2019 - 2020

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

The Nebula Federation

Hainford Primary School

Development Stage / Year Group	Classification	Frames of Reference	Symbolic Representation	Critical Reflection	Intention, Causality, Experimentation	Narrative Seriation
Concrete operational / Years 1, 2 and 3	• 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.	• 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.	• Use gesture and mime to suggest place and character. • Use stereotypes, recognising, 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.	• Reflect on the motives of self and others and respond using descriptive language. • Comment on the use and impact of style and structure.	• 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.	• 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.

Concrete transitional / Years 3, 4 and 5	• 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.	• 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.	• 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.	• 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.	• Find and test solutions to dramatic problems, e.g. how to show a character ageing. • Use dramatic techniques I 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.	• 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.

Formal Operational / Years 5 and 6	• 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.	• 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.	• 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.	• 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.	• 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.	• 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.

Hainford LTE Overview 2019/20

Class	Aut 1st	Aut 2nd	Spr 1st	Spr 2nd	Sum 1st	Sum 2nd
1		*Zog* Bear: (I want my hat back) Narrative sequencing	This is not my hat: (intentions and consequences)	Luna	*The Selfish Crocodile*	Today I Feel (1&2)
2	Yr3:Clockwork (Video)	Yr2: Clockwork (*Symbolic reasoning*) Yr3:	Yr2: LTE Kites Yr3: Philip	LTE: Wild Need book!	Journey (P1) – *symbolic reasoning*	Quest (P2) - *Classification* Return (P3) – *frames of reference*
3 (mainly yr4 split)		Shoes (classification) The present (*Frames of reference*)	Alike (video) (*symbolic reasoning*)	Here we are (*classification*) Need book!	Wolves Need book!	Red: The red Tree by Shaun Tan
3 (mainly yr5/6 split)	Knight (Narrative Sequences)	Shoes (classification)	The Island (Symbolic reasoning)	Visitor: intentions and consequences	Why? (Frames of reference)	Maps Symbolic reasoning

Class	Title	Content
1	**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.**
1	**Bear (UPDATED SEPT 19)** *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.
1	**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.
1	**Crocodile** *The Selfish Crocodile by Faustin Charles*	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.
1	**Today I Feel Lesson 1/2** *Madalena Moinz "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.
2	**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.
2	**Kites – Year 2** *A boy and His Kite: An Animated Short* **Philip – Year 3**	Year 2 - This lesson explores the short film 'Kites' and consider the feelings evoked by the film and how the kite's actions symbolises these feelings.

	"Fidgety Philip", Heinrich Hoffmann *"Charles Augustus Fortescue", Hillaire Belloc*	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.
2	**Wild** *"Wild" by Emily Hughes*	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.
2	**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.
2	**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.
2	**Return** *"Return" by Aaron Becker*	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.
3	**Shoes – Years 4/5/6** *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.
3	**Alike – mainly Year 4 split** *Alike a short film by Daniel Martínez Lara, Rafael Cano Méndez*	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.

3	**Here we are – mainly Year 4 split** *Here we are by Oliver Jeffers*	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.
3	**Wolves – mainly Year 4 split** *"Wolves", Emily Gravett*	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.
3	**Red – mainly Year 4 split** *"The Red Tree", Shaun Tan*	Pupils explores 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.
3	**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.
3	**The Island** *"The Island" by Armin Greder*	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.
3	**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.
3	**Why?** *"Why?" by Nikolai Popov's*	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.
3	**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.