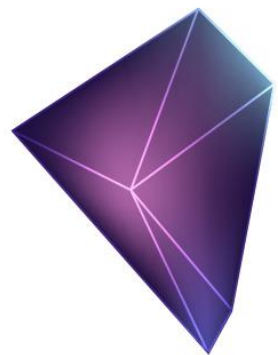


2021

Curriculum Skills and Progression
Let's Think in English -
Cognitive Acceleration Taxonomy



Nebula
where stars are born

LET'S THINK
in English

The Nebula Federation

Hainford Primary School

Development Stage / Year Group	Classification	Frames of Reference	Symbolic Representation	Critical Reflection	Intention, Causality, Experimentation	Narrative Seriation
<p>Concrete operational</p> <p>Years 1, 2 and 3</p>	<ul style="list-style-type: none"> Recognise the variables in a work, e.g. dialogue, characters and movement. Recognise elements of style and genre e.g. forms of characterisation and non-linear narrative. 	<ul style="list-style-type: none"> Describe basic features of drama e.g. flashback. Accept and offer alternative accounts, recognising the importance of context. Understand stereotypes within defined context. Describe events from different viewpoints. 	<ul style="list-style-type: none"> Use gesture and mime to suggest place and character. Use stereotypes, recognising that they are culturally determined. Use simple signs and symbols to aid narrative or characterisation, e.g. cloak for a king or a queen. 	<ul style="list-style-type: none"> Reflect on the motives of self and others and respond using descriptive language. Comment on the use and impact of style and structure. 	<ul style="list-style-type: none"> Link a single cause and effect. Make assumptions about motivation and / or artistic intent based on evidence and / or direct experience. Create simple hypotheses about causes. 	<ul style="list-style-type: none"> Sequence events into a justifiable order. Be aware of the beginning, middle and end of narratives. Tell a story or create a drama from a particular point of view.

<p>Concrete transitional</p> <p>Years 3, 4 and 5</p>	<ul style="list-style-type: none"> • Compare and contrast works, ideas, arguments and outcomes. Reclassify in the light of new evidence. • Recognise conventions and styles as a means of categorising the component parts of a drama or narrative. 	<ul style="list-style-type: none"> • Describe a range of literacy styles and structures, e.g. documentary, romantic and abstract. • Use a range of styles to enhance meaning and re-shape meaning, e.g. soliloquy. • Represent the same story in a number of different styles. • Take into account different viewpoints. 	<ul style="list-style-type: none"> • Use non-verbal techniques to create meaning and character. • Recognise that the relative status of characters influences the nature of relationship and character. • Use simile and analogy to carry meaning. Icons carry meaning, e.g. flag for nationalism. 	<ul style="list-style-type: none"> • Justify opinions and actions. • Recognise and explain bias and propaganda. • Refine work and opinions in the light of feedback. • Identify and reflect on the use of dramatic structures to create meaning. • Construct and justify logical, critical, arguments and counter-arguments about a work. 	<ul style="list-style-type: none"> • Find and test solutions to dramatic problems, e.g. how to show a character ageing. • Use dramatic techniques in order to create an intended effect, e.g. silence, voice, tone and level. • Link characters' motives to their actions and relate these to the consequences of these actions. 	<ul style="list-style-type: none"> • Re-order events to change their original meaning or create a new story. • Use complex narrative techniques, e.g. flashbacks. • Speculate on a number of different endings. • Tell the same story or create drama from a variety of viewpoints.
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<p>Formal Operational</p> <p>Years 5 and 6</p>	<ul style="list-style-type: none"> • Make rich multi-layered comparisons between two or more works. • Select appropriate styles and conventions to achieve a desired effect. • Categorise a work using three or more variables. • Recognise that theatrical and narrative conventions and styles are culturally determined. 	<ul style="list-style-type: none"> • Make explicit the implicit meaning in own work and the work of others. • Explore the relationship between style and genre and their impact on meaning. • Juxtapose apparently conflicting genres and styles to achieve a novel effect, e.g. the use of a game show format for a trial. 	<ul style="list-style-type: none"> • Create dramatic impact by using the relative position of characters and the performance space to create meaning. • Recognise and speculate on the use of symbols by others. 	<ul style="list-style-type: none"> • Use deductive reasoning to piece together evidence to form a judgement about literacy or dramatic work. • Make clear and justifiable connections between own work and the work of others. • Understand and evaluate the literary intentions of self and others construct arguments to justify critical conclusions. 	<ul style="list-style-type: none"> • Analyse parts of whole relationships in terms of intent and causality. • Create more complex hypotheses involving a number of variables. • Use a number of styles, structures and techniques to create an intended effect. • Identify and evaluate the intentions of others. 	<ul style="list-style-type: none"> • Create a narrative that carries more than one meaning at the same time, e.g. metaphor or parable. • Recognise layers of meaning in others' narratives.
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Hainford – Long Term Plans

Class 1 (YR/1)			
	Autumn	Spring	Summer
Year A			Bear (Hat) Big Wolf and Little Wolf Owl Bat Fish is Fish
Year B			Today I feel 1 Today I feel 2 Zog Clockwork
Class 2 (Y2/3)			
	Autumn	Spring	Summer
Year A	Luna Journey Quest Return	Kites The Present Kids Wild	Something Else Alike The Wall Wolves
Year B	Bear (Narrative) Suitcase Crocodile Dark	Mystery Before After Elise Bernard	Who Did it? The Sea Saw Philip Rosie's Walk
Class 3 (Y4)			
	Autumn	Spring	Summer
Year A	Here We Are Rain Before Rainbows Old Shirley	Tunnel Who What Where Promise Splash	Halvar Blue Yellow Red Mysteries
Class 3 (Y5/6)			
	Autumn	Spring	Summer
Year A	Maker Hole Bear Snowmen	Home Window Conquerors Survivors	Voices 1 Voices 2 Rabbits Not Much Room
Year B	Knight Lulu Shoes 1)a	The Island Who Visitor The Long Walk	Why Feathers Maps Creatures

Hainford Primary School – Let's Think in English – Lesson Summaries

Year R/1

Title	Content	Reasoning Pattern
Hat This is not my hat Jon Klassen	This activity develops pupils understanding of intentions and consequences by focusing on which character is at fault for what happens at the end of the story.	Intentions and consequences
Today I Feel Lesson 1/2 Madalena Moiz "Today I Feel"	This lesson is the first of two lessons which builds towards an exploration of Madalena Moniz's book "Today I Feel". Lesson 1 explores the relationship between letters and objects and how they are linked when pupils learn the alphabet.	Symbolic reasoning
Today I Feel Lesson 2/2 Madalena Moiz "Today I Feel"	This is the second of two lessons. The first explores pictorial alphabets and the link between letters and objects. The second lesson considers "Today I Feel" by Madalena Moniz and the feelings Moniz might have associated with different letters before pupils consider their own associations.	Frames of reference
Zog Zog by Julia Donaldson and Axel Scheffler	This lesson considers Julia Donaldson and Axel Scheffler's character depiction in the story "Zog" and how they deny our expectation of character types. Pupils consider what they expect of dragons, princesses and knights before considering how these character types differ in "Zog". NB: The BBC aired an animation of "Zog" in Dec 2018. Some pupils may be familiar with the text but can still consider character types.	Classification
Clockwork Clockwork Tower Animation	This lesson explores an animated film called: "The Clocktower" a film by Cara Antonelli. The lesson starts with a clarification regarding what clockwork is before pupils consider how the girl is feeling in the opening of the film. Pupils start to explore the symbolism of the film by considering why the world turns grey and the music suddenly stops and what the girl might do with the balloon. This leads to a consideration of the character's happiness before the class consider the sacrifice the character makes.	Symbolic reasoning
Big Wolf and Little Wolf "Big Wolf and Little Wolf" by Nadine Brun-Cosme and Olivier Tallec	This lesson explores the picture book "Big Wolf and Little Wolf" by Nadine Brun-Cosme and Olivier Tallec. The story is told primarily from the Big Wolf's perspective as we explore his thoughts and feelings. Pupils are challenged to understand the Little Wolf's thoughts and feelings which are rarely explicitly explained but are implied.	Frames of Reference
Owl Bat "Owl Bat Bat Owl" by Marie-Louise Fitzpatrick	This lesson explores the picture book "Owl Bat Bat Owl" by Marie-Louise Fitzpatrick. Pupils explore the feelings and motivations of the owls and bats in the story before considering the message of the story. Pupils are set a task to consider what else a family might find difficult to share.	Intentions and consequences
Fish is Fish 'Fish is Fish' by Leo Lionni	The picture book 'Fish is Fish' by Leo Lionni supports children to see the world from the fish's perspective and limited experience of the world beyond the pond. The illustrations offer an insight into the egocentric thinking of the character of the fish and are used to support children to understand why he imagines the creatures differently to themselves. Through the character of the fish, children will work with the further conflict that he dreams of a life travelling beyond the pond yet seems to be happy staying where he is by the end of the story.	Frames of reference

Year 2/3

Title	Content	Reasoning Pattern
Bear I want my hat back by Jon Klassen	This lesson develops pupils understanding of narrative sequencing focusing on the changing characterisation of the bear throughout the story and the possible order of the final images.	Narrative sequencing
Kids Kids by Spike Milligan	This lesson considers a poem by Spike Milligan and who the speaker is. Pupils consider which image best suits the poem before reviewing their choice in light of the concluding lines.	Intentions and consequences
Dark Poem: Scared of the dark	This lesson considers a poem on being scared of the dark. Pupils consider why someone might be scared of the dark before developing their understanding of the speaker and exploring which images best suit the poem.	Frames of reference
Mystery The Mystery of Harris Burdick by Chris van Allsburg	This is KS1 version of the Harris Burdick lesson. Pupils study different images from the KS2 version and speculate on the relationship between the two images.	Frames of Reference
Kites A boy and His Kite: An Animated Short	This lesson explores the short film 'Kites' and consider the feelings evoked by the film and how the kite's actions symbolises these feelings.	Symbolic Reasoning
Luna La Luna - Pixar Short	This lesson explores the Pixar short "La Luna" considering the characterisation and moral of the film. Pupils are asked to classify what type of film they believe it to be and explain why.	Classification
Something Else Something Else by Kathryn Cave	This lesson explores Kathryn Cave and Chris Riddell's story "Something Else". Pupils consider what we can infer about the character from the setting, before considering how the main character is similar or different to the other animals and why a boy suddenly appears at the end of the story.	Intentions and consequences
Journey Journey by Aaron Becker	This lesson is the first in a series. This lesson explores Aaron Becker's "Journey" as pupils develop their understanding of the codes within the picture book. Pupils consider how colour infers meaning, before exploring the representation of the girl. They are provided with an opportunity to develop their own narrative inspired by the pictures before considering the climax of the story as the bird is captured and set free and its possible significance.	Symbolic reasoning
Quest Quest by Aaron Becker	This lesson is the second in a series and builds upon the previous lesson on Aaron Becker's story "Journey". This lesson explores the concept of a quest. Pupils consider how a journey and quest may differ before exploring the significance of the map and review the illustration to rank different aspects of the quest. Finally, they consider an additional task for the protagonists and consider where it would come in the sequence of events.	Classification

<p>Return "Return" by Aaron Becker</p>	<p>This lesson explores the concluding book in a trilogy and is also the third LTE lesson following: Journey and Quest. This lesson explores how pupils can use their understanding of character, plot and writer's intention in the first 2 books to make predictions and comprehend the final book in the series.</p>	<p>Frames of reference</p>
<p>Crocodile The Selfish Crocodile by Faustin Charles</p>	<p>Pupils consider Faustin Charles and Michael Clarke's book "The Selfish Crocodile" and consider their classification of a hero. They then explore the character of the mouse and consider his heroism.</p>	<p>Classification</p>
<p>Wild "Wild" by Emily Hughes</p>	<p>This lesson explores the story "Wild" by Emily Hughes and the development of the protagonist. Pupils consider how the character feels at different points of the story and how the illustrations and text imply feelings. Pupils then consider whether or not the story could be real and if not would we feel differently about the girl's fate.</p>	<p>Symbolic reasoning</p>
<p>Who Did It? Oliver Tallec's "Who Done It?"</p>	<p>This lesson explores Oliver Tallec's book "Who Done It?". Pupils develop their inference and deductions skills by exploring the pictures and considering who may have done it. They are then provided with a picture without a question and asked to consider what the accompanying question may have been before evaluating what makes some pictures harder than others.</p>	<p>Intentions and consequences</p>
<p>The Wall The Wall by Jon Agee</p>	<p>This lesson explores "The Wall in the Middle of the Book" by Jon Agee. Pupils consider why the wall was built and the claims of the knight that it is a good thing and that one side is safer than the other. Pupils are supported to clarify the difference between plot and author message before summarising what they believe the message to be. Pupils are placed in the role of the illustrator and consider alternatives to the ogre and animals and how changes might alter the message of the book.</p>	<p>Intentions and consequences</p>
<p>Suitcase "The Suitcase" by Chris Naylor-Ballestero</p>	<p>This lesson is based on Chris Naylor-Ballestero's picture book, The Suitcase. It focuses attention and reasoning on the contents of a migrant animal's suitcase and what the contents might tell us about him and his experiences. After thinking about what they would take in a suitcase if they were leaving home, pupils then develop inferences about the 'strange ani-mal' who carries the suitcase. They speculate what the other animals will find when they open the suitcase to prepare for the conflict of what we actually find there and reasoning as to why the items might be so important. Revisiting what they chose to carry in their own case should support the children to apply what they have understood through the story about symbolic objects.</p>	<p>Symbolic reasoning</p>
<p>Rosie's Walk "Rosie's Walk" by Pat Hutchins</p>	<p>This lesson explores a picture book in which the excitement and tension in the narrative is created through the inclusion of one character – the fox- who appears in the illustrations and not in the written text. Children generate an initial frame of reference by sharing their story predictions. The lesson should support a growing understanding of the ways that texts engage readers, and specifically, how illustrations can do this in playful opposition to the written text.</p>	<p>Frames of reference</p>

<p>Philip “Fidgety Philip”, Heinrich Hoffmann “Charles Augustus Fortescue”, Hillaire Belloc</p>	<p>This activity looks at the cautionary tale of Heinrich Hoffmann and explores the impact of cautionary tales and uses an alternative ending for pupils to consider what makes a successful ending.</p>	<p>Frames of reference</p>
<p>Wolves “Wolves”, Emily Gravett</p>	<p>This lesson studies “Wolves” by Emily Gravett to explore classification of fiction and non-fiction texts and alternative endings. Students are asked to classify the language of the book and identify key features before having to revise their classification in the light of the illustrations and further details. Finally, they consider why the author included two endings and how this contributes to the tone of the book.</p>	<p>Classification</p>
<p>Alike Alike a short film by Daniel Martínez Lara, Rafael Cano Méndez</p>	<p>This lesson uses the short film Alike to explore the representation of the father and son. Pupils track the changes in the characters particularly their colour to understand the symbolism within the film. Pupils move towards a consideration of why the father pretends to be the violinist towards the end of the film.</p>	<p>Symbolic Reasoning</p>
<p>Before After Anne Margot Ramstein "Before After"</p>	<p>Pupils explore Anne Margot Ramstein and Matthias Aregui’s picture book “Before After” and consider how to logically sequence images from the book.</p>	<p>Narrative Sequencing</p>
<p>Bernard Not Now Bernard by David McKee</p>	<p>This lesson explores the relationship between characters in the story “Not Now Bernard”. Initially the relationship between Bernard and the parents are considered, before pupils re-flect upon the links between Bernard and the monster.</p>	<p>Intentions and consequences</p>
<p>The Present The Present short film by Jacob Frey</p>	<p>This lesson explores the short film The Present and the depiction of the boy. Pupils consider their changing responses to the character as the film evolves before comparing and contrasting the film with a comic strip.</p>	<p>Frames of reference</p>
<p>The Sea Saw The Sea Saw by Tom Percival</p>	<p>This lesson looks at the narrative structure of Tom Percival’s story “The Sea Saw”. After considering the character of Sofia, pupils are introduced to a story mountain and identify stages of the story. They consider what the dilemma and ending of the book might be. Pupils are introduced to the idea of a “twist in the tale”and consider how Percival might use this to conclude the story before considering why writers might decide upon a sudden, unexpected ending. NB At present there is no online version of the story. As always purchase a copy and preferably a copy per group.</p>	<p>Narrative sequencing</p>

Year 4

Title	Content	Reasoning Pattern
<p>Mysteries “The Mysteries of Harris Burdick”, Chris Van Allsburg</p>	<p>This activity explores the Chris Van Allsburg book “The Mysteries of Harris Burdick”. Pupils explore the drawings and consider what genre of story they may inspire before re-considering their choice and considering the drawings in a different genre. This lesson is an introduction to “The Mysteries of Harris Burdick”.</p>	<p>Classification</p>
<p>Splash Haiku, Basho Matsuo</p>	<p>This activity explores classification as pupils agree a system for classifying prose and poetry and then apply it to a collapsed Basho Matsuo haiku.</p>	<p>Classification</p>
<p>Shirley “Come Away from the Water, Shirley,” John Burningham</p>	<p>This activity asks students to consider how the story might be structured. Before revealing the relationship between the pupils and the accompanying illustrations, pupils consider what they can infer about Shirley and the voices. They finally consider why Burningham provided two different illustrations for each episode.</p>	<p>Narrative sequencing</p>
<p>Red “The Red Tree”, Shaun Tan</p>	<p>Pupils explore Shaun Tan’s picture book “The Red Tree” and considers the narrative sequence . Pupils initially speculate on the characterisation and the type of story before trying to match the text to the images and considering what order they may fall in. Pupils consider why Tan illustrates a red leaf in all pages before discussing why he ends with the red tree. Finally, pupils consider Tan’s comments on the picture book being without a story and non-sequential.</p>	<p>Narrative sequencing</p>
<p>Promise Tadpole's Promise by Jeanne Willis and Tony Ross</p>	<p>Pupils study Jeanne Willis and Tony Ross story Tadpole’s Promise considering the motivations of the characters.</p>	<p>Intentions and consequences</p>
<p>Tunnel The Tunnel by Anthony Browne</p>	<p>This activity develops pupils understanding of the symbolism within Browne’s story. Pupils consider what type of book they might be exploring`and the relationship and impressions of the characters before they enter the tunnel. They also consider how the girl might be able to change the boy back from stone and thus develop their understanding of the symbolism within the story. This leads into a more general consideration of symbols within the text and how they influence our understanding and attitudes towards the characters.</p>	<p>Symbolic Reasoning</p>
<p>Halvar Norwegian folk tale: Halvar and the Trolls</p>	<p>This lesson focuses on a Norwegian folk “Halvar and the Trolls”. Pupils read the story and summarise the main plot points. Pupils then branch out into a consideration of what makes a stories or a specific story interesting/exciting. This leads into a consideration of the sparsity of the text and how it could be developed by adding literary devices and where they might be best deployed.</p>	<p>Frames of reference</p>

<p>Old "The Little Boy and the Old Man" Shel Silverstein</p>	<p>This lesson explores a Shel Silverstein poem "The Little Boy and the Old Man" considering the portrayal of both characters through direct speech. Pupils speculate on who might be speaking the dialogue, before considering an appropriate tone for the dialogue. Finally pupils consider who we have the greater sympathy for.</p>	<p>Intentions and consequences</p>
<p>Who What Where "Who What Where" by Oliver Tallec</p>	<p>This lesson may follow the LTE "Who Did It?". This second lesson explores Oliver Tallec's "Who What Where?" Pupils continue to develop their inference and deductions skills by exploring the pictures and considering who may have done it. They are then provided with a picture without a question and asked to consider what the accompanying question may be. They then consider what questions might be posed for different characters.</p>	<p>Frames of reference</p>
<p>Blue Yellow "little blue and little yellow" by Leo Lionni</p>	<p>This lesson looks at "little blue and little yellow" by Leo Lionni. Pupils examine the front cover of the book before considering the characterisation of the colours and what this might suggest. Pupils are encouraged to recognise the story has a symbolic/metaphorical reading and to consider how they come to understand this.</p>	<p>Symbolic Reasoning</p>
<p>Here We Are Here we are by Oliver Jeffers</p>	<p>This lesson explores Oliver Jeffers "Here we are". Pupils consider what type of advice the book might contain, before deciding whether some advice is more important than others. They then consider the tone and what this reveals about the intended audience for the book.</p>	<p>Classification</p>
<p>Rain Rainbows "Rain before Rainbows" by Smriti Prasad-Halls</p>	<p>This lesson explores Smriti Prasad-Halls' book "Rain before Rainbows" illustrated by David Litchfield. The book is available online as a free eBook to raise awareness for Save the Children's Save with Stories campaign. The lessons explores our associations with rainbows, considers how it is used in the story before considering why it has become the symbol of hope and optimism during the pandemic of 2020.</p>	<p>Symbolic reasoning</p>

Year 5/6

Title	Content	Reasoning Pattern
Voices (Lesson 1/2) Voices in the Park, Anthony Browne	This activity looks at the different accounts within Anthony Browne's story and their relationship in developing our understanding of characterisation and plot. Pupils build their understanding of the four characters and their relationships before considering who is happiest on the day of the events. Pupils then consider how they would edit the mother's narrative to portray her as more caring.	Frames of reference
Voices (Lesson 2/2) Voices in the Park, Anthony Browne	(Continues from lesson 1.) This activity looks at the different accounts within Anthony Browne's story and their relationship in developing our understanding of characterisation and plot. Lesson Two considers the sequencing of the different voices and their impact on the reader. Pupils also consider how our understanding of the characters and events are influenced by the accompanying pictures.	Narrative sequencing
Creatures "A small dragon", Brian Patten "A boat", Richard Brautigan	Pupils study two poems: "A Small Dragon" by Brian Patten and "A Boat" by Richard Brautigan. Initially they speculate on the creature being described, before comparing and contrasting poems. Finally, they consider the impact of the final lines and whether or not they enhance the poem and influences it's meaning.	Narrative sequencing
l)a "l)a", E. E. Cummings	Students study Cummings' poem l)a and consider why the poet chose the poetic structure. Pupils experiment with the structure of another Cummings' poem in order to consider the poet's intention. This lesson could follow on from 11, "Splash".	Intention and consequences
Maps "Geography Lesson", Brian Patten	Based on 'Geography Lesson' by Brian Patten and explores the concept of 'inspiration' and the impact this has on people's lives. Through discussion pupils explore the significance of the symbol of maps within the poem and will have an opportunity to create a physical map of where they would like to go.	Symbolic reasoning
Shoes 6 word short story, Ernest Hemingway	This activity uses the 6 words short story accredited to Hemingway to consider how we classify texts particularly short stories. Pupils also classify a short story from Kevin Crossley-Holland as well as further examples of 6 word short stories before creating their own.	Classification
Lulu "What has happened to Lulu?", Charles Causley	This lesson explores the Charles Causley's poem What has happened to Lulu?and considers what is implied about Lulu and the composition of the poem as a series of questions. Pupils consider the development of the speaker during the poem and Causley's intended audience They are provided with an opportunity to plan or write an additional stanza of the poem.. Pupils use inference and deduction in developing their understanding of the poem.	Intentions and consequences
Bear "My Mother saw a dancing bear", Charles Causley	Pupils explore Charles Causley's poem "My mother saw a dancing bear" and consider whether it would have been better published as a story or a poem.	Classification
Rabbits "The Terrible Things", Eve Bunting	Students study Eve Bunting's allegory "Terrible Things" and consider the representation of the terrible things and the author's use of allegory.	Symbolic reasoning

Conquerors "The Conquerors", David McKee	This activity looks at the different episodes and illustrations within McKee's tale to explore his intention and the reader's reaction.	Intentions and consequences
Maker Short film "The Maker"	Pupils study a short film called The Maker. Pupils listen to the soundtrack and consider how a change of mood is suggested by the music. They then move onto considering how narrative may be structured around 5 stages: exposition, rising action, climax, falling action and resolution. Pupils then apply this to the film and explore any difficulties with using this. They then consider who the title of the film refers to and why the action is repeated.	Narrative sequencing
Visitor "The Visitor", Ian Serraillier	Pupils study Serraillier's poem "The Visitor" in stages considering the poet's intention and how we, as readers, respond to the poem. Pupils start by considering the opening lines of the poem and how they set the scene and introduce the character. This extends to a consideration of why the skeleton might want the ring back before moving onto the characterisation and motivation of the wife. The ambiguity regarding the skeleton's gender is highlighted and pupils reflect on whether this alters their reading of the poem. Pupils reflect upon Serraillier's combination of the comic and frightening in the poem and make alterations to the poem to see how they can influence this.	Intentions and consequences
Home "Way Home", Libby Hathorn	This activity explores the Libby Hathorn story "Way Home". Students consider how the mood is created through illustrations and language before they study the symbolic significance of features of the story including the cats and Shane's home.	Symbolic representation
Snowmen Roger McGough "The Trouble with Snowmen"	Pupils study Roger McGough's poem "The Trouble with Snowmen". Initially they speculate on the title, before exploring the portrayal of the father in the first four stanza and develop their understanding of the snowman symbol.	Symbolic Reasoning
Knight Stephen Crane's "Fast Rode the Knight"	This lesson explores Stephen Crane poem "Fast rode the knight". Pupils consider their expectations of knights before comparing this with Crane's presentation in the first stanza. They then consider where to place the additional stanza and its possible impact.	Narrative sequencing
Hole FutureShorts Film The Black Hole	This lesson uses a short film "Black Hole" to consider the intentions of the director. Pupils initially make inferences from the film's title and opening credits. They move on to consider the character and what we know of him from the mis-en-scene.	Intentions and consequences
Who Charles Causley "Who?"	This lesson explores Charles Causley's poem "Who" and the development of the speaker and character. Pupils track how their understanding of the characters in the poem changed as the poem develops and then review to the poem to identify examples of foreshadowing. Pupils consider the value of re-reading a poem or text multiple times.	Frames of reference
Survivors Survivors by David Long	This lesson explores the story of Juliane Koepcke from David Long's book "Survivors". Pupils consider how the text might be altered if it was autobiographical and what factors were key in her survival against the odds. This leads to a consideration of the story and whether or not it actually happened.	Classification
Window Window by Jeannie Baker	This lesson explores the story "Window" by Jeannie Baker; a picture book without text. Pupils start by analysing individual images before developing their understanding of character as the story unfolds. Pupils are then provided with images from the book and asked to place them in a logical time sequence. Finally, they compare the opening and closing images, considering when Sam was happiest and how Baker conveys her message.	Narrative sequencing

<p>Feathers Animated Film "Feathers" by Hands on Deck</p>	<p>This lesson explores the animated short film "Feathers" by Hands on Deck. Pupils explore the characterization of the mother and daughter in the opening of the film before considering the changes that are happening to the girl. The role of the doctors is discussed. Pupils are asked to consider when the girl is "free" and the film's message before watching the film for a second time to identify symbols and their significance.</p>	<p>Symbolic reasoning</p>
<p>The Island "The Island" by Armin Greder</p>	<p>This lesson explores Armin Greder's story "The Island". Pupils predict possible plots based on the title before considering how the islanders respond to the arrival. Pupils then consider the possible inspiration of the story before reviewing how and why the writer conveys his message. Pupils focus on the opening of the story considering the illustration of the man and why the writer made his choice.</p>	<p>Symbolic reasoning</p>
<p>Why? "Why?" by Nikolai Popov's</p>	<p>This lesson explores Nikolai Popov's allegory "Why?". Pupils speculate on the front cover before reading the story in different ways: as originally intended with images only and as in later editions with text and image together. Pupils are asked to consider which is the most effective form of presentation and why? Pupils consider why Popov decided to use animals in his story before considering the meaning of the text.</p>	<p>Frames of reference</p>
<p>Not Much Room 'The Worm and the Bird' by Coralie Bickford-Smith</p>	<p>This lesson explores the picture book 'The Worm and the Bird' by Coralie Bickford-Smith. It draws attention to the idea that when readers know more than characters, this can lead to tension and humour: dramatic irony. The dual narrative structure is initially deconstructed so that pupils briefly respond to one character's voice, before they meet the challenge of considering the two combined and how they create tension. The ending is likely to lead to mixed emotions – some feelings of sympathy for both characters – which provides a rich source for reflection on the effect of the dual narrative.</p>	<p>Narrative sequencing</p>
<p>The Long Walk George Layton's short story "The Long Walk"</p>	<p>This lesson explores George Layton's short story "The Long Walk" from the collection "The Fib and Other Stories". Pupils consider the title before reaching reasonable inferences regarding where the narrator and Grandad might be going. They consider the Grandad's motivation in taking his grandson to see the plot where he will be buried. Pupils review and track how the conclusion of the story has been suggested through Layton's use of foreshadowing. They consider how different narrative perspectives might have altered the impact of the conclusion before returning to the title and its significance.</p>	<p>Narrative sequencing</p>