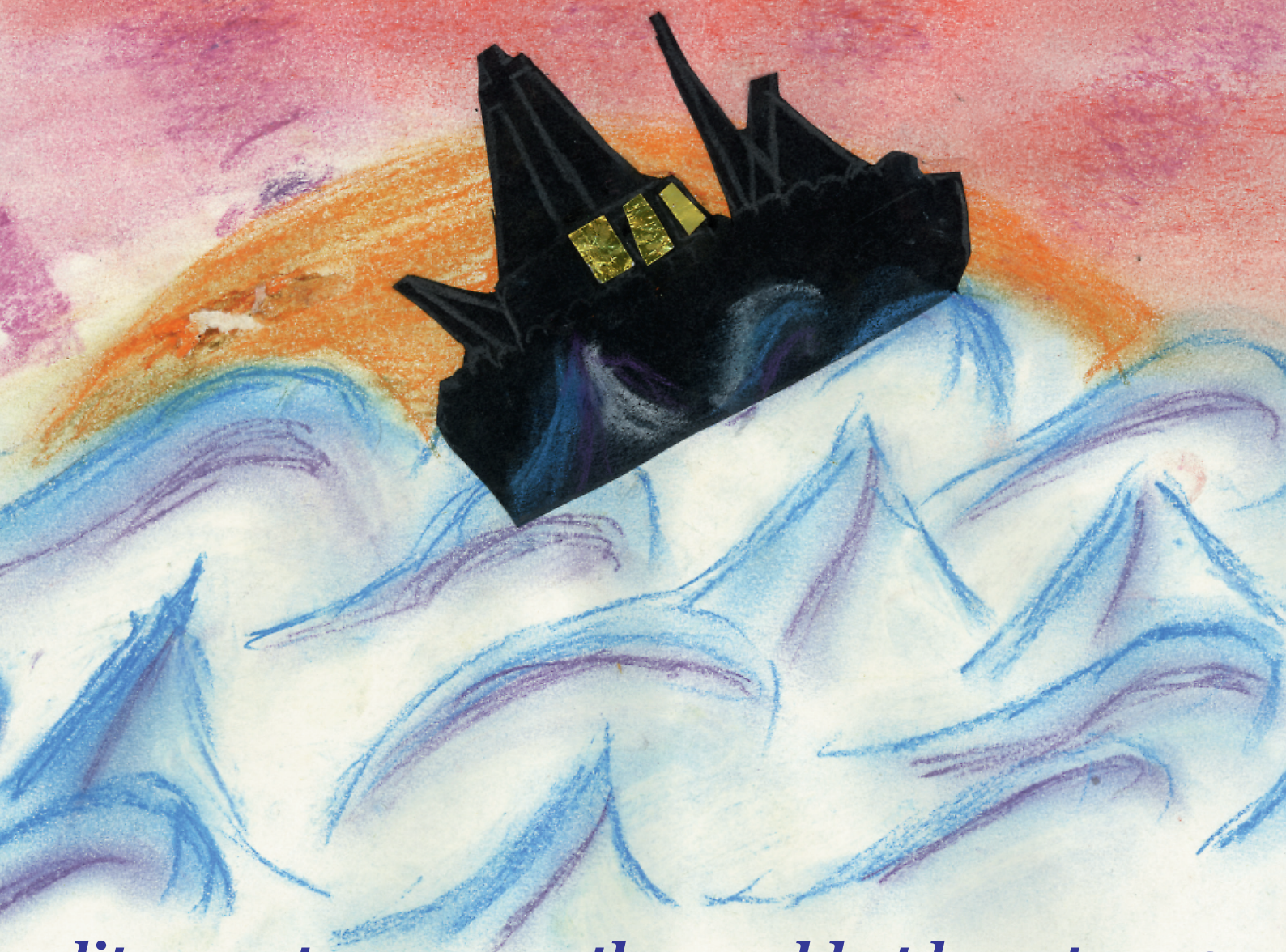


A different story



literacy to open up the world at key stage 2

Acknowledgments

We wish to thank all the teachers and schools from Birmingham and the West Midlands who have been involved with this project over the last three years. Your enthusiasm has been an inspiration.

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This publication is a contribution to Forward Thinking.

The Forward Thinking initiative provides a variety of opportunities for teachers to work together to plan, implement and evaluate work which responds to the challenges facing us as we seek to meet the educational needs of young people growing up in an increasingly global context.

For information about Tide~ initiatives contact:
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Selly Oak, Birmingham B29 6LE

Children's work included in this publication comes from:

Albert Bradbeer Junior School
Meadow First School, Kidderminster
St Luke's JI School, Wolverhampton
Whittington Oval JI School
Wyndcliffe Junior School

Many thanks

A different story

~ literacy to open up the world at key stage 2

One of the constant challenges that any teacher faces is how to capture a sense of the wider world within a classroom. Whether it's making connections with the local high street or to people and places further afield ... linking to the real world is a must for capturing children's interest and imagination.

Stories provide one of the most powerful tools at our disposal for making these connections. They can evoke a sense of time and place, and touch our emotions, sometimes quite unexpectedly. With a focus on people and the issues that they face, a story can suddenly place us in somebody else's shoes, and provide a valuable insight into a new situation.

A different story is a handbook for KS2 teachers who are looking to bring a 'spice of life' to their language and literacy teaching. It also explores the potential for using stories which raise global issues. The book has been compiled by a group of teachers. It shares the experience of the group, and offers a sample of the many imaginative ways that stories can be used within a KS2 classroom to stimulate children's discussion and writing.

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About the project

The original brief for this project was to promote the story books written for key stage 2 children, which were generally neglected by teachers in favour of the more immediately appealing picture books. A collection of stories was made, assessed, and then used as a focus point for a variety of curriculum activities in the classroom. The stories selected were so powerful and sensual, that the quality of writing created an impetus of its own. The children were drawn into worlds often vastly different from their own, but were able to empathise with many universal human emotions such as the feeling of isolation and lack of power. The stories opened avenues into many curriculum subjects, but most directly enhanced the quality of English lessons throughout key stage 2. Then along came the National Literacy Strategy and after a period of initial scepticism, the teachers involved with the project, discovered that these global stories [now global texts] could convey many of the learning objectives in an exciting and relevant context.

All involved in the project have been amazed at the catalyst for creative and high quality work that these stories have proved to be. We hope that some of the ideas included in this book may stir more life into literacy teaching, and promote further ripples of creativity in the minds of children.

Sue Penhallow.
Project co-ordinator

The books that were used during the course of this project were chosen for a number of reasons. They have been described as 'global texts' due to the fact that the stories convey a variety of global issues, for example, conflict, poverty, racism and environmental issues.

Many of the books are set in 'the South', and almost all of them have at their core a powerful personal story. One of the main criteria for selecting these particular books was their quality of language. The sensual imagery and descriptive vocabulary provide a rich resource for literacy teaching, as well as providing the basis for issue-based discussion and research.



Looking at the Curriculum ...

Global texts can provide a rich resource for enhancing curriculum based work. The ideas and activities within this handbook focus particularly on developing children's language and literacy skills, though the scope for these texts is far greater. Here are just a few of the possible starting points for *The Peacock Garden* by Anita Desai:

Curriculum links

Drama

Creating still-frames/a 3D photo. How does each person feel?
Hot-seating a character.
Role playing a scene, eg the family's flight from home.

RE

Scope for discussing human rights issues/tolerance.
Islam - reference to mosques, call to prayer, pillars of Islam.

History

Britain since 1930 - British rule in India.
Partition of India and Pakistan

Geography

Contrasting localities.
Map work - where is Pakistan?
Environmental change.

Music

Creating a sound collage.
Expressing emotion via music.

Art

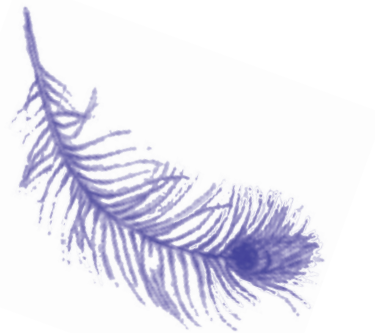
Islamic patterns.
Observational drawing, eg peacock feathers.

Science

Exploring colour/shadows/sound.
Changing materials.

Technology

Designing a book jacket.
Food, recipes - make a poster.



Literacy links

- Selecting a favourite phrase, with reasons.
- Highlighting words in a passage which give a sense of colour, emotion ...
- Brainstorming adjectives to describe a scene/character.
- Exploring the influence of verbs, eg contrast 'peeping'/'looking'.
- Writing for different audiences eg letter/newspaper report/diary account.
- Re-writing an incident from a different viewpoint.
- Personal writing, eg sibling relationships, times when they felt shy, upset.
What ten things would they take if they had to leave home suddenly?
- Prediction activities ... describe what will happen next, or a dialogue that is due to take place.
- Hot-seating. What questions would they wish to ask a particular character?
- Imaginative writing - a passage from the text/visuals/music, can evoke a sense of time and place.

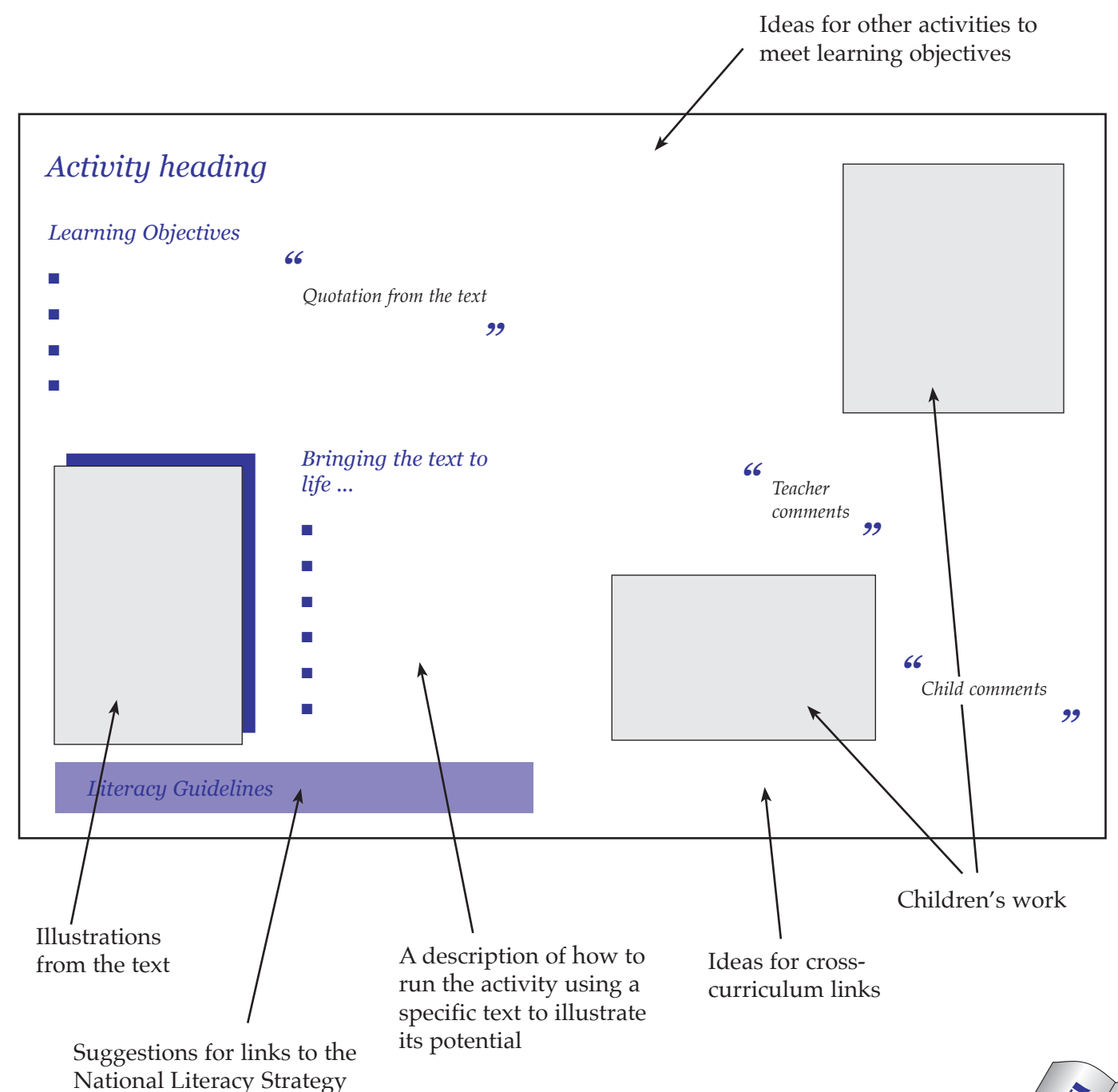
Using this book

A different story is divided into four main sections, each dealing with different stages of using a text. The activities selected for illustration are those which were used and developed by the teachers involved in the project, and are clearly adaptable for use in different contexts.

The activities are presented using the format shown below. Emphasis has been given to examples of children's work and comments from the teachers and children involved. One

activity is described in some detail with references to a particular text, and this is supported by ideas for other activities appropriate for meeting the learning objectives.

At the foot of each page references have been made to the National Literacy Strategy, and links to different curriculum areas. These offer a guide rather than a comprehensive checklist - the teachers found the possibilities to be almost endless!



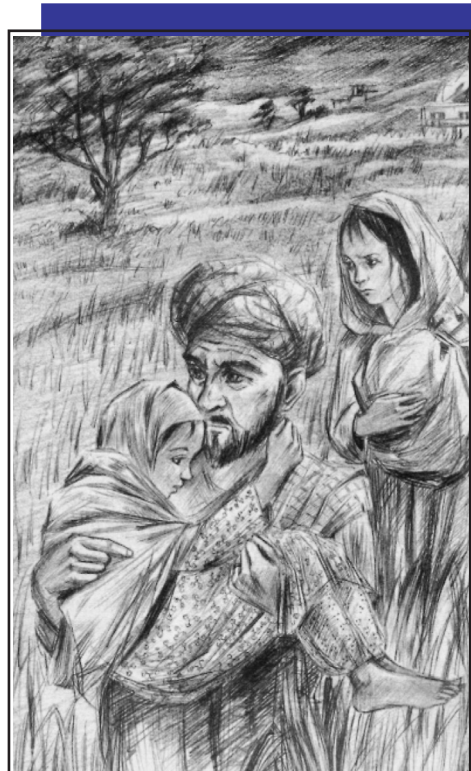
Section 1: Introducing the text



Scene-setting

Learning Objectives

- to create a sense of place and time;
- to stimulate interest in the text;
- to challenge stereotypical attitudes and images.



“ She peeped over her father’s shoulder at the fire as he carried her down the steep stairs to the courtyard, and then she was even more surprised to see her mother standing with her heavy black cloak right over her head, holding her sewing machine in her arms! ”

The Peacock Garden by Anita Desai.

Bringing the text to life ...

- A moving picture from *The Peacock Garden*, showing a family fleeing from their village in flames, was used to set the scene. The emotions of the people shown were discussed ... how would children in the class feel if they had to leave their home?
- Music was a powerful way of creating ‘an atmosphere’ in the classroom. Playing music by Wagner, for instance, really helped ‘to transport the children’ to the story-setting, and to imagine what they could see, feel, taste and hear.
- Atlases and other reference books were used for research. The children were keen to find out more about Pakistan. They used the writing frame: What do you know...? What do you want to know?
- Children were asked to write either a newspaper report or an eye-witness account. As a reporter they had to interview a character; as an observer they had to imagine what it would have been like to see the events unfold in front of them. What different styles of language would be appropriate in each case?

Literacy Guidelines

Yr 4 Term 1

1. To investigate how settings and characters are built up from small details and how the reader responds to them.

Yr 5 Term 1

4. To consider how texts can be rooted in the writer’s experiences, eg historical events and places ...

Other Applications

- A good artwork activity can be to frame an interesting aspect of a picture, eg a close-up of a face, and to use charcoal or pastels, for example, to reproduce the image. This can encourage children to empathise with the characters’ emotions at an early stage.
- Artifacts and photographs are also useful for scene-setting activities, both for background information, and as a way of bringing the story alive, through drama and role-play.
- Very often a story revolves around an event or situation which children themselves can identify with. Making these links, and encouraging children to talk about how they have felt in particular circumstances, helps to engage with a story that can initially seem far removed from their own lives.
- Different examples of music, eg from India, or Pakistan, can be used to explore the different responses that they evoke.



Artwork produced by a Year 6 pupil.

The Peacock Garden
special report
Punjal Times August 1947

It’s August 1947 and I am reporting from a little village near Punjal where a fierce fire broke out. People have left their houses. I am talking to an eyewitness who left his house. His name is Abba.

“The fire was spitting and scorching. The flames were licking up the side of our houses. There was chaos in the air. The heat was sweltering I was scared and so was my family. We brought a few possessions like a sewing machine and a few pots and pans. The air was full of hot heat and the smoke was black. The houses went up very quickly. The flames were blue and red Today when I went back to see what was left of the houses. I had no luck. All that was left was black ashes.

Now my family is homeless.

“The British people left us so we could rule ourselves independently, and now this has happened”. Why can’t different religions exist together?

By
DAWN
HARTFORD

“ We looked at what we would have in common with the children in the story, as a way of bringing the characters and the place to life. ”

“ Did all the Moslems have to go to Pakistan? ”

A question asked by one of the children

Links to ...

History - other events taking place in 1947.
RE - awareness of different religions, conflict.



Characterisation

Learning Objectives

- to investigate how characters are presented in the text
- to extend vocabulary;
- to empathise with characters in different situations;
- to examine relationships between characters.

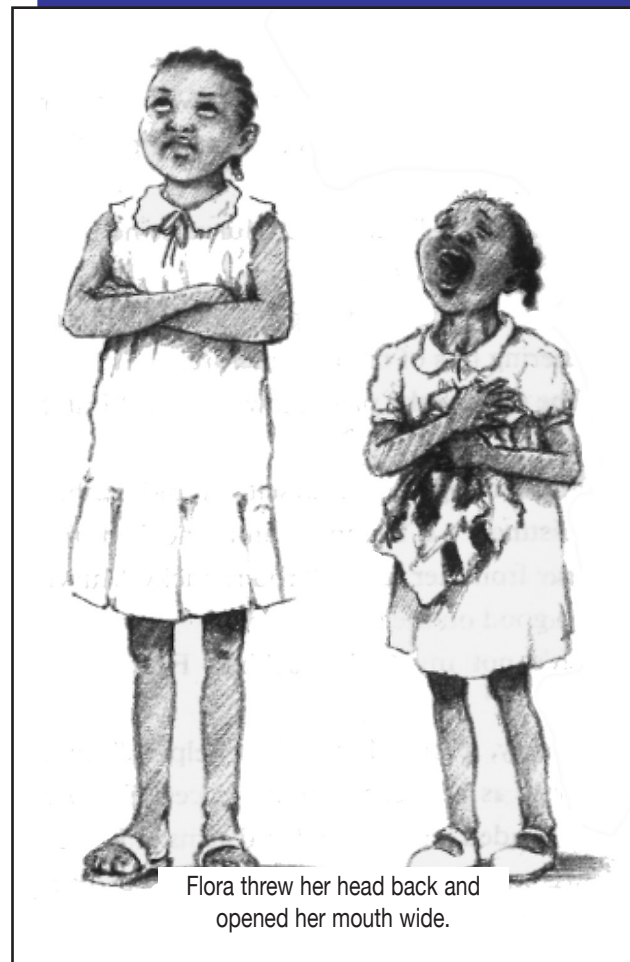
“That did it! Oh boy! Flora threw her head back and opened her mouth wide. I could see the back of her throat. She let out a piercing scream, shattering my ear drums. ...”

One for Me, One for You,
by Rita Phillips Mitchell.

“Flora’s just like my little sister!”

Bringing the text to life ...

- The story of Melanie and Flora from *One for Me, One for You* was read aloud.
- Children discussed Melanie’s personality and behaviour, and brainstormed words and phrases to describe her.
- The ideas were fed back to the whole group, with all suggestions accepted.
- The words and phrases were recorded on a large outline figure as a ‘role on the wall’ activity. Alternatively children could work in pairs and feed back to the class.
- Children discussed what they thought Melanie would be like to know.
- Did they recognise aspects of Melanie in someone they know or in themselves?



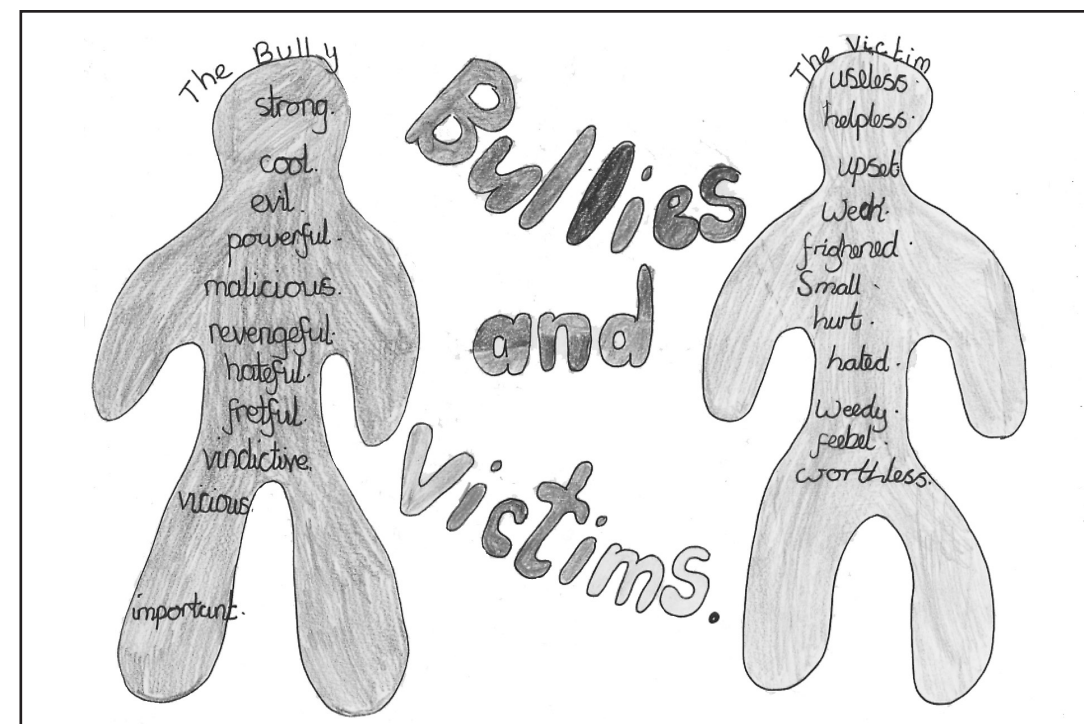
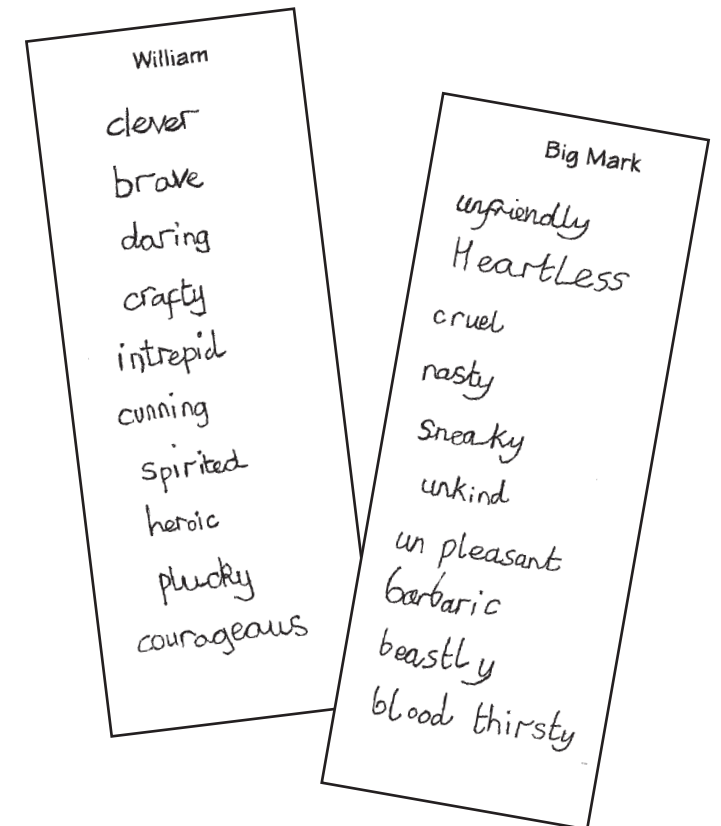
Literacy Guidelines

Y3 Term 2 Writing composition

8. To write portraits of characters, using story text to describe behaviour and characteristics, and presenting portraits in a variety of ways, eg as posters, labelled diagrams, letters to friends about them.

Other Applications

- Hot seating - a child or adult answers questions from the group while in role as a character.
- Interviewing - in pairs - questions you would like to ask a character. This can be oral or written work.
- Devil and Angel - two children stand each side of a child representing a character. They take it in turns to respectively persuade her for and against a course of action. The character remains silent.
- Using a thesaurus - children try to come up with as many appropriate words as they can for describing a particular character. A twist to this could be the challenge of using alliteration ... fabulous Flora ... melancholy Melanie etc.



‘Role on the wall’ activity used with the book *Sink or Swim*.

“Discussing ‘all good’ and ‘all bad’ characters we found that they existed only in fairy tales and TV cartoons. Is any human 100% reliable?”

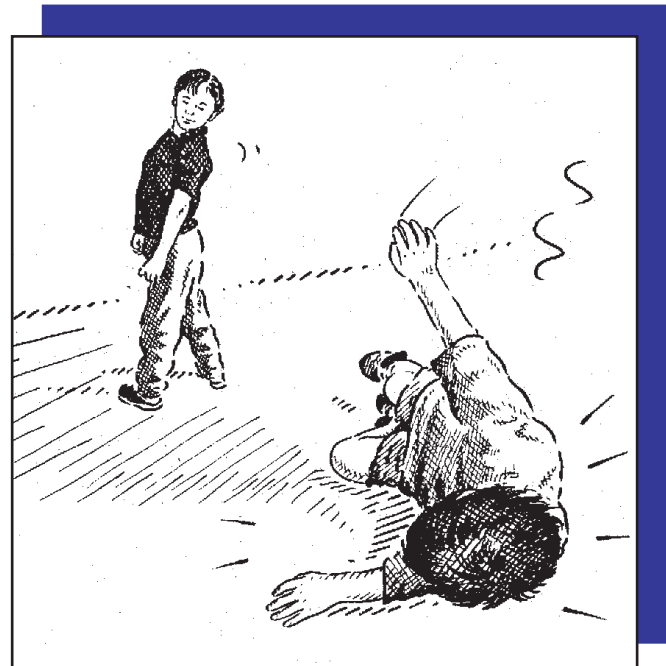
Links to ...

Geography - contrasting environment, eg Caribbean.
PSE - relationships.

Prediction Activities

Learning Objectives

- to use evidence from initial text to make realistic predictions;
- to identify the dilemmas and choices at key points in the story;
- to develop empathy and awareness for the situations of others.

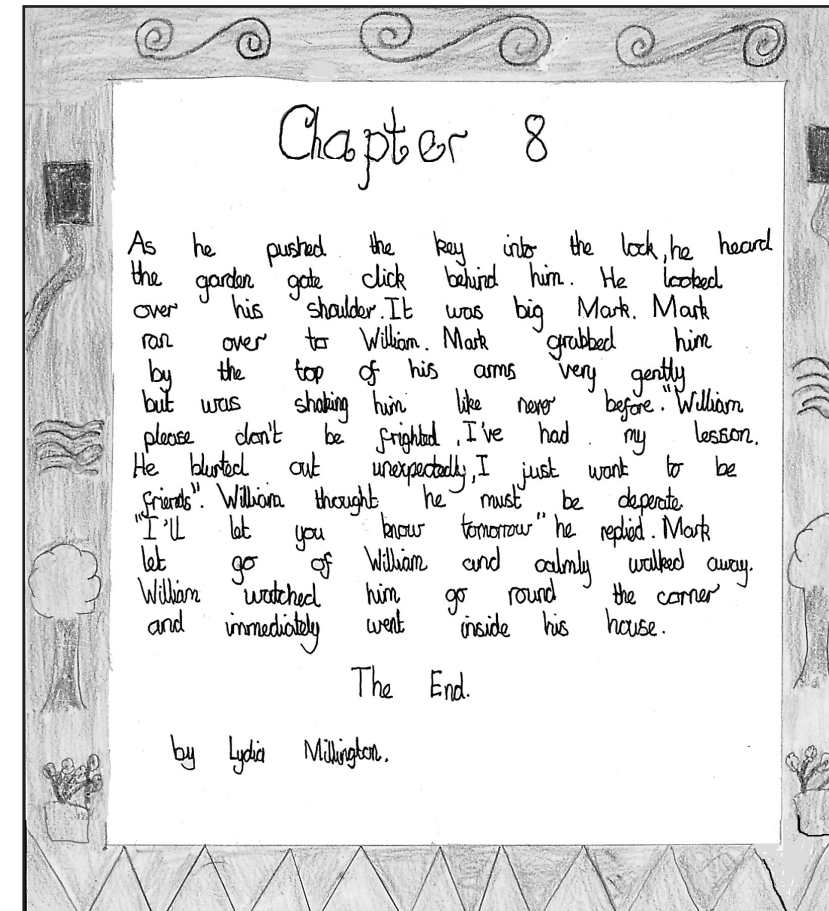


“They watched Big Mark. He was mooching around grumpily. He made a sudden grab at the ball some of the youngest children were playing with. The youngsters didn't pay any heed ... William nearly burst with pride. Big Mark stood with the ball in his hand and his mouth hanging open.”

Sink or swim by Ghillian Potts

Bringing the text to life ...

- A prediction activity was used with a year 4 class, having done some initial work with the text *Sink or swim*.
- The story focused on a bullying situation ... Big Mark was the bully, and William the victim. At the point where Mark decides to follow William home one day, the story is halted.
- Children were encouraged to discuss the possible options of what they thought would happen next. Which did they think were most likely, and why? What evidence from the text supported this conclusion?
- Role play was then used for the children to act out their scenarios in groups. How would the individual feel and react?
- Finally the children wrote down their own versions of what they thought happened next, and shared them with the rest of the class.



A year 4 child's work predicting what they think will happen next, based on *Sink or Swim*.

“There was real admiration for the central character, his strategies were used by some of the group in an actual playground situation.”

“The role play helped the children to empathise, and so enhanced the quality of their writing.”



Other Applications

- Circle time. Issues such as bullying can be followed through in circle time. The story can provide a useful starting point for discussing positive strategies for dealing with difficult situations.
- Freeze-frame. During a role play, freeze the action at a particular point. Each character is tapped on the shoulder and asked what they feel, or are going to do next.
- Still-frame ... minus one. Compose a scene from the text, with children taking on key roles, but with one key character not included. Children in role are then questioned as to how they feel about this character ... how is he/she influencing the situation?

Literacy Guidelines

Yr 5 Term 1 Writing composition

13. To record their ideas, reflections and predictions about a book, eg through a reading log or journal.

Links to ...

PSE/Citizenship - developing skills of empathy, cooperation.
Art - design an anti-bullying poster/leaflet.

Section 2: Looking at a passage



Re-writing a letter into prose

Learning Objectives

- To empathise with a character's experience.
- To convert a letter into prose format.
- To focus upon an author's use of imagery and simile.
- To write in the style of the author.

Bringing the text to life ...

- The letter describing Nam Huong's and Grandpa's boat journey was used as a shared text.
- The context of this boat journey was explained to the children, emphasising that this was based upon a true human experience.
- The letter was read and music was used to evoke emotion.
- The children identified the powerful elements of the letter eg the author's use of simile and imagery.
- The letter was converted to prose written from Nam Huong's perspective.

“And when there was no rice or water left, Grandpa and I clung tightly to each other - and we drifted and dreamed through suns as orange as saffron and nights that wrapped around us like monsters.”

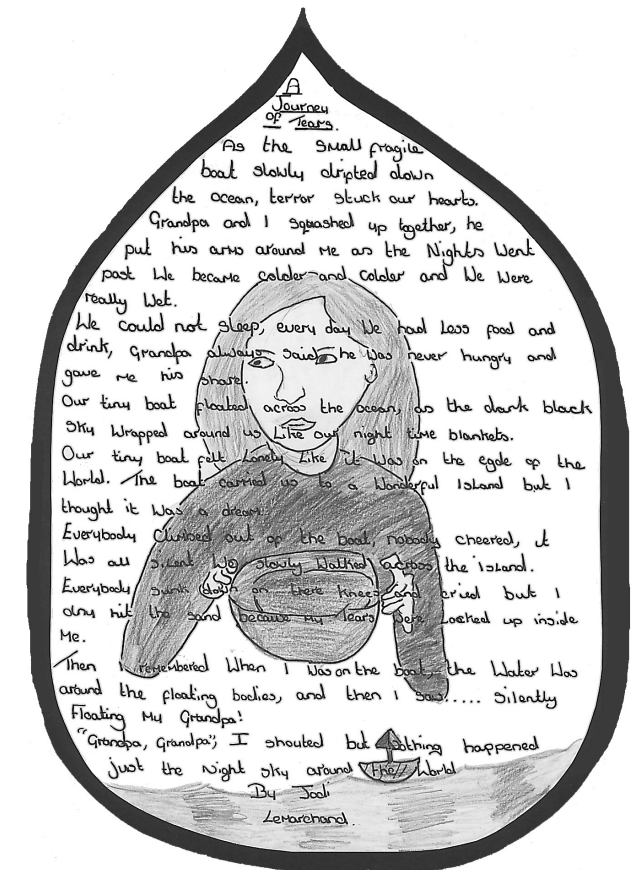
Onion Tears, by Diana Kidd.



“My eyes were dry. Everybody still crying but my tears were locked up in a secret place and from that place I screamed “Grandpa”.”

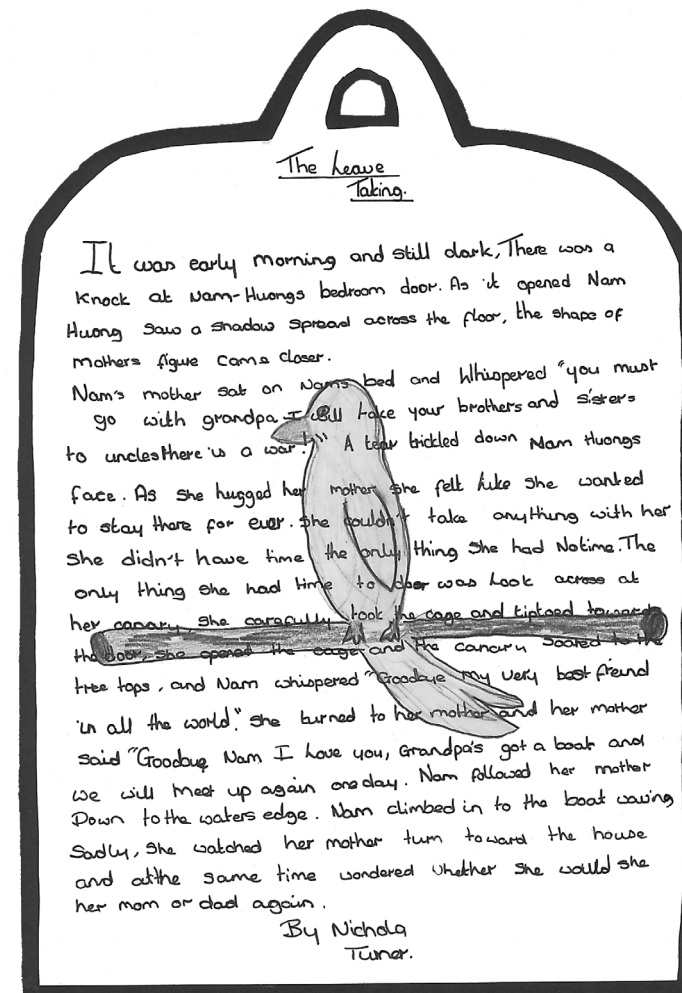
Keith Brookes

“The children were able to empathise with the powerful emotive language. There was a quiet stillness in the room as the harrowing passage was read against the music of Barber's Adagio for strings.”



Other Applications

- Explore juxtapositions eg night and day, through a range of stimuli, using simile, metaphor and imagery.
- Write letter of protest eg in the voice of Naledi - central character from *Journey to Jo'burg*.
- Write a diary extract from prose eg Myponyane's words in *A Cageful of Butterflies*.
- Convert letter into short play script, eg dialogue between Grandpa and Nam Huong.
- Convert letter into eye-witness account from perspective of another person, eg another person on the boat.
- Research into Vietnamese boat people and other refugees, using current newspaper evidence.
- Compile a list of areas where there are refugees.



Links to ...

Geography - routes of refugees.
History - researching 20th century wars.

Literacy Guidelines

Year 6 term 3 text level

7: to experiment with language, eg creating new words, similes and metaphors

6: to manipulate narrative perspective writing in the voice and style of the text

Year 6 term 2 text level

8: to analyse the success of texts and writers evoking particular responses in the reader eg where suspense is well built.

Exploring text from a range of perspectives

Learning Objectives

- To explore the range of perspectives one event can evoke.
- To be able to write from another character's point of view.
- To be able to empathise with the perspective of peripheral characters.

"It was early one mornin and Matilda came round to ask if me and mi sista would be her flower girls, this was no suprise we always firs on de us for dem job." We went to be fitted at miss Lenois, festus and felix were there they go to our school but we never speak. They kept going on and on about "we gonna be bethers in law" I for one was glad where to dem gone. On the day me and my sister went in behind Matilda our dresses were nicer than hers they were yellow and we had yellow and pretty white wreaths in our hair. We were careful not to tread on Matilda's dress or it would fall apart - though I would have liked to see their faces if I did. Aunt Hettie kept shouting out which I think stole the attention from me. After we went to Matilda's house for the party. On man was playing the barjo and we were dancing with festus and felix, then the vicar made osmen and Matilda jump the broom, because of an old tradition I think, then the adults claped cheered and Aunt Hettie started singing it was great. And we got to keep our dresses!"

A child writing from the flower girl's perspective.

"People tried to keep a straight face when Aunt Hetty tapped her walking stick ... and declared "Young people, a wish yuh 'ealth, strength, 'appiness; first a girl an secon' a bwoy!"

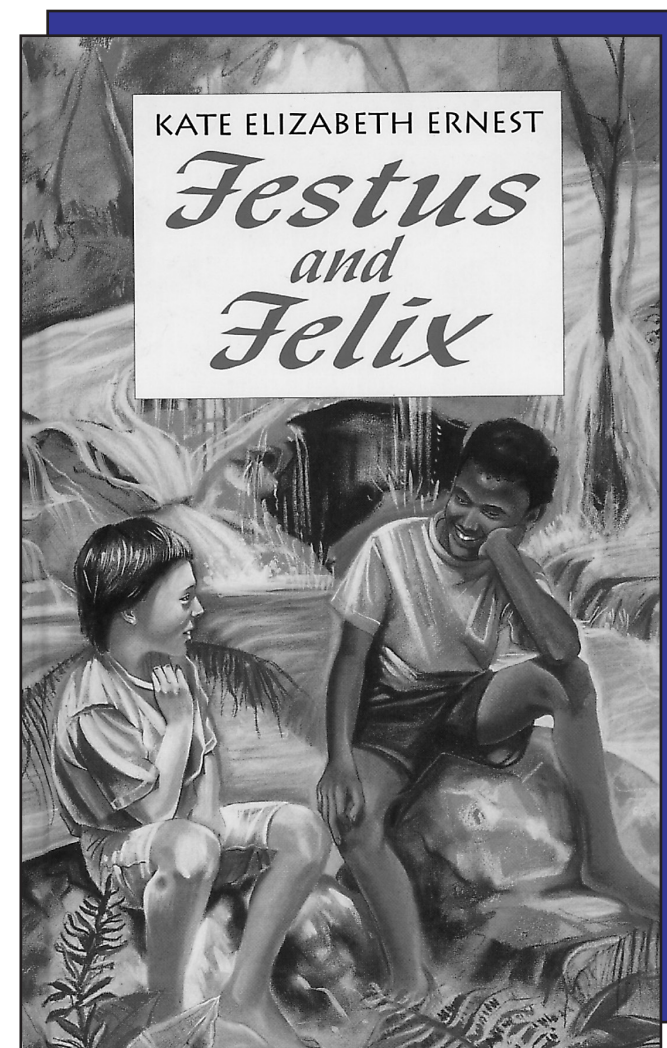
Festus and Felix
by Kate Elizabeth Ernest

Bringing the text to life ...

- The chapter describing the wedding was read to the children.
- Discussion took place comparing this wedding to their own experience of weddings.
- The children worked in groups to identify the key characters and the words the author had associated with them.
- Groups brainstormed how the characters would feel.
- Individual children selected a character and wrote an eye witness account of the event.

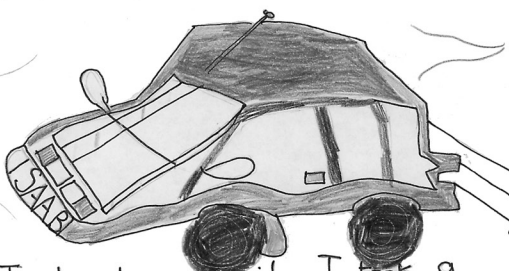
A child writing as Mathilda's mother.

"I walked in first of all - after a few minutes my beautiful daughter walked in holding her father's arm - she looked absolutely splendid. I felt a tear running down my eye."



Jumping The Broom
By Osman

When I came out of the Scab o my wedding car I started to feel giddy and I had the butterflies.



When I stepped on the isle I took a deep breath and kept calm but deep down I was really nervous and it was scarey and frightening. I was praying saying "Please make everything go alright and please make Matilda say yes" Then the priest said "Be seated" I felt really embarrassed. When the priest put the rings on and said "You may kiss the bride" I looked around to see if anybody was laughing but everybody was crying.

A child writing from the groom's perspective.

Other Applications

- Group children as chosen characters to re-enact the wedding.
- Use freeze frame and thought tracking techniques to explore perspectives further.
- Research a range of weddings from different cultures and link to RE.
- Write a diary extract for a variety of characters reflecting upon the wedding.

"The children were able to take on the voices of the characters easily showing their immersion in the text."

Literacy Guidelines

Year 5 - term 3:

Reading: 2 to change point of view eg tell incident or describe a situation from the point of view of another character or perspective.

Writing: 7 to write from another character's point of view eg retelling an incident in letter form.

Links to ...

PSE - friendship. RE - weddings.

Geography - locality study - Caribbean.

Descriptive writing

Learning Objectives

- To use text as a stimulus for descriptive writing.
- To brainstorm appropriate adjectives/descriptive phrases.
- To create a visual image through language.
- To write in a collaborative group.

“Zuri's collection of peacock feathers grew fast and the ceiling of the thatched hut was spangled with their brilliant colours, so that it really looked as though a rich cloth with a pattern of stars hung there.”

The Peacock Garden, by Anita Desai.

Bringing the text to life ...

- The children brainstormed their initial reactions in response to the picture of Zuri and the peacock.
- The text of chapters 3 and 4 was read to the class - they focused upon the sensuous language of the author; eg “On the floor were carpets as crimson as ripe plums, as scarlet as roses” [page 38].
- In groups the children examined a peacock feather in detail.
- They drafted a collaborative poem in response to the range of stimuli.
- These were shared in a plenary session.

The peacock.
A royal peacock on the
wall his breast a
glittering gold. His
neck arising in an arch
And the royal peacock
march. His tail like a
shower of jewels upon
the garden wall. And then
feather on the floor I pick
it up and tend it all.
by Rebekah, Avaes, Leekiep
Harveen and Rachel

Literacy Guidelines

Year 4 term1 text level

14 To write poems based upon a personal/imagined experience linked to poems read.

List brief phrases and words, experiment with powerful and expressive verbs

Year 3 term 3 text level

15 To write poetry that uses sound to create effects eg onomatopoeia, alliteration, distinctive rhythms.

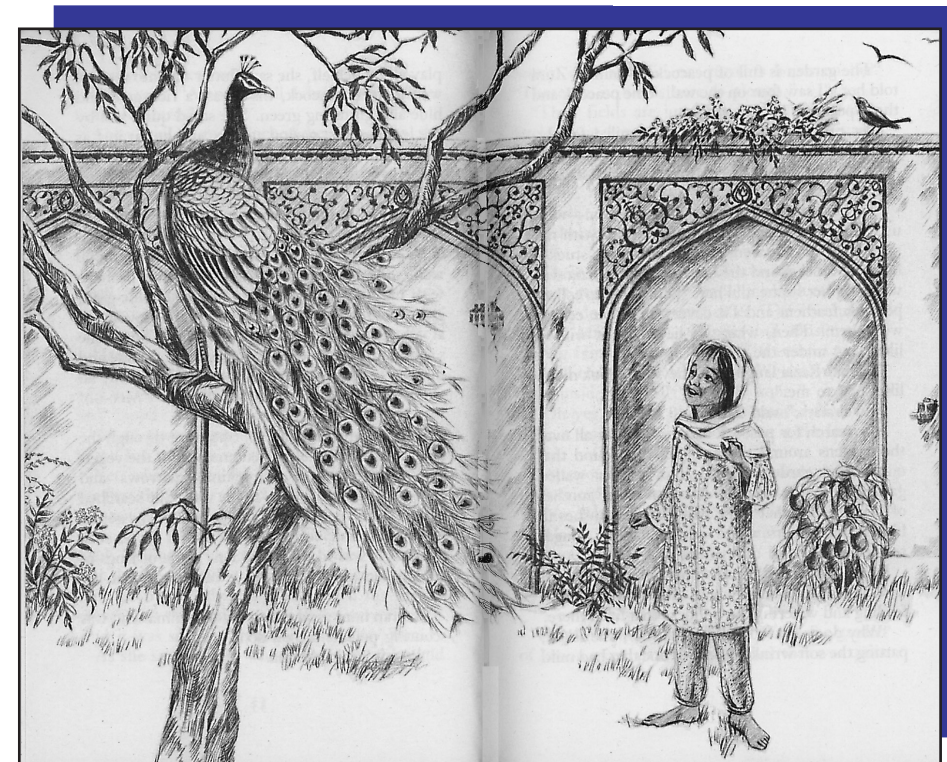
Other Applications

- To collect the fruits/food referred to in *The Peacock Garden* and use this process to create a collaborative piece of prose/poetry.
- To produce a palette with the different colours in the peacock feather - describe these using similes/alliteration/metaphors.
- Use palette of colours to create an Islamic pattern.
- Explore tessellations and patterns further.
- To write an acrostic poem based upon the words ‘Peacock feather’.

“The descriptive language cascaded from the children once they handled the beautiful feathers.”



A child's painting of a peacock feather



“I'd like a lovely peacock to be my friend when I'm lonely.”

Links to ...

Maths/RE - explore Hindu rangoli patterns.

Art - use peacock palette to create an abstract picture based on Picasso's work.

Section 3: Looking at a chapter ...



Using pictures

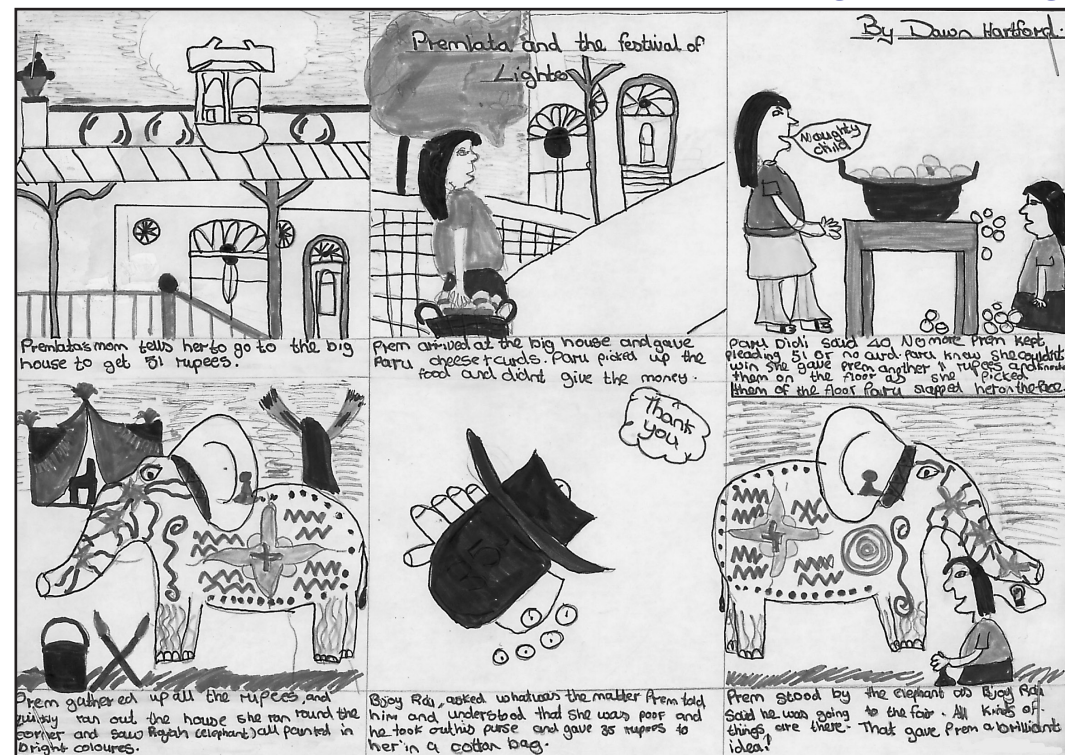
Learning Objectives

- To identify the central events of the story
- To structure these events in a chronological order
- To explore the cultural aspects of story through imagery
- To create empathy through a visual and written response

“Tomorrow in the lit-up village theirs would be the only house in darkness, the only house not to keep Kali, the only house left to demons. ”

Premlata and the festival of lights
by Rumer Godden

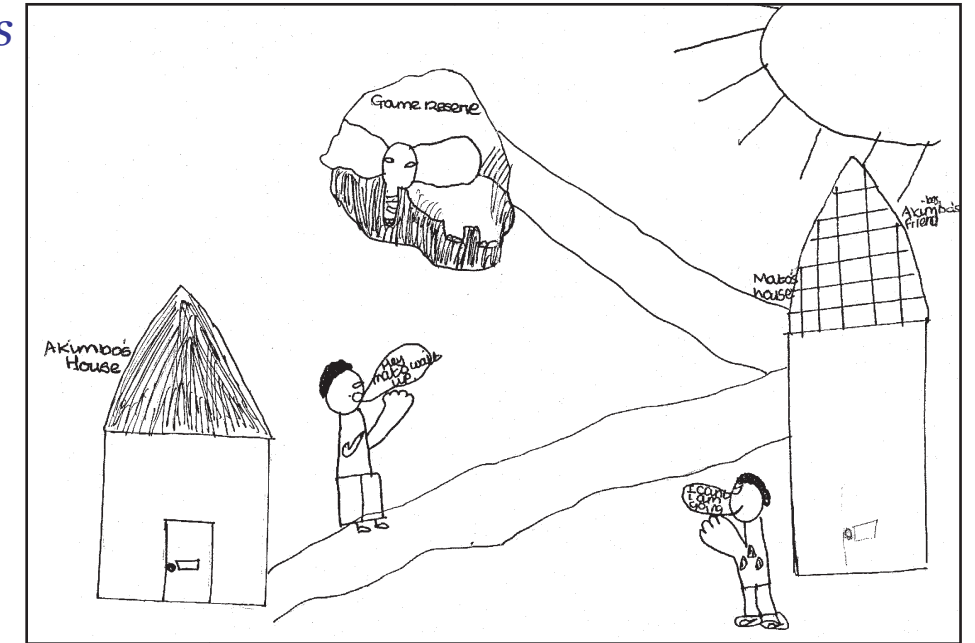
Story boarding



Literacy Guidelines

- Year 5 Term 3** 1. To investigate a range of texts from different cultures, considering patterns of relationships, social customs, attitudes and beliefs.
- Year 6 Term 3** 9. To write summaries of books or parts of books, deciding on priorities relevant to purpose.

Story maps



A story map based on 'Akimbo and the elephants', Alexander McCall Smith.

Bringing the text to life ...

Storyboarding

- The children focused upon the artifacts of the deepa lamp and discussed the symbolism of light in darkness.
- They listened to Indian music whilst brainstorming ideas stimulated by the book's front cover.
- The first chapter of *Premlata and the festival of lights* was read to the children and they noted the key events.
- The 'chapter' was transformed into a colourful 'storyboard' which included speech bubbles and précised text.

“I think it is a hopeful and colourful story... The bad characters make me feel angry.”

“All the children's senses were engaged, as they were drawn into the heroine's transforming adventure ”

Other Applications

- To draw a story map, illustrating key places and events in a scene or chapter.
- To illustrate a time-line of the story which could prompt 'what happened before' and 'what will happen next' activities
- To role play the scene where Premlata confronts Paru-Didi.
- To write an acrostic poem based upon the word 'Diwali'.
- Write a letter from Premlata to Bijoy Rai explaining how difficult her life is now.
- To research the festival of Diwali and design an information pamphlet.

Links to ...

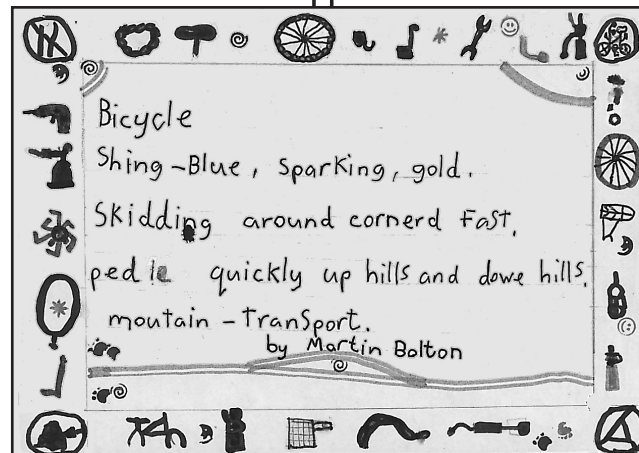
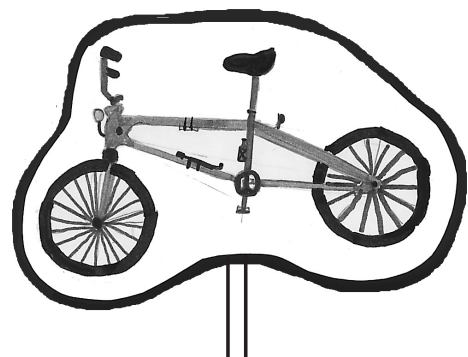
RE - explore light festivals eg Hanukah, Christmas.

Geography - explore village life in another country - look for similarities and differences.

Poetry activities

Learning Objectives

- To explore a range of poetry structures.
- To refine language so that every word has major impact.
- To explore imagery and metaphor through poetry.
- To evoke emotion and visual response through poetry.



based upon a cinquain structure.

“It had been painted two different colours, one half as red as flame, the other, dazzling blue. Gold specks glittered in the paintwork. Its handlebars curved like graceful butterflies.”

The Magical Bicycle by Elana Bregin

“The magical bicycle touched on so many familiar experiences within the class - these were particularly encapsulated by the desire to have a shiny bicycle.”

Bringing the text to life ...

writing a cinquain:

[a 5-line poem, with the pattern 2, 4, 6, 8, 2]

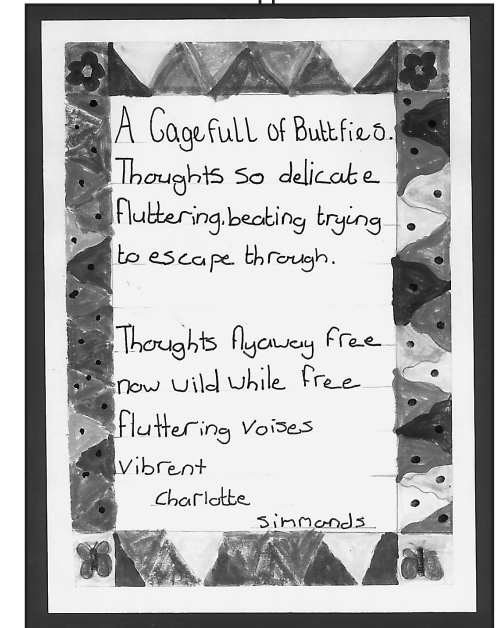
- The children listened to the chapter, 'The secret in the tree' from *The magical bicycle*.
- One of the children brought a bicycle in as a visual stimulus to the poetry and this was used as a focus for a brainstorm of images.
- The children were given a line structure for writing a cinquain, ie single word - adjectives - motion verbs - feelings - hyphenated description of title, and then categorised their brainstorms into nouns / verbs / adjectives.
- Each cinquain was drafted, redrafted and published under a visual of a bicycle.

Bringing the text to life ...

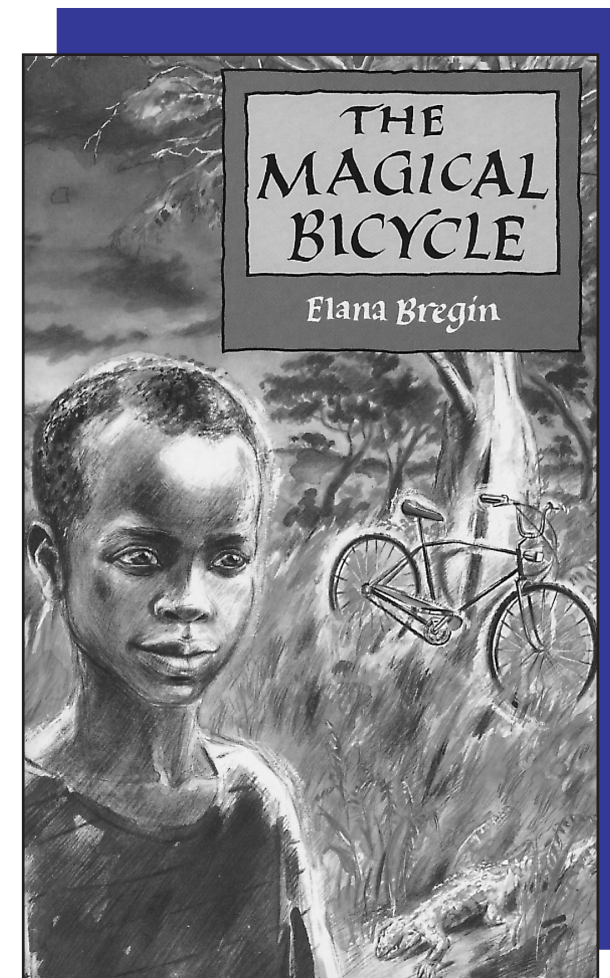
writing a haiku:

[a 3-line poem, with the pattern 5, 7, 5]

- Poetry as a more abstract art form was explored with the children.
- They thought about the title *A Cageful of Butterflies* and drew a picture of the image this created.
- They then thought about the image as a metaphor for Myponyane's frustration at not being able to communicate through speech.
- The children were introduced to the poetry form of haiku.
- They wrote their own haiku exploring the metaphor of the cageful of butterflies relating to Myponyane's feelings.



based upon a haiku structure.



Other Applications

- Create a calligram [a shape poem] based upon a central image in text.
- Create poetry with rhyming couplets.
- Write an extended poem in response to text with a verse, refrain structure.
- To personify the central image, eg bicycle, and write a poem in the voice of this object.

“Myponyane could 'talk' better than many of his friends even though he was deaf and dumb.”

Literacy Guidelines

Year 4 term 3 text level

15: To produce polished poetry through revision eg deleting words, adding words, changing words, re-organising words and lines, experimenting with figurative language.

Year 6 term 3 text level

13: To write a sequence or poem linked by theme or form eg a haiku calendar

Links to ...

Art - creating symmetrical butterflies. PSE - disability issues.
Technology - designing a simple tricycle from wire.

Diaries and news

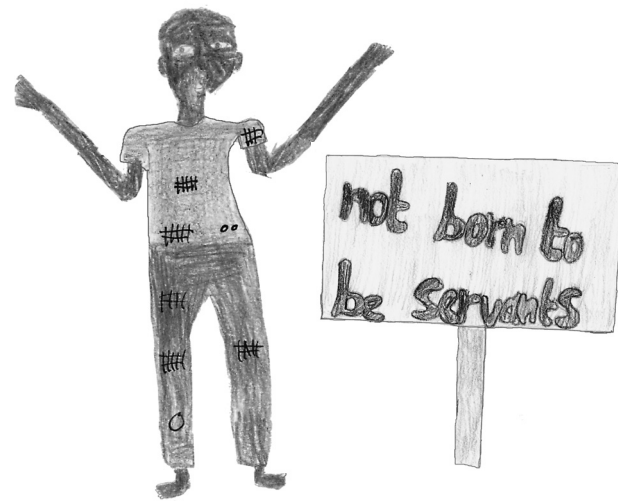
Learning Objectives

- To use text as a stimulus for writing.
- To increase awareness of different types of writing, eg a diary, a headline.
- To develop a sense of opinion/point of view in the children's writing.
- To develop the children's sense of empathy and ability to question events in literature.



“It was a ‘time of fire’ as Grace called it, when she and Dumi had marched in the streets with thousands of other school-children.”

Journey to Jo'burg by Beverley Naidoo



Bringing the text to life ...

- After reading several chapters of *Journey to Jo'burg*, the children were asked to imagine themselves attempting to undertake such a venture.
- Drama was used to enliven imagination and stimulate senses, feelings and emotions.
- The children were asked to choose a particular chapter/event and re-write it as a diary.
- They then designed diary covers and formats for their own writing and presented them to their peers to share together.

“If I was Naledi I would write to someone important and try to get help for the poor children.”



In the news

- The children were asked to discuss the protest march and/or the journey the characters made.
- Discussions were held to allow the children time to develop opinions and express their own feelings to their friends and the teacher.
- In groups, the children decided on suitable headlines for the events. They cut letters out of newspapers and pasted them together to make their own headlines.

“As headlines began to take shape, the children's emotions and sentiments became stronger. This led to some powerful and thought-provoking discussions.”

Diary

5/8/81

Dineos ill and I'm wondering what will happen to her. I might even go and get mum from Johannesburg I don't really know I'll think about it while I'm asleep and if I do go I won't tell Gran and I'll take Tiro with me.

6/8/81

I've decided to go and get mum. I'll get going at one o'clock. I've told Tiro but I don't think he understands much anyway. He said that he would come so that's what we're doing. At one Tiro and I set off. It was a hard day ahead of us. It was hard to

Other applications

- Children can design story maps to illustrate the events and places within a chapter/book.
- Children can write to a character concerning an event.
- Children can investigate newspaper articles and follow this up by writing their own about something that has happened in a particular chapter.
- Children could be involved in a variety of drama activities, eg role play, hot seating, freeze frame.
- Children can analyse a character's actions/behaviour during particular chapters.

Literacy Guidelines

Year 4. Term 1

23: to write newspaper style reports ... from a story.

Year 4. Term 3

21: to assemble and sequence points in order to plan a presentation of a point of view.

23: to present a point of view in writing.

Year 6. Term 1

14: develop the skill of writing in role.

Links to ...

Geography - map work of South Africa

History - change within Africa; people who have brought about change
eg Nelson Mandela



Section 4: Looking at a whole book

Reflecting on the story

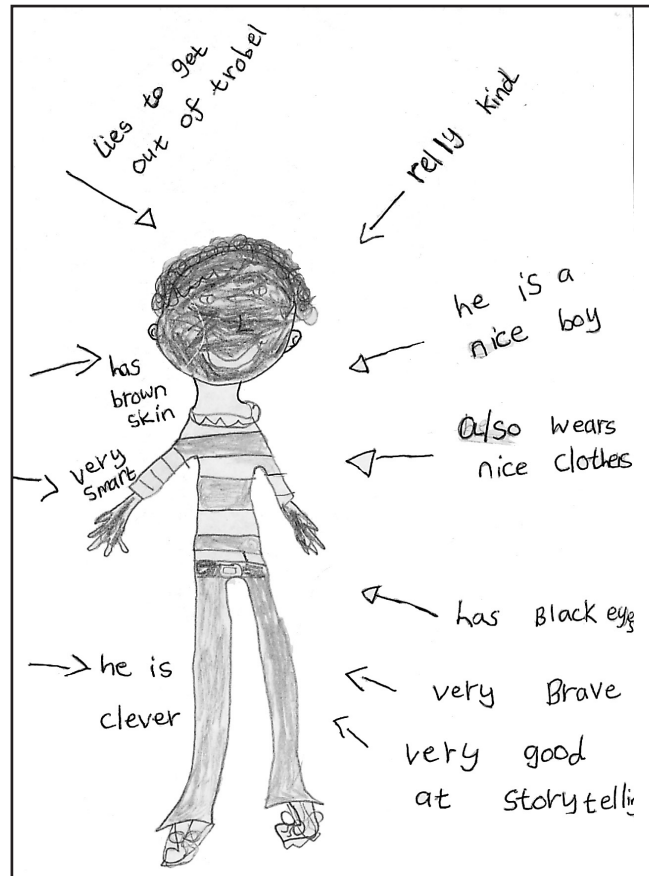
Learning Objectives

- Identify key elements within a story.
- Investigate the nature of plot, character and issues in a book.
- Assist children in their appreciation of character and the tools the author uses to help us relate to them.
- Develop an awareness of different forms of writing, eg film script, plays.

Bringing the text to life ...

Learning about the characters:

- Children worked on a variety of activities from the Julian stories.
- They talked about how the author wanted the reader to feel about the character.



- Children brainstormed their ideas about what Julian was like as a character. How did these compare to how they had felt about him earlier in the text?
- Their ideas were presented using images and captions to portray the character.

Literacy Guidelines

Year 4 term 1

5. to prepare playscripts
11. to write character sketches

Year 4 term 2

2. to understand how settings influence events and incidents in stories, and how they affect character's behaviour.

Year 4 term 3

12. write alternative endings.

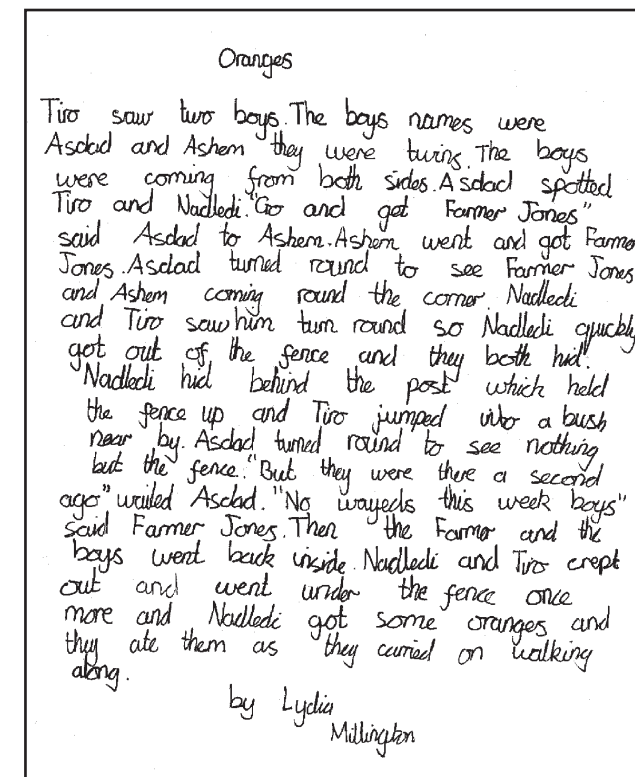
Film-scripting:

- The book *Onion Tears* was used to initiate film scripting activities.
- The children analysed text in terms of scene, characters and events.
- As an extension to this, children could develop these film scripts into writing plays or further to still-frames and small group drama.

Altering the story:

- A main scene from *Journey to Jo'burg* was used in order to draw children's attention to the possibility of different outcomes to a story or event.
- Children produced their own versions of events by changing one or two aspects of the scene.

“The classroom was buzzing with excited children”



A child's adaptation of a scene from *Journey to Jo'burg*.

Setting	Characters	Main event
Scene 1 In nam huongs room very messy So messy it looks like monkeys live there	Nam-huong Auntie	In Her room messy and she has to tidy it up
Scene 2 Restaurant Runs restaurant by her self Very busy Very Popular	Customers Auntie	In the restaurant Very busy and nosie
Scene 3 at School noisy Sitting on grass asking nam huong name	Nam-huong Tessa Danny Mary	At School Sitting on the grass talking about nam-huong's name
Scene 4 With Grandpa Climbed hills Play the flute Whach sun disappeared behind the hill	Grandpa Nam-huong	on the hill Whaching the sun go down as grandpa Played the same tune over
Scene 5 At home Writing a letter to yellow Canary best friend in the world	Nam-huong yellow Canary	At home in room writing a letter to yellow canary
Scene 6 at School in class room Talking about miss Lily	Miss Lily Nam-huong	In class room Children

“I hadn't thought of looking at stories this way - they seem more like pictures now.”

Other Applications

- Children can compose and compare different endings for stories and discuss how these affect the main characters.
- Alternative endings can be acted out within the class, and children can express their views as to the author's choice of ending.
- Return to any earlier 'prediction work' ... how closely did the children's ideas follow the actual story?
- Identify a key point in the text [this could be at quite an early stage], and construct a different outcome. How might the rest of the story have changed if this had happened?

Links to ...

History - investigate evidence eg maps, reports
Art - responding through a variety of media to character, plot, issues etc

Book jackets and reviews

Learning Objectives

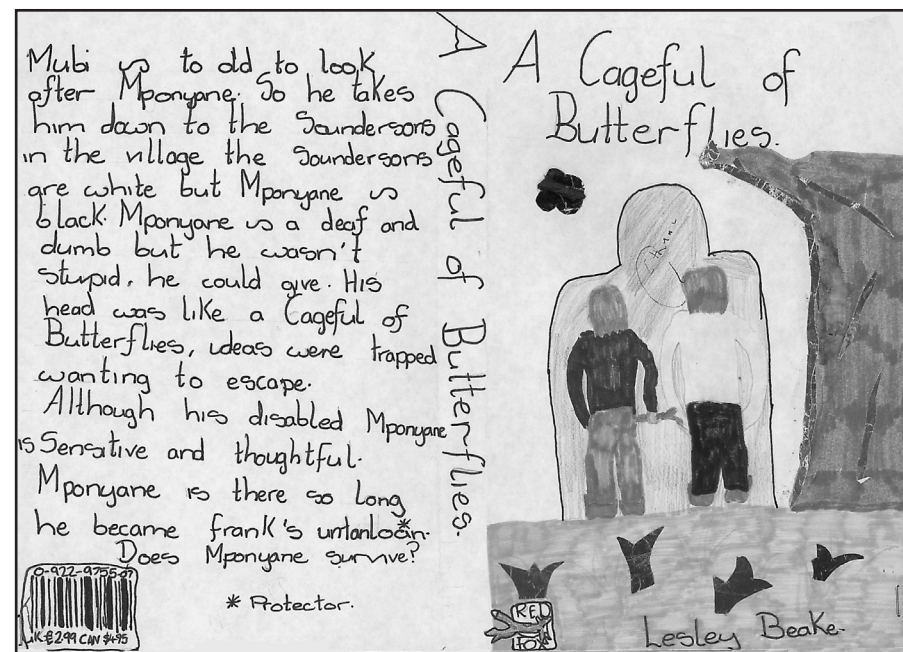
- To express the central issues of the story in picture/word form.
- To be aware of the nature and presentation of a book cover.
- To be able to condense complex information briefly and coherently.
- To be aware of the audience for whom they are writing.

“My book jacket makes me want to read this book.”

Bringing the text to life ...

- Children were given opportunities to discuss the main themes/issues in their story. It was important that time was spent on this aspect so as to enable the children to clarify their ideas, feelings and perceptions.
- A variety of book covers provided stimulus for conversation about the nature of a book cover, what needed to be included eg title, author, sales info, etc.
- A planning stage was included here to allow the children a chance to explore two or three of their own ideas, giving scope for creative and individual expression. This involved trying out different fonts, pictures and blurbs. The children then chose which they preferred and proceeded to design the full cover.

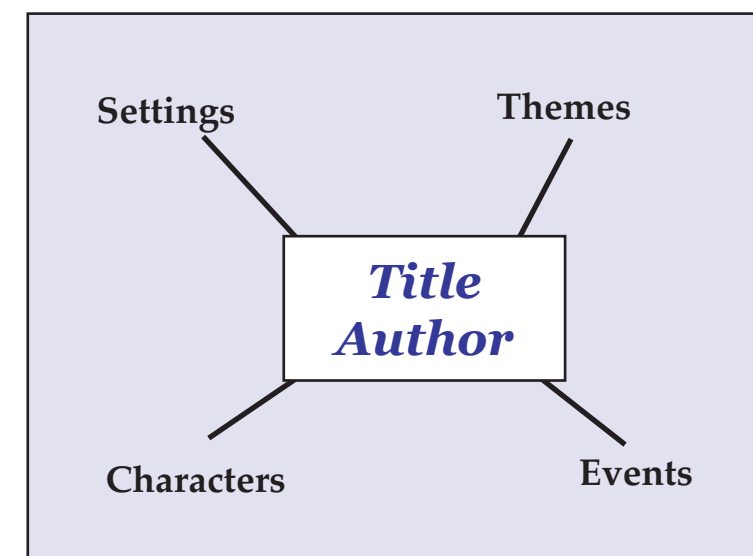
“The children quickly latched on to the issues raised and their illustrations were very perceptive and thought provoking.”



Other Applications

- This is a good opportunity for children with limited written language abilities to express and communicate their ideas, opinions and understanding of the book and the issues involved. A formatted book jacket supports this.
- The children could be asked to think of an alternative book title to accompany the illustration on their book jackets.
- Instead of a book jacket, children could be asked to design a flier on one side of A4 to advertise the book.
- Children can review the book with the support of a writing-frame. Prompts such as, “which part did you most/least enjoy? ... what would you like to change?” etc, help to encourage discussion and reflection upon the story.
- Frames also provide a useful tool for gaining an overview of a book. A frame such as the one shown below can be used to draw out key themes and events. Children can then be asked to find examples from the text to illustrate their points.

A Book Review	
Title of story	Author
Characters	
What was the story about?	
The part of the story I liked best	
My favourite character was because	
The part that I would like to change would be	



“The sun rose higher. On they walked. The heat sank into them and they felt the sweat on their bodies. On they walked. Alone again.”

Journey to Jo'burg
by Beverley Naidoo

Literacy Guidelines

Year 4 term 3

1. to identify social and cultural issues in stories
2. to read stories from other cultures focusing on differences in customs and relationships.

Year 6 term 3

10. to write a brief synopsis of a text, eg for back cover blurb

term 1

5. to contribute constructively to shared discussion about literature, responding to and building on the views of others.

Links to ...

PSE - communication skills

Art - create images in response to issues raised in texts

Geography/History - Investigating South Africa, mining, map work etc

Exploring issues

Learning Objectives

- To understand the complex issues surrounding endangered animals.
- To skim and scan to retrieve information.
- To consider author intention.
- To compile information in an interesting and visual way - linking fiction and non-fiction.

“The king of the forest is dead”, said Naidu. “That is the end of the tigers.”

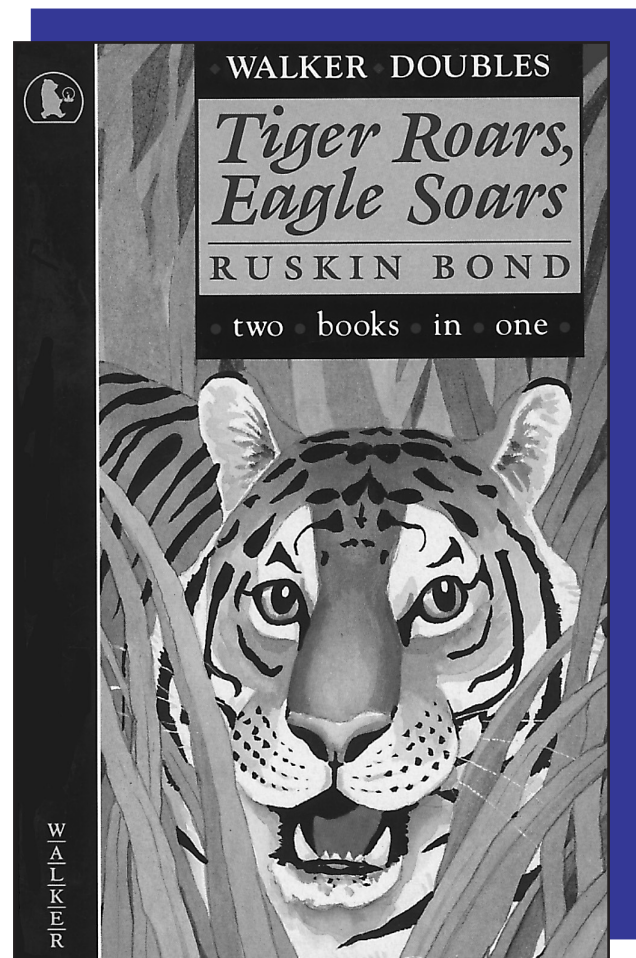
“There have to be tigers”, said Chottu. “Can there be an India without tigers?”

Tigers Roars, Eagle Soars
by Ruskin Bond.

“I agree with Chottu; it should be ‘Tigers Forever’.”

Bringing the text to life ...

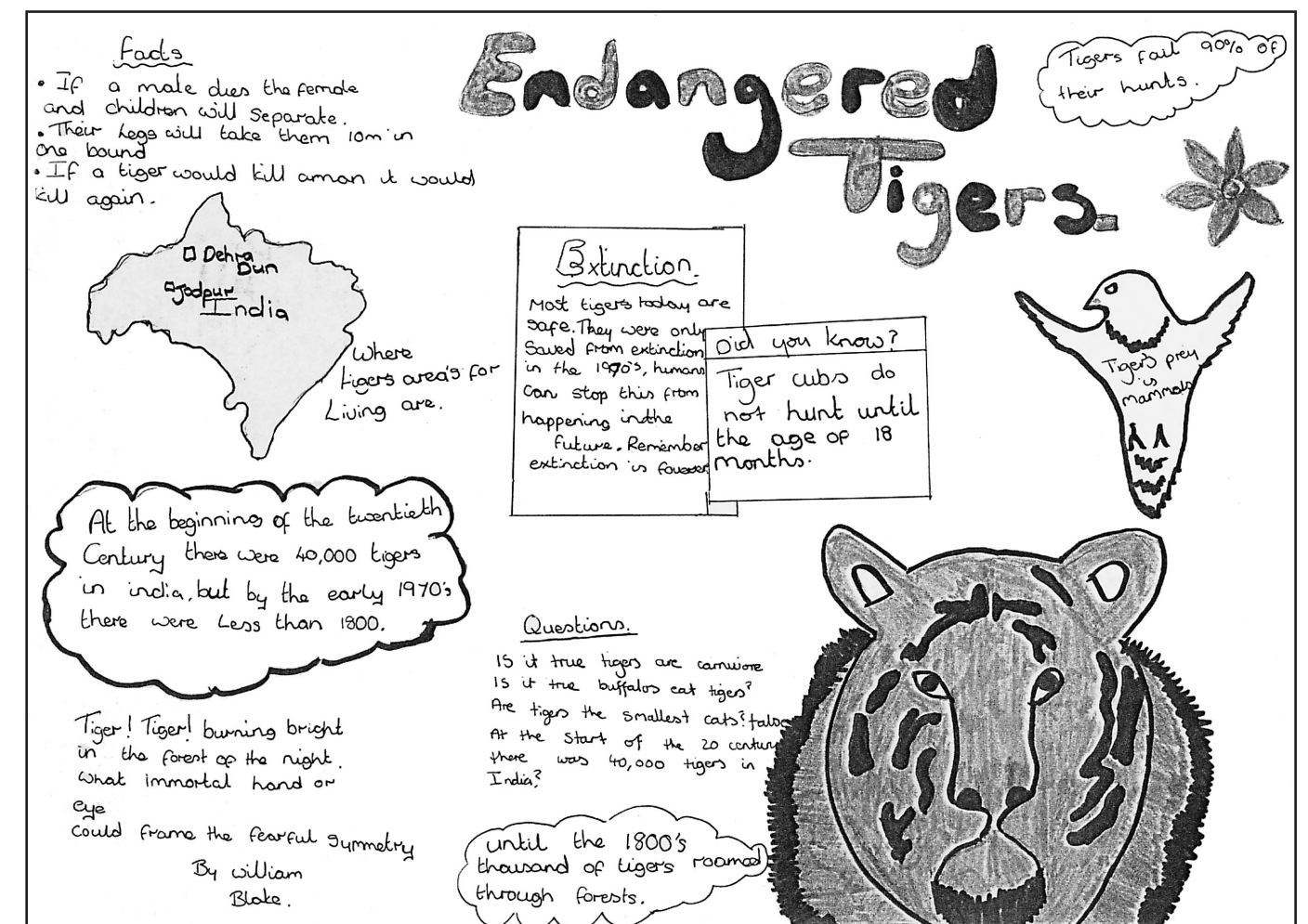
- Information pamphlets
- The children were given the word ‘endangered’ and wrote down the images that this evoked.
- The story *Tiger Roars, Eagle Soars* was read to the children and they discussed the two different perspectives presented by the author.
- The children were given further information on tigers from which to retrieve facts and designed a striking pamphlet.



Other Applications

- To write for information from wildlife organisations explaining interest in endangered animals.
- To make an anthology of tiger poems.
- To draw a story map of *Tiger Roars, Eagle Soars*.
- To draw a map of India and show which areas tigers live in.
- To debate the issues around endangered species, constructing effective arguments.

“The book clearly allowed the children to understand something of the complexity of environmental issues, as well as glimpse the beauty of the tiger.”



Literacy Guidelines

Year 6 Term 1

17. To write non-chronological reports linked to other subjects.

Term 3

18. To secure the skills of skimming and scanning and efficient reading so that research is fast and efficient.

Links to ...

Science/Geography - environmental awareness.
Citizenship - concepts of fairness and justice.

Resources

<i>Book</i>	<i>Author</i>	<i>Publisher</i>	<i>Year of publication</i>	<i>Place of setting</i>	<i>Use with Year</i>	<i>Family issues</i>	<i>Racism</i>	<i>Poverty</i>	<i>Environment</i>	<i>Conflict</i>	<i>Religion</i>
Akimbo and the Elephants	Alexander McCall Smith	Mammoth	1990	Africa	4-6	○			○	○	
Alona's Story	Pippa Goodhart	Mammoth	1999	Europe	5-6	○		○		○	
Birds in the wilderness	Kate Elizabeth Ernest	Mammoth	1997	UK/Jamaica	5-6	○	○				
Festus and Felix	Kate Elizabeth Ernest	Mammoth	1996	Jamaica	5-6	○					
Grandpa Chatterji	Jamila Gavin	Mammoth	1994	India	3-4	○					○
Grandpa's Indian Summer	Jamila Gavin	Mammoth	1996	India	3-4	○					○
Hope leaves Jamaica	Kate Elizabeth Ernest	Mammoth	1994	Jamaica	5-6	○			○		○
Jazeera's Journey	Lisa Bruce	Mammoth	1995	India/UK	3-4	○	○				
Nani's Holiday	Lisa Bruce	Mammoth	1995	India/UK	3-4	○					
Jazeera in the Sun	Lisa Bruce	Mammoth	1996	India	3-4	○	○	○			
Journey to Jo'burg	Beverley Naidoo	Collins	1996	Johannesburg	3-4	○	○			○	
The Jessame stories	Julia Jarman	Mammoth	1995	UK/ Africa	3-4	○					
The Julian Stories	Ann Cameron	Corgi Yearling	1994	America	3-4	○					
One for me, one for you	Rita Phillips Mitchell	Walker Books	1996	Caribbean	3-4	○					
Premlata and the festival of lights	Rumer Godden	MacMillan	1996	India	3-6	○		○			○
The Magical Bicycle	Elana Bregin	Mammoth	1992	South Africa	3-6	○	○	○		○	
The Peacock Garden	Anita Desai	Mammoth	1995	Pakistan	5-6	○	○			○	○
The Strollers	Lesley Beake	Red Fox	1995	Johannesburg	6	○	○	○		○	
Tiger roars, eagle soars	Ruskin Bond	Walker Books	1994	India	5-6				○	○	
Cageful of Butterflies	Lesley Beake	Puffin	out of print	South Africa	5-6	○	○	○		○	
Desert December	Dorian Haarhoff	MacMillan	out of print	Namibia	3-6	○			○		○
Onion Tears	Diana Kidd	Puffin	out of print	Vietnam/ Australia	3-6	○	○			○	

Useful DEC publications for supporting literacy work:

Fat felts and sugar paper ~ activities for speaking and listening about issues, 1998.

Start with a story ~ supporting young children's exploration of issues, 1991.

Writing from the oasis ~ using environments creatively in key stage 3 English, 1998. [This publication is also suitable for use at key stage 2].

Writing our past ~ celebrating and researching the achievements of people in the past who came to live in Britain. A literacy resource for key stage 2, 1999.

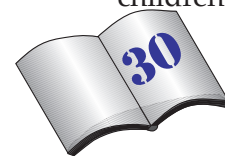
Where to go for resources support ...

Tide~ Centre based in Selly Oak, Birmingham.
See Page 33 for full details.

Letterbox Library

This is a book club which specialises in books which promote positive images and challenge stereotypes.
Unit 3D, Leroy House,
436 Essex Rd, London, N1 3QP
Tel: 0171 226 1633
Development Education Association

The DEA will be able to put you in touch with your nearest development education centre or bookshop, supplying resources for raising global issues.
29-31 Cowper Street
London EC2A 4AT
Tel: 0171 490 8108
e-mail: devedassoc@gn.apc.org





*A year 6 child's charcoal drawing, based upon an illustration from *The Peacock Garden**

“ Razia had once laughed and played games with her, games with little round pebbles that they flung up in the air and caught on the backs of their hands, games played in squares and circles marked in the dust, games made up of little rhymes they had sung together. But now Razia was so silent, pale and sad that Zuni felt shy of her and kept away from her although she could see that Razia was just as lonely as she. ”

The Peacock Garden by Anita Desai.

