

# ICARUS



by Ruth Merttens  
Illustrated by Anne Holm Petersen

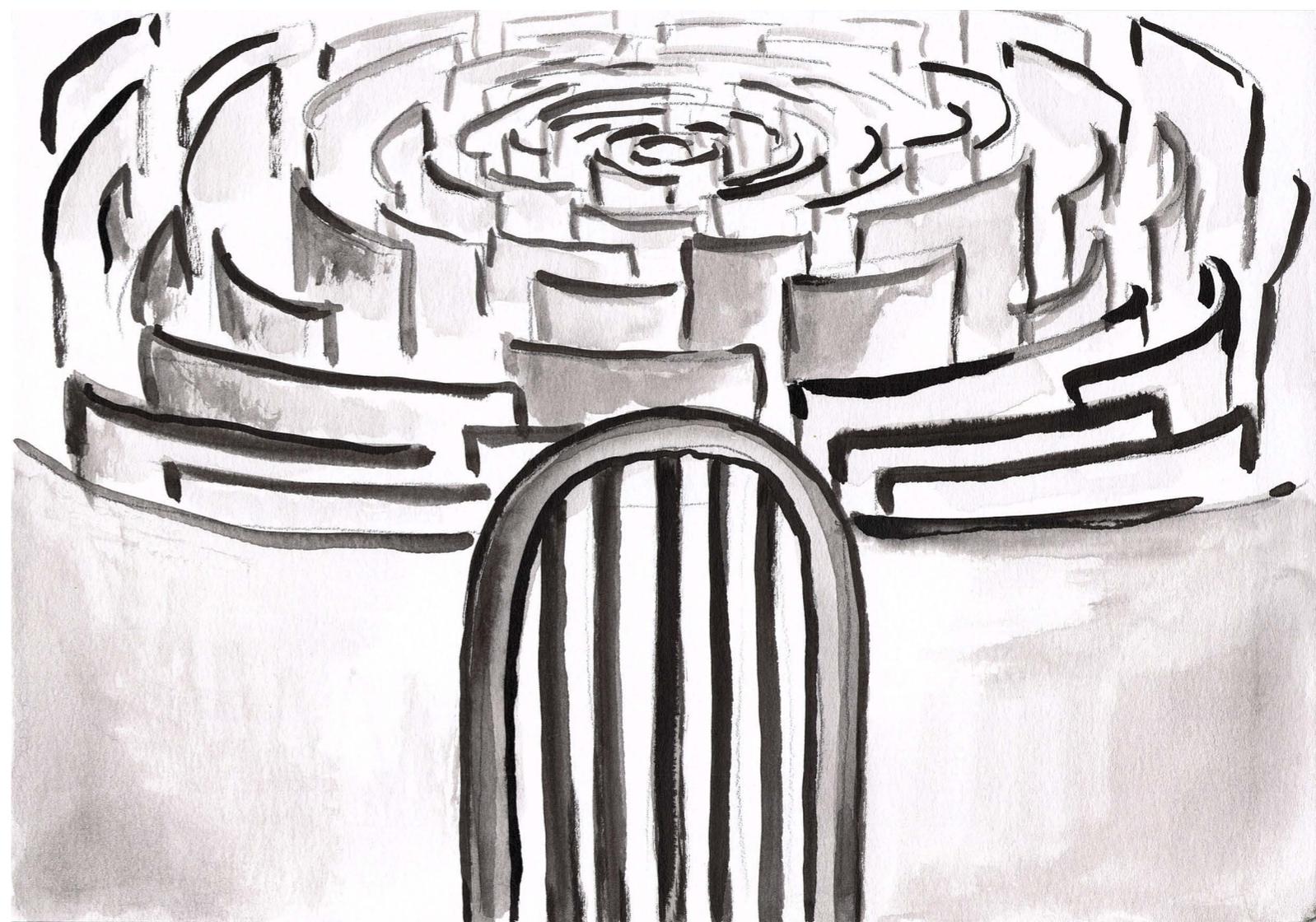
Once there was a monster. He was half man and half bull, and was called the Minotaur. This strange and terrible beast lived in a deep, dark Labyrinth on the island of Crete.



Daedalus was an amazing and clever inventor.  
He had created the Labyrinth to keep the  
Minotaur in.



King Minos of Crete was afraid that Daedalus might tell people about the Minotaur. So he did not want to let Daedalus go back to his home in Athens. Instead, he kept him as a prisoner.



Daedalus lived with his son Icarus in a tower of the palace. They were never allowed to leave the tower.



Daedalus longed to return home to Athens.  
His son Icarus also wanted to leave, because  
he wanted to run and play in the open,  
rather than be in a tower all day.



Daedalus watched the birds that nested on the roof of the tower. He and Icarus gathered the feathers, the long wing feathers and the even longer tail feathers.



Daedalus used long light pieces of wood that he stripped from their beds, and wax, which he gathered from the bees who nested in a corner of the tower. He created two amazing pairs of wings.



Daedalus fastened the larger wings to his arms, and began to flap them until his feet took off from the floor and he began to hover in mid-air. Icarus laughed with delight. He then tried the smaller pair of wings.



Over the next few days, father and son both practised in every moment that they were alone. Little Icarus became as good at flying as his father.



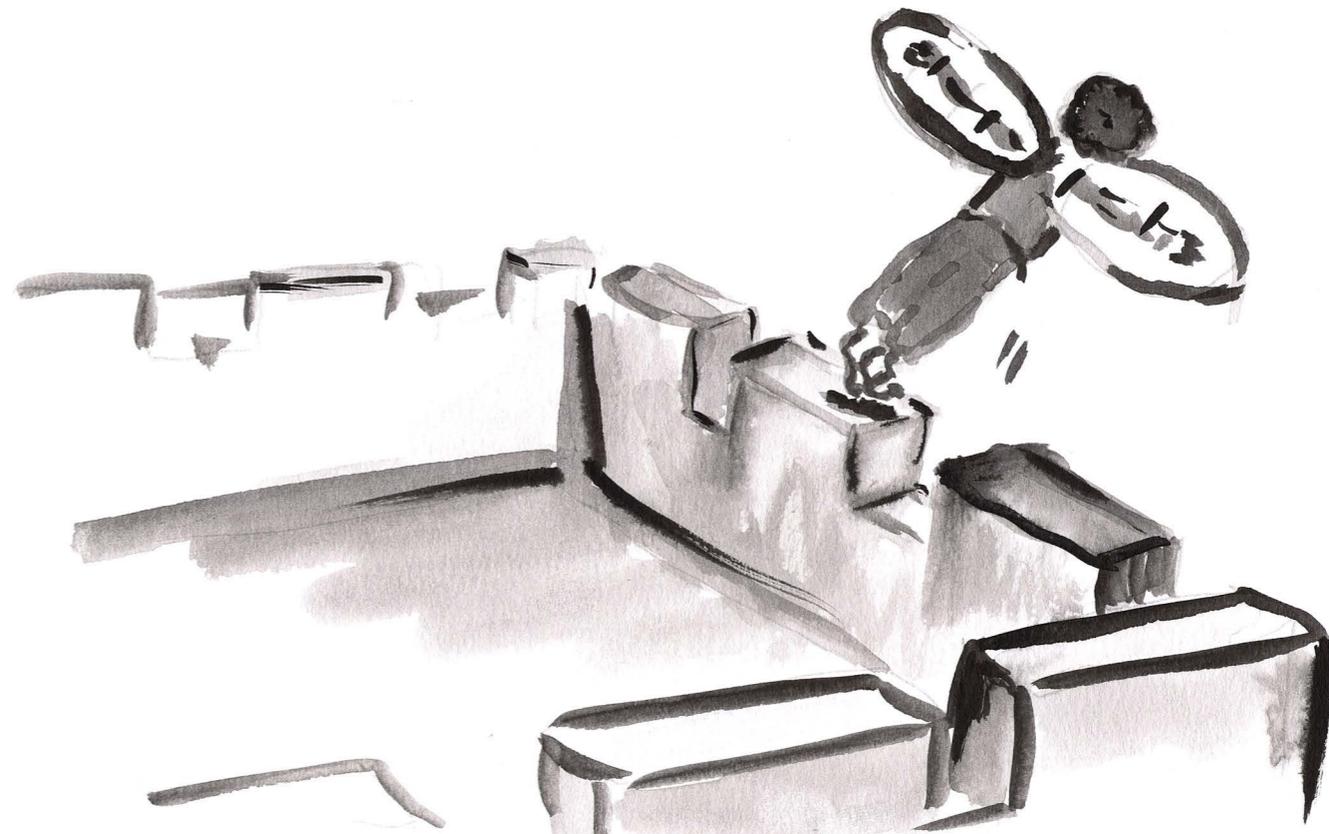
One morning Deadalus spoke to Icarus.  
“Now, we are ready to leave. We shall fly home to Athens.” Icarus nodded and jumped with excitement.



Daedalus then spoke again, very seriously.  
“You are now quite good at flying, but you must not forget that it is very dangerous. So listen carefully. Do not fly too high, or the sun will heat the wax and your wings will fall apart.” Little Icarus nodded to show his father that he had understood.

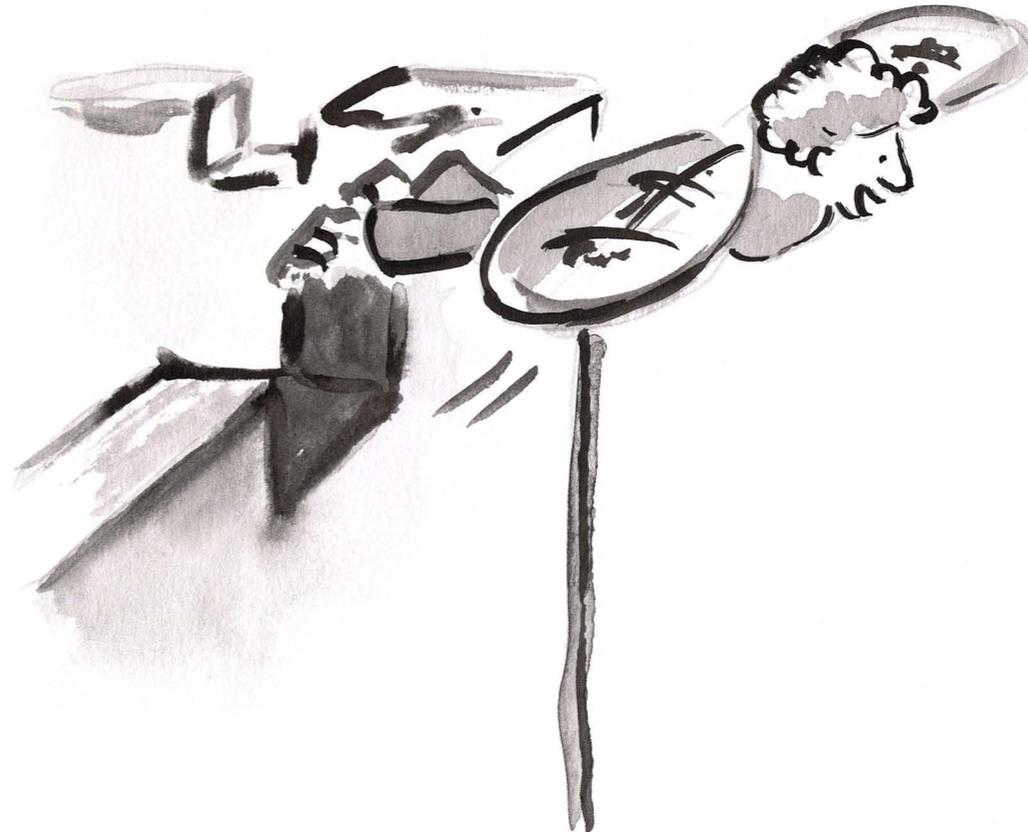


Then Daedalus led his son up onto the battlements of the tower, and he jumped into the air and flapped his wings.  
He was flying!

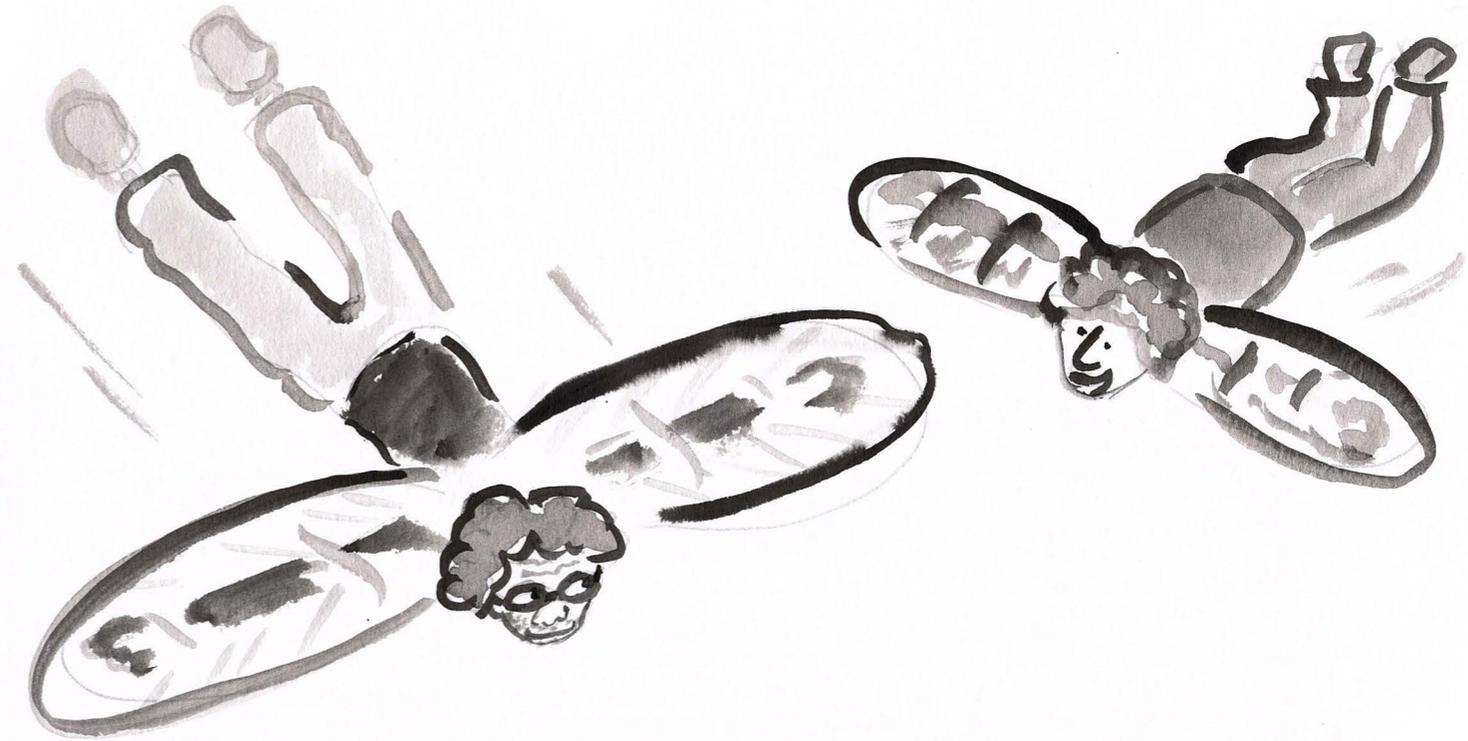


Icarus stood at the top of the tower and shut his eyes! He jumped into the air, and began to flap his wings, slowly at first, and then faster and faster...

He was flying!



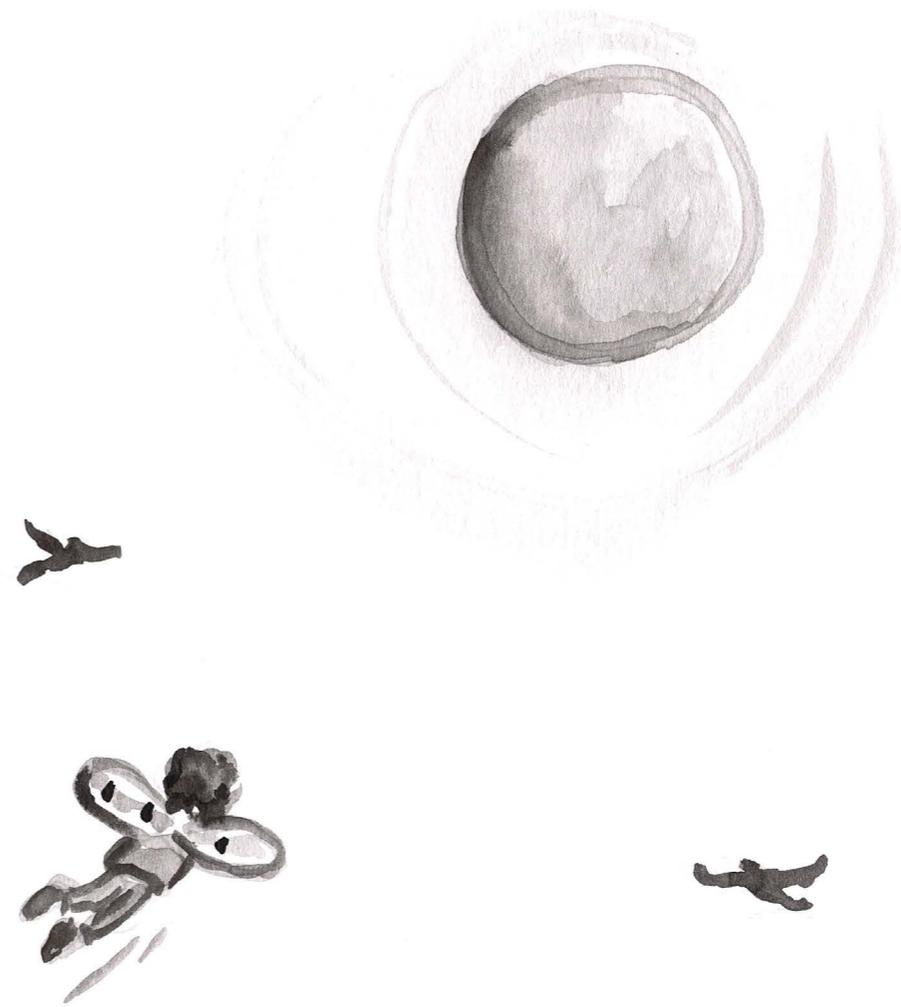
Over the seas they flew. At first, Icarus felt frightened because he had never gone very far when he was practising. But soon he found that he was really good at flying. In fact, it was the most wonderful fun!



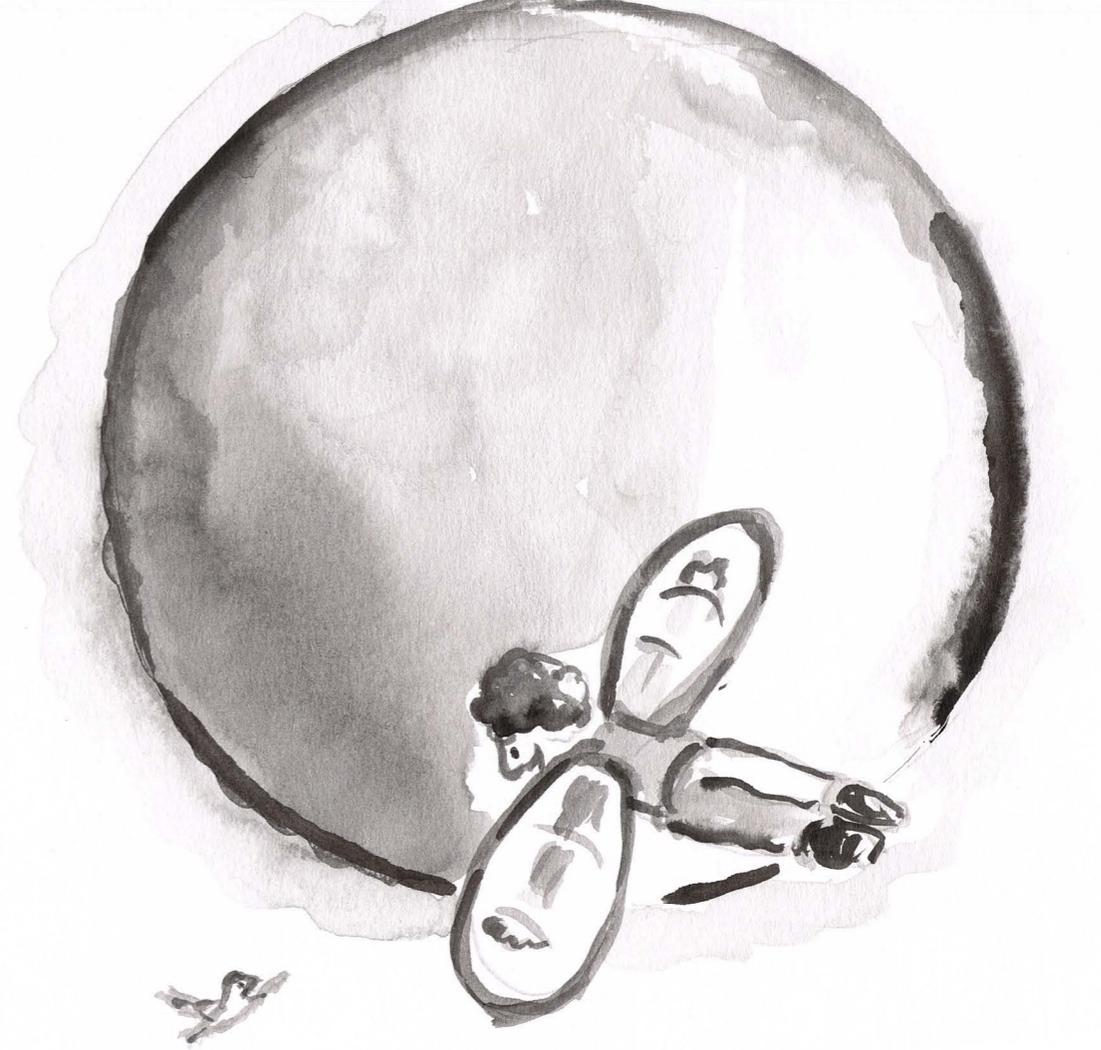
Icarus began to swoop up and down with  
the sea gulls. Wow! It was amazing!  
His father saw him and called,  
“Icarus! Take Care!”



For a while after that, Icarus obeyed his father and flapped along behind him. But then his wings caught a warm air current, and he found that he could soar along and upwards.



Icarus was so happy. He soared higher and higher. He did not pause to listen to his father shouting from below. “Icarus, remember what I told you. Come down right now!”



Icarus was far too close to the sun.  
Soon the wax that held the feathers  
together began to melt.



Gradually his wings began to lose their shape.  
Then some of the feathers began to fall off.  
Icarus flapped his arms frantically, but it was  
too late. He had lost the power of flight.



Icarus flapped his arms, but nothing could help him now. He fell, down, down, down, plunging into the shimmering sea below.



Daedalus gazed in horror at the rippling sea below. Then he flapped his wings sadly and flew on to Athens.



Daedalus went on inventing amazing things – mostly toys and playthings for children. But he never forgave himself for losing his son.



PGCs	PGCs
/c/ as <u>c</u> , /t/ as <u>t</u> , /a/ as <u>a</u>	/cw/ as <u>qu</u> , /cs/ as <u>x</u> , /y/ as <u>y</u>
/d/ as <u>d</u> , /g/ as <u>g</u> , /o/ as <u>o</u>	/oa/ as <u>ow</u> , <u>o</u> , <u>oa</u> , <u>oe</u> , <u>o-e</u>
/m/ as <u>m</u> , /n/ as <u>n</u>	/ooh/ as <u>oo</u> , <u>ew</u> , <u>o</u>
/i/ as <u>i</u> , /s/ as <u>s</u> and <u>ss</u>	/z/ as <u>z</u> , <u>zz</u> and <u>s</u> , /g/ as <u>gu</u> and <u>gh</u>
/u/ as <u>u</u> , /r/ as <u>r</u>	/er/ as <u>er</u> , <u>ur</u> , <u>ir</u> , <u>ear</u> , <u>or</u>
/h/ as <u>h</u> , /l/ as <u>l</u> and <u>ll</u>	/s/ as <u>c</u> , <u>se</u> and <u>ce</u>
/e/ as <u>e</u> , /b/ as <u>b</u>	/j/ as <u>g</u> , <u>ge</u> and <u>dge</u>
/f/ as <u>f</u> and <u>ff</u> , /sh/ as <u>sh</u>	/l/ as <u>le</u> + <u>tt</u> , <u>gg</u> , <u>bb</u>
/p/ as <u>p</u> , /c/ as <u>k</u> and <u>ck</u>	/ue/ as <u>ew</u> , <u>u-e</u> and <u>u</u>
/ee/ as <u>y</u> , /p/ as <u>pp</u> (+ <u>mm</u> , <u>dd</u> , <u>rr</u> , <u>nn</u> )	/ch/ as <u>tch</u> , /oy/ as <u>oi</u> , <u>oy</u>
/ee/ as <u>ee</u> , <u>ea</u> , <u>e</u>	/ooh/ as <u>ue</u> , <u>u-e</u> , <u>ui</u> /c/ as <u>ch</u> , (/ooh/ as <u>ou</u> )
/w/ as <u>w</u> and <u>wh</u> *, /ch/ as <u>ch</u>	/air/ as <u>ear</u> , <u>air</u> , <u>are</u> , ( <u>ere</u> , <u>eir</u> )
/th/ as <u>th</u> , /ng/ as <u>ng</u>	/u/ as <u>o</u> , <u>ou</u> , ( <u>o-e</u> ) /f/ as <u>ph</u> and <u>gh</u>
/tthh/ as <u>th</u> , /v/ as <u>v</u> , <u>ve</u>	/e/ as <u>ea</u> , ( <u>a</u> ), /o/ as <u>a</u>
/oo/ as <u>oo</u> , <u>u</u> and <u>oul</u>	/ay/ as <u>a</u> , <u>igh</u> , <u>ea</u> , <u>ey</u>
/j/ as <u>j</u> , /ar/ as <u>ar</u> and <u>a</u> *	/ee/ as <u>ie</u> , <u>ey</u> ; /or/ as <u>ar</u>
/ou/ as <u>ou</u> , <u>ow</u> and <u>ough</u>	/or/ as <u>oor</u> , <u>oar</u> and <u>au</u>
/or/ as <u>or</u> , <u>ore</u> , <u>aw</u> and <u>a</u>	/or/ as <u>ough</u> , <u>our</u> , <u>ough</u>
/ay/ as <u>ay</u> , <u>a-e</u> , <u>ai</u>	/or/ as <u>al</u> ; /t/ as <u>ed</u>
/ie/ as <u>y</u> , <u>ie</u> , <u>i-e</u> , <u>i</u> and <u>igh</u>	/d/ as <u>ed</u> ; /ng/ as <u>n</u>
	/sh/ as <u>ti</u> , <u>si</u> , <u>ci</u> , <u>ch</u> /zh/ as <u>si</u> , <u>as</u> and <u>s</u>

## Code-Breakers

Extended Texts ~ Book 4

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# What to do today

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## 1. Read story 'Icarus' retold by Ruth Merrittens

- Read the story aloud, using good expression to read what is said.
- Now read it through again, answering the '*Exploring Icarus*' questions as you go.

## 2. Punctuating speech

- Read through the *Punctuating Speech Cards*.
- Use the *Speech Bubbles* sheet to record what Daedalus and Icarus say to each other about their escape.
- Use your speech bubble notes to write *Punctuated Dialogue*.

## Try the Fun-Time Extras

- Daedalus was a great inventor. If you could invent something what would it be? Draw and label it and write a description of what it does.
- Design your own maze for the Minotaur. You could try making it out of Lego.

**Remember!**

Powerful verbs are verbs that are exciting and descriptive, e.g. instead of using 'said' use 'shouted' or 'screamed'.

## Exploring 'Icarus'

1. Can you find some **powerful verbs** in the text? Make a list of your favourite ones.
2. How would you describe the main characters? Are they kind or cruel? How do you feel about them?

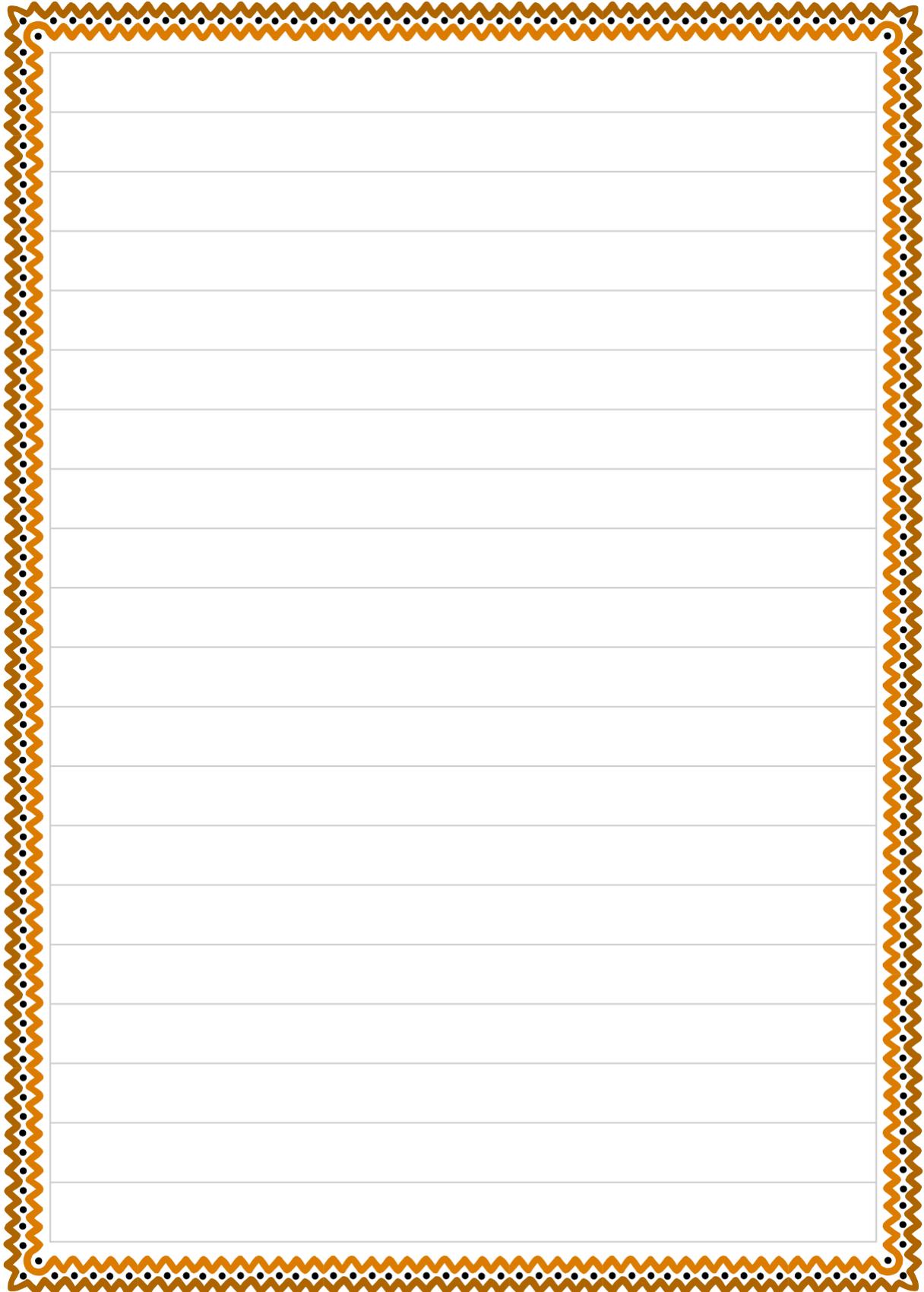
### Daedalus



### Icarus



3. How do you think it must feel to be able to fly? What did you think about the story? How does it make you **feel**?

A large rectangular writing area with a decorative orange and black zigzag border. The interior of the rectangle is filled with horizontal lines, providing a guide for writing. The border consists of a repeating pattern of orange zigzags and small black dots.

## Punctuating Direct Speech

### Spotting Direct Speech

The words *said* in a text are called **direct speech**.

How do we know which words are **direct speech**? What clues are there?

- The language is written as it would be **said**.
- There are **speech marks** 'hugging' the spoken words.
- *He said* (or an equivalent) is written before or after the spoken words – this is the **reporting clause**.

### Punctuating Speech

Speech bubbles can show us what a character is saying.



Icarus! Take care!

The words *said* are called **direct speech**.

"Icarus! Take care!" called Daedalus.

Bubbles take up too much room so we use **speech marks**.  
**Speech marks** work in pairs to hug the **direct speech**.

We report who is speaking using a **reporting clause**.

Speech marks are also called *inverted commas*.

### Punctuating Speech – capital letters open **direct speech**

**Direct speech** begins with a capital letter, even if it is in the middle of a sentence.

Daedalus said, "We shall fly home to Athens."

Icarus replied, "Let's go now!"



It is the beginning of the speaker's sentence so a capital letter is used.

### Punctuating Speech – commas separate clauses

**Direct speech** and **reporting clauses** are usually separated by a comma.

"I am so excited about flying away from this tower," he said.

Daedalus replied, "Remember not to fly too close to the sun!"



The comma is placed at the end of the first clause.

The speech marks follow the comma.

## Punctuating Direct Speech

### Punctuating Speech – exclamations and questions

If the speech ends in a ! or ? we do not need a comma after the speech.

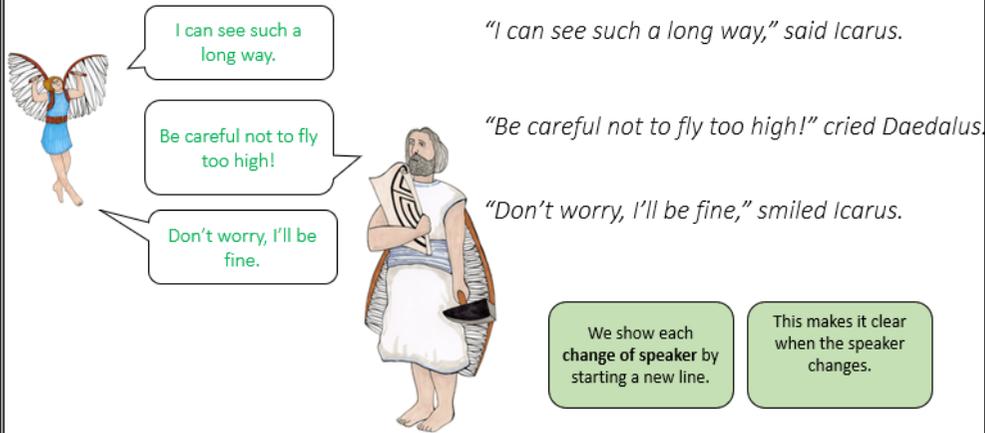
*“You’re flying too high!” shouted Daedalus.*

*“What did you say?” Icarus replied.*

The punctuation is placed inside the speech marks.

The punctuation belongs to the spoken words – they tell you how to say them.

### Punctuating Speech – a new line shows a change of speaker



The illustration shows Icarus on the left and Daedalus on the right. Icarus has three speech bubbles: "I can see such a long way.", "Be careful not to fly too high!", and "Don't worry, I'll be fine." Daedalus has two lines of text: "“I can see such a long way,” said Icarus." and "“Be careful not to fly too high!” cried Daedalus." Below the illustration are two green boxes with text: "We show each change of speaker by starting a new line." and "This makes it clear when the speaker changes."

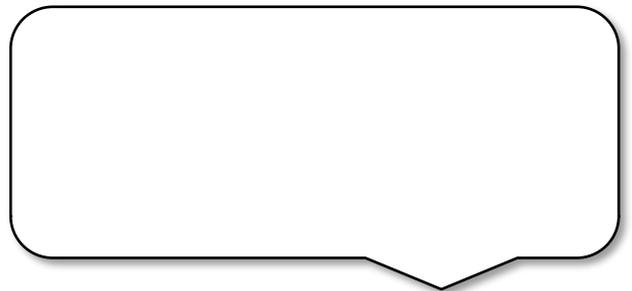
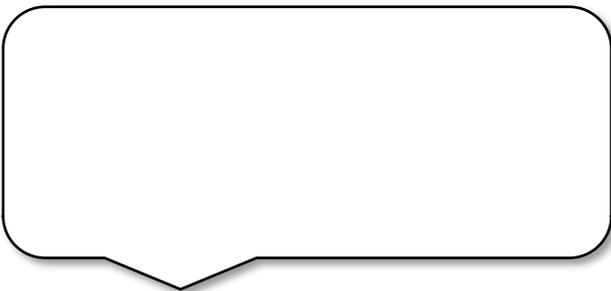
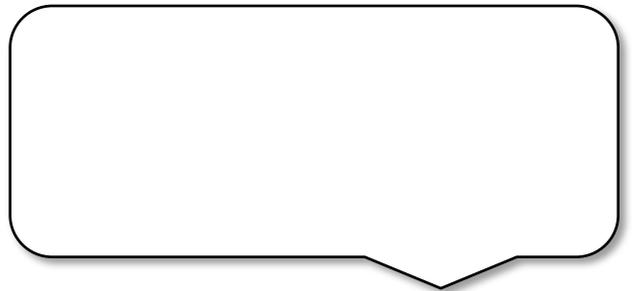
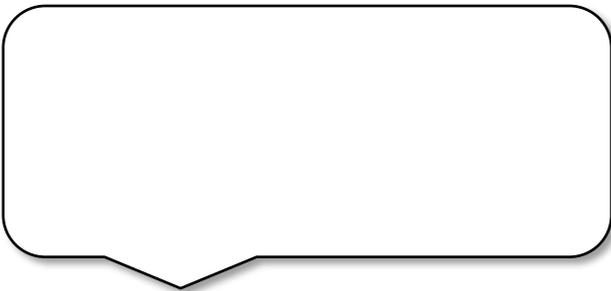
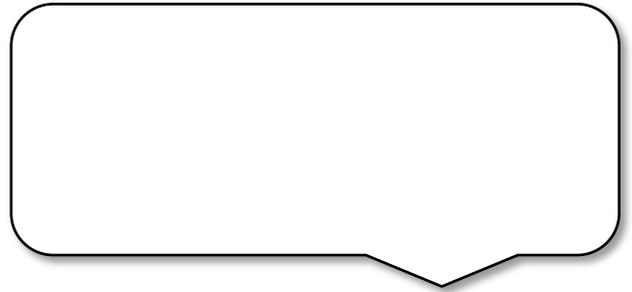
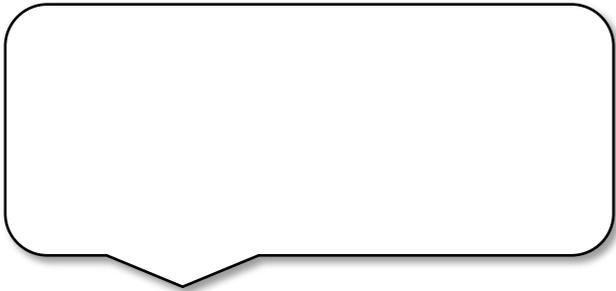
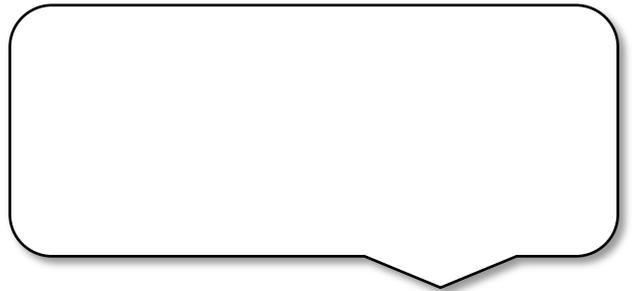
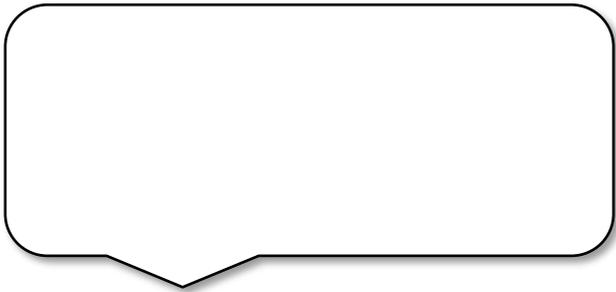
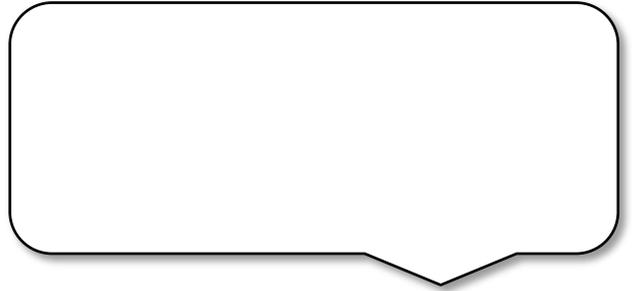
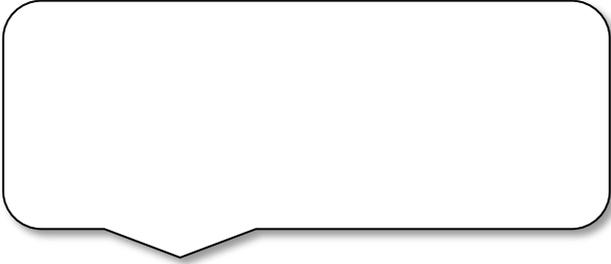
- Hug the words spoken with speech marks
- Start the speakers’ words with a capital letter
- Separate the speech and reporting clause with a comma
- Start a new line to show the speaker has changed

# Speech Bubbles

Use the speech bubbles to write down a conversation between Icarus and Daedalus before they set off.

*Daedalus*

*Icarus*



## Writing Dialogue

Using your speech bubbles and what you have learnt about punctuating direct speech to write out your conversation between Daedalus and Icarus. Think carefully about how they might *say* each sentence.



A large rectangular writing area with a decorative orange and black zigzag border. The interior is ruled with horizontal lines for writing.

# What to do today

*IMPORTANT Parent or Carer – Read this page with your child and check that you are happy with what they have to do and any weblinks or use of internet.*

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## 1. Conjunctions

- Read through the extract from the story of Perseus.
- Look at the information about conjunctions and read the example sentences.
- Complete the conjunctions activities.

## 2. Now for some writing

- Describe your magic object and how it would help you.

## Try the Fun-Time Extras

- Draw a picture of your magic object.
- Read the end of the myth of Perseus in a book or ask an adult to help you find a suitable version to read online.

## Perseus

Long ago, when fortune-tellers told the truth, there lived a very frightened man. Like any father, King Acrisius of Argos loved his daughter, Danae, and her baby, who was called Perseus. But one day he made the mistake of visiting a fortune-teller.

“You will be killed by Danae’s son,” said the fortune-teller to the king. At once Acrisius gave orders for a wooden chest to be carried to the beach and set down by the water’s edge.

“A chest, sire?” said his servants.

“Yes, a chest – with a lid and a big padlock. And hurry!”

Down on the beach, rough soldiers squeezed Danae into the chest, and tossed her baby in on top of her before slamming shut the lid. As the chest floated out to sea, King Acrisius stood and waved it goodbye. “They’re bound to drown,” he was thinking. “But I didn’t kill them did I? Nobody can say I killed them.”

Instead of sinking, the chest floated. For days it floated across the sea until it was caught in the nets of a young fisherman near the shore of a faraway kingdom.

The fisherman, whose name was Dictys, took Danae to the little wooden shack where he lived, and showed her and baby Perseus great kindness. Unfortunately, the king of that country was not as good a man as Dictys. King Polydectes liked to collect wives, as other people collect pictures. And as soon as he heard about Danae, he wanted to add her to his collection. Danae politely said ‘no’ when King Polydectes proposed to her. And she went on saying ‘no’ for seventeen years.

By this time the king was furious.

“Enough of asking nicely! Guards, go and seize Danae and fetch her here to be married right away!”

He had forgotten that after seventeen years her son, Perseus, had grown into a fine, strong young man. Perseus beat the guards soundly and sent them back to Polydectes all battered and bruised.

“That Perseus is an amazing young man, sire!” they panted.

“He swears his mother shan’t marry anyone unless she wants to. He says he’ll protect her day and night.”

King Polydectes ground his teeth. “I see I must get rid of this wretched boy.” So Polydectes challenged Perseus to a dare – the hardest he could imagine.



“I dare you to fetch me the head of the Gorgon Medusa,” he said.

Medusa was once a beautiful but vain girl, who had made the mistake of boasting – in the gods’ hearing – that no one, not even a goddess, was more beautiful than she. For her punishment, she was changed into a gorgon – a monster with glaring eyes and snakes for hair. Whoever looked at her was turned into stone.

Perseus fell right into the king’s trap. “I leave at once!” he cried.

“Bravo!” cheered the courtiers. “Well said, Perseus!”

“Bravo!” thought King Polydectes. “He’ll die of course.”

“Bravo!” cried the gods, looking down from Mount Olympus. “What a brave boy that Perseus is. He deserves our help.”

“I’ll lend him my feathered shoes,” said Hermes.

“I’ll lend him my bright shield,” said the goddess Athene.

“I’ll lend him my helmet of invisibility,” said Pluto, “and a thick bag to put Medusa’s head in.”

“I shall watch, but not help,” said Zeus. “Perseus must match his brave words with brave deeds.”

A few days later, having kissed his mother, Danae, goodbye, Perseus set off. He was carrying nothing more than a sword, but soon he came across a helmet lying in the road. He put it on, thinking it might be useful if he had to fight a monster. He stared down at his feet. But they had disappeared. He had no feet! Nor hands! Nor clothes, nor body! Even the helmet itself was invisible when Perseus had it on his head.

Perseus went a little further and found a shield lying in the road. Its metal was polished mirror-bright. He slung the shield over his back, thinking it might be useful if he had to fight a monster, and continued on his way.

A little further on, he found a pair of winged sandals. He buckled them on and – “Wo-wo-woah!” – found himself walking on air! Up, up, up and over the treetops the flying shoes carried him. Such sandals could not fail to be useful if he had to fight a monster. He looked up to heaven and thanked the gods for their presents, before continuing on his way to look for Medusa.

*From The Orchard Book of Greek Myths retold by Geraldine McCaughrean*

## Learning Reminder: Conjunctions



### Conjunctions

Conjunctions are **joining words**. They help add more detail by joining new **clauses** explaining **when** or **why** something happened.

*Perseus stood silently.*  
*Perseus stood silently **because** he was thinking.*  
*Perseus stood silently **as** he was watching the ocean.*

**Why?**  
because  
as  
so

*He stood up tall.*  
*He stood up tall **while** he was thinking.*  
*He stood up tall **when** he watched the king.*

**When?**  
before  
after  
when  
while  
as  
until

*More detail is given by adding another **clause**.*



### Answering questions using extended sentences

We can use conjunctions to extend sentences when we are giving answers to questions.

The question can help us build the first clause.

When did Acrisius put Danae and Perseus in a wooden chest?

*Acrisius put Danae and Perseus in a wooden chest **when** the fortune-teller told him that Perseus would kill him.*

Why was Perseus happy to find the magic helmet?

*Perseus was happy to find the magic helmet **because** it made him invisible.*



These example sentences show you how conjunctions add detail by adding another clause.

**When would you wear the magic helmet?**

I would wear a magic helmet **while** I sneaked past a dragon.

**Why would you wear the magic helmet?**

I would wear the helmet **so** I could steal King Midas's gold.

**When would you put on the winged shoes?**

I would put on the winged shoes **before** I went on a long journey.

## Conjunctions activities

### Now you try joining these sentences using conjunctions

- I would wear the magic helmet \_\_\_\_\_ it would make me invisible.
- I might wear the magic helmet \_\_\_\_\_ I need to hide.
- I would use the bright shield \_\_\_\_\_ I needed to see my reflection.
- I might only lift the bright shield in an emergency \_\_\_\_\_ it looks quite heavy.
- I might wear the winged shoes \_\_\_\_\_ I was escaping from the Minotaur.
- I would wear the winged shoes \_\_\_\_\_ I could win any race.

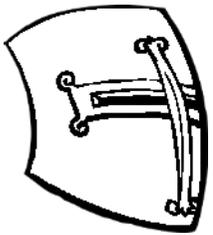
#### Why?

because  
as  
so

#### When?

before  
after  
when  
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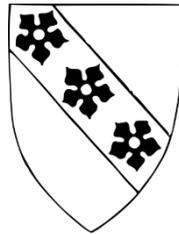
### Write five sentences of your own using conjunctions.



Magic helmet



Winged shoes



Bright shield

**When** would you use the magic items?

**Why** would you use them?

## Perseus questions

Extend these sentences by using a conjunction to add another clause.

Why?

because

as

so

King Polydectes asked Perseus to fetch Medusa's head \_\_\_\_\_

---

The gods want to help Perseus \_\_\_\_\_

---

Perseus picked up the magic objects \_\_\_\_\_

---

When?

before

after

when

while

as

until

Acrisius decided to put his daughter and Perseus in the chest \_\_\_\_\_

---

Medusa had been a beautiful girl \_\_\_\_\_

---

Perseus realised the helmet made him invisible \_\_\_\_\_

---

## Magic object

If you could have a magic object to help you fight a monster what would it be?

Describe it carefully and try to use conjunctions to add more detail about when and why it would be useful.



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**1. Before** you start your work today watch Hamilton Trust's Perseus [Story Telling Video](#)

### **2. Perseus and Medusa**

- Watch the short clip: [Perseus and the Gorgon's Head](#) or read the transcript.
- Look at the example opening sentences, whose point of view is each one told from? Look up any words you don't know in a dictionary.

### **3. Now for some writing**

- Write your own version of the myth in the first person (using 'I, me, my, mine') from Perseus' point of view - or if you want a challenge try doing it from the point of view of one of the snakes in Medusa's hair.

### **Try the Fun-Time Extras**

- Draw your own picture of Medusa, the snake-haired monster.
- If you are able to, research and read other Greek myths.
- The ancient Greeks decorated their vases with scenes from mythology. Draw or paint a scene from the Perseus myth for your own vase. You could even make your own papier mâché vase to paint it onto <https://www.wikihow.com/Make-a-Papier-M%C3%A2ch%C3%A9-Vase> .

## Transcript of video clip: Perseus and 'The Gorgon's Head'

Athene had not only told Perseus how to kill the gorgon, she had given him the means. He now carried her brightly polished shield in one hand and his sword in the other. He knew that he must be getting close to Medusa's cave. The valley in which he stood was filled with stone people. Some trapped as they'd turned to run, others frozen in horror, their mouths open, the scream still on their lips. It was as if they had been photographed in that last second of their life. Their reaction in that second had been caught for eternity.

One young soldier had covered his face but then he had tried to peek through his fingers. A local government official stood rigid, his stone fingers stood clutching a scrap of yellowing paper. There were stone women and stone children.

Now, Perseus saw the mouth of a large cave yawning darkly at him. Holding the shield more tightly than ever he climbed down the gentle slope and, taking a deep breath, entered the gloom. "Medusa!" His voice sounded lost in the shadows. Something moved at the back of the cave. "Medusa!" Now he could hear breathing and the sounds of hissing. "I am Perseus."

"Perseus," came a deep throaty voice from the back of the cave. It was followed by a horrible giggling. "Have you come to see me?"

The gorgon stepped forward into the light. For a dreadful moment, Perseus was tempted to look up at her, to meet her eyes. But with all his strength he kept his head turned away as Athene had instructed him. And instead of looking at Medusa he looked at her reflection in the shield.



Now he could see her green skin, her poisonous red eyes and her yellow teeth, all reflected in the polished bronze. He lifted his sword.

"Look at me. Look at me!" the gorgon cried. Still he kept his eyes on the shield. He took another step into the cave. Now the reflection was huge, the teeth snarling at him out of the shield.

"Look at me. Look at me!"

How could he find her when all he could see was the reflection? Surely it would be easier to kill her if he just took one quick look, just to make sure he didn't miss.

"Yes, that's right. Look at me."

With a despairing cry, Perseus swung wildly with his sword. He felt the sharp steel bite into flesh and bone. A fountain of blood spouted out of her neck as her body crumpled. Then at last it was over. Still not looking at it, Perseus picked up the grim trophy of his victory and dropped it into a heavy sack.

## Example Opening Sentences

These opening sentences are from stories told from Perseus's point of view and from the point of view of one of the snakes in Medusa's hair. Can you work out which one is which?

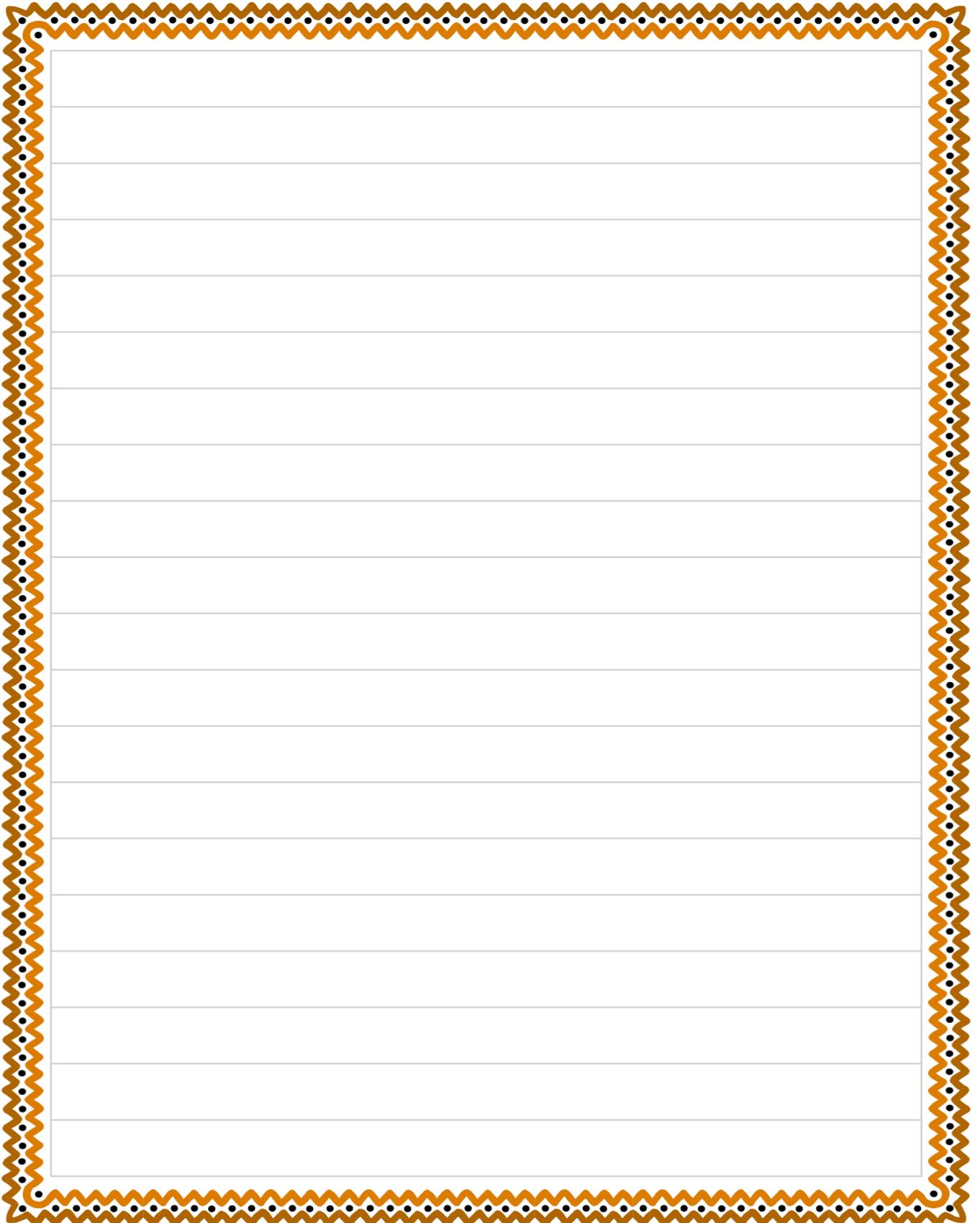
*If there are any words you don't know the meaning of, look them up in a dictionary and write down what they mean. <https://kids.wordsmyth.net/we/>*

As I lay resting, I could hear carefully laid footsteps, quietly shifting closer to the cave entrance. Medusa stirred and a wide grin stretched across her face. I felt excited by the anticipation of petrifying another gullible, foolish human.

Up ahead, I could see the gnarled entrance to her cavernous cave. As I approached, I trod softly and gently so as not to draw attention to myself. My heart was pounding like a muffled drum.

## Perseus and the Gorgon

Write your own version of the myth in the first person (I, me, my, mine), imagining you are Perseus (or if you want a challenge – one of the snakes on Medusa’s head). Remember what you have learnt this week about powerful verbs, writing dialogue and using conjunctions.

A large rectangular writing area with a decorative orange and black border. The border features a repeating zig-zag pattern with small black dots. Inside the border, there are 20 horizontal lines for writing, providing a structured space for the student's response.

# What to do today

*IMPORTANT Parent or Carer – Read this page with your child and check that you are happy with what they have to do and any weblinks or use of internet.*

## 1. Listen to the [Emotional Songs](#) clips

- Write down words to describe how each song makes you feel.

## 2. Onomatopoeia – sounds like what it means!

- Cut out the [emotions](#) and [onomatopoeia cards](#).
- Sort the [onomatopoeia cards](#) into groups using the different [emotions](#) as headings.
- Talk about your groups with someone else, do they agree with your groups? Would they have sorted them differently?

## 3. Poetry writing

- Read the example poem '[Beach Emotions](#)'.
- Look at the pictures of [settings](#) as inspiration, or choose your own setting – perhaps somewhere you love to be, perhaps a family photo.
- Use the [writing frame](#) to write your own poem for a place which provokes emotions, try to use onomatopoeia where you can.

## Try the Fun-Time Extras

- Paint an image to go with your poem.
- Look in your reading book or a poetry collection for other onomatopoeic words to add to your lists.

## Emotional Songs

Music and other sounds can make us feel strong emotions: studies suggest music and sound light up different parts of the brain linked to emotions.

Minor keys and slower rhythms tend to make us feel sadder or calmer while louder or more upbeat rhythms often make us feel happy or angry, depending on the music.

Listen to each of these songs and write down a few words under each to describe how they make you feel.

***Albatross*** by Fleetwood Mac (calm):

<https://www.youtube.com/watch?v=QooCN5JbOkU>

***Happy*** by Pharrell Williams (happy):

<https://www.youtube.com/watch?v=y6Sxv-sUYtM>

***Hallelujah*** by Leonard Cohen (sad):

<https://www.youtube.com/watch?v=ttEMYvpoR-k>

OR

***Someone you loved*** Lewis Capaldi (sad):

<https://www.youtube.com/watch?v=bCuhuePIP8o>

***Ride of the Valkyries*** by Wagner (anger):

<https://www.youtube.com/watch?v=V92OBNsQgxU>

## Onomatopoeia

Poetry can also provoke emotions in a similar way to music. The sound quality is created through word choice, including **onomatopoeia**. This means that the word is formed from the associated sound. For example, the word 'clap' - which features heavily in the song 'Happy' - encourages listeners to clap along and also sounds like clapping.

Cut out these emotions word cards and the onomatopoeia cards on the sheet below:

<b>happiness</b>	<b>anger</b>	<b>excitement</b>	<b>surprise</b>
<b>sadness</b>	<b>calmness</b>	<b>fear</b>	<b>disgust</b>

## Onomatopoeia

<b>rustle</b>	<b>clink</b>	<b>cry</b>	<b>snap</b>	<b>creak</b>	<b>yelp</b>
<b>trickle</b>	<b>click</b>	<b>rattle</b>	<b>sizzle</b>	<b>groan</b>	<b>boom</b>
<b>rumble</b>	<b>tap</b>	<b>clap</b>	<b>squirt</b>	<b>mutter</b>	<b>crunch</b>
<b>gurgle</b>	<b>bang</b>	<b>cackle</b>	<b>howl</b>	<b>mumble</b>	<b>thud</b>
<b>shimmer</b>	<b>scratch</b>	<b>chortle</b>	<b>creep</b>	<b>giggle</b>	<b>crackle</b>

*Now group the onomatopoeic words under the emotion cards and stick them onto separate sheets of paper. If possible, talk about how you sorted your cards with someone else in your family. Do they agree with you? Would they have sorted the words differently?*

**Beach Emotions**  
**(onomatopoeia)**

The waves **crash** on the beach

I feel excited.

The seagulls **screech**

I feel irritated.



The kites **flutter** in the breeze

I feel calm.

The wind **whooshes** gently through the trees

I feel relaxed.

The sand **crumbles** and **trickles** though my fingers

I feel annoyed.

The sun **sizzles** on the sand

I feel content.

# Settings



# Poetry Frame

\_\_\_\_\_ *Emotions*

The \_\_\_\_\_

I feel \_\_\_\_\_

## What to do today

*IMPORTANT Parent or Carer – Read this page with your child and check that you are happy with what they have to do and any weblinks or use of internet.*

### 1. Read **'The Noise'** by Michael Rosen.

- Note down some of the things that your family do that annoy you (and things you do that annoy them!)

### 2. Revise past and present verbs

- Use the *Learning Reminder Cards* to revise the spelling rules for turning present tense verbs into past tense verbs.

### 3. Poetry writing

- Read the example poem *'Yesterday'*.
- Using the *Verb Mat* and your notes write your own poem about your family.

### Try the Fun-Time Extras

- Draw a picture of your family doing all the annoying things you've mentioned in your poem!
- Look at the verb mat, try and write a sentence in the past tense about someone in your family for each of the *Irregular Verbs*.



The Noise *By Michael Rosen*

If my father wanted to you to be quiet  
he didn't say, shhh,  
he didn't say, be quiet  
he didn't say, shuttup

All he did was put his hand up  
to the side of his face  
and say in a quiet voice  
that sounded as if  
there was some kind of terrible pain  
in the middle of his brain  
"The noi-i-i-i-se!"  
it was as if the palm of his hand  
was trying to reach inside  
his head to get some awful thing in there.

So, we would be going on a car tip.  
Dad driving, Mum next to him.  
Me and my brother in the back.  
My brother says  
"There's an imaginary line  
down the middle of the back seat.  
I'm this side.  
You're that side.  
You can't cross the line.  
I'm this side of the line.  
You're that side of the line.  
So –"  
"Yeah I get the point," I say,  
"there's a line."  
"...and you can't cross the line," he says.  
So I say,

"Yeah, yeah, I get the point  
I won't cross the line."  
And I stick my hand over the line.  
"Hey," he says, "you crossed the line."  
"I didn't," I say, and I stick my hand  
across the line again.  
"YOU CROSSED THE LINE!" he says.  
"I DIDN'T," I say, and I stick my hand  
across the line again.  
"MUM! HE CROSSED THE LINE!"  
"I DIDN'T," I say.

And my dad's hand goes up  
To the side of his face and:  
"The noi-i-i-i-se!"

My brother used to imitate it.

If I was making a racket  
my brother would walk round the house  
saying  
"The NOISE! The NOISE!"

So it's breakfast.  
My dad couldn't stand any noise  
At breakfast.  
One sniff  
and it was the GLARE.

He comes downstairs  
sits down in the chair

and opens up the newspaper.  
You can't see him.  
He's disappeared.  
One moment you've got a dad  
and the next you've got a newspaper.

All you see is his hand.  
It comes out from behind the newspaper  
moves across the table all on its own  
finds the cup of coffee  
and disappears behind the newspaper.  
He didn't even drop the newspaper  
to see where the cup was.  
He just knew where it was.  
We used to stare at the hand  
coming out, grabbing the cup  
disappearing behind the paper.

Once, my brother moved the coffee cup.  
The hand came out,  
couldn't find the cup.  
The newspaper came down,  
"What's going on?" says my dad.  
He grabs the cup  
and disappears again behind the paper.

Once, I sat there and a little voice inside  
me said,  
"Hey, why don't you practise playing drums  
on the side of the table?"  
And I said, "No, that would be crazy.  
Dad can't stand any noise at breakfast."  
And the voice said,  
"Yeah, but you know you want to.  
Go on. Pick up knife and fork

and blam blam blam, away you go."  
"No, no, no, I couldn't."

But I did.  
Knife, fork, side of table and  
blam blam blam!

The newspaper came down  
and my dad's hand went up to the side of  
his face,  
he started to say, "The no-i-"  
But my brother was in there quick  
with  
"THE NOISE!!!"  
And my dad was left there with his  
Hand in mid-air still trying to say  
"The no-i-i-i-i-ise!"

*Taken from*  
Michael Rosen's A to Z page 212

## Learning Reminders Past Tense Verbs

### Verb Tense

When we talk about doing or feeling something, **verbs** can tell us **when** it happened.

#### Then (past)

The children *played*.  
Dad *pointed*.  
Mum *danced*.  
I *felt* excited.



#### Now (present)

The children *play*.  
Dad *points*.  
Mum *dances*.  
I *feel* excited.

For *most verbs* we can ed to show that an action is **in the past** and **complete**.

*push*      *pushed*

My sister *walked* mud into the kitchen.

Dad *gasp*ed when he saw the cat.

We all *rushed* in when we heard a crash.

Change these **verbs** to show that they happened in the **past**.

*walk*

*gasp*

*rush*

*jump*



If a **verb** ends in **e** we drop one **e** (otherwise it would sound different!)

*stare*      *stared*      ~~*stareed?*~~  
*glare*      *glared*  
*argue*      *argued*  
*share*      *shared*



Who *emptied* the cereal box?

If a **verb** ends in **y** we usually change **y** to **i**.

*cry*      *cried*  
*copy*      *copied*  
*carry*      *carried*  
*empty*      *emptied*

*Play* does not follow this rule.

Some **verbs** do not follow these rules to express **past** tense.

We call them **irregular verbs**. We learn them through *hearing* them used.

We *are* in trouble.  
We *were* in trouble.

They *slide* down the bannister.  
They *slid* down the bannister.

We *throw* the ball.  
We *threw* the ball.

You *see* Grandpa.  
You *saw* Grandpa.



## Example poem

### Yesterday

My family was so annoying yesterday...

My brother banged on the table

My sister shouted when I was asleep

My dog chewed my trainers

My mum sang in the supermarket

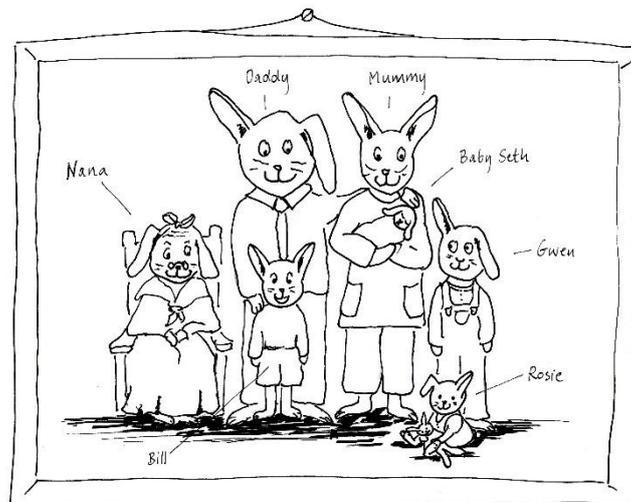
My dad sat on my cake

My grandma danced in the playground

My cat clawed my best jumper

And my grandpa wore a ridiculous hat

... But today I would not swap them for anything



## Verbs Mat

allow  
announce  
annoy  
arrive  
attack

ban  
bang  
battle  
boast  
bolt  
borrow  
bruise  
burn  
buzz

cause  
charge  
chase  
cheat  
chew  
close  
complain  
copy  
cough  
crack  
crash  
crush  
cry

damage  
dance  
destroy  
drag  
drop  
drum

embarrass  
explode  
fill  
flood  
force  
frighten

glue  
grab  
groan



hammer  
harass  
hum

ignore  
interrupt  
itch

joke  
jump

kick  
knock

laugh  
lick  
lie  
look

march  
meddle  
melt  
moan  
muddle

offend

paint  
pat  
pinch  
point  
poke  
pop  
pretend  
prevent  
pull  
punch  
puncture  
push

refuse  
remove  
roll  
ruin

scare  
scatter  
scrape  
scratch  
scream  
scribble  
sigh  
smell  
snatch  
sneeze  
sniff  
snore

soak  
spoil  
spray  
squeal  
squeeze  
stain  
stamp  
stare  
start  
step  
stretch  
switch

talk  
tease  
terrify  
tickle  
trap  
trick  
trip  
tug  
twist

unpack  
use

wail  
walk  
whisper  
whistle  
wink  
wrap  
wreck  
wriggle  
yell  
zoom



## Irregular verbs

bend  
break

drink  
eat

feed  
hang

make  
ring

shake  
sit

stick  
tear

throw  
write



# Yesterday

*Now write your own poem using your notes about what your family do that annoy you. Use the verb mat to help you, remember what you have learnt about changing verbs from present to past tense.*

*You can use this writing frame or start again using just the first and last lines as the beginning and end.*

My family was so annoying yesterday...

My brother

My sister

My dog

My mum

My dad

My grandma

My cat

And my grandpa

... But today I would not swap them for anything