

Session 3: *Tuesday*, Year 5

P 3.7.3

Ideas and outline plan to promote learning defined in P 3.5

Note: Although the published text of Tuesday does not have page numbers, for ease of reference this document assumes the pages to be numbered starting with the very first page (trptych of frog rising on lily pad) as 1, so that the credit page is 2, the title page 3, and so on.

Background

Prior to starting the unit, read and discuss stories with strong main characters, comparing and contrasting ones that aim to:

- entertain and amuse (humorous writing)
- build tension and suspense (mystery writing).

Initial stimulus

Create a number of large (wet?) lily pads cut from vinyl, sheet rubber, card, and so on (or use real ones if you can get them) and, before the children arrive for the day/lesson, drape the lily pads around the classroom or other suitable area of the school as if they had fallen there overnight.

Allow the children to enter, discover and explore these, then start a discussion about what they are and where they might have come from.

Introduced a 'visitor' (teacher or TA in role), a detective who has been sent to investigate the mystery (the equivalent of the one from page 29 of the text) who has come to explain what happened last night, and find out whether the school knows any more about the strange events. Teacher role-plays that he/she saw things from his/her kitchen window at about 1:00pm (the equivalent of the man in the dressing gown on page 13). Get the children to play the part of the (TV) reporter(s) (as on page 28), interview/question/discuss with the 'detective' and the 'witness' what might have happened, how/why the frogs were seen flying past the window, got tangled with the washing, disappeared down another neighbour's chimney, and so on. What can the other children in the class contribute to the story from what they have found this morning?

Quick drama response to stimulus

Get children to perform or record a quick 'on-the-spot report' about what has happened, perhaps initially practising in pairs ('And now over to our reporter at the scene. Just what is happening over there in *****?')

Introduce text

Building on this, introduce and read *Tuesday*. Allow the children to read/explore/discuss it independently (possibly in pairs).

'Book-talk'

Spend significant time exploring the text together through 'book-talk' at paired, group and whole-class level. You could use the approach explained in A recommended approach to 'book-talk' (P 1.2), or an adaptation of this. (Note: Perhaps more than one session will be needed.)

Sorting the story into sections

Give the children cards with brief descriptions/pictures of the different book pages, and ask them, without reference back to the actual book at this stage, to work in pairs/groups to sort them into the main events/happening in the story. Discuss as you go along. Get the children to invent a 'title' for each stage of the story (for example, 'Lift Off', 'Up, Up and Away', etc.). Finish the sorting against these headings and discuss. Compare with the actual book and adjust as necessary. Record outcomes to support the next activity.

Mapping the story

In pairs or groups, get the children to create a story map for *Tuesday* (drawings, symbols/words, whatever) organising this under the titles just invented, and making a separate 'card' for each segment of the story. Feed back, discuss and create a communal version of the story map, again organised onto different cards. (You and the children later need to be able to change the order of these to suit a new telling of the story.)

Developing a character

Return to the initial stimulus scenario and work to develop the detective character in two different ways:

- as a comedy character in a humorous story (Inspector Clouseau?)
- as a 'hard' character in a mystery/thriller story (Elliot Ness?).

For example:

- Draw and 'label' him/her in two ways (perhaps using the 'visitor' as a model). How might he/she need to look different or be dressed differently to show the two different characters?
- Use word play and word-association games to draw out, develop and extend vocabulary (see *Talk for Writing*).
- Role-play each of the different characters and 'hot-seat', and so on. (Explore how each would behave/react differently at each stage of the story.)
- Play talk games to develop the two characters (as in 'tell me more about...' – see *Talk for Writing*).
- Write short physical and/or character descriptions for the two (shared).
- Act out the scene on pages 28–29 to show how it would be very different with the two different detective characters.
- Look at 'models' of different detectives in story extracts/film or TV clips/pictures, and so on, and use these to extend thinking/discussion.

Explore the main character/story events through drama

Use drama approaches to explore some scenes/characters from the story as seen through the eyes of each different detective. (For ideas for suitable drama activities, see *Talk for Writing*.)

Reshaping the story

Choose one of the detective characters (and the 'matching' genre) and clarify your purpose in re-telling the story (to entertain/amuse/make laugh or to excite/thrill/mystify/create suspense, and so on).

Think about re-telling the story for this purpose and with your chosen detective as the main character.

Discuss how the sequence of events might need to be changed now that the detective is the main character. (What was his first involvement with this story? What did he find out, when and from whom? How might he have pieced together what happened? How would he re-tell it?). Re-order the 'cards' for the story map appropriately. Model this first in a whole-class/'shared' situation, and then pass it over to pairs/groups to try independently, maybe using the alternative character, or with different groups working on different ones and then comparing.

Make and share notes/prompts for each section of the re-telling in the light of the main character chosen.

Action/description/dialogue

Discuss and add further notes as to how and where in this story map the character can be best communicated through:

- action
- description
- dialogue.

Explore the balance between these three across your story map.

Model, then possibly get pairs/groups to explore examples for different parts of the story (for example: 'Improve a few lines of dialogue between the detective and a witness'; 'Make a quick list of actions that would show us the detective is stupid'). Use the plenary to further discuss and annotate story map.

Modelling storytelling

Prompted by the first part of the revised story map developed earlier, model the oral telling of the beginning of the story, with the chosen detective as the main character. Keep the story sections ('oral paragraphs') clear, while linking and building them to suit the audience and purpose.

Practising storytelling

Model the telling of the middle of the story, then get the children to further develop/practise this independently in pairs.

Then get them to extend this into the independent development and practise the end of the story.

Continue to focus on sections/'paragraphs' appropriately developed to the audience and purpose. (Again see *Talk for Writing* Year 4 classroom practice for examples.)

Use the story map and character-development work to support.

(Probably more than one session will be needed.)

Development and extension of oral telling of full story

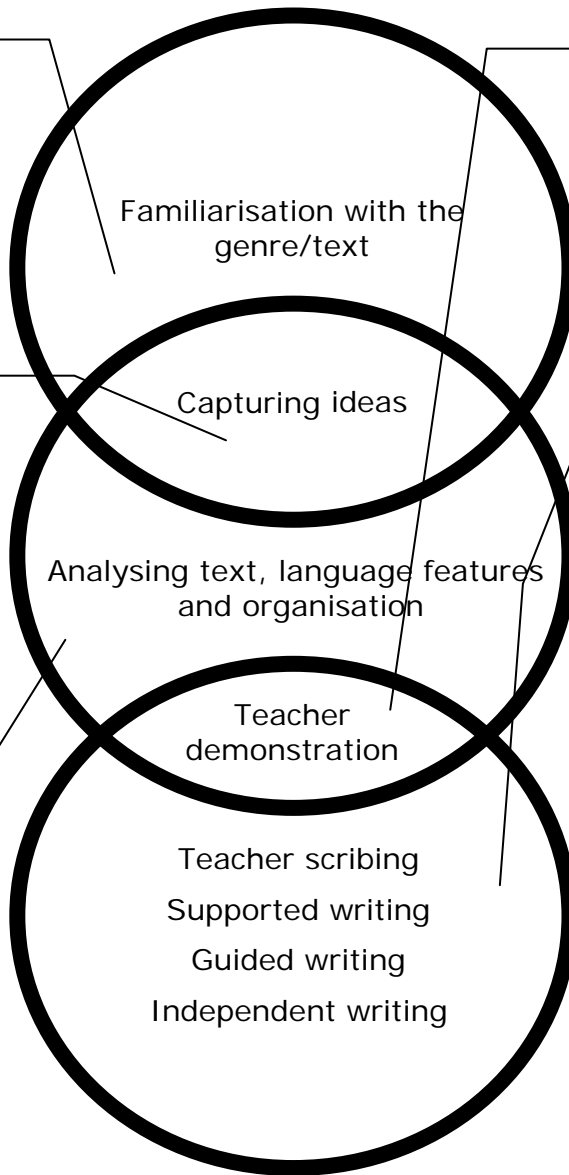
Repeat the whole story-building/storytelling process for the second character/genre. Compare/contrast the two versions and discuss.

Note: This clearly builds into the modelling, scaffolding and writing of a story built around a developed main character and structured in clear, linked paragraphs for a selected purpose and audience. However, the second half of the outline teaching sequence for the unit is still to be planned.

Initial stimulus (discovering lily pads in classroom); visiting 'detective' and 'witness'
 Quick drama response to stimulus
 Introduce/read text
 'Book-talk' around text

Developing the detective character
 Exploring character through drama
 Reshaping the story
 Action/description/dialogue
 Modelling storytelling
 Practising telling the story orally
 Develop and extend oral telling of story

Sorting story into sections (activity and plenary)
 Mapping the story



Note: The modelling, scaffolding and writing of a story built around the development of a main character and structured in clear, linked paragraphs for a selected audience and purpose is still to be planned.

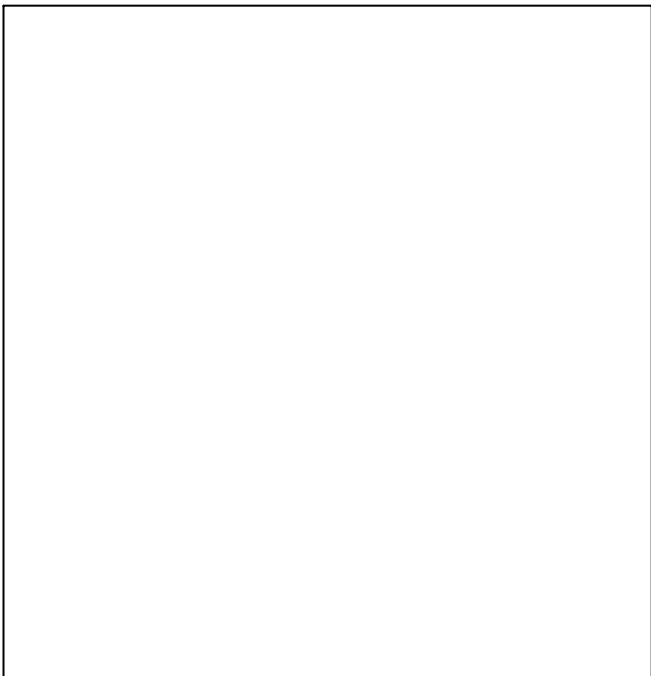


Diagram adapted from fig. 2.1 on p.7 of Raising Boys' Achievements in Writing (2004), ULKA & Primary National Strategy.