

Session 3: *Tuesday*, Year 6

P 3.7.4

Ideas and outline plan to promote learning defined in P 3.6

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 (triptych 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 a range of stories with non-linear chronology, that is stories that start in the middle or at the end, rather than at the beginning, and/or stories that skip backwards and forwards in time.

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.

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.)

Within the 'book-talk' particularly explore how the artwork (including page layout), conveys not only what happens to the frogs but **how they are feeling** at each stage of the story.

Exploring page by page

(In pairs or groups) get the children to create/invent/produce either or both of:

- sound effects (voices? tuned or untuned percussion instruments? everyday objects? body music/rhythms? electronic sounds – computer programme or sound files?)
- gestures/physical movements

which 'capture' the essence of each picture page of the story (up to 27) – both what is happening and the mood/atmosphere/feelings conveyed.

String these together in page order to create a sound/movement version of the story. Share, compare, discuss, and improve. (Possibly record and playback? Could be done using ICT, for example using 'PhotoStory'.)

Repeat the above but adding or substituting two or three words to capture each page. These can be from a restricted choice (for example, exclamations – so page 1 could be 'Zzzzzz! Eh? What?' or adjectives – so same page could be 'dozy, stunned, flabbergasted'). Try different things (possibly different groups). Again share, compare, discuss, and improve.

Sorting the story into sections

On the basis of this, get the children (possibly in pairs) to 'box' the story, initially using one box per page and adding very brief notes (or images) to each that will act as prompts when telling the story orally. (Model the first couple of boxes first if need be.) Then reduce this down to a smaller number of boxes representing 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.). Compare with the actual book and adjust as necessary. Record outcomes onto cards (one for each story section) to support the next activity.

Modelling and practicing storytelling

Working through the prompt cards (at this stage in their original order), tell the story from the point of view of one of the frogs. (Model first, then develop from group work through pairs into independent/individual storytelling.)

Revising and extending connectives

Explore through games and discussion (see planning for Year 4 and examples in *Talk for Writing*). Incorporate into storytelling working for cohesion within and between the story sections.

Different frog, different story

Create a small number of 'frog cards' each defining in a few words a different character of frog (for example, 'Young, adventurous, fun-loving frog'; 'Old, grumpy, bad-tempered frog'; 'Shy, nervous, timid frog'). Select card at random and, still using prompt cards in order, re-tell the story from **that** frog's point of view. Repeat, compare, discuss. How does the narrator's point of view affect the telling of the story? (Periodically return to the text to refresh/enrich details.)

Changing frogs in mid-story

As above but suddenly change frogs (new card) at various points in the telling of the story.

Invent a frog

Use a variety of different approaches to help each child to invent and elaborate a particular (vivid) frog character of their own, for example:

- Draw and 'label' him/her. How might he/she need to look to show his/her character?
- Use word play and word-association games to draw out, develop and extend vocabulary (see *Talk for Writing*).

- Role-play 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 characters (as in ‘tell me more about...’ – see *Talk for Writing*).
- Write short physical and/or character descriptions for them (shared).

Explore the main character/story events through drama

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

My frog’s story

Re-tell the story from the point of view of the newly invented frog(s). Discuss and explore how the character of the frog can be communicated through the way the story is told. Can other children work out what the frog is like from the way he/she told the story?

Developing non-linear chronology

Start by ‘shuffling’ the story prompt cards. Then try to find a way of telling the story in a different order. First discuss and choose the ‘most exciting’ point for the story to start. Then arrange the other prompt cards in an interesting way that could be made to follow on from this.

Place the cards in the new order onto a large sheet of blank paper. In pairs or groups, discuss and make notes around the cards on how they might be linked in this order, what connecting words and phrases might be necessary to make it make sense (for example: There I was back in my pond, yet only hours before I had been floating in an old lady’s sitting room, watching television... Before that... It had all started back at 8 o’clock yesterday evening, when... The best bit of the whole night was when...).

Tell the story and discuss:

- how that order might have been dealt with more effectively
- the advantages and disadvantages of that order.

See whether there may be other possible orders for the story and discuss what effect each might have on the reader. Then, drawing on this experience, settle on two different, potentially effective non-linear orders for the story. Try both and discuss. (Again model/pairs/groups/independent as appropriate.)

Refine and improve the telling of the non-linear version of the story, also continuing to:

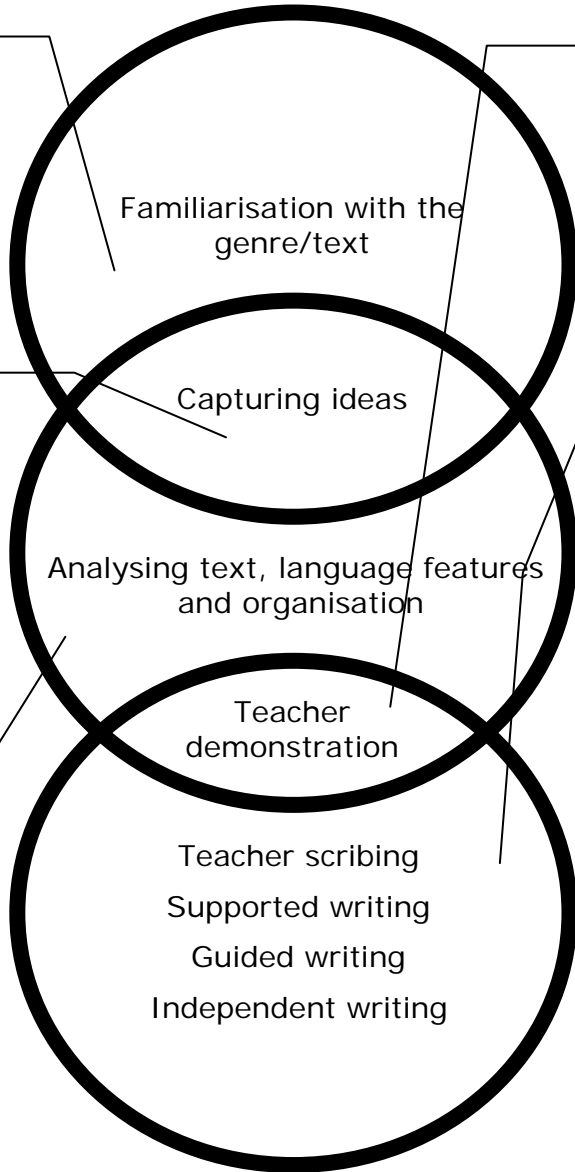
- keep the narrator’s character/viewpoint clear and consistent
- use connectives effectively to develop cohesion within and between the story sections (‘oral paragraphs’).

Note: This clearly builds into the modelling, scaffolding and writing of a story with non-linear chronology, developing a consistent viewpoint and effectively and cohesively organised in paragraphs. However, the second half of the outline teaching sequence for the unit is still to be planned.

Initial stimulus (discovering lily pads in classroom)
Introduce/read text (including art and layout)
'Book-talk' around text
Exploring page by page (sounds, gestures, words)

Modelling and practising storytelling
Different frog, different story
Changing frogs in mid-story
Invent a frog (talk games, etc.)
Exploring frog character through drama
Develop and extend oral telling of story

Sorting story into sections (activity and plenary)
Revising and extending connectives
Developing non-linear chronology



Note: The modelling, scaffolding and writing of a story with non-linear chronology, developing a consistent viewpoint and effectively and cohesively organised in paragraphs is still to be planned. (Could potentially involve creation of an on-screen, multimodal text.)

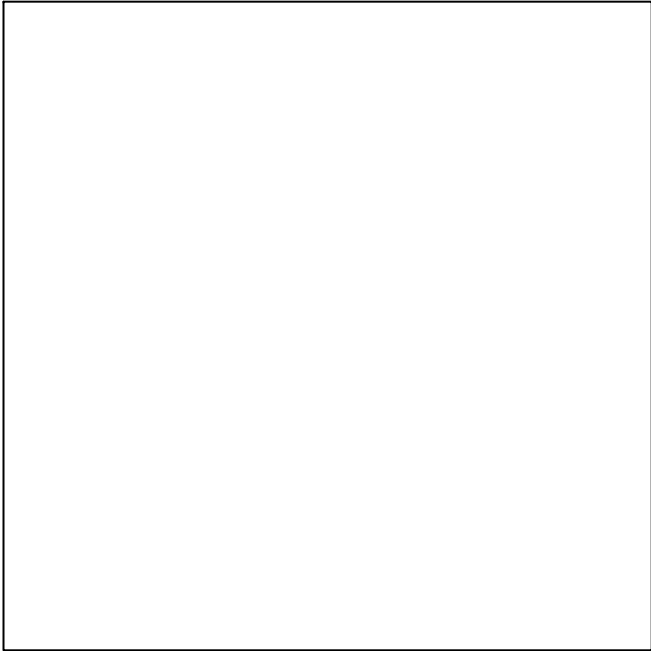


Diagram adapted from fig. 2.1 on p.7 of Raising Boys' Achievements in Writing (2004), ULKA & Primary National Strategy.