

# English

primary  
subjects

issue one summer 2008

## Making every child matter

We all know that every child matters, but how can literacy co-ordinators make it more than just a pious slogan? Here **Henrietta Dombey** shows you how to use a simple audit tool to check your resource provision; then **David Gibbons** describes how his school made a poetry classic accessible to their key stage 2 children; and finally **Louise Dryden** shows how typing can contribute to early years compositional skills.

### A different reading audit!

It's easy to lose sight of children's experiences of reading and what reading means to them. Take a tip from UKLA's Gemma Moss and try thinking of your class as three groups:

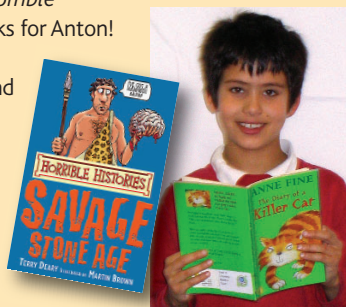
- **those who can read at the expected level and do** – both at home and at school they read a range of texts for a range of purposes – including for pleasure
- **those who can read at the expected level but don't** – they can lift the words off the page but find little pleasure or purpose in it and seldom choose to read
- **those who can't yet read at the expected level and so don't get access** to a full range of materials – they may find little point in reading.

Are all three groups equally well provided for in your classroom? Have a good look at your book stock and list about a quarter of them on a grid like the one below. How does each book cater for the different kinds of readers? Try to take the children's views into account on this. They may differ from yours!

- **Is the text tempting, accessible and rewarding for anyone in the 'Can but don't' group?**
- **Is it good for any child in one of the other groups?**

Anton's test results were always good. But he seldom chose to read, either in school or at home. Then his Year 4 teacher, Julie, lured him into *Horrible Histories*. Just the books for Anton!

He's recommended them to his friends, and now he's getting into Anne Fine's *The Diary of a Killer Cat*. Julie's determined to shift him from his *can but don't* identity to join those who *can and do*. Anton is on his way!



Title	Can and do	Can but don't ✓ (boys)	Can't and don't
<i>Horrible Histories</i>			

When you've entered all the texts (don't forget the picture books, comic strips, graphic novels and digital texts), see which group of children is least well provided for.

Now start your *Class Library Wishlist*. **Don't panic! Help is at hand:**

*Simply the Best! 0 to 7* and *Simply the Best! 7 to 11* are available for £5.99 each from the Centre for Literacy in Primary Education ([www.clpe.co.uk/publications/public26.html](http://www.clpe.co.uk/publications/public26.html)).

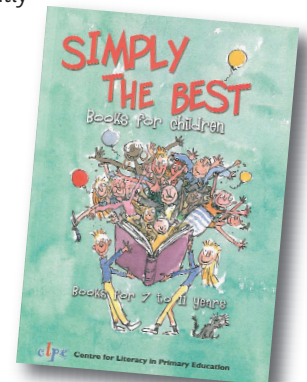
[www.booktrusted.co.uk/books](http://www.booktrusted.co.uk/books) constantly update their recommendations.

*Books for Keeps* (six times a year) is packed with good ideas – see [www.booksforkeeps.co.uk](http://www.booksforkeeps.co.uk)

[www.sevenstories.org.uk](http://www.sevenstories.org.uk) has a good recommendations area.

[www.writeaway.org.uk](http://www.writeaway.org.uk) is full of useful information and inspiring ideas.

**Henrietta Dombey,**  
**UKLA Past President**  
(with thanks to Gemma Moss)



On the lawn outside Lincoln Cathedral, Alfred Lord Tennyson gazes at the flower in his hand, stony-faced and mute. For many adults, his name evokes memories of rote learning old-fashioned poetry: not the obvious choice to help today's children build their confidence, stretch their imaginations and expand their communication skills! But I hope that the project outlined here will show that we can make 'classic poetry' both accessible and enjoyable for them.

## Talking with Tennyson

It was prompted by an invitation to our village school to get involved with Lincoln's Tennyson Collection. The resulting project – to create a simple film about *The Lady of Shalott* – incorporated a broad spectrum of activities, engaging critically with the text and involving drama, ICT, art, music, history and photography.

### enjoy and achieve

At the centre of this range of creative exercises was the ECM ambition to have every child 'enjoy and achieve': some stretched and challenged the most able, but the fundamental series of speaking and listening tasks allowed all the children a voice and sense of involvement. Speaking and listening are, of course, crucial skills for the promotion of inclusion and individuality, and we made sure the project kept returning to the careful acknowledgement and development of these skills.

We began by looking at a version of the poem with no illustrations. The intention was simple: to identify visual images that could be captured in the local environment. A stretching introduction – but it immediately signalled to the children the importance of reasoned discussion. The following day they set off around Nettleham with digital cameras to capture images that mirrored and illustrated the text. The results amazed us all – from the leaf floating on the local beck that became 'The shallow flitteth silken-sail'd' to the out-of-focus hassock that 'overlooks the space of flowers'. In the drama session that followed, the children devised pieces of physical theatre that represented symbolic elements of the poem, such as the towers of Camelot and the mirror. Lively 'conscience alley' activities explored 'Should she, or shouldn't she, look?'

Finally, after an online exploration of paintings and photographs inspired by *The Lady of Shalott*, we introduced the children to 'Photo Story 3' (software available free from Microsoft),



to help them produce their interpretation of the poem. They ordered and manipulated their images, overlaying them with lines from the text. They chose a fitting soundtrack from Audio Network's vast music library. More in-depth discussion informed their choices!<sup>1</sup>

The technical achievements were commendable; but the real success of the project was that the children debated, mediated and communicated their feelings and thoughts about Tennyson's poetry. And Tennyson, not so mute after all, spoke back to them.

**David Gibbons, Headteacher Nettleham Junior School, NATE Primary Committee member**

<sup>1</sup> The film can be viewed at [www.nettleham-junior.lincs.sch.uk](http://www.nettleham-junior.lincs.sch.uk). A fuller version of this article can be found in *NATE Classroom* magazine, Issue 3.)

### Framework for literacy objectives addressed for Year 6

**Speaking** – Use a range of oral techniques to present persuasive arguments

**Drama** – Improvise using a range of drama strategies and conventions to explore themes such as hopes, fears and desires

Understand and interpret texts – **Understand underlying themes, causes and points of view**

Engage with, respond to texts – **Compare how writers from different times and places present experiences and use language**

**Presentation** – Select from a wide range of ICT programmes to present text effectively and communicate information and ideas.



Far left: Pupils from Nettleham Junior School on a bridge over Nettleham Beck, hunting for images to capture.

Left: Trying for some real empathy with the *Lady of Shalott*!



# UKLA (United Kingdom Literacy Association)

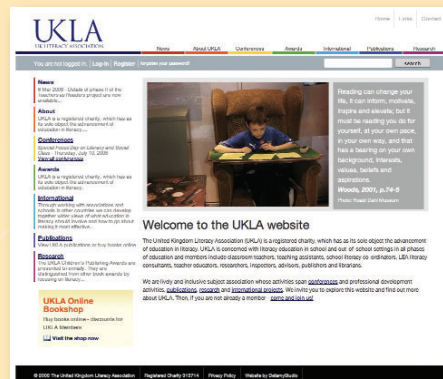


UKLA promotes good practice in literacy teaching. Its members are classroom teachers, teacher educators, researchers and others committed to developing literacy in pre-school, primary, secondary and adult education. UKLA provides professional support, a network for teachers and researchers, and a discussion forum.

Each term, members receive *Literacy News* with lively accounts of UKLA activities, *English 4-11* (a joint UKLA/EA production) with inspiring classroom projects, and *Literacy*, which reports research with clear classroom implications. Visit [www.ukla.org](http://www.ukla.org) for more information.

UKLA's regional and national conferences are a rich opportunity to meet others with similar interests in a lively and unpressured atmosphere. Our annual International Conference will be in **Liverpool**, 11-13 July 2008; **Teachers' Day** on 12 July features sessions by David Almond and Mick Waters.

**UKLA, 4th Floor,  
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# EA (The English Association)

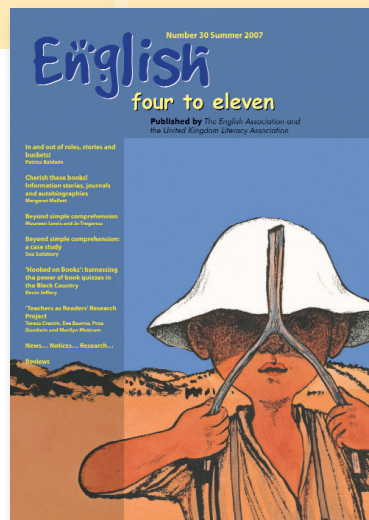


The English Association is the UK's oldest established association for those interested in English at all levels, from primary to higher education. Its aim is to further knowledge, understanding and enjoyment of the English language and its literatures and to foster good practice in its teaching and learning.

In collaboration with UKLA, the EA produces *English 4-11*. Published termly, it contains material by and for classroom teachers, including practical resources, accounts of successful projects and reviews of books and other resources.

The EA also presents the annual *English 4-11 Book Awards* to celebrate the best children's illustrated books in each of four categories: fiction and non-fiction for KS1 and KS2. For more information on *English 4-11*, Book Award winners, and other primary resources, see the primary section of the EA website.

**EA, University of Leicester,  
University Road,  
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[www.le.ac.uk/engassoc](http://www.le.ac.uk/engassoc)

# NATE (National Association for the Teaching of English)



NATE represents English teachers across the UK, engaging with the concerns of the profession locally, nationally and internationally. Members receive a wide range of benefits and NATE particularly welcomes active participation at regional meetings or conferences and with contributions to publications.

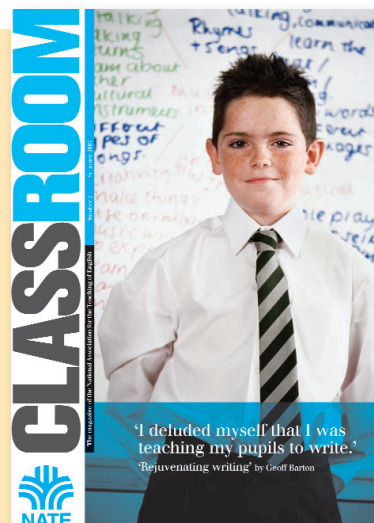
In addition to publishing an impressive list of books, NATE provides members with termly issues of: **NATE Classroom** (a practical and lively magazine for all teachers of English,

KS1-KS5), **English Drama Media** (a professional journal for teachers, lecturers, advisers, researchers and teacher trainers across all phases); **English in Education** (our peer-reviewed academic journal) and the newsletter, **NATE News**.

The lively, annual **NATE conference** took place this spring at Warwick University; **Primary Day** on 5 April featured speakers Kit Wright and Ruth Starke.

**NATE, 50 Broadfield Road,  
Sheffield, S8 0XJ  
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[www.nate.org.uk](http://www.nate.org.uk)



Council for Subject Associations  
*A Voice for Subjects*



# English

## Supporting gifted and talented children

**'I'm subject leader for English/literacy but I'm not an expert on gifted and talented provision. What knowledge do I need to share with my colleagues; what do they need to do and where do I go for help?'**

Here are some fundamentals to help you to develop your own thinking and to help your fellow teachers identify which children have a particular gift for English:

**Challenge** Catering for more able children is not about 'hot-housing'. It is about having high expectations of all children and providing a curriculum for English in which all children are given the opportunity to shine. It is also about 'deep and wide' language and literacy experiences that will help children be enthusiastic readers, writers, speakers and listeners. Inviting authors, poets or actors into school can provide new inspiration and challenges.



Encourage a variety of speaking and listening exercises.

**Personalisation** Effective differentiation is the key. In English, this might be to involve different and more complex writing tasks; investigations that encourage a greater depth and breadth of reading; using text to ask and answer philosophical questions; the use of speaking and listening and drama to analyse ideas.

**Difference** Remember that often children excel at some aspects of English whilst struggling with others. So a child can be a brilliant reader yet struggle with dyslexia, or be very articulate but less adept at literacy skills. Each could be considered gifted. Remember, too, that children who are currently underachieving may also be gifted: perhaps they are under-challenged, and bored with literacy lessons.

**Partnership** Consult with other subject leaders, peripatetic staff, etc., to identify ways of extending children's language experiences and to encourage their own research. Don't forget to talk to parents to discover their hobbies and home activities.

**Out-of-school learning** Many schools organise book clubs, writing workshops and drama clubs. Find out from your G&T Co-ordinator what events are happening in the area – theatre workshops or authors' workshops, for example, will widen your children's experience.

### *'How can I tell that a child is gifted at English?'*

There is no definitive list of attributes, but children might exhibit some of the following:

- reading before they started school and/or avid readers of books considered difficult for their age
- a mature understanding of texts and an ability to ask questions of them
- an inquisitiveness which leads to research into things that interest them
- articulate, with a wide spoken vocabulary
- a flair for language resulting in engaging and thought-provoking writing
- their own distinct authorial voice – writing like a writer
- writing at home for their own pleasure
- brilliant ideas and terrible handwriting
- excellent spelling with a wide vocabulary
- higher achievement than other children of the same age.

### Useful websites

**Young Gifted and Talented** (<http://ygt.dcsf.gov.uk>)

This is the main portal for advice and information about G&T issues. Use its search engine in the online library to find links to specific English/literacy sites, e.g. National Literacy Trust, Teaching Ideas, Literacy.

**Teaching Expertise** ([www.teachingexpertise.com](http://www.teachingexpertise.com))

A commercial site with lots of excellent free ideas for primary English. A range of ideas, web references and, sometimes, resources can be e-mailed to you direct.

Your regional broadband networks may provide lots of film, music, photographic and digital resources free to download in your school, e.g.:

- London Grid for Learning (<http://cms.lgfl.net/web/lgfl/homepage>)
- Eastern Region Broadband Consortium ([www.e2bn.org](http://www.e2bn.org)).

Barbara Conridge, Education Advisor, Bedfordshire; Chair, NATE Primary Committee

## Beyond reading

Taking note of Pardo's view that comprehension is '... a cognitive process in which readers construct meaning by interacting with text through a combination of prior knowledge and previous experience, information in the text, and the stance the reader takes in relation to the text'<sup>1</sup> Liz Connolly and her school undertook a review of reading comprehension and how they could best support more able children.

Focusing on:

- the need to develop teachers' own subject knowledge, to deepen their understanding of aspects of comprehension
- children's prior knowledge
- the need to provide materials and resources to support a specific theme/book
- explicit strategies to teach each aspect of comprehension

the school developed a two-week programme of guided reading sessions for more able children. They used the following table, adapted from strategies identified by Maureen Lewis and Jo Tregenza<sup>2</sup>.

### Preview and activate knowledge

Oral activities based on pre-reading the book ... Does the book cover give us any information about the book? What do we know about ...? What do you think would happen if ...?

### Visualisation

Underline/highlight descriptive words about a character or setting. Use the highlighted words to draw a picture of the character or scene. Create a story map. Draw thought bubbles.

### Comparing and contrasting

Create a word grid, focusing on key words. Compare words that suggest coldness: Which suggest intense cold? What does the word *polar* tell us? Contrast similar words such as *home* and *house*.

### Impact of vocabulary

Circle key words – words that provide information, insights into characters. Draw pictures to illustrate the words. Reading between the lines – inference and deduction.

### Empathy

Plot the feelings of characters, considering causes: How would you feel if ...? Interview a character. Relationship charts – how do you know – highlight key words. Role play.



### Preview and activate prior knowledge

We needed to tease out what children already knew about the text. As many of the children in our school lack particular experience and knowledge of their world we have established strong curricular links, including educational visits.

### Visualisation

Careful reading of the book is vital to create opportunities for visualisation. We encouraged Year 2 children to find and mark with highlighter pens information and descriptive language about the main character, then draw a picture guided by the phrases. The pictures were a useful assessment tool; more able children produced pictures with greater detail and relevant information.

### Comparing and contrasting

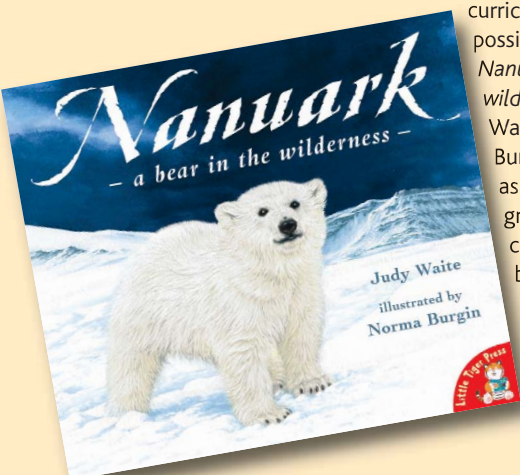
Links with other curriculum areas brought prior knowledge to the text. For example, using *Nanuark* in their science topic 'Ice and Fire' and watching video clips of the Arctic helped a Year 2 class in their understanding of the vocabulary, such as the difference between 'cold' and 'freezing'.



## Our programme

Our programme was developed around the particular needs and experience of each group of children, using cross-

curricular links were possible. For example, *Nanuark: a bear in the wilderness*, by Judy Waite and Norma Burgin, was chosen as a text for a group of Year 2 children, as the book had already been used in science classwork.



<sup>1</sup> Pardo, L.S. (2004) 'What every teacher needs to know about comprehension' in *The Reading Teacher*, 58/3, November.

<sup>2</sup> The project was inspired by 'Beyond Simple Comprehension', by Maureen Lewis and Jo Tregenza, and 'Beyond Simple Comprehension: a case study', by Sue Salisbury, both in *English 4-11*, No. 30, 2007.



Above and opposite: Children undertaking project work.

### Impact of vocabulary

By highlighting key vocabulary, we wanted children to distinguish between what they knew and what they inferred – reading beyond the text. All language work was based on the novel. As the work was in context, it led to a deeper understanding of characterisation. The children were highly engaged as a result.

### Empathy

By paying careful attention to the vocabulary, the children drew an 'emotional journey' to track how the characters felt throughout the story – another opportunity for inference.

### Impact

The more able children focused on comprehension more carefully. Re-reading the text from different viewpoints created focused time on specific areas of comprehension. This in turn led to high-quality pupil dialogue which helped deepen their understanding.

*Liz Connolly, Headteacher, and Helen Lucas, Chief Executive, English Association.*

## The power of literature

Excelling at English is about developing a feel for language – tasting its power and exercising that power to develop and communicate important ideas. Without a chance to explore powerful texts, inhabit their worlds and operate inventively within them, there's a danger that talented children may not realise their potential.

What children read and how they read it makes a difference to what they write. This is particularly true for children who might excel. But what are the most powerful texts and how can we help children to draw on them to enrich their own writing? The Centre for Literacy in Primary Education (CLPE) RAW Power Project, aimed at Years 5 and 6, puts literature at the heart of the literacy curriculum and allows teachers to stretch all children, including the most capable.

The best texts to work with are:

- emotionally powerful
- strong in literary styles and rhythms
- evocative versions of traditional stories.

memorable language, with a poetic quality.

These texts can be touchstones when choosing other books. To provide a good range to stretch and stimulate all children, you'll need to balance longer, challenging novels with shorter novels, short story collections, traditional tales, myths and legends, picture books and poetry. You'll also need a range of cultural and social settings, characters and authors.

Key classroom activities are:

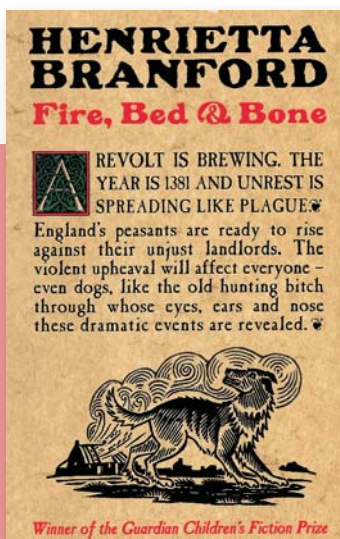
- teachers reading aloud
- children re-reading the text
- talking about books and reading
- drama – to enter and inhabit the text
- writing in role, using a workshop approach.

So what do you do? First choose a strong text you'll be happy to work with over several weeks. Read it to yourself, to get to know it better and be sure of its appeal for your class. Now plan how you could bring the characters, setting and language alive, using the activities above. Remember your main aim here is pleasure in the lived experience of the text. When you feel happy with the activities, map them across to the Literacy Framework. The speaking and listening strands will give you plenty of ideas for exploring the text through talk, role-play and drama. Once the children have an intimate knowledge and understanding of the text, use at least two writing workshop sessions a week to get them to explore the story from the inside as one of the characters, or extend the story in another direction.

Dwelling with a text in this way gives all children access to richer, fuller language and lets the gifted really spread their wings!

*Henrietta Dombey, UKLA Past President and Deborah Nicholson, independent consultant.*

A full description of the RAW Power Project appears in *Literacy* vol. 40 no. 1, published by the United Kingdom Literacy Association, under the title 'Putting literature at the heart of the literacy curriculum'.



Two texts much used in the RAW Power Project are Philip Pullman's *Clockwork*, and *Fire, Bed and Bone* by Henrietta Branford. Both are emotionally powerful and written in evocative,

After experiencing the first chapter of *Fire, Bed and Bone*, Sophie took up her teacher's invitation to write the scene from the perspective of Humble, the cat. She began: *'I heard the wolves again last night, howling at the tops of their voices, long and loud, big and bold. I lay with shivers all over my body. I went to my secret hunting field just now, I stayed out there for ages. I came in through the window like the ghost of the cat next door, whose life was meant to end.'*

Winner of the Guardian Children's Fiction Prize

# English news

## NATE (National Association for the Teaching of English)

50 Broadfield Road,  
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tel 0114 255 5419  
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[www.nate.org.uk](http://www.nate.org.uk)



NATE represents teachers of English across the UK and welcomes active participation by primary members.

### Shakespeare in the Classroom

Stratford upon Avon  
24 October 2008



Don't miss an opportunity to work with NATE, the RSC and National Drama all on one day! Practical workshops and an opportunity to see David Tennant in Hamlet. For details contact Amanda Carroll on 01789 272520 or see the NATE website.

### NATE Conference 2009

Creativities – Setting Free the Spirit of English  
Hinckley Island Hotel, Leicestershire  
4-6 April 2009  
Come and enjoy the special Primary Day at the NATE Conference. Consult the NATE website for details.

### NATE Classroom

The autumn issue of our magazine for both primary and secondary teachers, free to all members, has a 'Drama and Shakespeare' theme.

### Sharing not Staring – Seventeen interactive whiteboard lessons for the English classroom

Newly published, and compiled by the NATE ICT committee, this will help any teacher exploit their IWB to best advantage.



## EA (The English Association)

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### Reframing Literacy

UKLA/British Film Institute National Conference  
BFI, South Bank, London  
13-14 November 2008  
Interested in how moving images relate to literacy? *Reframing Literacy* will explore this relationship in an increasingly visual world. Key speakers include Cary Bazalgette, Tim Rylands and Frank Cottrell Boyce. You are invited to attend either or both days. Deadline for applications: 31 October. For further information visit [www.ukla.org](http://www.ukla.org).

### Recent UKLA publications

- *Visual Approaches to Teaching Writing: Multimodal literacy 5-11* by Eve Bearne and Helen Wolstencroft (£19.99)
- *Active Encounters: Inspiring young readers and writers of non-fiction 4-11* by Margaret Mallett (£7 to members, £8 to non-members)

Council for Subject Associations  
*A Voice for Subjects*



## engaging with globalisation

English is well placed to help develop children's understanding of the interdependent global society of the 21st century. The knowledge, skills and strategies developed in literacy are essential in exploiting the potential of global education.



Establishing links with a school in another country can help develop understanding of today's global society

### As subject manager for English/literacy, how can I ensure that global education is integrated into the literacy curriculum?

There are two particularly accessible booklets<sup>1</sup> which will remind you that you may already include some elements of global education in your literacy scheme. You may already have literacy activities planned in your Eco School work, or have writing activities with a school in another country. In your oral work, you already expect children to make informed choices. Certainly your selection of poetry, fiction and non-fiction will reflect the global dimension.

Knowing what resources you already have will be a good start in ensuring that your colleagues are well supported. You will find it helpful to identify the global education elements already in your literacy curriculum for each year group. For example, in each key stage you should find that children have rich experiences listening to and talking about stories and poems from around the world. The range of books used in each class will support children when considering similarities and differences between people in different parts of the world, and through role play and

drama children not only develop particular skills and strategies, but become involved in current topics which enable them to deepen their understanding of other people.

Finding out what is already in place could be quite daunting! Make the task manageable by asking your colleagues to tell you what they already plan to use this term. Then build up an audit over three terms. In addition you will also make specific literacy suggestions to any new global education topic planned in your school; pages 42-45 of *The global dimension in action* suggests sources of further support, including websites.

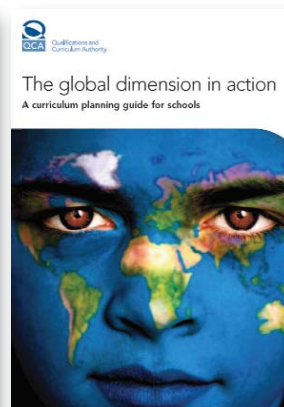
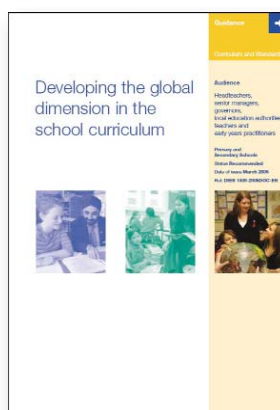
Much of the curriculum activity to develop global understanding will probably be planned as a whole school. As subject leader, this will give you an opportunity to ensure that literacy activities are embedded as projects develop. You will want to make good use of the resources



which many charities and other agencies offer to schools to ensure that what you plan is creative, imaginative and motivating for all children in your school.

Finally, do not be overwhelmed by the need to plan global education. You will be surprised how much is already embedded

in your range of writing and reading tasks, as well as in the learning strategies developed through oracy.



<sup>1</sup> QCA (2007) *The global dimension in action: a curriculum planning guide for schools*. Order ref QCA/07/3410.  
QCA (2005) *Developing the global dimension in the school curriculum*. Order ref DfES 1409-2005 DOC-EN.

# Journeys

One of the effects of globalisation is that refugees from conflicts all over the war-torn world find themselves thousands of miles from home, in countries where the language and culture are strange. The reality that refugee children encounter in the UK – in school and out – may eclipse their memories of their earlier lives, leaving them doubly rootless.

Hartley Primary School, Newham, responded to Refugee Week by devising a **Journeys** project. This offers a model of using one sort of connection – cross-curricular teaching, principally between literacy and art – to help children make connections with their family history. While these activities have particular power for children from refugee families, and you need to handle them sensitively, they can also strike a chord with children whose family histories do not include such upheavals.

In this outer London school, teachers of the key stage 2 classes chose to start with a picture from Jeannie Baker's *Belonging*<sup>2</sup>. This shows a rather 'shadowy' girl or woman looking out of a window at a busy scene, with children approaching her house. The children were asked to describe in detail what they saw, what the girl/woman might be thinking or saying and how she might have got there. They were also asked how she might be feeling and to imagine how an interview with her might go.

The children's next task was to interview their parents, asking them to think of a memory from their past, such as a place, an outing or a journey. Prompt questions included:

- where are you?
- what can you see?
- what are you thinking or saying?
- how are you feeling?

Children used the prompt sheet to make notes or draw sketches that they then developed into pictures or written accounts in school. Eight year old Sado wrote:

## Memories

*I remember our home in Hargesia. It had a nice garden and we grew oranges, mangoes and other fruits. I used to play in the shade of this big mango tree in the garden with my friend Feriyo. She was nice and we had lots of fun.*

*We had a car and we used to go to Berbera and go swimming or go on a boat trip.*

With her mother's help, she also wrote the account in Somali, her mother tongue.

Mary Hoffman's *The Colour of Home*<sup>3</sup> inspired a number of key stage 1 classes. Year 1 children used collage to make costumes from around the world. In pairs, they also wrote and illustrated poems about leaving. Safiiyah and Ahad wrote a powerful evocation:



What made **Journeys** a successful whole school project?

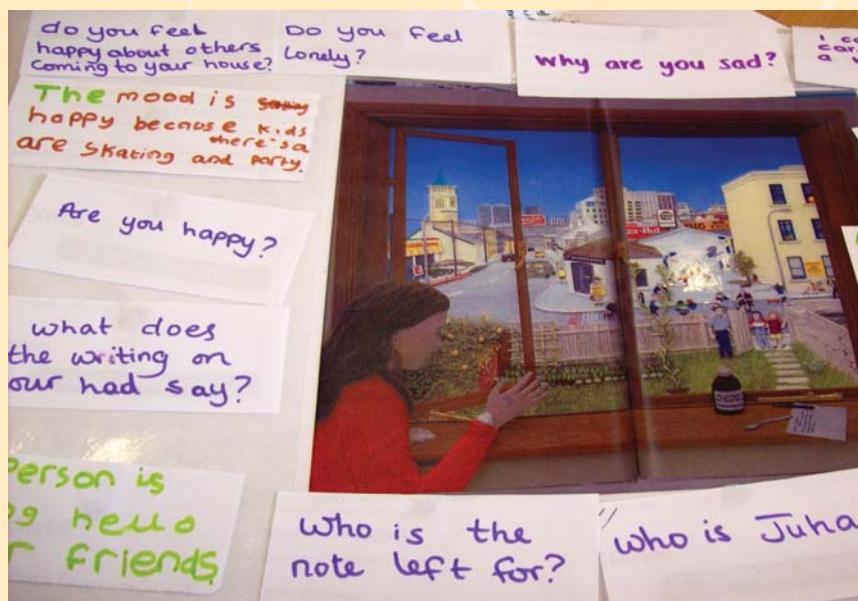
- the commitment of senior management
- the support of co-ordinators, especially for Art and EMA
- the teachers' sensitivity in not pressing those children reluctant to share
- inset on refugee awareness for all staff
- a two-week time slot
- the use of books of high quality to inspire children and teachers.

All this gave teachers and children the confidence to experience the power of words and images to help us all make connections and extend our understanding of our lives and the lives of others.

Jane Bednall, Sharon Fell and Henrietta Dombey

<sup>2</sup> Baker, Jeannie (2004) *Belonging*. Walker Books.

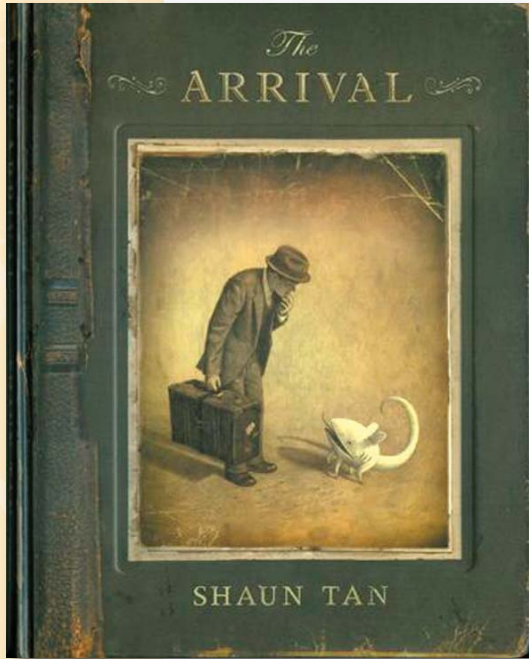
<sup>3</sup> Hoffman, Mary (2003) *The Colour of Home*. Rainbow Books.



# Global literature

As the starting point for this theme is universal, it seems to me that access should also be. Picture books are powerful because of their ability to communicate complexity beyond the use of words. With the meeting of cultures in mind, both the problems and potentially rich experiences to convey, there is a particular text which I would be keen to share with children in the classroom. *The Arrival* by Shaun Tan<sup>4</sup> is an amazing picture book, telling the story of a migrant family in a hauntingly

beautiful, filmic and timeless style. It is a fantasy but with many historical references; accessible to all as there are no words; perfect to use with pupils new to England, as it would certainly reflect some of their own experiences. The following sequence of approaches contains many familiar activities and *The Arrival* could be used in many units from the Primary Framework (e.g. narrative, fantasy, stories from other cultures).

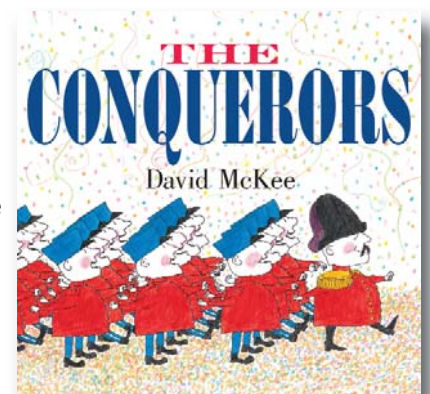


To begin, without sharing any information about the text, scan five or so pictures and print them out on an A3 sheet if possible. Colour works best. Ask the pupils to work in groups of three or four to create a narrative from the pictures. What order should they be in? What should the title be? At this stage, try not to direct the talk in any way but allow the pupils to speculate while you simply eavesdrop. Draw this session to an end by listening to the group ideas and, after all have been heard, allow others to ask questions with openings such as 'What made you think ...?'; 'Why did you say ...?', etc.

For the second session, use the first full-page illustration in the text. You could project it onto the IWB and use the spotlight tool to focus on parts of the illustration. Draw attention to and discuss: the clasped hands, the fireplace, the mantelpiece. Encourage speculation using the information in the picture without confirming anything. Ask the pupils what they think the relationship is between the characters and what they think will happen next. They will probably say he is going away; ask 'Why?'; 'Where to?'; 'What for?'. To end this session, ask pupils to work in pairs and 'pack the suitcase', explaining to each other what items they are putting in and why. They should take it in turn to place an item in the suitcase. Ask some pairs to share their choices with the class.

For the next session share the last double page spread of chapter one. After discussing the story on these pages, unpick the way the author has laid out the images. If you haven't already covered film language, this is an opportunity to introduce 'point of view', 'shot', 'close up', 'long shot' etc. Why has Tan used a number of very small images and one larger one? What impact does this have on readers? Move back to the previous double page spread to discuss the image and what it symbolises. Throughout this introduction to the text, you could use a reading journal to record responses and other tasks, as well as word level work you may do.

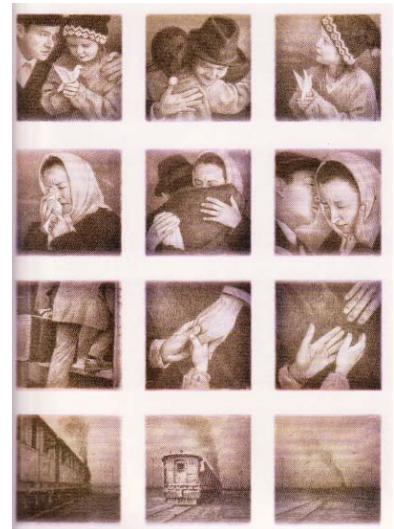
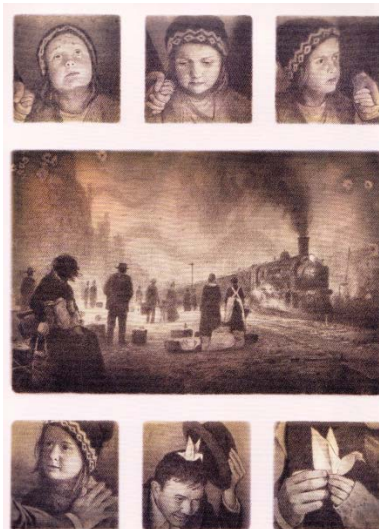
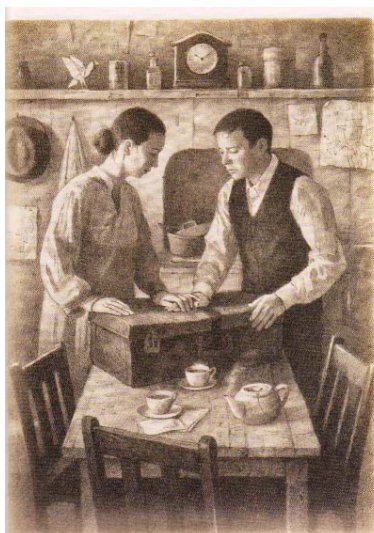
If you feel this text may be too complex for younger pupils, an alternative would be *The Conquerors* by David McKee<sup>5</sup> – a humorous look at the futility of war and the potential for enrichment when different cultures meet.



Maria Hill, Teaching and Learning Adviser

<sup>4</sup> Tan, S (2006) *The Arrival*. Hodder.

<sup>5</sup> McKee, D (2005) *The Conquerors*. Andersen Press.



Illustrations from *The Arrival*

# English news

## Events



### UKLA National Conference on Children's Literature

Birmingham (venue tbc)

27 March 2009

Michael Rosen will head a star-studded list of speakers.

Details and application forms at [www.ukla.org](http://www.ukla.org).

### NATE 2009 Annual Conference

Creativities: Setting Free the Spirit of English

Hinckley Island Hotel, Leicestershire

4-6 April 2009

Key speakers and guests include Mick Waters of QCA, Anthony Horowitz, Luke Abbott, and the RSC. Consult the NATE website

([www.nate.org.uk](http://www.nate.org.uk)) to see the conference

brochure for more details of the special

Conference Primary Day.



Anthony Horowitz

### EA (The English Association)

The English Association aims to further knowledge, understanding and enjoyment of the English language and its literatures and to foster good practice in its teaching and learning.

#### English 4-11

The summer issue of *English 4-11* includes a long interview with author Marcia Williams, whose dramatic comic-strip retellings of classic stories have long had a welcome place in the primary school collection. The cover features an illustration of Daedalus and Icarus from Marcia's *Greek Myths*. Also in this issue, 'A taste of Indian literacy' by Liz Connolly reflects on a visit to India to observe personalised learning, and Ruth Wells recounts how a dance company and an arts team worked with Year 6 classes to engage children with Madonna's *The Adventures of Abdi*<sup>6</sup>.



<sup>6</sup> Madonna (2004) *The Adventures of Abdi*. New York: Callaway Editions. ISBN-10: 0 670 05889 0, ISBN-13: 978-0-670-05889-1.

### EA (The English Association)

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### UKLA (United Kingdom Literacy Association)

UKLA promotes good practice in English teaching. It has a strong membership in the primary sector of professionals committed to developing literacy education. UKLA provides professional support, a network for teachers and researchers and a discussion forum. Each term members receive *Literacy News* with lively accounts of UKLA activities and projects, *English 4-11*, published jointly with the English Association, and *Literacy*, which reports research with clear classroom implications. For further information visit [www.ukla.org](http://www.ukla.org).

#### Recent UKLA publications

*Dyslexia and Inclusion: supporting classroom reading with 7-11 year olds*

by Rosemary Anderson

Price £7 to members, £8 to non-members

*Practical Bilingual Strategies for Multilingual Classrooms*

by Tözün Issa and Alayne Öztürk

Price £7 to members, £8 to non-members

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### NATE (National Association for the Teaching of English)

NATE represents teachers of English across the UK and welcomes active participation by primary members at regional meetings or conferences and with contributions to publications.

Members receive discounts on NATE books as well as a thoroughly useful package of periodicals and information. The new NATE website is at [www.nate.org.uk](http://www.nate.org.uk).

#### NATE Classroom

Our magazine for both primary and secondary teachers, published in February and free to all members, has a 'Media' theme for Spring 2009. If you would like to contribute to the magazine, get in touch with the editor by e-mailing [classroom@nate.org.uk](mailto:classroom@nate.org.uk).



#### Sharing not Staring: Seventeen interactive whiteboard lessons for the English classroom

Recently published, this book by the NATE ICT Committee will help any teacher exploit their IWB to best advantage. Get 20% off this incredibly useful book by citing this advertisement when you order from the NATE office on 0114 255 5419 or e-mail [Julia@nate.org.uk](mailto:Julia@nate.org.uk).



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Council for Subject Associations  
*A Voice for Subjects*



# English *A voice for subjects*

## Learning outside the classroom

Taking children out of school adds excitement to our teaching. Going out into the wide world changes relations between you as a teacher, your class and what they are learning. Whether you are taking Reception children to a house nearby to see their chickens or your Year 3 class on a poetry journey around the school grounds, that time out of the classroom can enhance both past and future learning.

But there's another kind of outdoor learning that tends to get forgotten: what we can learn from children in the playground, where children re-enact narratives drawn from popular media, and engage in games that explore their present and future lives. Third year student teachers at De Montfort University examine children's informal language outside the classroom and consider its effect on their literacy development.

They approach children as ethnographers and researchers, rather than teachers.

Natasha writes:

Most prevalent on the playground were 'pretend' games. They varied between those that used stories and characters obviously derived from popular media and those that involved more of the children's own imaginative construction.

### **DRAMA** CROSS-SUBJECT LINK

Perhaps the most revealing results have come from interviews with children about what they are doing. Martin records how, using their imagination, a group of boys transform a bleak playground:

*Child 1:* Well, it's like the Playstation game...we just go around and we get the coins and pizza hut tokens ...

*Martin:* Where are the pizza hut tokens and coins?

*Child 1:* Well they're ...

*Child 2:* They're around. You know, like over there (he points to the corner of the playground). ... Well, that's the toy cupboard, and then there is the bedroom...

*Child 1:* Over there, that's the garden. Sometimes we can't get the coins...



For ideas on how to take writing beyond the classroom visit the Everybody Writes website, aimed at exploring writing beyond the classroom [www.everybodywrites.org.uk](http://www.everybodywrites.org.uk)

Similarly, influenced by a film, two children tell Carla how they play Monsters Inc, revealing a strong grasp of character and showing clear contrasts between the good and bad monsters through their use of language and actions.

*Child A:* You have sharp teeth and claws

*Child B:* Yeah, like Randall. I like being him; he's nasty and cheats and changes colour.

Having observed groups of Reception Year boys and girls, Louise writes:

'Many story lines of fantasy games can be compared to the genres of more traditional tales of heroes and monsters and good triumphing over bad'.

So what can we learn from observing children's unregulated play? Two student teachers' comments stand out:

'I learnt the value of using my knowledge of children's out of school interests in the classroom. The interest I showed in their interests was



reflected back to me through discussion and enjoyment.'

'This assignment helped me to learn about the lives of children outside school; it also made me aware of how children work together to structure the meaning of their lives.'

What's happening in your playground?

A fuller account of this work appears as Grugeon, E. 'Listening to learning outside the classroom: student teachers study playground literacies' (2005) *Literacy* 39,1, pp. 3-9

# Stones and poetry



A visit to Jericho Valley, near St Agnes, provided poetical inspiration for a group of Year 5 Cornish children. At the beach they made a small collection of stones before each choosing a favourite to take back to school.

The group had already been introduced to a range of poetic forms, including haiku and kennings, and each child chose a poetic form to write in. The poems below are the final form as chosen by each child.

Jason uses personification and metaphor to portray the sea as an ageless and mischievous being, engaged in a sly game with children. There are strong visual aspects, particularly in the stone *'caught for an instant...plunges to its watery bed'*. His word choice, too, is adventurous: the *'stony voice'*, the stone *'hurled slyly'*. Note the contrast between the sea's chuckle and the child's laugh, and the juxtaposition of the image of the master craftsman, smoothing the stone to perfection, and the speed of the game of catch.

**Treasure of the Sea** Jason, age 10.

Below the waves, a stony voice  
chuckles in glee  
mill stones roll back and forth  
slowly  
until smoothed to a fine quality,  
shaped by a master-craftsman.  
Thrown high in happiness by  
the sea,  
or hurled slyly against the  
rock-hugging cliff,  
the sea leaves his treasures  
carelessly on beaches

knowing many hands will  
return them:  
A child laughs, a stone skims  
the waves,  
caught for an instant, then  
plunges to its watery bed.

Perran drew on his enjoyment of kennings to write a carefree response to the idea of a stone lying on a beach in Cornwall. Line three is particularly effective in presenting two unelaborated images, *'a shark fin, a seagull's wing'* before moving on to extended description in line 4.

It's...  
A sticky sweet that's been  
sucked a thousand times,  
A tooth that has worn smooth,  
A shark fin, a seagull's wing.  
A mini-motor boat that skims  
the surf and is gobbled up by  
the waves...

Josh, a keen writer, makes use of full rhyme: *sea/mystery/me*; and half-rhyme: *mystery/angrily*. He uses alliteration in the second stanza, the careful choice of verbs ensuring that the work is read slowly. The wistful quality of this poem had a powerful effect on visitors to the classroom where it was displayed.

**Pearls** Josh, age 9

Pearls from the sea,  
a mystery.  
The tide brings them in,  
loudly, angrily.



It always makes me wonder  
if they had  
a mother, father,  
like you and me.  
The soft sea whispered,  
*'My daughter...'*  
And the tall cliffs echoed,  
*'My son...'*  
And together they whispered,  
*'Our children.'*

Encouraged by the success of this project, the stone selection exercise was repeated with the whole class. The children were then taught how to write a cinquain and it was noticeable that the least able writers enjoyed a great deal of success with this particular form, possibly due to the economy of language and constraints of syllable counting.

The children's experiences of seeing, listening and touching proved invaluable in the development of their own poetry writing.

# Playing out



Chanting playground rhymes

The potential for literacy learning to take place outdoors is immense and carefully planned, yet simple activities can take advantage of natural resources, the local environment and even the weather!

## Simple outdoor activities which need few resources

3–8 years

- ▶ Sing, chant and play out street or playground rhymes, or traditional skipping songs and counting rhymes.
- ▶ Take a stroll around the local neighbourhood, play 'I spy with my little eye', and make an alphabet book out of what the children see.

### MUSIC

CROSS-SUBJECT LINK

- ▶ Use a digital camera on a walk to the local park; make an *In the Park* colour book.
- ▶ Reading outdoors can be a delight and inspirational! 'Extreme reading' events



proliferated during the National Year of Reading 2008 (see what happened at Woodlands Junior School by typing 'Woodlands' into the search box at [www.yearofreading.org.uk/wikireadia](http://www.yearofreading.org.uk/wikireadia)

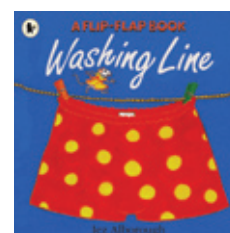
- ▶ Role-play in 'cubby houses' or dens; creating lots of opportunities for talking and listening as the children act out roles.

## Themed outdoor play boxes linked with sets of story books

Themed, structured play boxes can allow links to be made with the outdoor environment. Ideas include: Windy/Sunny/Rainy Day Box; Decorating/Gardening Box; Café/Picnic Box. The contents of a Windy Day Outdoor Play Box could include:

- ▶ a real washing line at an accessible height and a washing bowl, soapsuds and bubble blower
- ▶ items of clothing or flags, streamers, pieces of different material or handkerchiefs
- ▶ alphabet letters, days of the week or whole words to peg on the line in an ordered sequence.

A set of books linked to the box provides a focus to the play. Many books have references to windy washing days, e.g. *Washing Line* by Jez Alborough; *Mrs Mopple's Washing Line* by Anita Hewitt; *The Wind Blew* by Pat Hutchins;



*Grandpa's Handkerchief* by Dorothy Clark; *A Fox Got My Socks* by Hilda Offen.

Young children might start their outdoor play activities by listening to *Mrs Mopple's Washing Line*. Using the artefacts from the 'Windy Day Box' the children can peg out the items of clothing in the order they are in the book, talking about which came first, second, third or place the items of washing largest to smallest, thinnest to thickest.

### MATHS

CROSS-SUBJECT LINK

*A Fox Got My Socks* is another wonderful windy day washing story with verse to chant and inspire production of the children's own rhyming words.

English doesn't have to be an indoor activity! Sheer enjoyment of books can be enhanced through related outdoor play – at one with the elements.



## UKLA

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Recent publications:

*Dyslexia and Inclusion: supporting classroom reading with 7-11 year olds*  
Rosemary Anderson offers practical advice for SENCOs, teachers and assistants to support dyslexic pupils in ways that promote effective learning and ensure inclusion.

*Practical Bilingual Strategies for Multilingual Classrooms*  
Tözün Issa and Alayne Öztürk provide guidance for practitioners in supporting bilingual learners, helping teachers meet the challenge of catering effectively for the variety of needs within their classrooms and settings.

(Each publication £7 to members, £8 to non-members)



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## English Association

Established in 1995, the *English 4-11* Book Awards are presented by the journal *English 4-11* to authors and illustrators of the Best Children's Illustrated Books of the year, Key Stage 1 Fiction and Non-Fiction, and Key Stage 2 Fiction and Non-Fiction. Following the presentation in May, a flyer with short reviews of all winning and shortlisted books is distributed free to all subscribers to *English 4-11*, to bookshops, libraries and other interested bodies. Would your school like a copy of the latest Book Awards flyer?

email: [engassoc@le.ac.uk](mailto:engassoc@le.ac.uk) with the heading 'Awards Flyer', including your name and address.

In a recent issue of *English 4-11* Chris Holifield asks 'Where have all the children's poetry books gone?' When primary school children encounter poetry they enjoy it. So why are publishers reluctant to commit themselves to new ventures? How do you encourage children to read books? The 'book resistant' reader is Rob Sanderson's target; he suggests ways of getting children hooked into the world of books for life.

To subscribe to *English 4-11*, visit [www.le.ac.uk/engassoc](http://www.le.ac.uk/engassoc) or [www.ukla.org](http://www.ukla.org)



### The English Association

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## NATE (National Association for the Teaching of English)

NATE represents teachers of English across the UK. Members receive a wide range of benefits and NATE particularly welcomes active participation at regional meetings or conferences, and with contributions to publications from both primary and secondary teachers of English. Have a look at [www.nate.org.uk](http://www.nate.org.uk) to see what membership can offer you.

*NATE Classroom*, our magazine for both primary and secondary teachers, is published in February, June and October, free to all members. If you would like to contribute to the magazine or receive a sample copy, get in touch with the editor by emailing [classroom@nate.org.uk](mailto:classroom@nate.org.uk).

*English Drama Media* is our professional journal for teachers, lecturers, advisers, researchers and teacher trainers across all phases; and *English in Education* is our peer-reviewed academic journal.

Phone us to order the new *NATE catalogue* to find highly respected resources – published by or recommended by NATE – for the primary classroom.



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[www.nate.org.uk](http://www.nate.org.uk)

Have you visited the English Space yet? At [www.englishspace.org](http://www.englishspace.org) it's the place to go for lively classroom ideas and exchanges with other teachers.

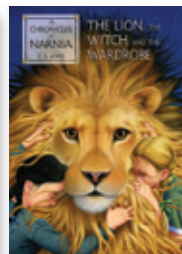
## Games confederate

English is a gold medal subject as far as the Olympic and Paralympic Values are concerned. Friendship, courage, equality, excellence, respect, inspiration and determination are Values any teacher of English will recognize as natural territory. They ripple off the subject like the muscles of a well-toned athlete! Here Gareth Calway, a poet, author and consultant, reflects on some relevant literature.

Reading gives opportunities to address all seven Values in discussion and study. There are picture books just begging to jump off the shelves into the Olympic and Paralympic pool! Michael Rosen's *We're Going on a Bear Hunt* (an excellent but no means isolated example) appeals to children of all ages and emphasises the key quality of determination. Woods? Marshes? Can't go over it, can't go under it? Swishy swashy, swishy swashy, rhythmical, inspirational, equality-based, collaborative. Yes we can! A winning marathon of shared endeavour and fun! (See the famous video of the author reading it at [www.michaelrosen.co.uk](http://www.michaelrosen.co.uk))

*Bear Hunt* addresses the Olympic and Paralympic Values implicitly or explicitly, as do many great books available to us. C.S. Lewis' classic *Chronicles of Narnia* – enjoying renewed popularity thanks to Hollywood – addresses and celebrates all of them explicitly. Like the London 2012 Games' ethic itself, Narnia links the active narrative and healthy heroism to a morally educated, opened mind. In addition to the moral in the adventure itself, and the way any such enjoyment of a shared story promotes learning, the list of Values provides a built-in framework for class discussion. And there are hundreds of new books fit for this purpose, for example, Michelle Paver's wonderful *Wolf Brother* about resilience and resourcefulness against the odds.

We're not limited to stories: poems such as Wordsworth's 'Ice-skating' (from *The Prelude* – find it at [www.wordsworth.org.uk](http://www.wordsworth.org.uk)) can help children reflect on their own 'sports' (in every happy sense of that word) and promote the Values of the London 2012 Games through one of the best



descriptions of childhood play in all literature. A jolly 'starter' getting children to make 's' sounds – hissing snakes, hissing sledges through snow, of skates on ice, faster and faster – can lead on to discussion of why there are so many 's' words connected with snow, ice, sleet, sludge. Then children can hear (and read) the experience of how Wordsworth captures these in such delicious descriptions as:

All shod with steel

We hissed along the polished ice in games

Confederate...

...the precipices rang aloud...

Childhood friendship ('games confederate') is also explored in Susan Wicks' *On the Lake* (from *Not Just a Game: Sporting Poems*, Five Leaves), where a modern daughter-mother friendship is conveyed through laughter and playful rescue on ice. Like many a medal winner, the mother modestly describes her manoeuvre as just 'good enough' though it requires considerable skill and courage! The division of lines emphasises the equality of the parent and child relationship.

And as for reading non-fiction, why not start with the London 2012 Games themselves? Make a judicious selection for pupils to read from the About the



Class 4 pupils of Milborne First School in Dorset, reading with their Head teacher Mr Tom Leech.

Games area of the Get Set website at [www.london2012.com/getset](http://www.london2012.com/getset) and enjoy the interactive fact files and video footage where young sporting heroes talk about their hopes, dreams and the realities of training for London 2012. Younger children will also enjoy playing the interactive game, 'Sound Track' where they can begin to be sports commentators – and improve their speaking and listening skills at the same time.

However you look it, English in the context of the 2012 Games is a winner.

# Mapping our world

The seven Values of the Olympic Games include respect, equality and friendship, so where better to start than by finding out about our own links to the rest of the world and so fostering Intercultural Understanding? This was the starting point for a languages, literacy and communication cross-curricular project with a group of schools in Birmingham. Rebecca Kennedy Independent consultant, here tells us all about it.

## PRIMARY LANGUAGES

CROSS-SUBJECT LINK

How much do we really know about children's language repertoires? What is the range of languages and varieties of English used and experienced by children in and out of our schools? What knowledge of the world, its peoples and its cultures enters our classroom every morning and how do we celebrate this in order to develop the school, local and global community? These were the questions we asked ourselves before setting off to find out.

It began with world maps and a languages investigation. Children pored over the maps, identifying countries which they knew and matching a range of everyday objects to their countries of origin. They were fascinated, and it was clear that they drew on a range of experiences to help them. Next they identified words or phrases that they knew from different languages adding them to the location where they are spoken. Catchphrases from film and television were welcomed alongside phrases spoken in local communities – everything was valid! Curiosity about the lives of others and of different cultures had been roused.

The variety of experiences and knowledge within each class was becoming apparent and so a 'world family survey' was carried out to engage parents and carers. In order to consider what makes us unique and what binds us together, our own version of the BBC series *Who do you think you are?* engaged the children in finding out where their parents, grandparents and great grandparents were born and what languages they spoke. Teachers were not

excluded from this process! Parents fed back to teachers that this was the first time that they had truly felt able to support their children's learning.

'Our children are from all over the world and this gives us a chance to find out about their journeys, their lives and experiences... it's just about giving them a chance to share this with each other in school.'

Children and teachers alike have been fascinated to find that some of their parents and grandparents were born in the same parts of the world, that families have travelled to Birmingham via a variety of European countries and that some children speak and in some cases read and write more than one language. The investigations are opening the children's eyes to the wonders of our world and their own place in a global community.

'Iham speaks Somali, Arabic, Danish and English. I had no idea! This activity was a huge insight for me into each of my focus children – the world map activity and the dates generated so much discussion as children shared their experiences!'

Respect, equality and friendship... and this is just the start!

**Acknowledgements:** With many thanks to the teachers from Birmingham schools involved and especially to Tom Bishop and Sajeda Noreen, Somerville Primary School. Thanks also to Marilyn Mottram, Birmingham Local Authority and Sheryl King, Hillstone Primary School.



# The stories project



Eleanor Simmonds wins the gold medal in the Women's 100m Freestyle at the 2008 Paralympic Games in Beijing (Feng Li/Getty Images)

Linking with the theme of speaking and listening, and the Olympic and Paralympic Values of friendship and respect, the Olympic Stories Project was developed to showcase the potential for participation across society and not just for elite athletes.

The project concentrated on developing a range of stories featuring 'unexpected champions'. Professor Jim Riordan, an award-winning children's author and sports science expert, retold stories from other times where unexpected success occurs. This approach proved particularly pertinent following Paralympic double gold medallist swimmer Ellie Simmond's success at the Beijing Games, a true 'unexpected champion'.

Four stories were developed: one told of the adventures of a female athlete in Ancient Greece, another recounted an unexpected champion in an older person in Japan, a third told of the skilled success of a person from non-mainstream society, and the final story told of a clever manoeuvre by a small team to achieve against the odds.

Once the stories were written they were taken into a Key Stage 2 class for a 'test run'. The series of lessons began by asking the children 'What does London 2012 mean to you?' Here are some of the responses from a Year 6 class:

'I could be in it.'

'If I had the chance to be in the Olympic Games I would be a high jumper.'

'I could compete in the Olympic Games. Also I would meet famous people there and I would like to win a medal.'

'Make England happy to win medals – we can be proud in 2012.'

'I will be excited to go and watch my country compete and do the best they can.'

'I love sport. We can also be in the Olympic and Paralympic Games.'

'The 2012 means we could be in it and we could win a place in it.'

'It means enjoying sports.'

'It means making me happy.'

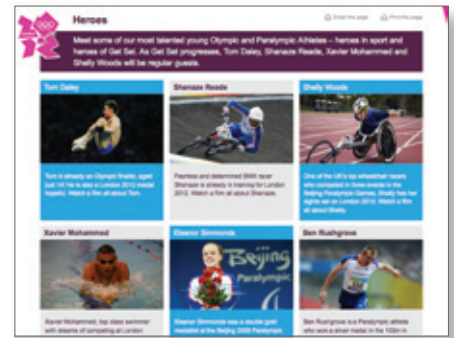
'It means letting us do sport.'

'It means I could be in it in swimming.'

One pupil felt so involved with the process that she was able to predict her success:

'In London 2012 I would compete in either horse riding or 200m track.'

Perhaps demonstrating that primary pupils are very open to the notion of the 'unexpected champion'.



One of the outcomes of this project was to investigate how teachers can use stories to develop children's critical faculties in relation to literature, and also raise their own sense of self-esteem and aspiration. Teachers could incorporate the Values of friendship and respect by featuring stories with unexpected champions and engage children in 'talking circles' where they can examine case studies of unexpected champions like Ellie Simmonds, the velodrome champions like Chris Hoy and the rowing teams. Olympic Stories will enable very close scrutiny of the impact of unexpected success and could add an additional element to the anticipated outcomes of London 2012.

Find out more about the likely Heroes of London 2012 and follow their progress as they head towards 2012, visit [www.london2012.com/getset/heroes](http://www.london2012.com/getset/heroes).

The Olympic and Paralympic Games themselves are about the best of sporting attitudes and team co-operation. This project itself is a team effort, which shifts across subject boundaries: children's literature; creative writing; literacy; sports science and educational well-being in children. Using this approach, children will be inspired by the best of values from London 2012 as much as by the Greek Champions of old.

**Olympic Stories is a project based at the International Centre for Research in Children's Literature, Literacy and Creativity at the University of Worcester.**



## English Association

### Resources for teachers – Primary Bookmarks

Primary Bookmarks are pamphlets of 2000–3000 words intended to supplement the enthusiasm of the teacher in the primary classroom and to provide additional independent resources for readers wanting to broaden their engagement with literature.

There are four titles in the series so far:

- ▶ *Skellig* by David Almond – Text and Context: Ian Brinton
- ▶ *Mondays Are Red* by Nicola Morgan – the Author, the Text and the Use of Language: Louise Ellis-Barrett
- ▶ The Lyrical Voice in Non-Fiction – *Think of an Eel* by Karen Wallace and Mike Bostock: Margaret Mallett
- ▶ *Coraline* by Neil Gaiman: Louise Ellis-Barrett

Bookmarks are freely downloadable from the English Association website: [www.le.ac.uk/engassoc](http://www.le.ac.uk/engassoc) or hard copies can be purchased for £1.00 each.

If you would like to contribute to the series, please contact us – [engassoc@le.ac.uk](mailto:engassoc@le.ac.uk)



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## UKLA

UKLA promotes good practice in English teaching. It has a strong membership in the Primary sector of professionals committed to developing literacy education. As well as professional support, members receive *Literacy News* with accounts of UKLA activities and projects, *English 4–11*, published jointly with the English Association, and *Literacy*, which reports research with clear classroom implications.

### *Building Communities of Readers*

Teresa Cremin, Marilyn Mottram,  
Fiona Collins and Sacha Powell  
ISBN 9781897638460

*Teachers as Readers: Building Communities of Readers* is a UKLA project designed to increase children's reading for pleasure and enthusiasm for reading, by improving teachers' knowledge and experience of literature. The booklet outlines the structure and principles of the project, together with practical guidance about how literacy co-ordinators and Local Authorities can carry out similar projects for themselves.

(Each publication £7 to members, £8 to non-members)



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## NATE (National Association for the Teaching of English)

### The NATE website

Our new website has made it easier to explore NATE's activities, information and online shop with its wide range of English teaching resources.

### *Galileo's Secrets Drama Pack for transition activities*

*Galileo's Secrets* by Catherine Brighton is a stunning picture book, specially re-published by NATE to enjoy in its own right but also to provide the essential themes and visual resources for activities included in this pack. This is an ideal resource to prepare Year 6 for transition to secondary school, providing the starting point for units of work in different subject areas – including English but also in Science, History, Geography, Maths and Music – all placing emphasis on making learning explicit. A CD is included, of all the necessary resources.

### NATE Classroom

Our magazine has a theme of 'English in partnership' (cross-curricular thinking) for Spring 2010. If you would like to contribute, get in touch with the editor at [classroom@nate.org.uk](mailto:classroom@nate.org.uk)



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Council for Subject Associations  
*A Voice for Subjects*

### Get Set

[www.london2012.com/getset](http://www.london2012.com/getset)

Any of the work described in this leaflet could lead to an application to join the Get Set network. See the appropriate areas of the website for the map and case studies or to join.



department for  
children, schools and families