)
 7. Can you an example of a simile in the text?
(**Elves hurried past with provisions which they carried down to the end of the pier, like ants, scrambling backwards and forwards onto the ship in a constant chain.**)
 8. Can you explain what effect using a simile has on the reader?
(**The writer use similes to explain things, to express emotion, and to make their writing more vivid and entertaining.**)
 9. Can you find examples of onomatopoeia? See suggestions below:
 - **'A few bubbles broke the surface.'**
 - **'Gavin choked and spluttered back to life.'**
 - **'The sun sparkled on the sea and dazzled their eyes.'**
 10. Can you explain what effect using onomatopoeia has on the reader?
(**Using words like the sound they are describing help to make the text more realistic, almost audible.**)
 11. Can you find an example of personification? See suggestion below:
(**"Don't worry, Izzy, no one could take your place. I am a cat though, and a charming one at that," he grinned.**)
 12. Can you explain what effect using personification has on the reader?
(**Often, writers use personification to make stories or poems more dramatic and interesting or to convey a certain mood. A writer would also use personification to help the readers relate more to the object or idea or animal that is being personified. This is because people to relate easily to something with human aspects.**)
 13. Can you pick out examples of humour? For example: Irony (sarcasm), self deprecation, exaggeration, rhetorical devices.
IRONY (sarcasm):

- ““Gillie happened,” snapped Agnes, glaring at Gillie.’

SELF DEPRECATATION:

- ““Oh, I’m sorry. I’m so sorry. What have I done? I’m so clumsy.””

EXAGGERATION:

- ““I think it’s time he learned to swim,” said Agnes. “It could be him that gets pushed overboard next.””

RHETORICAL DEVICES: Amplification - repeats a word or expression for emphasis.

- ““Oh, I’m sorry. I’m so sorry. What have I done? I’m so clumsy.””

REFLECT

How do you think the writer achieves an informal tone?

(By the use of colloquialisms, asides, use of parenthesis and punctuation.)

Can you find an example of a colloquialism? (An informal expression.)

‘He was looking much less green.’

Can you find an example of an aside?

‘Yes, there. Just a dot, but she was sure there was something, perhaps a seagull, spying on them. She made a mental note to keep watch.’

(Izzy is making an aside to the reader.)

Ellipsis; a sequence of three dots (...) indicating an omission. This helps to achieve an informal tone.

““I’m looking forward to it. Lord Falcon taught me all about the wind and the sails. Port and starboard too ... that’s left and right in nautical terms, you know.””

Can you find an example of punctuation which achieves an informal tone?

““Won’t the king change his mind?” asked Gillie.’

(The use of a contraction helps to achieve an informal tone.)

How does the writer create a tense atmosphere?

““Oh, I’m sorry. I’m so sorry. What have I done? I’m so clumsy.”

Izzy took his hand to calm him, but her own heart was racing. “It was an accident. You didn’t mean it. Don’t worry, I’m sure everything will be all right.””

(Short, quick sentences help to create tension.)

PLOT REVIEW:

Do you think the king has an important task for Ornella, or is something else going on?

Do you think Izzy is correct to worry about the bird that seems to be following the ship?

Has the writer has left the ending of the chapter on a cliff hanger?

‘Izzy turned quickly and looked up again. Yes, there. Just a dot, but she was sure there was something, perhaps a seagull, spying on them. She made a mental note to keep watch.’

(Yes. This is done to keep the reader interested and make him/her want to read on.)

ASSESSMENT FOCUS:

AF5 To explain and comment on writers’ use of language, including grammatical and literary features at word and sentence level.

Level 3: Identify a few basic features of a writer’s use of language, but with little or no comment.

Level 4: Identify some basic features of a writer’s use of language, *e.g. ‘all the questions make you want to find out what happens next’.*

Level 5: Identify various features of a writer’s use of language, with some explanation, *e.g. ‘when it gets to the climax they speak in quick, short sentences which makes it seem more tense’, and ‘the use of rhetorical devices to create more interesting or persuasive content’, also ‘the use of description to create “atmosphere and suspense”’.*
Comments show some awareness of the effect of the writer’s language choices, *e.g. ““inked up” is a good way of describing how the blackberries go a bluey, black colour as they ripen’.*

FOLLOW UP:

You could highlight the key language features in the text e.g. persuasive strong adjectives, emotive language, and imperatives. See some suggestions below:

STRONG ADJECTIVES:

- **““My father has another important task for me.””**
- **““I was getting worried the way you were flirting so outrageously with her.””**
- **““I am a cat though, and a charming one at that,” he grinned.’**

EMOTIVE LANGUAGE: (Expressing a person’s feelings – sadness, happiness, jealousy, anger.)

- **““I think it’s time he learned to swim,” said Agnes. “It could be him that gets pushed overboard next.””**
- **““I wish you were coming with us,” said Izzy, “we’ll really miss you.””**
- **““It is a shame Ornella’s not coming, but I was getting worried the way you were flirting so outrageously with her.””**

IMPERATIVES: (An essential or urgent thing, an order.)

- **““You elves on the shore,” called Lord Falcon, “help Agnes.””**
- **““I think it’s time he learned to swim,” said Agnes.’**
- **““Time to go,” said Lord Falcon.’**

THE COMPANY *of* GOBLINS

SESSION FIFTEEN: Nixies

CHAPTER SYNOPSIS:

Izzy and her friends reach the Menai Straights in rough weather and in darkness. Izzy cannot sleep and goes up on deck to talk to Lord Falcon. She asks him why elves get turned to dust and he explains that there are three forms of existence; matter, energy, and a third state – the ‘quantum state’. It is on that level that all magical creatures exist, as neither matter nor energy. It is a state of possibilities. Elves both exist and do not exist at the same moment, but if seen, one of those possibilities must be realised. Lord Falcon tells Izzy “If you do not believe in magic, that belief becomes our reality and we are transformed to nothing more than simple atoms ... dust.”

Then the lines to the basking shark break, and the Nixies, who are powerful water demons, take control of the ship. They sing their screeching song which paralyses the brain and immobilises their victims. Once the ship is grounded, the Dokkalfar come on board and fire elf shot at the male members of the party. As they collapse in pain, the Nixies slide back into the sea and the Dokkalfar take Izzy and her friends to their underground caverns.

For this session please also read:

A History of Elves page 209/210

Glossary of Names 211 – this lists all the names used in the book from Anglo-Saxon and Norse Mythology.

LITERACY LEARNING OBJECTIVE

Strand 8: Engaging and responding to texts

Year 4: 8.4a Read extensively favourite authors or genres and experiment with other types of text.

Year 5: 8.5a Reflect on reading habits and preferences and plan personal reading goals.

Year 6: 6a Read extensively and discuss personal reading with others, including in reading groups.

FOCUS ON TEXT:

Chapter fourteen and pages 209/ 210 A History of Elves and 211 Glossary of Names.

QUESTIONS:

1. Can you read chapter fourteen and also pages 209/210 A History of Elves, and page 211 Glossary of Names, and then create a list of things that are from a different time? See suggested examples below.
 - **Alfheimer**
 - **Cofgodas**
 - **The Edda**
 - **Snorri Sturluson, an Icelandic poet from 12th Century AD.**
 - **Dokkalfar**
 - **Freya**
 - **Huldrufolk**
 - **Idesa**
 - **Landwihta**
 - **Ljosalfar**
 - **Nixies**
 - **Svartalfar**
 - **Ylfe**
 - **Anglo-Saxon**
 - **Paganism**
 - **Beowulf**
 - **Jacob Grimm**
 - **Teutonic Mythology published in 1883.**
 - **Valkyries**
 - **Valhalla**
 - **Goblins**
 - **Dwarfs**
 - **Einstein, 1879 – 1955.**

2. What things remain unchanged? See some suggested examples below:
 - **Grimm's Fary Tales are still read today, 'Cinderella', 'Rapunzel', 'Hansel and Gretel', etc.**
 - **The 'Teutonic Mythology' of Jacob Grimm can still be read today.**
 - **'The Edda' by Snorri Sturluson can still be read today.**
 - **The story of Beowulf can still be read today.**
 - **The story of the Valkyries and Valhalla can still be read today.**
 - **The theories of Einstein are still taught today. Einstein published more than 300 scientific papers.**

3. Can you identify words from earlier times and other countries? See suggested examples.
 - **Alfheimer – Old Norse.**
 - **Cofgodas – Anglo-Saxon household spirits or gods.**
 - **The Edda – Written by Snorri Sturluson.**
 - **Snorri Sturluson - An Icelandic poet from the 12th Century AD.**
 - **Dokkalfar – First appears in 'The Edda', Iceland.**
 - **Freya – A goddess in Norse mythology.**
 - **Huldrufolk – Woodland Spirits that have no home of their own but dwell in the secret places of the peoples of the North.**
 - **Idesa – From the Old Norse.**

- Landwihta – Nature-spirits. Their origins are in Norse and Icelandic mythology.
- Ljosalfar – First appears in ‘The Edda’, Iceland.
- Nixies – A water sprite of German mythology.
- Svartalfar – Black elf mentioned in ‘The Edda’, Iceland.
- Ylfe – Anglo-Saxon word for elf.
- Anglo-Saxon – Originally the Germanic tribes of northern Europe.
- Paganism – An ancient religion.
- Beowulf – Old English epic poem, set in Scandinavia, and one of the most important works of Anglo-Saxon literature.
- Jacob Grimm – Author of ‘Teutonic Mythology’ published in 1883.
- Valkyries – A kind of warrior goddess from Norse mythology.
- Valhalla – The hall of heroes in Norse mythology.
- Goblins – First mentioned in John Bunyans ‘Pilgrim’s Progress’ 1678.
- Dwarfs – Mentioned in ‘The Teutonic Mythology’.
- Einstein – A German-born theoretical physicist.
- Grimm’s Fairy Tales – Written by Jacob and Wilhelm Grimm.
- Hansel and Gretel – From ‘Grimm’s Fairy Tales’.
- Rapunzel – From ‘Grimm’s Fairy Tales’.
- Cinderella – From ‘Grimm’s Fairy Tales’.

4. As an exercise it might be fun to read a text written in the past e.g. by Dickens or Shakespeare. You might try to rewrite a section of the text using modern vocabulary and style.
5. When you have read the text you might try to produce a chart to record how the language has changed or is different. You could head one column **Word from Text** and the other **Modern Meaning/Translation**.
6. It would also be good to investigate how different cultures/countries may use different spellings or grammar by reading examples of texts and highlighting the differences.

ASSESSMENT FOCUS:

AF7 To relate texts to their social, cultural and historical contexts and literary traditions.

Level 3: Make some simple connections between texts, *e.g. similarities in plot, topic, or books by same author, about the same characters*.
Recognize some ideas about when the text was set, (historical), or whether the text is similar or different to the present day.

Level 4: Identify different features common to different texts or versions of the same text and make simple comments about them, *e.g. characters, settings, presentational features*.
Make simple comments on the effect that the reader’s or writer’s context has on the meaning of texts, (historical context, place, etc.).

Level 5: Comments identify similarities and differences between texts, or versions, with some explanation, *e.g. narrative conventions in traditional tales or stories from different cultures, ballads, or newspaper reports.*
Some explanation of how the contexts in which texts are written and read contribute to meaning, *e.g. how a novel relates to when/where it was written.*

CONCLUSION:

We have reached chapter fourteen in ‘The Company of Goblins’, and the end of the planned sessions. However, you may wish to finish the book as further topics for class discussion might be considered such as:

- **The problems children encounter when trying to identify good and bad. Like Izzy in the story who realises that nobody is perfect and you have to choose your friends very carefully.**
- **Is it always easy to see good and bad in real life? Does demonising people ever help to solve conflict or does it just cause more resentment and hatred? Think of current examples: Ukraine/Russia, Middle East, Ireland, the credit crunch and bankers. Would calling a friend a bad name in the playground ever solve an argument?**
- **The book also raises the question of prejudice. The goblins have always been thought of as evil. What if this view is simply prejudice and they have been misjudged over the centuries. How would that have affected them and the way they behave – perhaps they’re angry? Are they justified in what they are doing?**
- **The goblins hate the elves and the elves hate the goblins. Do you think there is any way for them to peacefully reconcile their differences, and how could this be achieved?**
- **Do you think the Ljosalfar are good simply because they are the ‘light’ elves? Are they completely good? Or are there things about them that are unfair or unjust, especially the way they think about their subjects and sharing magic?**
- **Do you think that what happens to the ordinary elves is their own fault? Are they greedy, wanting something for nothing? When the goblins promise magic freely available for all, the elves jump at the chance, and then they find that nothing is free, and they are trapped in debt.**
- **Can you relate the problems that are facing the ordinary elves to modern problems today? Do people find it hard to buy houses, for example? Do people find the cost of living too high? Do they borrow to ‘make ends meet’? Do they find it difficult to pay off their debts? Short Term Loans, Credit Cards, etc. are these things we should think about seriously?**

REFLECT:

Were you able to predict the outcome of the story?
Do you think that the Goblin King is gone for good?

What do think might happen in the second book 'The Brotherhood of the Bee'?

Do you think 'The Brotherhood of the Bee' might also have an environmental theme?

Who was your favourite character in the story?

Do you think all the same characters will be in the second book?

Do you think there will be new characters as well in the second book?

Does this story remind you of any other stories you have read?

Can you write a review about 'The Company of Goblins'? For example:

- Describe the characters.
- List the most exciting moments.
- Say what you liked best about the story.
- Was there anything you didn't like?

FOLLOW UP:

You might want to look at the author's website www.thecompanyofgoblins.com for more information on some of the background to the mythological characters mentioned in the book.

You might also like to look up information about 'Teutonic Mythology' by Jacob Grimm.

You might also like to learn more about Snorri Sturluson and 'The Edda'.

You might find it interesting to learn more about Albert Einstein.

You could learn more about John Bunyan's 'Pilgrim's Progress'.

Has this book made you think about the way we live today?

AND FINALLY:

Celia Leofsy would very much like to know what you thought of 'The Company of Goblins'.

You can email via the website www.thecompanyofgoblins.com and leave your comments.

Celia Leofsy is always pleased to make school visits, and teachers can also make contact via her website, where these 15 sessions are available to download for schools.

Look out for the next instalment of Izzy and Orlando's adventures – coming soon in 'The Brotherhood of the Bee'.