

# Seal Literacy Links - years 5 and 6

## New Beginnings

### Literacy Objectives

- To make notes for different purposes ... to build on these notes in their own writing ... (Y5 T1 T26)
- To use the styles and conventions of journalism to report on, for example, real or imagined events (Y6 T1 T16)
- To use ICT to plan, revise, edit writing ... and to bring it to publication standard (Y6 T1 T18)

### Activity 1

Having worked on the *Dream school challenge*, children prepare notes on what they would include in their own dream school. Individually or in pairs, they create a leaflet describing this school and its features. Children can use ICT to present this in the style and layout of a newspaper or magazine article - for example, as an interview with the school's architect.

### Activity 2

Texts: *Goodnight Mr Tom* by Michelle Magorian (Penguin) ISBN 0141301449;

*Journey to the River Sea* by Eva Ibbotson (Macmillan) ISBN 0333947401.

### Literacy Objectives

- To investigate how characters are presented, referring to the text ... how the reader responds to them (as victims, heroes, etc.); through examining their relationship with other characters (Y5 T1 T3)
- To articulate personal responses to literature, identifying why and how a text affects a reader (Y6 T1 T3)

Both these novels deal with the experience of a child removed from their surroundings to start a new life with unfamiliar people in an unknown place. If these books are being used to read aloud to the class, there are many points in each story where the teacher could encourage the children to empathise with the central character (*How would you have felt if this had happened to you?*) and to discuss how the author creates feelings of empathy.

*Goodnight Mr Tom* is an account of an evacuee during World War II, and would link well with any history work on this topic.

Either of these novels would be suitable to use in the literacy units of work, Year 5 Term 1 Narrative structure, or Year 6 Term 1 Biography/autobiography.

Books covering the experiences of contemporary refugees include *Refugee Boy* by Benjamin Zephaniah (Bloomsbury) ISBN 0747550867 and the *I Come From ...* (Bosnia, Vietnam, Palestine, etc.) series of non-fiction books, published by Franklin Watts.

## Getting on and falling out

### Literacy/art and design

#### SEAL objectives

- To understand how events appear differently from alternative viewpoints
- To understand the importance of listening to the other person in understanding a situation
- To develop empathy and understand that people may act differently because they have a different perspective or point of view to our own

### **Speaking and listening objectives**

- To act out own and well-known stories (D8)
- To explain their views to others in a small group (GD11)

### **Literacy objectives**

- Recap on NLS Y5: T3 objectives.
- To identify the point of view from which the story is told, and understand how this affects the reader's response (T2)
- To change points of view, by telling incidents or describing situations from the point of view of a different character or perspective (T3)
- To write from another character's point of view (T7)
- Revise Y4 T3: to identify social, moral or cultural issues in stories. To explore main issues of a story by writing a story about a dilemma and the issues it raises for a character

### **Art and design objectives**

- To investigate and combine materials to match to the purpose of the work.

### **Activity 1**

Read a selection of books for younger children about anger, for example,

***Angry Arthur*** by Hiawyn Oram and Satoshi Kitamura (Red Fox), ISBN 0099196611;

***Where the Wild Things Are*** by Maurice Sendak (Red Fox), ISBN 0099408392;

***Tusk Tusk*** by David McKee (Red Fox), ISBN 0099306506.

Consider the style of the writing, for example use of simple or complex sentences, use of rhythm and repetition, alliteration, and so on.

Children use ICT to plan and write their own story about angry feelings and their consequences for younger children, using the stylistic qualities they have identified.

They consider the illustrations in the books. How realistic are they? How is the anger represented? What colours, textures, design ideas can we use to represent anger?

They design and produce illustrations for their stories using qualities that they have identified, if possible using different materials for multi-sensory illustrations.

Children share the books with children in a younger class.

## **Speaking, listening and drama**

### **Activity 2**

*(See exemplar lesson plan for drama and literacy.)*

### **Lesson 1**

Model oral retelling of the traditional story of *Little Red Riding Hood* (LRRH). Use the story-stick technique to reinforce collective storytelling and to rehearse spontaneous improvisation. In the story-stick technique one child tells the original story and points to different children in the class to role-play what the child is narrating. On a given signal, the narrator changes, and different children are chosen to play the different roles. During this role-play, the children are also expected to physically represent settings in the story, for example the forest or the cottage. The narrator can also make their actors speak, for example 'So Grandma replied ...'.

Tell the children that they are going to look at the story from lots of different viewpoints. Then, in role as Granny, recall the events of yesterday, showing a very different aspect of her character (one that runs contrary to the traditional grandmother in the story), for example 'It was actually quite exciting what happened to me/what a dozy granddaughter I have!/I wasn't really ill, I just wanted some cake!' The children can hot-seat Granny, and find out further details to develop her viewpoint.

Tell the children that they are now going to develop the original story by inventing new characters. They can choose to be someone who knows Granny or one of the other characters, or a humanised

woodland animal who followed LRRH on her journey. Give the children some thinking time and then ask them to talk through their ideas with a partner.

They can hot-seat their partner to focus them on developing more detail about their new character. Pairs then construct two paragraphs that explain their character's name, their relationship to the main character and what their character saw that day. The children then rehearse and perform to the rest of the class their hot-seating role-play.

## **Lesson 2**

Tell the children to imagine that they are still in role as invented characters from the last lesson. Say that LRRH has not been back to the woods since her adventure and needs some reassurance from her friends and neighbours. The new characters (children in role) meet the teacher in role as LRRH and listen to her concerns about going back to the woods.

They have to persuade her to go back and give her advice for next time. As the role-play comes to the end LRRH tells her friends that they may be asked to give evidence at the Wolf's court case. Tell them that he stands accused of grievous bodily harm and fraud. Did any of them see something that might be helpful, as the Wolf has pleaded not guilty? The children then share with LRRH any eyewitness accounts that they may have.

Out of role, ask the children to think about the Wolf. What might his defence be? Pairs orally work out a defence for the Wolf. This can later be developed into a written statement. Share examples of these and ask six confident children to play the collective role of the Wolf being interviewed at the police station. The rest of the class are to ask questions in role as detectives. Generate ideas of roles needed for a court case and assign children these roles according to the interest that they have previously expressed in the characters, including the main characters.

Children not assigned specific roles are to be members of the jury and for the moment are to be paired with the main characters. Children then individually or in pairs (according to their assumed character) write their witness statement to refer to during the court case, and sign and date it.

### **Lesson 3**

The following session is the Wolf's court case. Rearrange the classroom to look like a courtroom, and prepare the children for their roles as defence/prosecution lawyers, witnesses for the prosecution and defence, the judge and the jury.

The children then take on the drama as the court case unfolds. It might be helpful to have a teacher in role as one of the lawyers to make sure that things run smoothly.

In their roles, the children should be encouraged to give as much detail as possible to corroborate their version of events. The jury should also be encouraged to ask questions throughout, and pass these to the child in role as the judge. At the end of the session the jury should reach a verdict.

Through extended writing the children could then write new versions of the traditional story told through the eyes of different characters, and create books to share with a younger class.

### **Activity 3**

The QCA website offers a helpful drama lesson plan in its section 'Respect for all - Valuing diversity and challenging racism through the curriculum', focusing on two fictional communities that are forced to resolve long-standing conflicts. This will extend the work children have done on resolving conflict in the school community, through an allegorical introduction to national and international conflicts and their potential resolution.

[www.qca.org.uk](http://www.qca.org.uk) Click on ages 3-14/inclusion, then English and the lesson entitled *Resolving conflicts*, drama activity (KS2)

## Going for goals

### SEAL objectives

- To persevere and focus on goals.
- To be self-aware: recognise habitual patterns and effect on behaviour
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### Literacy

Make links to your work on legends and myths. Use fairy tales, Arthurian legends and Greek myths about quests, tasks and goals as the basis for the children's writing.

In narrative writing and playwriting (characterisation) children could be asked to give characters a personality and a problem to overcome or solve.

*Danny's story* (see the resource sheet in the green booklet) focuses specifically on goal setting, persistence and achievement (see *Exemplar lesson plan: literacy*).

### Linked literacy unit of work - Non-chronological report

The activities suggested here are taken from the *Limbering Up* sessions of the Further Literacy Support programme. For a more extended version please see Appendix 2 of FLS Teacher's Book (ref. DfES 0584/2002) pages 202-214.

Note: Links are only made to text level objectives in this suggested plan. For more details of suggested objectives for this unit see [www.standards.dfes.gov.uk/primary/teachingresources/literacy](http://www.standards.dfes.gov.uk/primary/teachingresources/literacy)  
**Literacy objectives T17, T20, T24**

### **Linked speaking and listening focuses**

- Year 5 Term 2 GD - to understand and use the processes and language of decision making

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Text: *Danny's story*. A description of a Year 5 child who can show great concentration and perseverance in some contexts, but who finds writing particularly difficult.

The main theme is that learning is not just about what you know, but also about how you learn. Through the description of Danny's strengths and weaknesses the reader is invited to identify strategies for Danny's future success.

**Possible focuses** - After reading the story, draw out, through discussion, the fact that Danny enjoys some areas of learning but not others. He needs to feel motivated and know that there is a clear goal.

Give out three question cards to be discussed in pairs.

- How does Danny know what he's good at? And what he's not?
- What makes Danny think that he will never learn how to improve his writing?
- What advice could we give to Danny to help him learn better?

Draw out the following points.

Danny judges his learning just by the end product - he doesn't think about the process of getting there.

He gets anxious about all the things that he finds difficult and when those problems come up he gets stuck and gives up.

Danny would get on much better if he thought about some things that would help him to deal with the difficult things.

***Suggested related activities*** - Ask children to work in pairs to think about themselves as learners.

Think of something that they have learned recently (it could be in school or out of

- What sort of things do they find easy to learn?
- What do they do to help them remember things that they know are important?
- Do they know what sort of things easily distract them?

Give time for discussion and brief feedback. Children could then write, in note form, some prompts to help them overcome persistent obstacles and become more effective learners.

You might want to use the poster *Danny's Route to Goal* from the FLS Teacher's Book (DfES 0584/2002) pages 207-208. This poster shows how Danny might imagine learning as a football game so that when he faces a challenge or a problem that gets in the way of his learning, instead of giving up or struggling, he thinks of a good tactic, beats his opponent and scores a goal.

## Good to be me

### SEAL objective

- To explore common anxieties about being accepted or rejected by peers

### Literacy Poetry:

*First, we Picked Captains* - see exemplar literacy lesson plan.

### Linked literacy unit of work Poetry - narrative

Literacy objectives T4, T5, T8, T12

Note: Links are only made to text level objectives in this suggested plan. For more details of suggested objectives for this unit see [www.standards.dfes.gov.uk/primary/teachingresources/literacy](http://www.standards.dfes.gov.uk/primary/teachingresources/literacy)

## **Outcome Additional verse, performance**

### **Linked speaking and listening focuses**

- Year 5 Term 2 Dr- reflect on how working in role helps them to explore complex issues

**Text** *First, We Picked Captains* by John Loveday. (Evans Education ISBN 0-237- 62196-3). *The poem is found in the green booklet*

This narrative poem tells the story of picking teams for a football match. The author writes from his viewpoint and his experience is negative. The poem explores the importance that is placed on being valued and accepted by peers, and the anxiety that children can experience if they do not feel 'one of the crowd'.

**Text themes** The main themes are the feelings associated with acceptance and rejection. There are many opportunities for the children to empathise with the character. The poem is a powerful tool for allowing children to reflect upon how their words and actions affect others.

### ***Possible focuses for response***

Before reading the poem, engage the children in partner-talk and whole-class discussions about the importance of being valued and accepted by their peers. Discuss the negative feelings of rejection with the children, and compile lists of words and actions that they feel contribute to both acceptance and rejection.

After reading, ask for first impressions. Ask the children to offer personal experiences of being chosen for something.

Children should be encouraged not to make personal comments about peers and to respect the feelings of others. Establish reasons for choosing/not choosing individuals in a sensitive way and discuss the impact that this may have on other children.

Invite children to contribute to a feeling-web in the classroom, e.g. When this happens ... I feel ....

Discuss how the story of the poem could be changed to reflect a more positive experience for the writer.

Write a new verse to express a more positive experience either as a whole class or in groups.

Children should be encouraged to draw on their own experiences.

Have children perform their new verse to the rest of the class.

Encourage the children to reflect on how this changes the mood and tone of the poem.

**Suggested related activities** Work with the class to create an alternative list of ways to choose teams or groups in order to avoid the last child chosen feeling anxious or rejected, e.g. slips of paper in a hat, colours, letters of the alphabet. Allow the children to trial their ideas in PE or when grouping in other curriculum areas.

Use role-play in a drama session to encourage dialogue between characters about how to make each other feel valued and accepted. For example, encourage one child to take on the role of the last chosen and invite the other to think of actions and phrases to make them feel better about the situation. Can they help each other think of strategies to both avoid it happening again and cope with the emotions it raises?

**Alternative/additional texts** with *themes related to the anxiety* associated with potential rejection by peers

*Left Out Again* by Eric Finney from *Our Side of the*

*Playground*, compiled by Tony Bradman (Red Fox) ISBN 0099977702

## Relationships

### Seal objectives

- Recognising and empathising with feelings associated with loss

**Literacy** See exemplar lesson plan on loss.

When working on embarrassment, explore some of these texts:

Poetry: 'My sister Jane', by Ted Hughes and 'Lorrie and Dorrie', by Kit Wright, which lead to discussion about why adults embarrass children.

'Never ever tell', by Michael Low, in *A World of Poetry*, ed. Michael Rosen (Kingfisher Books) ISBN: 1 856 97221 6, about a child painfully embarrassed about his eczema.

*Love that dog*, by Sharon Creech (HarperTrophy) ISBN: 0 064 40959 7, which is written in poem form and explores, among other themes, boys being embarrassed by praise and by poetry.

*Face*, by Benjamin Zephaniah (Bloomsbury USA) ISBN: 1 582 34774 3, about a teenager whose face is ruined and how he and his friends come to terms with it.

*The terrible underpants*, by Kaz Cooke (Hyperion Books) ISBN: 0 786 81924 3, a story for younger children which could lead to discussion and then children writing their own story for younger readers about having the wrong clothes and being embarrassed about it.

**Speaking and listening Role-play**, act out or hot-seat from the point of view of different characters in texts relating to embarrassment.

### **Linked literacy unit of work**

**Text** 'The long walk', by George Layton in *The Fib and other stories* (Pan Macmillan) ISBN: 0 330 39795 8. This relates the final walk taken by a boy and his grandfather. The themes of close relationships, life and death are dealt with in a sensitive manner.

#### **Narrative reading (two weeks)**

This unit is exemplified in the NLS planning exemplification. For details see [www.standards.dfes.gov.uk/literacy/](http://www.standards.dfes.gov.uk/literacy/) or the CD-ROM: *Year 6 Planning Exemplification* (2002-03), which was sent to all schools. The CD-ROM contains the full story text and all the teaching resources for the unit.

**Literacy objectives** T1, T2, T7, T8

*Note:* Links are made to text-level objectives in this suggested plan. Teachers will also need to link it to their word- and sentence-level objectives.

**Outcome** - Reflective reading journal entry following shared reading or the linked guided reading session (see below).

### **Linked speaking and listening objectives**

- Y6 T2 Dr64 Improvise ... to explore themes such as hopes, fears, desires
- Y6 T2 GD63 Consider examples of conflict and resolution,

**Links to other curriculum areas** The QCA History Unit 13 How has life in Britain changed since 1948? as there is textual evidence of change over time - clothing, transport, development of cities and so on, as the grandfather talks about his past life. The story would provide some contextualising background information.

**Text themes** The long walk presents a continuous narrative of a single event, which represents a number of previous similar encounters. This particular journey, however, is used by the grandfather to 'close' his life: he journeys through the stages of his life, finally taking his grandson to his grave plot. In retrospect, this makes complete sense to the grandchild, who is then perfectly prepared for the grandfather's death.

There is no sense that the grandfather fears his death, rather that he is prepared for it and accepting of it.

The theme of change and continuity over time is explored - some things have altered, some have stayed the same. There is a sense of continuity between generations which helps place the grandfather's death within a natural cycle.

**Possible focuses for response to this text** The annotated plan (in green booklet) shows how the existing unit of work could be amended to emphasise particular themes in the story.

**Suggested related activities** A linked guided reading session could also be included during days 1 and 2 to explore the issue further

with selected children. The smaller group situation of a guided reading session could be supportive for some children in discussing uncomfortable feelings.

Having read and discussed *The long walk* in shared text work, introduce:

*Grandpa*, by John Burningham (Red Fox) ISBN: 0 099 43408 3 (or *The grandad tree*, by Trish Cooke (Walker Books) ISBN: 0 744 57875 2) in the guided session. These are picture books so will not present a reading challenge to Year 6 children and would therefore be a good text to use with a mixed reading ability group.

The challenge in the session would lie in comprehension, interpretation and discussion. Throughout the shared session, you could ask the children to compare the two texts. Both explore the close relationships between a child and a grandfather and they present the child's reaction to the grandfather's death.

The boy who suffers the loss of his grandfather in 'The long walk' has been prepared (along with the perceptive reader) for his grandfather's death, which prevents a sense of shock.

The girl in *Grandpa* is more apparently distressed, as she has fewer clues about her grandfather's coming death, although the final picture suggests a natural circle of life continuing, into which she is drawn.

After the discussion, children could write a reflective response in their reading journals or they could be asked to write a piece giving the girl's memories of her grandfather.

You might want to make electronic reflective journals, so that children can change and add to them at any time. It is often helpful to use a reflective journal, also called a process diary, in any piece of creative work, so that children can keep a record of ideas, sketches, notes, reviews and so on.

### **Alternative or additional texts**

Poetry: 'Grandad', by Kit Wright and 'Uncle', by Brian Moses, in *All in the family*, with themes related to loss, a collection by John Foster (Oxford University Press) ISBN: 0 192 76119 6

*Secret friends*, by Elizabeth Laird (Hodder Children's Books) ISBN: 0 340 66473 8

'The giant's necklace' and 'Letter from Kalymnos', by Michael Morpurgo, in *Hereabout Hill* (short stories) (Mammoth) ISBN: 0 749 72872 8

*Eve and the man who helped God*, by Michael Foreman (Andersen Press) ISBN: 1 84270219 X

*Vicky Angel*, by Jacqueline Wilson (Corgi) ISBN: 0 440 86415 1

*My brother's ghost*, by Allan Ahlberg (Puffin) ISBN: 0 141 30618 1

## **Changes**

### **SEAL objectives**

- To develop strategies for coping with change (moving to secondary school)

### **Literacy, speaking and listening**

See exemplar lesson plan.

Alternatives might be the NLS transition unit of work on *Kensukes's kingdom* by Michael Morpurgo (Egmont Books) ISBN 1405209488, which shows how a boy copes with a dramatically changed situation (for details see

[www.standards.dfes.gov.uk/primary/teachingresources/literacy](http://www.standards.dfes.gov.uk/primary/teachingresources/literacy)).

### **Linked literacy unit of work**

Extended narrative. Quest story from Y6 planning exemplification.

**Literacy objectives** Y6 T10, T11, T14, S4, W1, W2, W3

**Outcome** A list of potential problems and suggestions of how to deal with them.

**Linked speaking and listening focuses**

- Y6 T3 S65: To use the techniques of dialogic talk to explore ideas, topics or issues

**Text** Quest story written collaboratively by class and/or other stories in this genre. This could be the 'Barrowquest' story from the Y6 planning exemplification. In this extended narrative writing unit children collaboratively write a quest story with a number of choices (available at [www.standards.dfes.gov.uk/primary/literacy](http://www.standards.dfes.gov.uk/primary/literacy)).

**Text themes** Selecting a course of action from several possibilities and exploring the potential consequences of each. Discussing which of the choices would be the best.

Possible focuses for response to this text

- Ideally, the children should have read and/or written stories where the main character is presented with a series of choices, each choice offering a different route through the story, using multimedia or presentation software to create a branching story.
- Children are asked to think ahead and imagine their first few weeks at secondary school, then individually write down a concern or an issue that they think might arise, for example, not understanding the homework that's been set, forgetting their PE kit or other equipment, getting lost in the new school, worries about the journey to school, how to make new friends if there are no other children from their primary school in their tutor group. These could be written anonymously after a brief general introduction.
- The concerns are read out by the teacher and six or seven common ones are selected. Working in groups, each group of children is allocated one of the concerns and asked to use the problem-solving strategy to think of four different courses of action that could be taken, for example, if the problem is not understanding the homework set, four possible courses of action could be:

- (i) ask a friend to explain it;
- (ii) not do the homework and get your parent to write a note saying you didn't understand it;
- (iii) go and ask the teacher who set it to explain it again;
- (iv) talk to your form tutor about it.

- Having identified and noted down four possible paths, the next step would be for each group to discuss the possible consequences of following each, i.e. what might happen.
- In a feedback session, each group presents to the class the problem it was allocated, the four possible courses of action they decided on, and the possible consequences of each of these. The whole class could then discuss and decide which course of action would be the best to take, and whether it would sometimes be advisable to follow two of them (for instance, speaking to both the form tutor and the teacher in the example outlined above).
- If the school is making arrangements for children about to make an internal transition from nursery to Reception or from KS1 to KS2, the Y6 children could be involved in supporting this, for example through buddying or contributing to an assembly, and could relate their own concerns about transfer to a new school to younger children's worries.
- As preparation for saying goodbye to their primary school, the children could be asked to keep an informal journal for a few weeks where they can enter their thoughts, either as unstructured reflections on what they have learned and achieved so far, or under headings such as 'What I'm looking forward to at my new school' and 'My concerns about my new school'.

**Alternative/additional texts with themes related to changes**

*Journey to the River Sea* by Eva Ibbotson (Macmillan books)

ISBN 0333947401

*Goodnight Mister Tom* by Michelle Magorian (Penguin) ISBN

0141301449

*Back home* by Michelle Magorian (Puffin) ISBN 0140319077