

kar2ouche® speaking & listening; reading & writing

Teacher Support Pack

kar2ouche title

key stage 2



Teacher Support Pack

Speaking and Listening; Reading and Writing

Written by Donna Burton-Wilcock

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Introduction

Speaking and Listening; Reading and Writing focuses on the interrelatedness of the literacy strands. Whilst the different forms of writing provide the backbone for each unit, all of the suggested units of work involve speaking, listening and reading as well. Furthermore, each locates the literacy skills to be developed within a different curriculum context.

This Pack

The suggested activities within this Teacher Support Pack (TSP) are aimed at Years 3 and 4, but can be adapted for younger and older children, or to provide more differentiated support for individuals within the class. They have been written to help you get started with Kar2ouche. They provide examples of just some of the ways in which *Speaking and Listening; Reading and Writing* can be used in the classroom with students to create a sequence of lessons that embed ICT meaningfully. As you get used to using the software, you will undoubtedly work out activities of your own to match your students' needs and interests more closely.

Kar2ouche *Speaking and Listening; Reading and Writing* provides a wide range of backgrounds, characters, props and soundfiles that enable you and your students to create storyboards, animations and publications for a range of purposes. You can also insert your own digital images to extend the range and personalise the content.

Throughout the activities students are provided with opportunities to communicate ideas through collaboration, discussion and presentation.

Structure

The activities are grouped into five units focusing on key writing skills but involving speaking, listening and reading as well. The units are:

- **Unit 1 Writing to Retell a Story** Students listen to and read a narrative poem as a stimulus for their own writing. (Literacy)
- **Unit 2 Writing to Report** Students identify the main features of a report and, using models, plan and create an entry for a children's illustrated encyclopaedia of science. (Science)
- **Unit 3 Writing to Persuade** Students explore the issues surrounding the improvement in food on offer in a fictional school canteen and research why this source for healthy eating is important for many children. (Science, PSHE and Citizenship)
- **Unit 4 Writing to Explain** Students look at planning a holiday abroad and explain how a fictional family might go about this. (Geography)
- **Unit 5 Writing to Discuss** Students discuss the statement that nothing much changed in Britain during the period of the Second World War. They create a storyboard presenting arguments for and against this view. (History)

The scripts for all of the storyboards and text/audio can be found in Appendix 3.

What is Kar2ouche?

Kar2ouche is a multimedia authoring tool, and is used in a series of content titles focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once children have learned to use Kar2ouche they are able to use it across a range of subjects.

Enhancing Learning

Not only does Kar2ouche help pupils develop the skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus pupils are encouraged to know *how* and *why* as well as *what*.

Information-processing skills	Using Kar2ouche pupils can be encouraged to: <ul style="list-style-type: none"> • identify key images, text, ideas – extract what is essential • sort the relevant from the irrelevant • organise and where necessary prioritise ideas • sequence events • compare and contrast their work with the work of others • develop cultural awareness.
Reasoning skills	Using Kar2ouche pupils can be encouraged to: <ul style="list-style-type: none"> • justify decisions using evidence • make informed choices • consider alternative perspectives/interpretations • articulate ideas.
Enquiry skills	Using Kar2ouche pupils can be encouraged to: <ul style="list-style-type: none"> • work collaboratively to understand and explore text • reflect critically on text, their own work and the work of peers.

<i>Creative thinking skills</i>	Using Kar2ouche pupils can be encouraged to: <ul style="list-style-type: none"> • offer interpretations of texts/situations • create multimedia texts • adapt previously learned language for own purposes • respond imaginatively to texts/situations.
<i>Evaluation skills</i>	Using Kar2ouche pupils can be encouraged to: <ul style="list-style-type: none"> • engage in collaborative working and dialogue • review, modify and evaluate work produced.
<i>Communication skills</i>	Using Kar2ouche pupils can be encouraged to: <ul style="list-style-type: none"> • engage in group discussion • present ideas to a group • use visual aids and images to enhance communication • listen, understand and respond critically to others • read for meaning <ul style="list-style-type: none"> – extract meaning beyond the literal – analyse and discuss alternative interpretations, ambiguity and allusion – explore how ideas, values and emotions are portrayed – consider how meanings are changed when texts are adapted to different media.

To summarise, Kar2ouche encourages pupils to:

- make sense of information – understand texts
- reason – interpret, justify, compare, observe and predict
- enquire – investigate multiple meanings and perspectives
- create – respond imaginatively
- evaluate – modify and improve
- communicate/articulate ideas.

Making Your Own Activities Using Kar2ouche

You and your pupils can use Kar2ouche in a range of contexts and ways. You can devise your own activities in Kar2ouche to introduce texts and ideas to pupils using one PC and a data projector; alternatively, you might want to create partially made storyboards for individuals or pairs to use on a network. When a computer network is not readily available, you might also use the software to create your own worksheets and handouts for pupils to use in the classroom.

Thus, you can use Kar2ouche to create:

- storyboards
- animations
- publications.

Storyboards

These are particularly useful in encouraging pupils to show their understanding and ability to extract key information. By producing storyboards, pupils often show their ability to summarise and synthesise key information. They can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important text
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and/or after shots
- additional episodes
- outlines of structure
- presentations for class
- illustrations of alternative points of view/ debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment.

In all of these, pupils can add sound, their own digital images, special effects and recordings of their own voices.

If time is limited, you can partially complete storyboards that pupils finish in the lesson.

Partially completed storyboards may comprise, for example:

- the first and last frames – pupils make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – pupils create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Alternatively, pupils can create their own incomplete storyboards for others to complete. This could be a sort of consequences game – ‘what happens next?’

Animations

Pupils who have access to Kar2ouche out of class time can enjoy creating animations. As with storyboards, animations enable pupils to demonstrate their understanding and ability to extract key information. Most of the activities listed below can also be created as still storyboards. Pupils may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show
- TV interview
- film trailer
- scene of a film or credits (representing a particular genre)
- TV advertisement
- musical score
- fashion show.

Publications

As a plenary, pupils can present their storyboards to the class either using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche or copy into a word-processing/desktop publishing program. Within Kar2ouche you can produce a template for pupils who need the help of a scaffold.

The sorts of publications could include:

- newspaper front pages – using Kar2ouche to compose the pictures (pupils may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

In all of these activities, pupils may be asked to consider audience and purpose. You can stipulate this audience. As you get used to the software, you'll find the possibilities almost endless.

Useful Contacts/Websites

The following sites were live at the time of going to print, but we recommend that you check their current existence and appropriateness before using with your students.

Unit 1

Teaching Ideas	http://www.teachingideas.co.uk/english/contents05writingfiction.htm Fantastic site providing a whole range of teacher-created resources to use in supporting children as they write fiction.
Improving Children's Writing at KS2	http://www.longman.co.uk/tt_pri/curric_sup/wendy_1.htm A checklist that could be adapted for self- or peer-review.
Writers Online	http://www.literacytrust.org.uk/whatson/writingcomps.html By listing competitions open to children, this site encourages children to practise their creative writing skills.
Early Child Ballads	http://www.pbm.com/~lindahl/ballads/early_child/ Definition and history of ballads for children.
Ballad Writing	http://www.studyguide.org/ballads.htm Definition and tips for writing, along with a range of examples.
Book Trusted	http://www.booktrusted.co.uk/ Website devoted to supporting the reading habit, containing information for teachers and book lists.

Unit 2

Parts of a Plant	http://www.primaryresources.co.uk/science/plants.htm Provides a comprehensive range of lesson ideas for a range of subjects. Useful links to science and in particular living things. Includes a plant diagram and cloze exercises on the structure of plants and plant reproduction.
Plant Explorer	http://www.naturegrid.org.uk/plant/parts.html Parts of a plant QCA Science link. Hold the mouse over the question marks to discover facts about specific parts of the plant.
Plant Diagram	http://www.naturegrid.org.uk/qca/flowerparts.html Detailed diagram and explanation of flower functions.
Religions	http://www.bbc.co.uk/religion/religions BBC site that provides summaries and background for major world religions.

Unit 3

British Nutrition Foundation	http://www.nutrition.org.uk This site provides healthy eating information, resources for schools, news items, recipes and details of the work the foundation undertakes around the UK and in the EU.
Health Education Trust	http://www.healthedtrust.com The Health Education Trust is a UK registered charity, formed to promote the development of health education for young people in the UK. It is dedicated to initiating and supporting work with young people (children and teenagers, young adults, students) to encourage the growth of healthy lifestyles.
Wired for Health	http://www.wiredforhealth.gov.uk Provides guidance material on healthy eating and good nutrition for parents, teachers and students, as well as linking to sites providing health-based activities.
Food in Schools	http://foodinschools.org.uk A site supporting the work of the healthy schools initiative, with references to breakfast clubs, vending machines, tuck shops and so forth.
5 a Day	http://www.5aday.nhs.uk Healthy eating continues to be at the forefront of the public's consciousness. This site from the Department of Health is actively seeking organisations from both commercial and non-commercial sectors to participate in the 5 A DAY programme. This initiative aims to increase everyone's intake of fruit and vegetables.

Unit 4

Planning a Holiday	http://www.ageconcern.org.uk/AgeConcern/Documents/IS6PlanningaHolidayJun06Am.pdf Although created for people over 60, the PDF could provide students with some ideas about points to consider when planning a holiday for people of any age.
Holiday Essentials	http://www.late-holiday-deals.net/essentials.html A commercial website advertising holidays, but also containing a useful checklist for reference.

Unit 5

Britain Since the 1930s Cyberhunt	http://www.icteachers.co.uk/children/cyberhunts/1930shunt.htm A range of questions on life during the Second World War, with links to many relevant websites.
Britain Since the 1930s	http://www.woodlands-junior.kent.sch.uk/Homework/Britain.html School-created resources to help students with research.
School History	http://www.schoolhistory.co.uk/primarylinks/britainsince1930.html Provides lots of helpful links to useful sites.

Activities

Unit 1: Writing to Retell A Story

Curriculum Area: Literacy (Composition)

Overview of Unit

In this unit students read and listen to a narrative poem and answer some questions. They retell it orally, concentrating on the structure and the importance of including detail to engage an audience. They read a range of ghost stories, in particular focusing on the openings, and then plan their own writing based on the original poem. They write their stories, peer-review and redraft.

Key Stage/Year

Key Stage 2/Years 3 and 4

Activities

The unit comprises a series of activities that will form the backbone of a sequence of lessons divided between the classroom and ICT suite. You may want to adapt and supplement these to meet the needs of your classes.

1. **Reading:** 1-2 lessons
2. **Planning:** 1-2 lessons
3. **Writing:** 1-2 lessons
4. **Reviewing, Revising and Presenting:** 1-2 lessons

Assessment Opportunities

Assessment for learning: Students will be encouraged to compare and discuss responses to the poem; they will also peer- and self-evaluate their plans and drafts using checklists.

Assessment of learning: The final story will be submitted for teacher summative assessment and target setting.

Outcomes

By the end of this unit students will have:

- created a storyboard retelling of the poem *Colonel Fazackerley*
- discussed the differences between poems and stories
- established the criteria necessary for a good story
- planned and written a story based on the poem
- presented their story to the class
- evaluated their stories according to the criteria developed.

Objectives

All students will: read and listen to the poem *Colonel Fazackerley* by Charles Causley and look at some stories of their own to inform and stimulate their writing; turn a narrative poem into a story with a well-defined beginning, middle and end; present events and characters through dialogue and description to engage a listener; prepare their story for performance.

Most students will: explore how writers use figurative language to create images and atmosphere; use settings and characterisation to engage readers' and listeners' interest; use appropriate expression, tone and sound effects in performing their story based on a poem.

Some students will: read extensively in order to research a particular story genre; show imagination through the language used to create atmosphere/suspense; tell their story effectively and convey detailed information coherently for their listener.

Curriculum References

National Curriculum

En1 Speaking and listening

Speaking: 1b gain and maintain the interest and response of different audiences; **1d** show clear shape and organisation with an introduction and an ending; **1f** evaluate their speech and reflect on how it varies.

Listening: 2b ask relevant questions to clarify, extend and follow up ideas; **2c** recall and re-present important features of an argument, talk, reading, radio or television programme, film; **2e** respond to others appropriately, taking into account what they say.

Group discussion and interaction: 3a make contributions relevant to the topic and take turns in discussion; **3b** vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions.

En2 Reading

Understanding texts: 2a use inference and deduction; **2b** look for meaning beyond the literal; **2d** use their knowledge of other texts they have read.

Literature: 4c identify how character and setting are created, and how plot, narrative structure and themes are developed; **4h** respond imaginatively, drawing on the whole text and other reading; **4i** read stories, poems and plays aloud.

En3 Writing

Composition: 1d use and adapt the features of a form of writing, drawing on their reading.

Planning and drafting: 2a plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

National Literacy Strategy

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama
Year 3	Choose and prepare poems for performance, identifying appropriate expression, tone, volume and use of voices other sounds		Use the language of possibility to investigate and reflect on feelings, behaviour or relationships	Present events and characters through dialogue to engage the interest of an audience Use some drama strategies to explore stories or issues
Year 4	<i>Tell stories effectively and convey detailed information coherently for listeners</i>	<i>Listen to a speaker, make notes on the talk and use notes to develop a role-play</i>		<i>Create roles showing how behaviour can be interpreted from different viewpoints</i>

	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	11 Sentence structure and punctuation	12 Presentation
Year 3	Infer characters' feelings in fiction and consequences in logical explanations Explore how different texts appeal to readers using varied sentence structures and descriptive language	Share and compare reasons for reading preferences, extending the range of books read	Use beginning, middle and end to write narratives in which events are sequenced logically and conflicts resolved	Clarify meaning through the use of exclamation marks and speech marks	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i> <i>Explain how writers use figurative and expressive language to create images and atmosphere</i>	<i>Read extensively favourite authors or genres and experiment with other types of text</i> <i>Interrogate texts to deepen and clarify understanding and response</i>	<i>Use settings and characterisation to engage readers' interest</i> <i>Show imagination through the language used to create emphasis, humour, atmosphere or suspense</i> <i>Choose and combine words, images and other features for particular effects</i>		<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Teacher Notes

Unit 1: Activity 1 – Reading

Group Organisation For much of this activity students can work in pairs or groups, but share ideas as a class during the plenary.

Suggested Timing One to two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Colonel Fazackerley** storyboard
- **Pictures Only** storyboard

Sheet 1.1a *Colonel Fazackerley*

Sheet 1.1b *Narrative Structure*

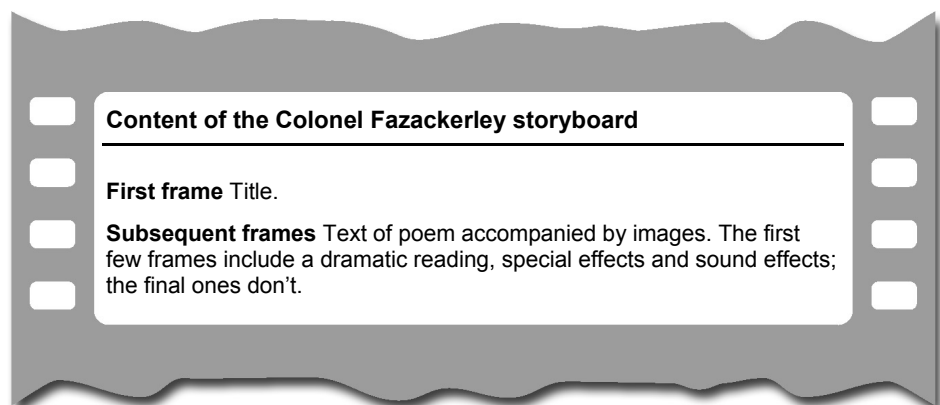
Selection of narrative poems or books containing narrative poems (optional)

Tasks

Introduction



1. Read the poem on Sheet 1.1a *Colonel Fazackerley*. In pairs or groups, students discuss the questions about character, plot and irony.
2. Invite students to share their ideas and responses with the class.
3. Watch the Colonel Fazackerley storyboard.



4. Ask students to complete the storyboard by reading the poem, using appropriate dramatic emphasis and inserting sound effects. Students who struggle to read aloud could add soundfiles from the text/audio palette. Those who are confident could replace the original reading with their own renditions.

Development

5. Ask students to retell the basic story of *Colonel Fazackerley*. Point out that all you want at the moment are the bare bones. They can add detail about character and setting later. Either use the picture prompts in the **Pictures Only** storyboard or ask students to create a new storyboard, adding their own images as well as words.

Content of the Pictures Only storyboard

Introductory frame Title and instructions.

Frame 1 Image of castle with sold sign and ghost floating over battlements.

Frame 2 Colonel Fazackerley holding a glass of wine as ghost appears from chimney.

Frame 3 Colonel Fazackerley in conversation with ghost.

Frame 4 Enormous image of angry ghost.

Frame 5 Image of Colonel Fazackerley crying with laughter.

Frame 6 Ghost rattling chains whilst Colonel Fazackerley claps his hands.

Frame 7 Colonel Fazackerley smiling enigmatically, hands on hips.

**Plenary**

6. Give students Sheet 1.1b *Narrative Structure* and identify which bits of the poem relate to each element.
7. Discuss with students the differences between poems and stories, for example, you might focus on language (prose, full sentences); plot development (narrative structure); degree of detail (atmospheric description, character development) and so forth. You might also want to discuss the ballad form in narrative poetry.

**Extension/
Homework**

8. Ask students to read some other narrative poems/ballads, for example: *The Listeners* by Walter de la Mare; *Hunter Trials* by John Betjeman; *Flannan Isle* by Wilfrid Gibson; *The Highwayman* by Alfred Noyes; *The Lion and Albert* by Marriott Edgar.
9. Ask them to think about the detail they would need to add to turn the poems into engaging stories.

Student Notes

Unit 1: Activity 1 – Reading

Objectives

In this activity you will:

- read and talk about a narrative poem, that is, a poem that tells a story
- retell the story and create a storyboard summarising the main events
- identify key moments in the plot of the story and fit them into a standard narrative structure
- look at how poems differ from stories
- read a range of narrative poems.

Outcomes

You will:

- create a dramatic reading of the poem
- make a storyboard summarising the main events.

Resources

Colonel Fazackerley storyboard

Pictures Only storyboard

Sheet 1.1a *Colonel Fazackerley*

Sheet 1.1b *Narrative Structure*

Selection of narrative poems or books containing narrative poems (*optional*)

Tasks

Introduction


1. Read the poem on Sheet 1.1a *Colonel Fazackerley*. With a partner, talk about the questions.
2. Share your ideas and responses with the class.
3. Open the **Colonel Fazackerley** storyboard. Complete the storyboard by reading the poem dramatically and adding sound effects.

[click here](#)  to open the **Colonel Fazackerley** storyboard.

Development

4. Retell the basic story of *Colonel Fazackerley*. Keep it simple. You can add detail about character and setting later. Either use the picture prompts in the **Pictures Only** storyboard or create a new storyboard, adding your own images as well as words. If you don't know which to choose, ask your teacher.

[click here](#)  to open the **Pictures Only** storyboard.

[click here](#)  to open a **new** storyboard.

Student Notes

5. Look at Sheet 1.1b *Narrative Structure*. Which bits of the poem relate to each element? Fill in the gaps.

Plenary

6. What is the difference between a poem and a story?

Extension/Homework

7. Read some other narrative poems, for example: *The Listeners* by Walter de la Mare; *Hunter Trials* by John Betjeman; *Flannan Isle* by Wilfrid Gibson; *The Highwayman* by Alfred Noyes; *The Lion and Albert* by Marriott Edgar.
8. What detail would you add to turn the poems into stories that readers would enjoy?

Sheet 1.1a

Colonel Fazackerley

Colonel Fazackerley Butterworth-Toast
Bought an old castle complete with a ghost
But someone or other forgot to declare
To Colonel Fazack that the spectre was there.

On the very first evening, while waiting to dine,
The Colonel was taking a fine sherry wine,
When the ghost, with a furious flash and a flare,
Shot out of the chimney and shivered, 'Beware!'

Colonel Fazackerley put down his glass
And said, 'My dear fellow, that's really first class!
I just can't conceive how you do it all.
I imagine you're going to a Fancy Dress Ball.'

At this, the dread ghost gave a withering cry.
Said the Colonel (his monocle firm in his eye),
'Now just how you do it I wish I could think.
Do sit down and tell me, and please have a drink.'

The ghost in his phosphorous cloak gave a roar
And floated about between ceiling and floor.
He walked through a wall and returned through a pane
And backed up the chimney and came down again.

Said the Colonel, 'With laughter I'm feeling quite weak!'
(As trickles of merriment ran down his cheek).
'My house-warming party I hope you won't spurn.
You *must* say you'll come and you'll give us a turn!'

At this, the poor spectre – quite out of his wits –
Proceeded to shake himself almost to bits.
He rattled his chains and he clattered his bones
And he filled the whole castle with mumbles and groans.

But Colonel Fazackerley, just as before,
Was simply delighted and called out, 'Encore!'
At which the ghost vanished, his efforts in vain,
And never was seen at the castle again.

'Oh dear, what a pity!' said Colonel Fazack.
'I don't know his name, so I won't call him back.'
And then with a smile that was hard to define,
Colonel Fazackerley went in to dine.

Charles Causley

From 'Figgie Hobbin' by Charles Causley and reprinted by kind permission of Macmillan Children's Publishers

Discussion

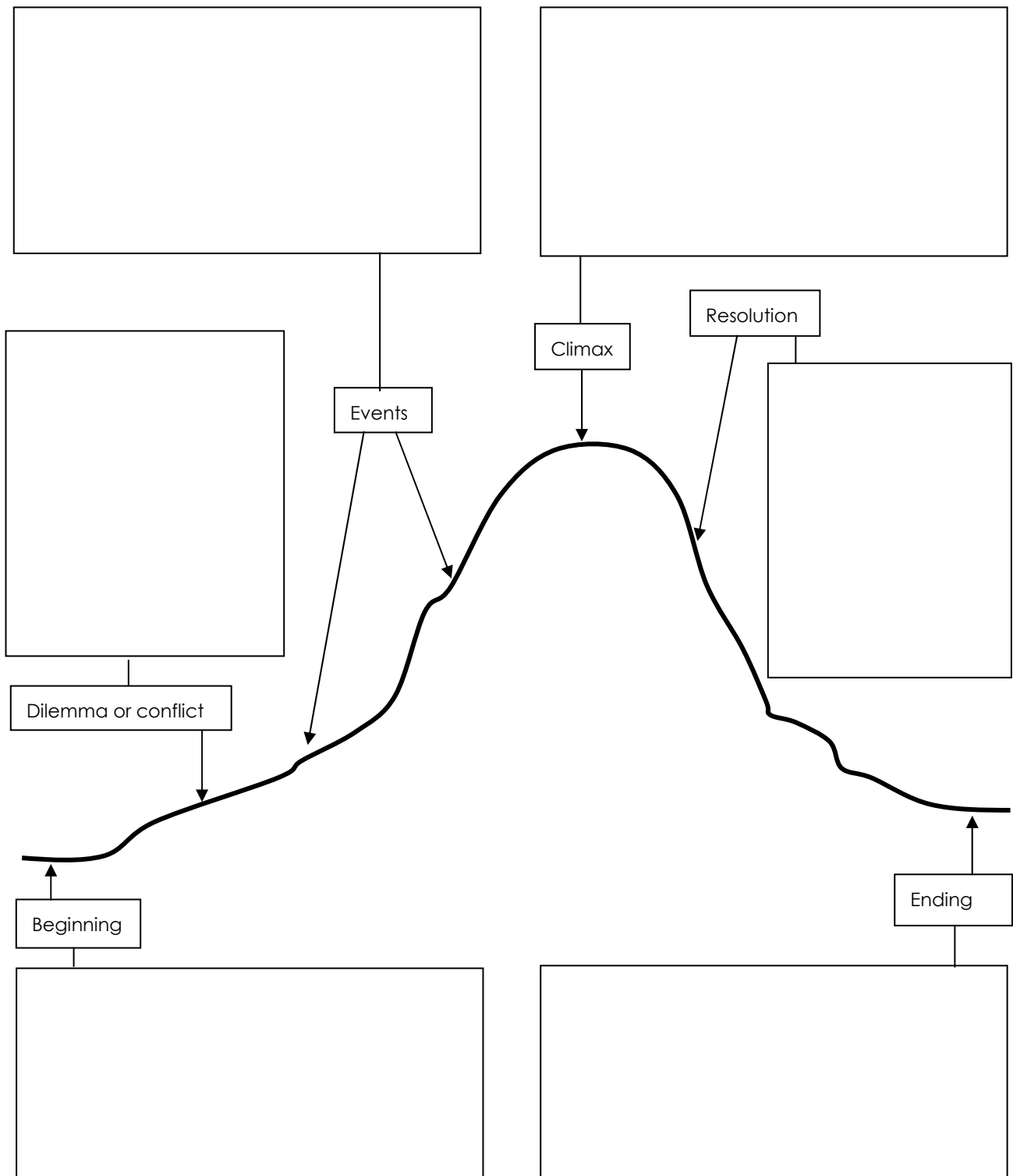
- 1 How would you describe Colonel Fazackerley? Think of at least three adjectives. Explain your choice.
- 2 How would you describe the ghost? Think of another three adjectives.
- 3 How do you imagine the location where the poem takes place?
- 4 What do you think the line, 'And then with a smile that was hard to define,' means?
- 5 What questions would you like to ask Colonel Fazackerley? What do you think he would say?



Sheet 1.1b

Narrative Structure

Look at the following features of a typical story structure. Say which part of the poem matches each section. Make notes on the diagram. This could include lines/phrases from the poem.



Teacher Notes

Unit 1: Activity 2 – Planning

Group Organisation This activity begins with a whole class activity; then students work alone on their plans, before sharing ideas with a response partner at the end.

Suggested Timing One to two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Pictures Only** storyboard (some student versions from previous activity)
- **Adding Detail** storyboard

Sheet 1.1a *Colonel Fazackerley*

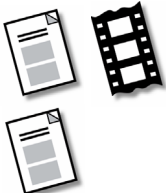
Sheet 1.1b *Narrative Structure* (version completed in previous activity)

Sheet 1.2a *Plan and Add Detail*

Sheet 1.2b *Reading Journal*

Tasks

Introduction



1. Reread Sheet 1.1a *Colonel Fazackerley* and look at some of the better summary storyboards created by students as they completed the previous activity.
2. Ask students to look at how the storyboards relate to the main elements of a story as identified on Sheet 1.1b *Narrative Structure*.

Development



3. Explore how the summary storyboards and structure provide the bare bones or plan for the story. Discuss what detail students need to add to turn the plan into a story that would interest readers; for example, descriptive detail of both setting and character, more events and so forth.
4. Ask students to complete Sheet 1.2a *Plan and Add Detail* or, if you have access to PCs, they can complete the **Adding Detail** storyboard. This can be used in conjunction with the sheet.

Content of the Adding Detail storyboard

Introductory frame Title and instructions.

First group of frames Beginning – title frame in which students identify which part of the poem corresponds to the *beginning*; one frame for a picture and description of place/atmosphere; one frame for a picture and description of character(s).

Second group of frames Dilemma/conflict – title frame in which students identify which part of the poem corresponds to the *dilemma/conflict*; one frame for a picture and description of place/atmosphere; one frame for a picture and description of character(s).

Third group of frames Event 1 – title frame in which students identify which part of the poem corresponds to the *first event*; one frame for a picture and description of place/atmosphere; one frame for a picture and description of character(s). This group can be copied for additional events.

Fourth group of frames Climax – title frame in which students identify which part of the poem corresponds to the *climax*; one frame for a picture and description of place/atmosphere; one frame for a picture and description of character(s).

Fifth group of frames Resolution – title frame in which students identify which part of the poem corresponds to the *resolution*; one frame for a picture and description of place/atmosphere; one frame for a picture and description of character(s).

Sixth group of frames Ending – title frame in which students identify which part of the poem corresponds to the *ending*; one frame for a picture and description of place/atmosphere; one frame for a picture and description of character(s).

Plenary

5. In pairs, students compare the detail they intend to add to their stories and maybe some sentences or phrases they'd like to include.
6. Based on their discussions, students can amend their plans.

Extension/ Homework

7. Ask students to read the opening and closing sections/paragraphs from a number of ghost or mystery stories and to make a note of the phrases and sentences that they think work best.
8. They can record these on Sheet 1.2b *Reading Journal*. This also suggests some of the novels they might like to look for in the library and provides space for them to add the titles and authors of others that they can recommend to each other.



Student Notes

Unit 1: Activity 2 – Planning

Objectives

In this activity you will:

- revise the key elements of a story plan and discuss the sort of detail that makes stories interesting
- read, identify and record effective extracts from a number of ghost stories.

Outcomes

You will:

- create a detailed plan for a story version of the *Colonel Fazackerley* poem
- complete a sheet recording effective language from a range of ghost stories.

Resources

Adding Detail storyboard

Sheet 1.1a *Colonel Fazackerley*

Sheet 1.1b *Narrative Structure* (version completed in previous activity)

Sheet 1.2a *Plan and Add Detail*

Sheet 1.2b *Reading Journal*

Tasks

Introduction

1. Reread *Colonel Fazackerley* and look at a selection of storyboards created by the class to summarise the story.
2. Can you remember how each part of the poem fits the structure of a traditional story?

Development

3. What detail do you need to add to turn the plan into a story that would interest readers? For example, descriptive detail of both setting and character, more events and so forth.
4. Complete Sheet 1.2a *Plan and Add Detail* or the **Adding Detail** storyboard.



for the **Adding Detail** storyboard.

Plenary

5. In pairs, compare the detail you want to add to your story.
6. If you discuss any good ideas, change your plan to include them.

Extension/Homework

7. Read the beginning and ending paragraphs of a number of mystery or ghost stories and make a note of the phrases and sentences that you think work best.
8. Record these on sheet 1.2b *Reading Journal*.

Sheet 1.2a

Plan and Add Detail



Narrative Structure	Section in Poem	Description of Setting	Description of Character
Beginning			
Dilemma/ conflict			
Event 1			
Event 2			
Event 3			
Climax			
Resolution			
Ending			

You might want to add events or detail that refers to additional action.

Sheet 1.2b

Reading Journal



Read the opening and closing paragraphs of a range of ghost stories. You might want to select from the list below or add some suggestions of your own.

Make a note of the phrases and sentences that you think are effective in creating setting, character and/or atmosphere. If you can, explain why.

Suggested Reading List

David Almond, *Kit's Wilderness*

Melvin Burgess, *The Ghost Behind the Wall*

Susan Cooper, *The Boggart*

Terry Deary, *Ghost for Sale*

Penny Dolan, *The Ghost of Able Mabel*

Helen Dunwoodie, *Ghost on the Loose*

Julia Jarman, *Ghost Writer*

Gene Kemp, *The Haunted Piccolo*

Penelope Lively, *The Ghost of Thomas Kempe*

Philippa Pearce, *Tom's Midnight Garden*

Other Books

The Good Bits

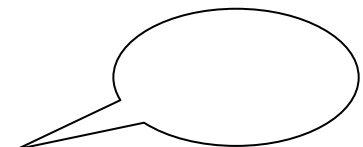
Description of setting	
Quotation	Title and author

The Good Bits *continued*

Description of character	
Quotation	Title and author

Creation of atmosphere	
Quotation	Title and author

Are you able to explain why you've chosen these extracts?



Teacher Notes

Unit 1: Activity 3 – Writing

Group Organisation Begin with a group discussion, sharing favourite details from the homework reading. Unless you want students to produce a collaborative story, this activity requires students to work independently for the remainder of the lesson.

Suggested Timing One to two lessons (plus homework)

Resources

Word-processing package

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Writing** storyboard (*optional*)

Plans and notes on detail created in previous activities

Tasks

Introduction

1. Ask students to share their favourite detail from the reading they did for homework. If they can, they should explain why their phrase, sentence or extract is so effective. In particular, draw attention to sentence length, use of adjectives, figurative language and so forth.
2. Now they need to look back at their notes and storyboards in preparation for writing. They may want to add to these notes based on the homework and what they have heard in class.

Development



3. Using either a word-processing package (to make editing easier) or standard handwriting, students can begin to write their stories. Allow plenty of time for this. Alternatively, they can write their paragraphs in the caption windows of Kar2ouche. The **Writing** storyboard provides headings in the composition window (these can be replaced by illustrations later) and blank caption windows in which students can write their paragraphs. This will provide support for more reluctant writers.

Plenary

4. Allow ten minutes at the end of each lesson for pairs to read each other's work, ask questions and suggest improvements.

Extension/ Homework

5. Students continue writing and incorporating suggestions for improvement.

Student Notes

Unit 1: Activity 3 – Writing

Objectives

In this activity you will:

- write an atmospheric story based on the poem *Colonel Fazackerley*
- say what you like best about a partner's story and explain how they might make it even better.

Outcomes

You will:

- write the first draft of your story.

Resources

Writing storyboard (*optional*)

Tasks

Introduction

1. Choose your favourite phrase, sentence or extract from your homework reading. Be prepared to share it with the class. Can you explain clearly why it's so good?
2. Now look back at your planning notes and storyboards. Add any new ideas you have.

Development

3. Your teacher will tell you how you're going to create your draft. If you're using Kar2ouche, open the storyboard.



to open the **Writing** storyboard.

Plenary

4. Find a partner. Ask them to read your work and, whilst they're doing this, you can read their story.
5. Say what you like best about their story. Ask questions where you don't understand something and, where you can, suggest some improvements.

Extension/Homework

6. If you agree with them, make the improvements your partner suggested. Finish writing your story.

Teacher Notes

Unit 1: Activity 4 – Reviewing, Revising and Presenting

Group Organisation Begin with a whole group discussion and then organise students into peer-review groups of four to work together for the first half of this activity. Students can then work alone to incorporate the improvements and create the illustrations for their story.

Suggested Timing One to two lessons

Resources

Stories from previous activity

Kar2ouche *Speaking and Listening; Reading and Writing*

Sheet 1.4 *Story Review*

Tasks

Introduction

1. Talk about what makes a good story and the reasons for working in groups to peer-review writing.
2. Organise students into groups of about four to read each other's stories.

Development



3. Students read each other's work and, using Sheet 1.4 *Story Review* (for each story they read), check each other's work and suggest further improvements.
4. Groups read out favourite bits from each other's stories and then talk about improvements. They should have time to clarify points that are vague.

Plenary



5. Students incorporate the improvements.
6. Using Kar2ouche, students create illustrations for their stories. If they used Kar2ouche to draft the story, they can add pictures into appropriate frames, and then use the blank template to create the layout. If they used a standard word-processing package, they can make the pictures in Kar2ouche, click the copy button to the right of the composition window and paste into the word-processing package. If they handwrote the essay, they can print out Kar2ouche pictures to interleave with their story.

***Extension/
Homework***

7. If you have access to a younger class, students could dramatically read the story to them. Alternatively, they can create a dramatic reading of their story in Kar2ouche or on tape for an intended younger audience.

Student Notes

Unit 1: Activity 4 – Reviewing, Revising and Presenting

Objectives

In this activity you will:

- identify what makes a good story
- read a number of students' stories and make constructive comments
- say what you like best about the stories and explain how they might be made even better
- read your story dramatically for a younger audience.

Outcomes

You will:

- complete review sheets for a number of students' stories
- finalise your story
- create illustrations for your story
- record your story or read it aloud.

Resources

Stories from previous activity

Sheet 1.4 *Story Review*

Tasks

Introduction


1. What makes a good story?
2. What's good about working with partners to check and talk about stories you have written?

Development

3. Read at least two other students' stories. Complete a review sheet for each one you read. Your teacher might give you Sheet 1.4 *Story Review* or you could make notes under the following headings: accuracy; best bits; bits that aren't clear; changes I would make.
4. Read out your favourite bits from each other's stories.
5. Ask questions where the writer's intentions aren't clear and suggest the changes that you would make.

Plenary

6. Look at what other people have said about your work. Decide which bits are helpful and with which points you agree. Make changes.
7. Using Kar2ouche, make some illustrations for your story. If you wrote your story using Kar2ouche, go back to that and create your pictures. If not, open a new storyboard and copy the images you make to paste into your story.

click  here for a new storyboard.

Extension/Homework

8. Read your story dramatically. Either record it or read it live to a group of younger students.

Sheet 1.4

Story Review



Author's name:

Accuracy

I have checked and marked:

- spelling mistakes
- missing or incorrect punctuation
- where a new paragraph needs to begin

Good points

- I've marked the bits I really liked in the story with a ★

Questions There are some bits I don't understand. These are:

.....

.....

.....

.....

Improvements The three things I'd change are:

1

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2

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3

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Unit 2: Writing to Report

Curriculum Area: Science (Flowering Plants)

Overview of Unit

In this unit students identify features of a report and find examples. They listen to and read a range of sources describing plant reproduction and make notes. They discuss the notes and decide which the most important facts are, before categorising and grouping them under headings. They experiment with planning strategies and then plan an entry for a children's encyclopaedia. They draft their entries under headings and create appropriate illustrations. Once they have written their entries, they discuss them with others, redraft and present to a partner.

Key Stage/Year

Key Stage 2/Years 3 and 4

Activities

The unit comprises a series of activities that will form the backbone of a sequence of lessons divided between the classroom and ICT suite. You may want to adapt and supplement these to meet the needs of your classes.

1. **Listening, Reading and Making Notes:** 1-2 lessons
2. **Organising Notes and Planning:** 1 lesson
3. **Drafting and Creating Illustrations:** 1 lesson
4. **Reviewing, Revising and Presenting:** 1 lesson

Assessment Opportunities

Assessment for learning: Students will be encouraged to compare and discuss strategies for listening, note-making and planning.

Assessment of learning: The final entry will be submitted for teacher summative assessment and target setting.

Outcomes

By the end of this unit students will have:

- described the key structural and linguistic features of a report
- made notes on plant reproduction
- identified the most salient points and organised them under appropriate headings
- established assessment criteria
- written an illustrated report
- presented their reports to a partner.

Objectives

All students will: listen to a speaker, make notes on the talk and use notes to create a report; identify and make notes on the main points of a text; group related material into paragraphs; identify how different texts are organised, including reference texts, magazines, leaflets on paper and on screen.

Most students will: identify and summarise evidence from a text; make decisions about form and purpose, identify success criteria and use them to evaluate their writing; write non-narrative texts using structures of different text types; organise text into paragraphs to distinguish between different information, events or processes.

Some students will: interrogate texts to deepen and clarify understanding and response; summarise and shape material and ideas from different sources to write convincing and informative non-narrative texts.

Curriculum References

National Curriculum

En1 Speaking and listening

Listening: 2a identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2c** recall and re-present important features of an argument, talk, reading, radio or television programme, film; **2d** identify features of language used for a specific purpose; **2e** respond to others appropriately, taking into account what they say.

Group discussion and interaction: 3a make contributions relevant to the topic and take turns in discussion; **3b** vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions.

En2 Reading

Understanding texts: 2a use inference and deduction; **2c** make connections between different parts of a text; **2d** use their knowledge of other texts they have read.

Reading for information: 3a scan texts to find information; **3b** skim for gist and overall impression; **3c** obtain specific information through detailed reading; **3d** draw on different features of a text, including print, sound and image to obtain meaning.

Non-fiction and non-literary texts: 5a identify the use and effect of specialist vocabulary; **5c** recognise phrases and sentences that convey a formal, impersonal tone; identify links between ideas and sentences in non-chronological writing; **5e** understand the structural and organisational features of different types of text; **5f** evaluate different formats, layouts and presentational devices.

En3 Writing

Composition: 1a choose form and content to suit a particular purpose; **1c** use language and style that are appropriate to the reader; **1d** use and adapt the features of a form of writing, drawing on their reading; **1e** use features of layout, presentation and organisation effectively.

Planning and drafting: **2a** plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

Language structure: **7d** the purposes and organisational features of paragraphs, and how ideas can be linked.

National Literacy Strategy

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively	Identify the presentational features used to communicate the main points in a broadcast Identify key sections of an informative broadcast, noting how the language used signals changes or transitions in focus	Actively include and respond to all members of the group			Spell unfamiliar words using known conventions including grapheme–phoneme correspondences and morphological rules
Year 4	<i>Use and reflect on some ground rules for sustaining talk and interactions</i> <i>Tell stories effectively and convey detailed information coherently for listeners</i>	<i>Listen to a speaker, make notes on the talk and use notes to develop a role-play</i>				<i>Develop a range of personal strategies for learning new and irregular words</i>

	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen		Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Write non-narrative texts using structures of different text-types Select and use a range of technical and descriptive vocabulary Use layout, format, graphics and illustrations for different purposes	Signal sequence, place and time to give coherence Group related material into paragraphs	Show relationships of time, reason and cause through subordination and connectives	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i> <i>Use knowledge of different organisational features of texts to find information effectively</i>		<i>Summarise and shape material and ideas from different sources to write convincing and informative non-narrative texts</i>	<i>Organise text into paragraphs to distinguish between different information, events or processes</i>		<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Extension: 2 Listening and responding Identify some aspects of talk that vary between formal and informal occasions; **7 Understanding and interpreting texts** Make notes on and use evidence from across a text to explain events or ideas; **9 Creating and shaping texts** Reflect independently and critically on their own writing and edit to improve it; **11 Sentence structure and punctuation** Punctuate sentences accurately, including using speech marks and apostrophes; **12 Presentation** Use a range of ICT programs to present texts, making informed choices about which electronic tools to use for different purposes.

Teacher Notes

Unit 2: Activity 1 – Listening, Reading and Making Notes

Group Organisation You could listen to the **Broadcast** storyboard as a whole group whilst students make their own notes to compare in pairs. Most of the discussion would best be completed as a class so that individuals can share their learning and understanding, whereas storyboards can be completed by individuals or pairs.

Suggested Timing One to two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Broadcast** storyboard
- **Plant Reproduction** storyboard

Sheet 2.1a *Parts of a Flowering Plant*

Sheet 2.1b *Illustrated Parts of a Flowering Plant*

Sheet 2.1c *Structure and Language*

Books containing information on the structure of plants and plant reproduction (*optional*)

Tasks

Introduction



1. Students listen to the schools' radio broadcast about the parts of a flowering plant in the **Broadcast** storyboard. Ask them to listen again and make notes.

<input type="checkbox"/>	Content of the Broadcast storyboard	<input type="checkbox"/>
<input type="checkbox"/>	Image of radio with sound describing the parts of a flowering plant.	<input type="checkbox"/>

2. In pairs, ask students to compare how much has been captured. They should discuss how easy it was to understand the broadcast and their strategies for note-taking; for example: using headings; capturing key and technical words; focusing on nouns and verbs; omitting determiners ('the', 'a', etc) and conjunctions; using abbreviations, symbols and numbers, as well as going back to fill in detail as quickly as possible afterwards whilst the memory is still fresh.



3. Next they read the description of flowering plants on Sheet 2.1a *Parts of a Flowering Plant* and compare it with the description on Sheet 2.1b *Illustrated Parts of a Flowering Plant*. Tell them to add any new information discovered to the notes made from the **Broadcast** storyboard. As a group, discuss which was the most useful and easy-to-access source of information and why.

Development



4. Ask students to read the descriptions in the **Plant Reproduction** storyboard and create the images to illustrate the points being made in each caption window.

Content of the Plant Reproduction storyboard

Introductory frame Title and instruction to 'Add backgrounds and props to create useful illustrations.'

Frame 1 Sub-heading – Pollination.

Frame 2 Caption window – Bees visit flowers to collect nectar. As they brush against the anthers, they get pollen on their bodies.

Frame 3 Caption window – When the bee lands on another flower, the pollen on the bee gets brushed off onto the stigma.

Frame 4 Caption window – Pollen can also be transferred between plants by the wind.

Frame 5 Sub-heading – Creating the seed.

Frame 6 Caption window – The pollen grain from one plant then travels down the style from the stigma to the ovules of another similar plant.

Frame 7 Caption window – The pollen combines with an ovule and makes a fertilised egg, which grows into a seed.

Frame 8 Sub-heading – Dispersal.

Frame 9 Caption window – The seeds get scattered from plants to grow elsewhere by a number of means.

Frame 10 Caption window – Some seeds are light enough, or are shaped in such a way, that they can be dispersed by the wind.

Frame 11 Caption window – Animals also disperse seeds. Some animals eat fruits containing seeds which then pass through their bodies.

Frame 12 Caption window – Other seeds have hooks on them which catch on an animal's fur. Some animals carry seeds away to eat later, but some seeds are dropped before they are eaten.

Frame 13 Caption window – Some plants disperse their own seeds. The seed pods may burst open when they are dry.



5. Explain that students should explore the text structure and language features that are typical of report writing as used in the descriptions in the caption windows. For students who need help, use Sheet 2.1c *Structure and Language*. In this they identify which

features appear in reports and find examples. Instruct students to delete the features that are not applicable to report writing.

Plenary

6. As a class, summarise the main features of report writing. Structurally, reports tend to begin with introductory information about what is to be described; the organisation is non-linear/non-chronological but arranged thematically or by topic; there are often a number of sub-headings, and illustrations can aid understanding. Linguistically, reports tend to be written in the present tense and in the third person; there is frequent use of technical or specialised terminology related to the topic being described, and more factual than figurative language.

**Extension/
Homework**

7. Ask students to read some more about parts of plants and plant reproduction to supplement the notes made this lesson. They could refer to books and websites, and capture a list of technical words to add to a potential glossary.

Student Notes

Unit 2: Activity 1 – Listening, Reading and Making Notes

Objectives

In this activity you will:

- listen to and read some factual information
- capture the main points of what you have heard and read
- talk about how reports are organised and the sort of language that is used
- explore how illustrations and diagrams can help convey information
- find out more about plant structure and reproduction.

Outcomes

You will:

- make notes
- create illustrations for a report
- research information on plant reproduction.

Resources

Broadcast storyboard

Plant Reproduction storyboard

Sheet 2.1a *Parts of a Flowering Plant*

Sheet 2.1b *Illustrated Parts of a Flowering Plant*

Sheet 2.1c *Structure and Language*

Books containing information on the structure of plants and plant reproduction (*optional*)

Tasks

Introduction

1. Listen to the schools' radio broadcast about the parts of a flowering plant in the **Broadcast** storyboard.

click  here to open the **Broadcast** storyboard.

2. Listen again and make notes.
3. Compare your notes with a partner. How much did you miss?
4. How do you take notes? What do you put in and what do you leave out?
5. Read the description of flowering plants on Sheet 2.1a *Parts of a Flowering Plant*. Compare it with the description on Sheet 2.1b *Illustrated Parts of a Flowering Plant*.
6. Add any new information you find to the notes you made from the **Broadcast** storyboard. If you need to, listen to this again.

Student Notes

7. Which was the most useful source of information? Which was easiest to understand? Why? Discuss why many reports contain diagrams, tables and illustrations.

Development

8. Read the descriptions in the **Plant Reproduction** storyboard and create the images to illustrate each one.



to open the **Plant Reproduction** storyboard.

9. How are reports structured? What sort of language do you find in a report? Your teacher may give you Sheet 2.1c *Structure and Language* to record what you find.

Plenary

10. Talk with your class about the main features of report writing.

Extension/Homework

11. Read some more about parts of plants and plant reproduction. Add to the notes you made at the beginning of the lesson. You can refer to books and websites.
12. Keep a list of technical words and their definitions.

Sheet 2.1a

Parts of a Flowering Plant



There are thousands of flowering plants. They are all different, but have a number of similarities. They are made up of flowers, stems, leaves and roots.

The most obvious parts of a flower are its petals, but the flower also contains the male and female reproductive elements of the plant that make seeds. The main reproductive parts are the stamen and carpel.

The stem has tubes inside. Some of these carry water and minerals from the roots to the leaves. Others carry food around the plant. Buds appear on the stem; these contain small partly grown leaves or flowers. The sepal protects the flower when it is a bud.

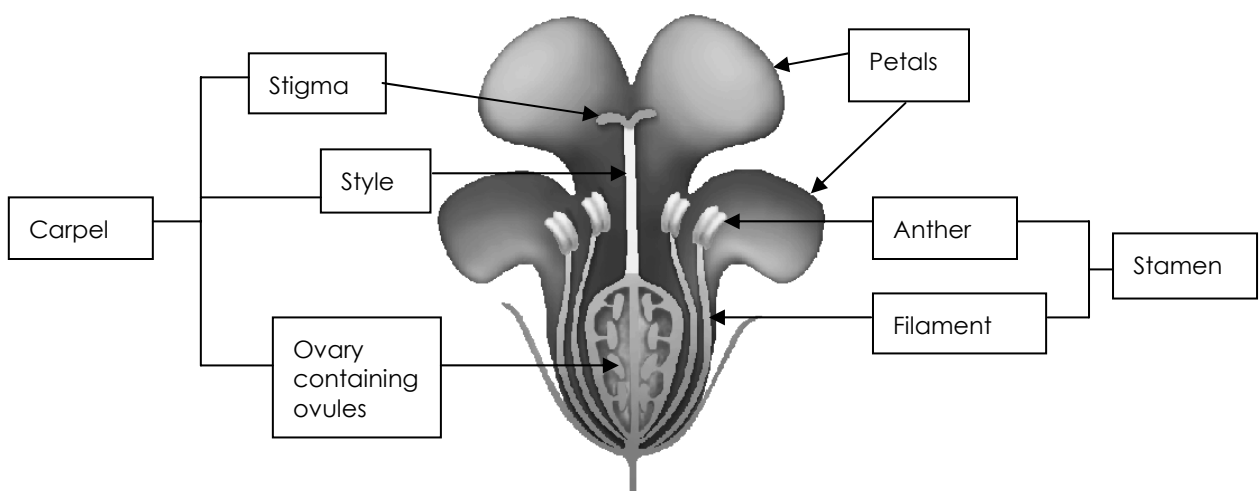
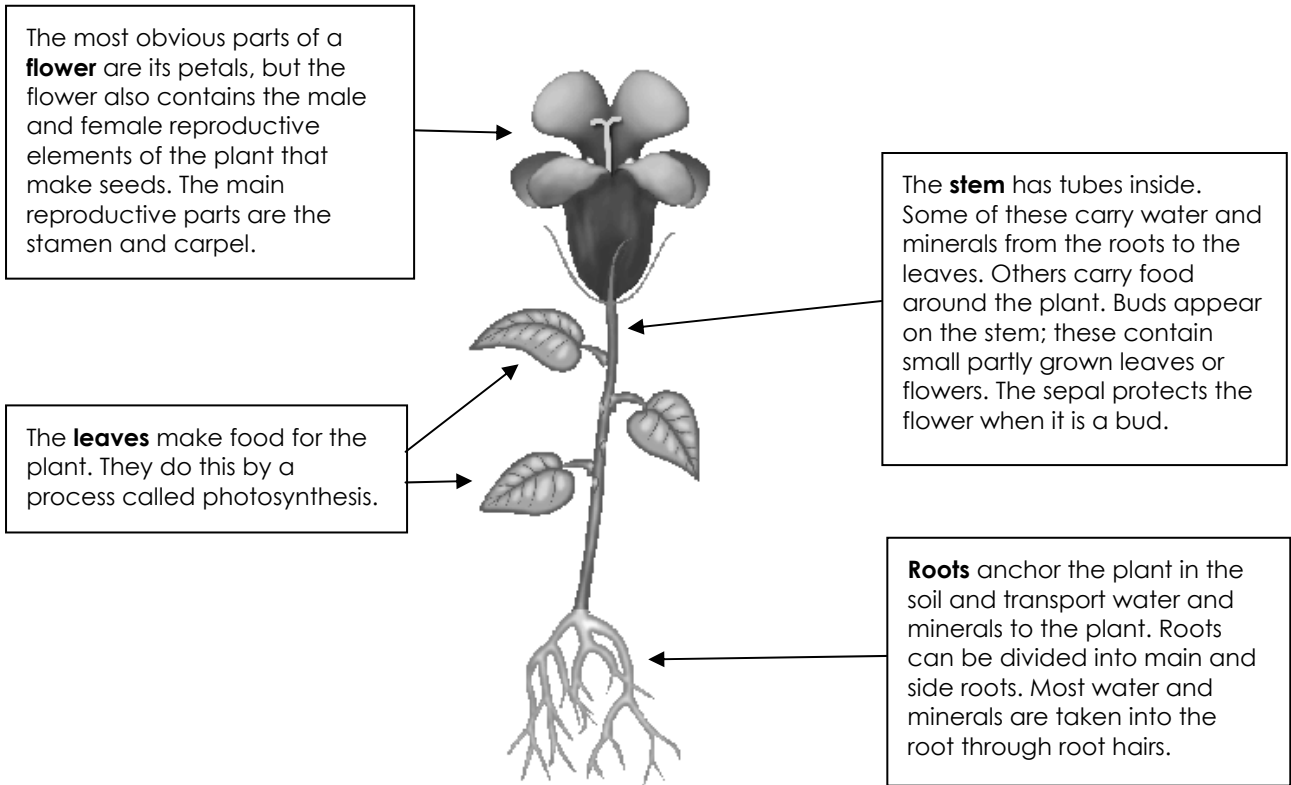
The leaves make food for the plant. They do this by a process called photosynthesis.

Roots anchor the plant in the soil and transport water and minerals to the plant. Roots can be divided into main and side roots. Most water and minerals are taken into the root through root hairs.

Sheet 2.1b

Illustrated Parts of a Flowering Plant

There are thousands of flowering plants. They are all different, but have a number of similarities. They are made up of flowers, stems, leaves and roots.



Sheet 2.1c

Structure and Language

Structure

Are reports:

- chronological, that is, an account in time order?
- non-linear/not sequential?
- creative in use of time, including flashbacks?

Example:

Are reports mainly:

- made up of extended or lengthy prose?
- composed of headings and sub-headings to divide the subject matter?
- both?

Example:

Language

Tick the language features that you typically find in a report.

<input type="checkbox"/> past tense	<input type="checkbox"/> present tense
<input type="checkbox"/> first person	<input type="checkbox"/> third person
<input type="checkbox"/> formal and impersonal	<input type="checkbox"/> specific references to people
<input type="checkbox"/> factual	<input type="checkbox"/> imaginative
<input type="checkbox"/> technical language	<input type="checkbox"/> figurative language

Example:

Teacher Notes

Unit 2: Activity 2 – Organising Notes and Planning

Group Organisation Begin with a whole group modelling session, before giving individuals the opportunity to update their notes from the previous activity. Pairs then combine ideas, and then check what they have produced by combining with another pair.

Suggested Timing One lesson

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Planning** storyboard
- **Organisation** storyboard

Sheet 2.2a *Spidergram*

Sheet 2.2b *Grid Planning*

Tasks

Introduction



1. Model collating and organising notes using the **Planning** storyboard. This is totally unrelated to the topic, but demonstrates the theory. Students can find out more about the religions in the text/audio screen. A good website for this is <http://www.bbc.co.uk/religion/religions>.

Content of the Planning storyboard

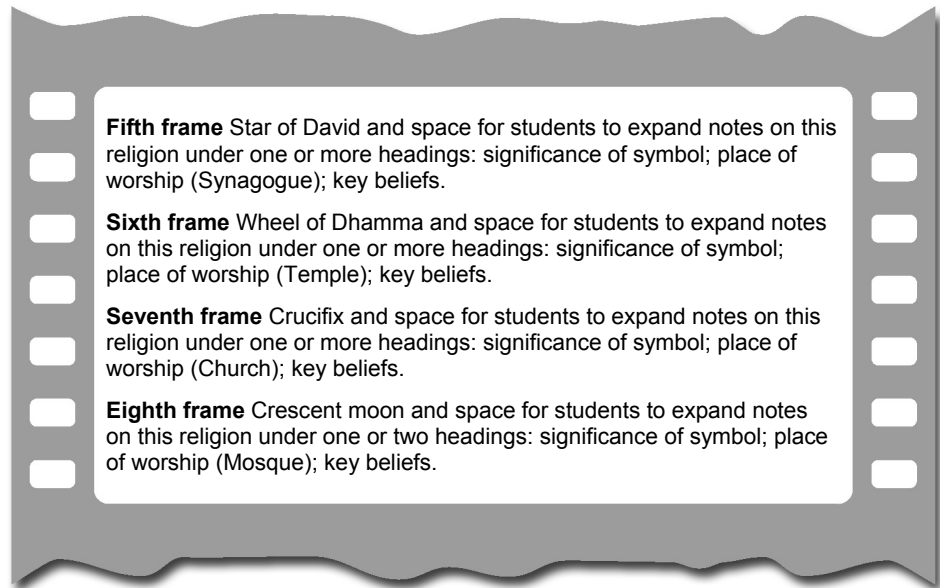
Introductory frame Title and instructions.

First frame Notes on three major world religions; students organise them in the text boxes with the correct label.

Second frame Notes on three more major world religions; students organise them in the text boxes with the correct label.

Third frame Aum and space for students to expand notes on this religion under one or more headings: significance of symbol; place of worship (Mandir); key beliefs.

Fourth frame Khanda and space for students to expand notes on this religion under one or more headings: significance of symbol; place of worship (Gurdwara); key beliefs.



Fifth frame Star of David and space for students to expand notes on this religion under one or more headings: significance of symbol; place of worship (Synagogue); key beliefs.

Sixth frame Wheel of Dhamma and space for students to expand notes on this religion under one or more headings: significance of symbol; place of worship (Temple); key beliefs.

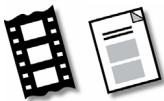
Seventh frame Crucifix and space for students to expand notes on this religion under one or more headings: significance of symbol; place of worship (Church); key beliefs.

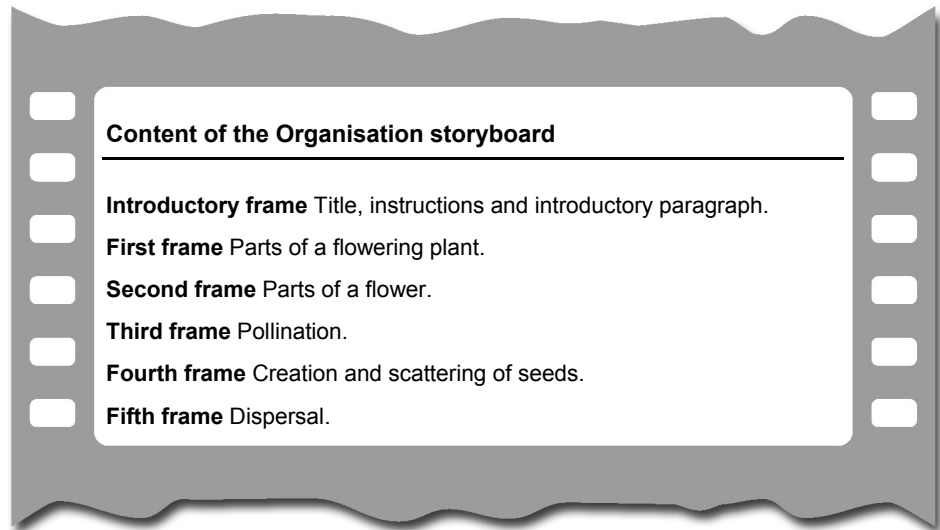
Eighth frame Crescent moon and space for students to expand notes on this religion under one or two headings: significance of symbol; place of worship (Mosque); key beliefs.

2. Ask students to look at the additional research they did on plants for homework and feed it into the notes they made in the previous activity.

Development

3. Tell students that they are going to plan and write an entry for a children's encyclopaedia on plant reproduction. Talk with them about audience, purpose and form: Audience – young people who want to find out about plant biology. Purpose – objective description of how plants reproduce. Form – third person, formal, present tense, organised under headings rather than chronologically, general information on plants rather than a specific species; simple descriptions and clear explanations of technical terms. Ask students to think back to what they found helpful when they were doing their own research.
4. In pairs, students combine their notes and organise them under mutually agreed headings. They can use either the spider diagram on Sheet 2.2a *Spidergram* or the grid on Sheet 2.2b *Grid Planning*. Alternatively, students can use the **Organisation** storyboard. This provides headings under which they can arrange their research.





5. Discuss the level of detail necessary for the children's encyclopaedia entry and the importance of defining technical terms. Begin to talk about the need for clear, simple language and sentence structure.

Plenary

6. Pairs could combine with other pairs to check that they have included all the relevant information.

Extension/ Homework

7. Students could read some entries in a children's encyclopaedia. They should note the typical features discussed earlier: headings; colour illustrations; short sentences; simple vocabulary, and definitions of technical language.

Student Notes

Unit 2: Activity 2 – Organising Notes and Planning

Objectives

In this activity you will:

- work with others to understand how to organise notes in themes or under headings
- add detail to the notes you completed as part of the last activity
- explore audience, purpose and form in report writing
- plan an entry for a children's encyclopaedia.

Outcomes

You will:

- complete your notes on plants
- create a plan for an encyclopaedia entry.

Resources

Planning storyboard

Organisation storyboard

Sheet 2.2a *Spidergram* or Sheet 2.2b *Grid Plan*

Tasks

Introduction

1. Talk with your class about how to organise the notes in the **Planning** storyboard.

[click here](#)  to open the **Planning** storyboard.

2. Add the research you did for homework to the notes you made last lesson.

Development

3. You are going to plan and write an entry on plant reproduction for a children's encyclopaedia.
4. Who is your audience?
5. Why will they read your entry? What is its purpose?
6. How would you describe the style that is appropriate?
7. What did you find helpful in the reports you read for research?
8. Add your notes on plant structure and reproduction to a partner's. Organise your ideas under headings. You can use Sheet 2.2a *Spidergram* or Sheet 2.2b *Grid Planning*. Alternatively, you can use the **Organisation** storyboard.

[click here](#)  to open the **Organisation** storyboard.

9. How much detail do you need to include in a children's encyclopaedia entry? What else do you need to add?

Student Notes



Plenary

10. Combine with another pair. Check that you have included all the relevant information.

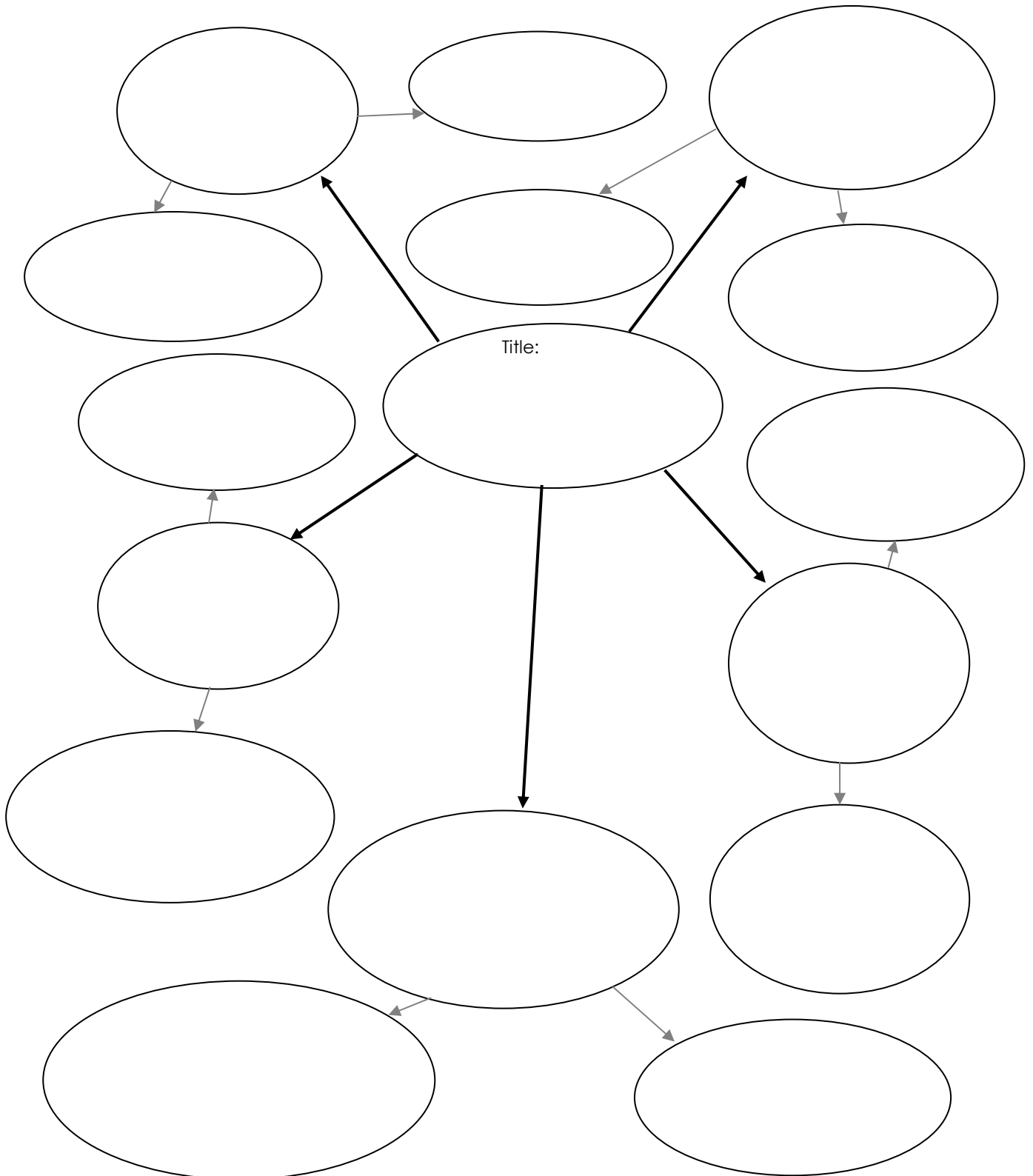
Extension/Homework

11. Read some entries in a children's encyclopaedia. Make a note of the typical features that you recognise.

Sheet 2.1a

Spidergram

Use the diagram below to record your main ideas. You can add more bubbles if you like.



Sheet 2.2b

Grid Planning

**Main
Title:**

Topic	Information 1	Information 2
Topic 1:		
Topic 2:		
Topic 3:		
Topic 4:		

Teacher Notes

Unit 2: Activity 3 – Drafting and Creating Illustrations

Group Organisation Each student works alone to write, before getting into pairs or small groups to peer-evaluate.

Suggested Timing One lesson

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **World Religions** storyboard
- **Encyclopaedia Scaffold** storyboard

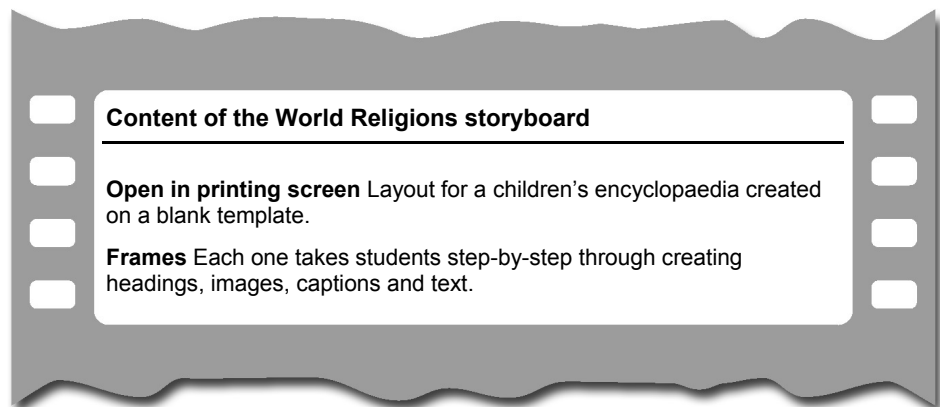
Sheet 2.3 *Report Evaluation*

Tasks

Introduction



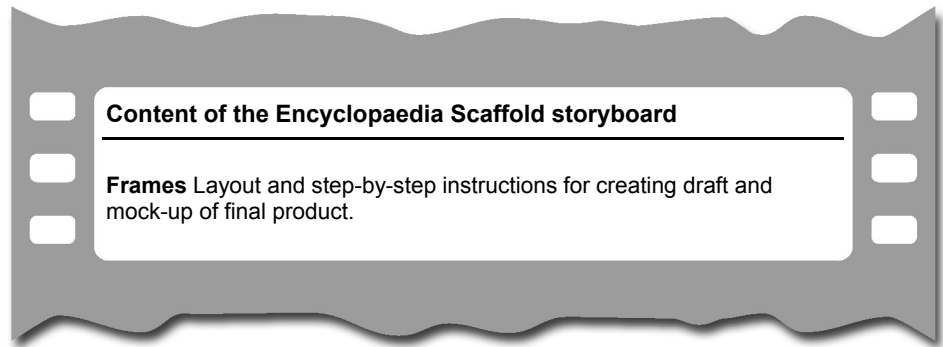
1. Tell students to reread their notes, and to check that the headings make sense and that all the information is in place.
2. Look, together, at the **World Religions** storyboard to review and discuss a model of a children's encyclopaedia entry. Begin in the printing screen and then show students how it has been put together in the composition screen.



Development



3. Students can open a new storyboard and, using their notes, create a storyboard describing the process of plant reproduction. They type headings, sub-headings and paragraphs in the caption windows. Those who need more support can use the **Encyclopaedia Scaffold** storyboard.



4. When the writing is finished, students could create illustrations in the composition windows to demonstrate each section.
5. In pairs, students read each other's entries and comment on: the content; clarity; accuracy; structure and language choice. Their responses could be recorded on Sheet 2.3 *Report Evaluation*.
6. Students review peer comments and decide which ones need action.

Plenary



Extension/ Homework

Student Notes

Unit 2: Activity 3 – Drafting and Creating Illustrations

Objectives

In this activity you will:

- finalise your notes and select the best to use in a children's encyclopaedia
- choose the best method of drafting the report
- create illustrations to support your report
- comment on another student's report.

Outcomes

You will:

- write an entry on plant reproduction for a children's encyclopaedia
- complete an evaluation of another student's work.

Resources

World Religions storyboard

Encyclopaedia Scaffold storyboard

Sheet 2.3 *Report Evaluation*

Tasks

Introduction


1. Reread your notes. Check that your headings make sense and that all the information is in place.
2. Look at the **World Religions** storyboard of an encyclopaedia entry to help you write an entry on plant reproduction. Look at the printing screen and then work out how the page has been put together.

[click here](#)  to open the **World Religions** storyboard.

Development

3. Open a new storyboard and, using your notes, make a storyboard that describes the process of plant reproduction. Type headings, sub-headings and paragraphs in the caption windows. Alternatively, you can use the **Encyclopaedia Scaffold** storyboard. If you're unsure which to choose, ask your teacher.

[click here](#)  to open the **Encyclopaedia Scaffold** storyboard.

[click here](#)  to open a **new** storyboard.

4. When the report is finished, create pictures to go with your writing.

Student Notes**Plenary**

5. Read another student's encyclopaedia entry and comment on: the content; clarity; accuracy; structure and language choice. You could record these on Sheet 2.3 *Report Evaluation*.

Extension/Homework

6. Look at what your reader said and decide which points need you to make changes to your work.

Sheet 2.3

Report Evaluation

Complete the following sections for the encyclopaedia entry you read.

Author:

Is the content full and sufficiently detailed? What, if anything, is missing?

Is the description clear and easily understood? What, if anything, needs making clearer?

Does the structure aid understanding? Is it clear and logically organised? What, if anything, would you change?

Is the writing accurate? Is there any punctuation missing? Is the spelling correct? Suggest changes.

Is the language used right for the audience? Is the entry written as an objective report? Is the technical vocabulary used accurately and clearly defined? Could anything be done better? If so, what?

Teacher Notes

Unit 2: Activity 4 – Reviewing, Revising and Presenting

Group Organisation Students begin with time to talk to the person who reviewed their work in order to clarify points. They then work alone to incorporate the appropriate changes, before presenting their work in small groups or to the class.

Suggested Timing One lesson

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*
Sheet 2.3 *Report Evaluation* (completed in previous session)

Tasks

Introduction



1. Students return to the pairs they were in to review work and question each other on the suggested changes as recorded on Sheet 2.3 *Report Evaluation*. They should agree or prioritise together the changes that should be made this lesson.

Development

2. Students work alone to incorporate the changes.

Plenary

3. Students present work either in groups or to the class. If to the class, you might want to put students in groups first to decide on one from the group to share with the class.

Extension/ Homework

4. Students compare their encyclopaedia entry with entries from published encyclopaedias.

Student Notes**Unit 2: Activity 4 – Reviewing, Revising and Presenting****Objectives**

In this activity you will:

- discuss the changes that need to be made to your draft encyclopaedia entry
- make final corrections and improvements to your work
- present your work to a group or the class.

Outcomes

You will:

- complete, present and submit your encyclopaedia entry for marking.

Resources

Sheet 2.3 *Report Evaluation* (completed in previous session)

Tasks**Introduction**

1. Get back into the pair you were in to review each other's work. Discuss the changes you suggested on Sheet 2.3 *Report Evaluation*. Decide which of the changes you agree with and therefore will make to your work.

Development

2. Make the changes to your encyclopaedia entry storyboard.

Plenary

3. Your teacher will tell you whether you are going to present your work to a small group or the whole class.

Extension/Homework

4. Compare your encyclopaedia entry with entries in published encyclopaedias.

Unit 3: Writing to Persuade

Curriculum Areas: Science, PSHE and Citizenship (Healthy Eating)

Overview of Unit

In this unit students watch a storyboard and read a leaflet, from an imaginary action group, insisting that schools should provide students with healthy food. They discuss their views on this issue and analyse how language is used to persuade the reader. They relate this analysis to persuasive texts they encounter in their daily lives and then extend their thinking to times when it is important to be able to speak persuasively. Finally, they write an article for a school newspaper in which they explain why children should eat healthily.

Key Stage/Year

Key Stage 2/Years 3 and 4

Activities

This unit comprises a series of activities that will form the backbone of a sequence of lessons divided between the classroom and ICT suite. You may want to adapt and supplement these to meet the needs of your classes.

1. **Making a Point:** 1-2 lessons
2. **Effective Persuasion:** 1-2 lessons
3. **Persuading the Unsure:** 3-4 lessons

Assessment Opportunities

Assessment for learning: Students will have the opportunity to compare their analysis of persuasive language with what others have found and to improve on the performance of an imaginary student, as well as peer- or self-evaluate their first draft of a newspaper article in order to create an improved final copy.

Assessment of learning: Students will record examples of persuasive speech and write a newspaper article expressing a strong opinion, both of which can be submitted for summative assessment.

Outcomes

By the end of this unit students will have:

- read and summarised a leaflet calling for action
- made notes on, and found examples of, the key features of persuasive language
- identified some mistakes made in a speech intended to persuade
- created a role play in which they persuade a head teacher to implement a healthier eating policy
- written a newspaper article on the benefits of healthy eating.

Objectives

All students will: engage in debate and give reasons for their opinions; use drama strategies to explore the purpose and effects of language; identify and make notes on the main points in a text; debate moral dilemmas; group related material into paragraphs.

Most students will: engage in effective debate, giving, listening and responding to opinions and giving reasons for their views; use the language of possibility to investigate and reflect on feelings and behaviours; empathise with characters and debate moral dilemmas; identify features that writers use to provoke readers' reactions; make decisions about form and purpose and evaluate their writing; compose sentences using adjectives, verbs and nouns for precision, clarity and impact.

Some students will: offer reasons and evidence for their views, considering alternative opinions as well as respond appropriately to others; identify how talk varies with age, familiarity, gender and purpose; compare speaker's presentation of ideas and evaluate their success; create roles showing how behaviour can be interpreted from different viewpoints; summarise and shape material and ideas from different sources to write convincing and informative non-narrative text.

Curriculum References

National Curriculum

En1 Speaking and listening

Speaking: 1c choose material that is relevant to the topic and to the listeners; **1f** evaluate their speech and reflect on how it varies.

Listening: 2a identify the gist of an account or key points in a discussion and evaluate what they hear; **2b** ask relevant questions to clarify, extend and follow up ideas; **2c** recall and re-present important features of an argument, talk, reading, radio or television programme, film; **2d** identify features of language used for a specific purpose; **2e** respond to others appropriately, taking into account what they say.

Group discussion and interaction: 3a make contributions relevant to the topic and take turns in discussion; **3b** vary contributions to suit the activity and purpose, including exploratory and tentative comments where ideas are being collected together, and reasoned, evaluative comments as discussion moves to conclusions or actions; **3c** qualify or justify what they think after listening to others' questions or accounts; **3d** deal politely with opposing points of view and enable discussion to move on.

Drama: 4c use dramatic techniques to explore characters and issues.

Language variation: 6a how language varies according to context and purpose; **6c** how language varies between spoken and written forms.

En2 Reading

Understanding texts: 2a use inference and deduction; **2c** make connections between different parts of a text; **2d** use their knowledge of other texts they have read.

Reading for information: 3a scan texts to find information; **3b** skim for gist and overall impression; **3c** obtain specific information through detailed reading; **3d** draw on different features of a text, including print, sound and image to

obtain meaning; **3f** distinguish between fact and opinion; **3g** consider an argument critically.

Non-fiction and non-literary texts: **5a** identify the use and effect of specialist vocabulary; **5b** identify words associated with reason, persuasion, argument, explanation, instruction and description; **5c** recognise phrases and sentences that convey a formal, impersonal tone; **5d** identify links between ideas and sentences in non-chronological writing; **5f** evaluate different formats, layouts and presentational devices.

En3 Writing

Composition: **1a** choose form and content to suit a particular purpose; **1c** use language and style that are appropriate to the reader; **1d** use and adapt the features of a form of writing, drawing on their reading; **1e** use features of layout, presentation and organisation effectively.

Planning and drafting: **2a** plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

Language structure: **7d** the purposes and organisational features of paragraphs, and how ideas can be linked.

National Literacy Strategy

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Sustain conversation, explain or give reasons for their views or choices	Follow up others' points and show whether they agree or disagree in whole-class discussion	Actively include and respond to all members of the group Use the language of possibility to investigate and reflect on feelings, behaviour or relationships	Use some drama strategies to explore stories or issues		
Year 4	<i>Offer reasons and evidence for their views, considering alternative opinions Respond appropriately to the contributions of others in the light of differing viewpoints</i>	<i>Listen to a speaker, make notes on the talk and use notes to develop a role-play Identify how talk varies with age, familiarity, gender and purpose</i>	<i>Identify the main points of each speaker, compare their arguments and how they are presented</i>	<i>Create roles showing how behaviour can be interpreted from different viewpoints</i>		

	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Infer characters' feelings in fiction and consequences in logical explanations	Empathise with characters and debate moral dilemmas portrayed in texts Identify features that writers use to provoke readers' reactions	Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Select and use a range of technical and descriptive vocabulary	Group related material into paragraphs	Show relationships of time, reason and cause through subordination and connectives Compose sentences using adjectives, verbs and nouns for precision, clarity and impact	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Identify and summarise evidence from a text to support a hypothesis</i> <i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i>	<i>Interrogate texts to deepen and clarify understanding and response</i>	<i>Develop and refine ideas in writing using planning and problem-solving strategies</i> <i>Summarise and shape material and ideas from different sources to write convincing and informative non-narrative texts</i> <i>Choose and combine words, images and other features for particular effects</i>	<i>Use adverbs and conjunctions to establish cohesion within paragraphs</i>	<i>Clarify meaning and point of view by using varied sentence structure (phrases, clauses and adverbials)</i>	<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Extension: 1 Speaking Present a spoken argument, sequencing points logically, defending views with evidence and making use of persuasive language; **2 Listening and responding** Analyse the use of persuasive language; **3 Group discussion and interaction** Understand the process of decision making; **7 Understanding and interpreting texts** Make notes on and use evidence from across a text to explain events or ideas; infer writers' perspectives from what is written and what is implied; **10 Text structure and organisation** Experiment with the order of sections and paragraphs to achieve different effects; **11 Sentence structure and punctuation** Punctuate sentences accurately, including using speech marks and apostrophes; **12 Presentation** Use a range of ICT programs to present texts, making informed choices about which electronic tools to use for different purposes.

Teacher Notes

Unit 3: Activity 1 – Making a Point

Group Organisation The activity can begin with the class or individuals watching the introductory storyboard. Pairs then read the leaflet and make notes on the content. Students watch the plenary storyboard as a whole class to share key points.

Suggested Timing One to two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Changing for Better** storyboard
- **That's How They Do It** storyboard

Sheet 3.1a *Make a Fuss*

Sheet 3.1b *Point and Elaboration*

Sheet 3.1c *The Language of Persuasion*

Tasks

Introduction



1. Students watch the **Changing for Better** storyboard in which two students read a leaflet from a local food action group. This establishes the context for the activities in this unit.

Content of the Changing for Better storyboard

Frame 1 Title and instructions.

Subsequent frames Alternate between two households that have received a leaflet exhorting children and parents to stand up for their rights and insist on healthy food in schools. The children read the leaflet to their parents and discuss the content.

2. Talk a little about the content and ask for the students' opinions on healthy eating.

Development



3. In pairs, ask students to read the leaflet on Sheet 3.1a *Make a Fuss* and identify the points being made. They can record what they find on Sheet 3.1b *Point and Elaboration*.
4. Having looked at how an argument is put together, students can look more closely at the language and make notes on: tense

(present); use of connectives (to extend the logic of the argument) and the use of persuasive devices (emotive language and rhetoric).

5. Finally, ask students to identify the facts and opinions in the leaflet.

Plenary



6. Bring the students back together and finish by comparing the features of persuasive texts that they identified with the notes in the **That's How They Do It** storyboard.

<input type="checkbox"/>	Content of the That's How They Do It storyboard	<input type="checkbox"/>
<input type="checkbox"/>	Frame 1 Title and instructions.	<input type="checkbox"/>
<input type="checkbox"/>	Subsequent frames One for each paragraph with key persuasive features marked. Students can add any extra points they discovered.	<input type="checkbox"/>

Extension/ Homework



7. Students could collect examples of persuasive texts that they encounter at home and school. These may include: newspaper articles, editorials and letters; sales leaflets, advertisements and brochures; political manifestos and public information leaflets, for example on matters of health.
8. If there is time, students could choose three of the persuasive texts they have found and complete the matrix on Sheet 3.1c *The Language of Persuasion*.

Student Notes

Unit 3: Activity 1 – Making a Point

Objectives

In this activity you will:

- read a leaflet and analyse the language used to persuade you
- show that you can tell the difference between facts and opinions.

Outcomes

You will:

- make notes on features of language used to persuade
- list facts and opinions
- compare your notes on the text with someone else's.

Resources

Changing for Better storyboard

That's How They Do It storyboard

Sheet 3.1a *Make a Fuss*

Sheet 3.1b *Point and Elaboration*

Sheet 3.1c *The Language of Persuasion*

Tasks

Introduction

1. Watch the **Changing for Better** storyboard and work out what the leaflet is trying to do.



to open the **Changing for Better** storyboard.

2. What are your views on eating healthily? Add them to the end of the storyboard.

Development

3. Read the leaflet on Sheet 3.1a *Make a Fuss* and, with a partner, work out what points the writer is trying to make. Record what you find on Sheet 3.1b *Point and Elaboration*.
4. Now look more closely at the language the writer has used. What tense is the leaflet written in (past, present or future)? Why? What words link the arguments logically and persuasively? In particular, look at the connectives (joining words) the writer has used. How else does the writer try to persuade the reader? Is the language emotional? Is it exaggerated? Does the writer repeat words or phrases? What other devices can you find that try to make you believe what the writer says? Make notes.
5. How much of the leaflet is fact? How much is opinion? List the facts and opinions in two columns.

Student Notes**Plenary**

6. Watch the **That's How They Do It** storyboard. How many of the features of persuasive writing did you spot? Did you spot things that the storyboard creator missed? Add to the storyboard anything new that you spotted.



to open the **That's How They Do It** storyboard.

Extension/Homework

7. Collect examples of persuasive texts that you find at home and school. These could be, for example: newspaper articles, editorials and letters; sales leaflets, advertisements and brochures; political manifestos and public information leaflets, such as health advice leaflets.
8. Choose three of the texts you have found and fill in Sheet 3.1c *The Language of Persuasion* to show what features of language the writers used.

Sheet 3.1a

Make a Fuss



We all want our children to be happier and healthier. As a result, we're sure you'll agree with us that school food just has to improve!

Healthy eating is vitally important as children grow. A balanced diet is essential for both their physical and mental development. Nutritious food, full of vitamins and minerals, also helps the immune system and keeps children healthy.

Bad food in school has to be a thing of the past. Children need good food to develop properly right now. Furthermore, the meals that children receive in school should provide them with excellent examples of healthy eating that they can follow for the rest of their lives.

The facts speak for themselves. Many esteemed researchers agree that by 2010 more than one third of all children will be either overweight or obese. If you love your child, you have to consider what impact that will have on their health and physical well-being. An obese child has a 70% chance of becoming an obese adult, with higher risk of heart disease, diabetes, cancer and early death.

What's more, over a half of all children suffer with tooth decay caused by too many sugary foods and drinks, many snacked between meals. You may ask, 'So what?' Dental decay is unsightly, causes bad breath, is painful and, in the final instance, costly!



In addition, too few children are getting the vitamins and minerals they need to develop healthy bodies and stay fit. For example, one survey showed that a staggering 87% of boys and 98% of girls didn't get the recommended daily intake of iron needed for maintaining healthy red blood cells. The figures for calcium, necessary for healthy bones and teeth, were similar. This is just unbelievable and can't be allowed to continue.

Without doubt, many of the problems are caused by appalling eating habits. These seem to be getting worse. We live in an age when, due to the power of advertising, fast, highly processed food is seen as cool and trendy, whereas healthy food is viewed as just for hippies or people who are seriously dull!

It is difficult, but by taking the cheap and easy route, and providing what the ill-informed customer wants, school canteens are reinforcing life-threatening habits. Those managing food in schools are not only failing to provide adequate nutrition, they are also failing to educate the young in a way that will help them stay healthy and lead long and productive lives.

Are you prepared to sit patiently and watch the situation get worse? As a parent, you have to act and act quickly. Pick up a pen or the phone right now and tell your school that you want healthy food for your children. And children, you can act too! Go and see your Head Teacher and explain why you need healthy food at school.

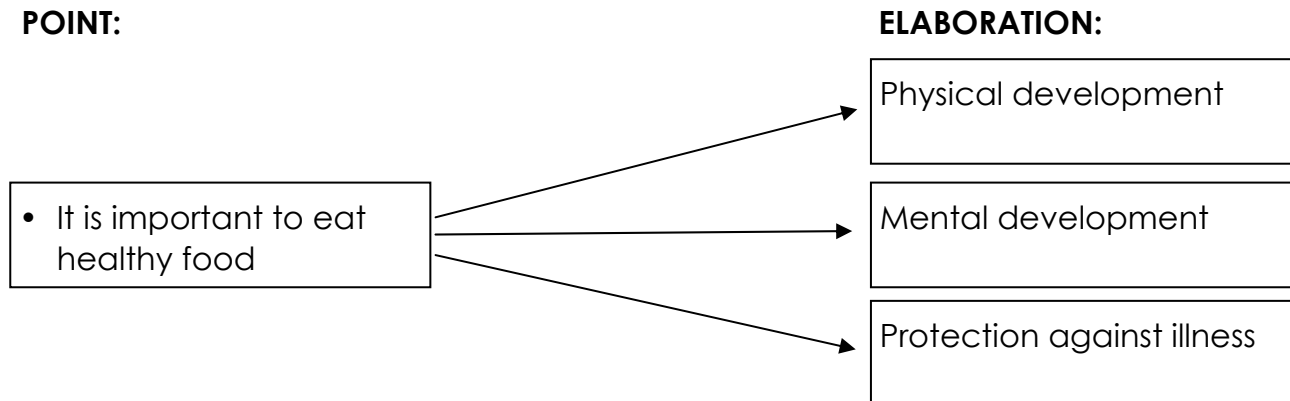
Sheet 3.1b

Point and Elaboration

Read the *Make a Fuss* leaflet again.

What does the first paragraph do?

Each of the paragraphs *after the introduction* makes a point and elaborates on it. Work out what point is being made in each paragraph and then what detail backs it up. The first paragraph (after the introduction) has been done for you.



Create a stem and branch diagram for each of the remaining paragraphs.

Sheet 3.1c

The Language of Persuasion

Feature of Language	Example 1:	Example 2:	Example 3:
Statement of argument			
Present tense			
Logical connectives – building to a powerful argument			
Opinion(s) often posing as facts			
Exaggeration			
Emotive language			
Rhetorical questions			
Use of imperatives or commands			
Personal involvement			
Repetition			
Call to action			
List other features and the examples on a separate sheet.			

Teacher Notes

Unit 3: Activity 2 – Effective Persuasion

Group Organisation This activity begins with whole class discussion, before students work in pairs or individually on the storyboard. The activity finishes with the class coming back together to summarise what they have learned.

Suggested Timing One lesson (two if taking time to analyse some famous speeches)

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **I Demand** storyboard

Sheet 3.1c *The Language of Persuasion* (completed)

Sheet 3.2a *I Have a Dream* (optional)

Sheet 3.2b *Before Harfleur* (optional)

Tasks

Introduction

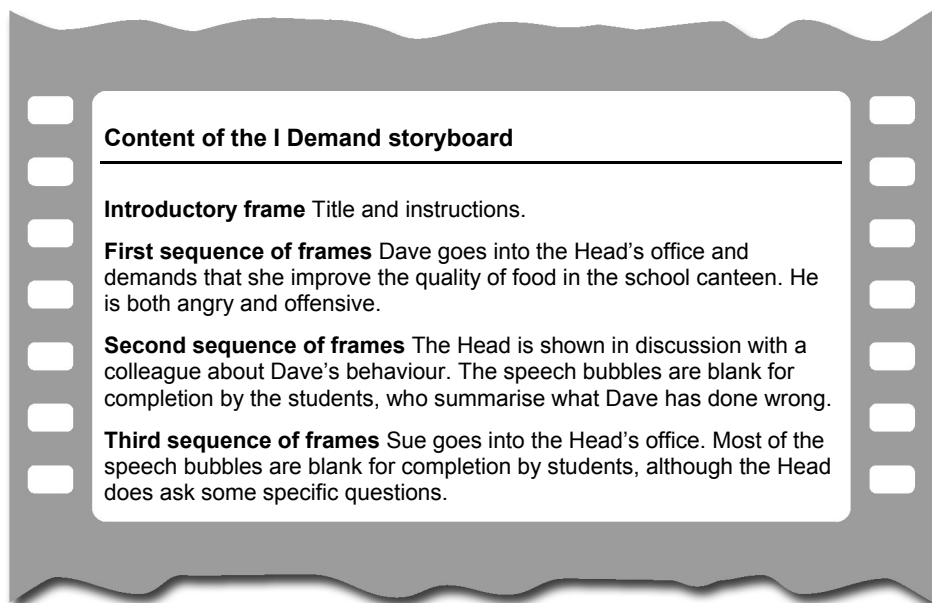
1. Discuss some of the examples of persuasive texts that students found at the end of the last activity.
2. Having considered the texts, ask students to think about when the ability to speak persuasively might be important, and what sorts of people do it for a living. Examples might include lawyers and barristers, politicians, and even teachers!
3. If you have time, you might reinforce the lessons of the last activity by looking at examples of famous speeches, for instance, by Martin Luther King or Shakespeare's Henry V. (Extracts from the 'I Have a Dream' and the 'Before Harfleur' speeches are printed on Sheets 3.2a and 3.2b and are available as audio files in the text/audio palette of Kar2ouche.) Discuss what it is that makes the speeches so powerful and persuasive. Look at the key rhetorical devices listed on Sheet 3.1c *The Language of Persia*.



Development



4. Ask students to watch the **I Demand** storyboard, in which one of the children previously introduced requests, unsuccessfully, a change in the school provision of food. Talk about the mistakes the child makes. Students summarise these in the blank speech bubbles in the frames showing the Head with a colleague.



5. Students complete the storyboard by creating a more persuasive speech for the second child. Those who are able could write a commentary, in the caption windows, explaining the linguistic devices they have used to try to persuade the Head.

Plenary

6. Students share their storyboards. If they think that the speeches are sufficiently persuasive, they can create the final frame in which the Head commits to change!
7. Show some of the better storyboards and summarise some of the features of effective persuasive speaking.
8. If there is time, discuss the differences between effective public speaking (more rhetoric and exaggeration, repetition, etc) and persuasive conversation, as in the example above or in an interview.

Extension/ Homework

9. Students could watch TV or listen to radio debates or political broadcasts and create a matrix, similar to Sheet 3.1c, to record examples of the features of persuasive speech making.

Student Notes

Unit 3: Activity 2 – Effective Persuasion

Objectives

In this activity you will:

- work out what mistakes a non-persuasive speaker made
- identify what makes a speech effective and write persuasive speeches.

Outcomes

You will:

- create a storyboard that shows your understanding of the features of persuasive speech.

Resources

I Demand storyboard

Sheet 3.1c *The Language of Persuasion* (completed)

Sheet 3.2a *I Have a Dream* (optional)

Sheet 3.2b *Before Harfleur* (optional)

Tasks

Introduction

1. Share what you found out about how texts persuade readers with your class.
2. When is it important to be able to speak persuasively?
3. If you have time, talk about what goes into an effective speech.

Development

4. Watch the **I Demand** storyboard. What mistakes did Dave make? Fill in the Head's and the other teacher's speech bubbles describing what Dave did wrong.



to open the **I Demand** storyboard.

5. Complete the storyboard by filling in Sue's speech bubbles. Make her as persuasive as you possibly can. See if you can make her convince the Head to change the food the canteen will serve.
6. If you can, explain what you have done in the caption windows.

Plenary

7. Share your storyboard with another student or pair of students. If they think you've created a convincing argument, ask them to add the final frame in which the Head says she will change the food in school. If they aren't persuaded, they need to create a frame to say why.
8. The storyboard you created showed a fairly private conversation. How do you think the speech would change if you were talking to a large crowd of people and trying to persuade them to believe something that matters to you?

Student Notes**Extension/Homework**

9. Watch some TV debates or listen to them on the radio. Make a table listing the most important features of effective persuasive speeches and give examples from the debates you watched or heard.

Sheet 3.2a**I Have a Dream**

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident that all men are created equal."

I have a dream that one day, on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, one day right down in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain and the crooked places will be made straight, and the glory of the Lord shall be revealed and all flesh shall see it together.

This is our hope. This is the faith that I go back to the south with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day, this will be the day when all of God's children will be able to sing with new meaning "My country tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring!"

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that, let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi, from every mountainside.

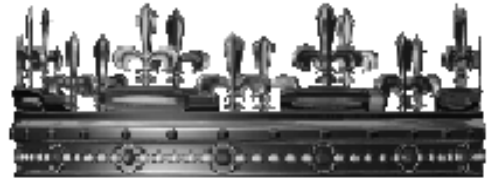
Let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old negro spiritual, "Free at last, free at last. Thank God Almighty, we are free at last."

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Sheet 3.2b

Before Harfleur



Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English.
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeoman,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'

From William Shakespeare's *Henry V*, Act III Scene i

Teacher Notes

Unit 3: Activity 3 – Persuading the Unsure

Group Organisation Begin with a whole class discussion, before students work individually or in pairs on the quiz. Bring them back together to discuss either their own eating habits or the food available in the school canteen, as well as to watch the storyboard establishing the context for their writing. The writing is an individual task.

Suggested Timing Three to four lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Balanced Diet** storyboard
- **Healthy Canteen** storyboard
- **Healthy Eating for You** storyboard

Sheet 3.3 *Food Record*

Copy of a school canteen menu/available foods for a week (*optional*)

Access to the Internet to research healthy eating

Tasks

Introduction



1. Discuss with students what makes a diet healthy. Talk about the need to eat a good balanced diet comprising proteins, dairy foods, carbohydrates, fats, fruit and vegetables.
2. Ask students to complete the **Balanced Diet** storyboard, in which they try to select healthy food from a range of options. They receive feedback on the choices they make. Ask them to keep notes to use in their newspaper article.

Content of the Balanced Diet storyboard

Introductory frame Title and instructions.

Subsequent frames Series of questions with multiple choice answers, interspersed with images of food and partial meals, with requirement to select the food(s) that would result in a balanced meal. Correct choices are congratulated and students are told why the food group is needed. Incorrect choices give feedback and the option to try again.



3. Ask students to try to remember what they have eaten in the last three days and to comment on how healthy it is. What would they need to do to improve the balance? Alternatively, provide students with a copy of the school canteen’s menu for the week. Ask students to create a healthy balanced meal for each day from the choices available. If required, they can use Sheet 3.3a *Food Record* to record their choices.

Development



4. Ask students to imagine that in the virtual school, the canteen has changed and is now providing healthy food. Unfortunately, the students don’t seem to be that keen. Show the **Healthy Canteen** storyboard to establish the context.

Content of the Healthy Canteen storyboard

Introductory frame Title and instructions.

Subsequent frames Show the story of the canteen’s new policy to provide healthy balanced meals and the students’ reluctance to eat them. Sue and Dave are mortified and decide to do something about it by educating their friends.

5. As advocates of the new healthy regime, Sue and Dave have been asked to write an article for the school newspaper persuading students to change their diets, so that they eat more healthily.
6. Discuss with students what such an article would need. Think first about purpose and audience, then about style and content. Make a note of the main points on the board for students to refer to later.
7. At this point, if necessary, students should complete some additional research on healthy eating and why it is important.
8. Tell students they need to help Sue and Dave by completing the **Healthy Eating for You** storyboard. This provides a newspaper (scaffold). Those who are able could create an article from scratch using a new storyboard.



Content of the Healthy Eating for You storyboard

Introductory frame Title and instructions.

Subsequent frames Step-by-step instructions for putting together a newspaper article.

9. Based on purpose, audience and the list of ingredients, students create a class list of the criteria to be used to judge the final articles.

Plenary

10. Share storyboards and the evaluation criteria. Complete peer-reviews, including comments on what is good and suggestions for improvement.
11. Ask students to use the peer-evaluations to finalise the newspaper article for assessment.

**Extension/
Homework**

12. Survey eating habits in class – if there is time, students could keep a diary. Use the findings to persuade peers, who need it, to eat more healthily. Alternatively, create a leaflet providing those who eat unhealthily with advice for improving their diets.

Student Notes

Unit 3: Activity 3 – Persuading the Unsure

Objectives

In this activity you will:

- discuss healthy diets and why they are important
- research balanced diets
- work out what makes a good persuasive text
- consider audience, purpose and appropriate style
- write a convincingly persuasive newspaper article
- help another student to improve their work.

Outcomes

You will:

- complete a quiz on healthy eating
- write a newspaper article persuading students to eat a healthy diet.

Resources

Balanced Diet storyboard

Healthy Canteen storyboard

Healthy Eating for You storyboard

Sheet 3.3 *Food Record*

Tasks

Introduction

1. What makes a healthy diet?
2. See how much you know about good foods by completing the **Balanced Diet** storyboard. Make notes on healthy diets as you go.



to open the **Balanced Diet** storyboard.

3. What have you eaten in the last three days? How healthy is it? What would you need to do to improve your diet? Alternatively, what have you been able to eat in the school canteen this week? Put together a balanced meal for each day.

Development

4. Imagine that Sue and Dave's school canteen now provides exceptionally healthy food. Watch the **Healthy Canteen** storyboard to see what happens.



to open the **Healthy Canteen** storyboard.

5. Sue and Dave decide to write an article for the school newspaper persuading their friends to eat more healthily and to support the canteen.

Student Notes

6. Who is the article for? What do Sue and Dave want to achieve by writing it? What sort of things would you put in the article? What features of language will be important?
7. Help Sue and Dave by completing the **Healthy Eating for You** storyboard. This provides a newspaper (scaffold). If you prefer, create an article from scratch using a new storyboard. If you're unsure what to do, ask your teacher.



to open the **Healthy Eating for You** storyboard.



to open a **new** storyboard.

8. Work with your class to create a list of features needed in a good persuasive newspaper article.

Plenary

9. Swap storyboards. Tell your partner what is good about their article and what things you would do to improve it.
10. Make changes to your article before handing it to your teacher.

Extension/Homework

11. Keep a diary of your eating habits.
12. Share your diary with others. Who eats the most healthily? Who eats the least healthily? Persuade those who do eat unhealthily to improve their diet.
13. Create a leaflet providing those who eat unhealthily with advice for improving their diets.

Sheet 3.3

Food Record

The figures in brackets provide the ideal number of units for one day (not one meal).

Day 1		
Carbohydrates (5)	Proteins (3)	Dairy Foods (2-3)
Sugars and Fats (1-2)		Fruit and Vegetables (5)

Day 2		
Carbohydrates (5)	Proteins (3)	Dairy Foods (2-3)
Sugars and Fats (1-2)		Fruit and Vegetables (5)

Day 3		
Carbohydrates (5)	Proteins (3)	Dairy Foods (2-3)
Sugars and Fats (1-2)		Fruit and Vegetables (5)

Day 4		
Carbohydrates (5)	Proteins (3)	Dairy Foods (2-3)
Sugars and Fats (1-2)		Fruit and Vegetables (5)

Day 5		
Carbohydrates (5)	Proteins (3)	Dairy Foods (2-3)
Sugars and Fats (1-2)		Fruit and Vegetables (5)

Unit 4: Writing to Explain

Curriculum Area: Geography (Passport to the World)

Overview of Unit

In this unit students explore their connections with other parts of the world and describe what places are like, based on experience and/or research. They help a virtual family choose a holiday destination and explain how to prepare for their trip. They look at the structure and language of explanatory text.

Key Stage/Year

Key Stage 2/Years 3 and 4

Activities

This unit comprises a series of activities that can be amended and supplemented to meet your students' learning needs. They will form the skeleton for a series of lessons that combine an analysis of explanatory texts with geographical work linked particularly to Unit 24 of the QCA Schemes of Work: Passport to the World.

1. **Where in the World?** 2-3 lessons
2. **Planning the Trip:** 1-2 lessons
3. **Explanatory Text:** 3-4 lessons

Assessment Opportunities

Assessment for Learning: Students will justify and explain the choices they have made in a storyboard role play; self- and peer-evaluate their written work.

Assessment of Learning: Students can submit their flow charts and written or storyboard explanatory text for assessment.

Outcomes

By the end of this unit students will have:

- created a questionnaire asking about holiday preferences
- imagined and created a role play based on the responses
- suggested some destinations as well as activities and justified the recommendations
- researched and described a number of holiday destinations
- organised stages in preparing for a holiday and used these to create a flow chart
- analysed the sort of language that is typical of explanatory texts
- drafted, evaluated and edited a piece of explanatory writing.

Objectives

All students will: identify how an explanatory text is organised; make decisions about form and purpose; write non-narrative texts and group related material into paragraphs.

Most students will: develop and use specific vocabulary in different contexts; identify the presentational features used to communicate the main points in a broadcast; identify key sections of an informative broadcast, noticing how the language used signals changes or transitions in focus; organise text into paragraphs to distinguish between different information, events or processes; select and use a range of technical and descriptive vocabulary.

Some students will: identify how talk varies with age, familiarity, gender and purpose; use knowledge of different organisational features of texts to find information effectively; summarise and shape material and ideas from different sources to write convincing and informative non-fiction texts; use adverbs and conjunctions to establish cohesion within paragraphs.

Curriculum References

National Curriculum

En1 Speaking and listening

Speaking: 1c choose material that is relevant to the topic and to the listeners; **1f** evaluate their speech and reflect on how it varies.

Listening: 2d identify features of language used for a specific purpose; **2e** respond to others appropriately, taking into account what they say.

Group discussion and interaction: 3a make contributions relevant to the topic and take turns in discussion; **3c** qualify or justify what they think after listening to others' questions or accounts.

Drama: 4c use dramatic techniques to explore characters and issues.

Language variation: 6a how language varies according to context and purpose; **6c** how language varies between spoken and written forms.

En2 Reading

Understanding texts: 2c make connections between different parts of a text; **2d** use their knowledge of other texts they have read.

Reading for information: 3a scan texts to find information; **3b** skim for gist and overall impression; **3c** obtain specific information through detailed reading; **3d** draw on different features of a text, including print, sound and image, to obtain meaning; **3f** distinguish between fact and opinion; **3g** consider an argument critically.

Non-fiction and non-literary texts: 5a identify the use and effect of specialist vocabulary; **5b** identify words associated with reason, persuasion, argument, explanation, instruction and description; **5c** recognise phrases and sentences that convey a formal, impersonal tone; **5d** identify links between ideas and sentences in non-chronological writing; **5f** evaluate different formats, layouts and presentational devices.

En3 Writing

Composition: **1a** choose form and content to suit a particular purpose; **1c** use language and style that are appropriate to the reader; **1d** use and adapt the features of a form of writing, drawing on their reading; **1e** use features of layout, presentation and organisation effectively.

Planning and drafting: **2a** plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

Language structure: **7d** the purposes and organisational features of paragraphs, and how ideas can be linked.

National Literacy Strategy

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Develop and use specific vocabulary in different contexts	Identify the presentational features used to communicate the main points in a broadcast Identify key sections of an informative broadcast, noting how the language used signals changes or transitions in focus	Use talk to organise roles and action			
Year 4	<i>Tell stories effectively and convey detailed information coherently for listeners</i>	<i>Compare the different contributions of music, words and images in short extracts from TV programmes</i> <i>Identify how talk varies with age, familiarity, gender and purpose</i>	<i>Use time resources and group members efficiently by distributing tasks, checking progress and making back-up plans</i>			<i>Develop a range of personal strategies for learning new and irregular words</i>

	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen		Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Write non-narrative texts using structures of different text-types Select and use a range of technical and descriptive vocabulary Use layout, format, graphics and illustrations for different purposes	Group related material into paragraphs	Compose sentences using adjectives, verbs and nouns for precision, clarity and impact	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Use knowledge of different organisational features of texts to find information effectively</i>		<i>Summarise and shape material and ideas from different sources to write convincing and informative non-fiction texts</i>	<i>Organise text into paragraphs to distinguish between different information, events or processes</i> <i>Use adverbs and conjunctions to establish cohesion within paragraphs</i>		<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Extension: 1 Speaking Use and explore different question types and different ways words are used, including in formal and informal contexts; **2 Listening and responding** Identify different question types and evaluate their impact on the audience; identify some aspects of talk that vary between formal and informal occasions; **7 Understanding and interpreting texts** Make notes on and use evidence from across a text to explain events or ideas; **10 Text structure and organisation** Experiment with the order of sections and paragraphs to achieve different effects; **11 Sentence structure and punctuation** Punctuate sentences accurately, including using speech marks and apostrophes; **12 Presentation** Use a range of ICT programs to present texts, making informed choices about which electronic tools to use for different purposes.

Teacher Notes

Unit 4: Activity 1 – Where in the World?

Group Organisation This activity begins with a whole class introduction, before students move into pairs to create and administer questionnaires.

Suggested Timing Two to three lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **World Map** storyboard
- **Holiday** storyboard
- **Preferences** storyboard

Sheet 4.1a *Contact Diary (optional)*

Sheet 4.1b *Holiday Questionnaire*

Sheet 4.1c *The Ideal Destination*

Tasks

Introduction



1. Talk to students about places they have visited. Mark these places on a wall map or add dots to the **World Map** storyboard. Explore why students visited these places – holidays, family, birthplace, parents' work and so forth. Other maps can be added as scanned images.

Content of the World Map storyboard

Introductory frame Title and instructions to add dots to the places they have visited.

Frame 1 Map of world and a pile of dots in corner of screen.

Frame 2 Map of Western Europe and a pile of dots in corner of screen.

Frame 3 Map of France and a pile of dots in corner of screen.

Frame 4 Map of Spain and a pile of dots in corner of screen.

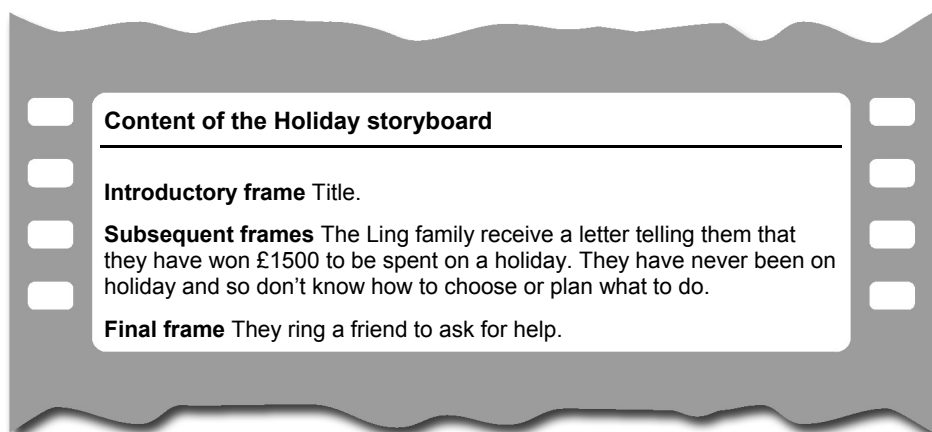
Frame 5 Map of Italy and a pile of dots in corner of screen.

Frame 6 Map of India and Pakistan and a pile of dots in corner of screen.

Frame 7 Map of Americas and a pile of dots in corner of screen.

Frame 8 Map of Australia and New Zealand, and a pile of dots in corner of screen.

2. Discuss the contacts we have with other countries every day of our lives, for example, news broadcasts, food that has been grown in a different climate, letters, phone calls, as well as the clothes we wear.
3. You could ask students to keep a diary for a week listing all the contacts they've had with different countries in that time period. If required, they could use Sheet 4.1a *Contact Diary* to record their findings. If all these different countries were marked on the map, it would be covered in dots – or would it? Do some areas appear more than others? Would all be ideal destinations for a holiday?
4. Show the **Holiday** storyboard, in which a virtual family of four has won £1500 to be spent on a holiday. This family has never been on holiday before and so needs advice.



Content of the Holiday storyboard

Introductory frame Title.

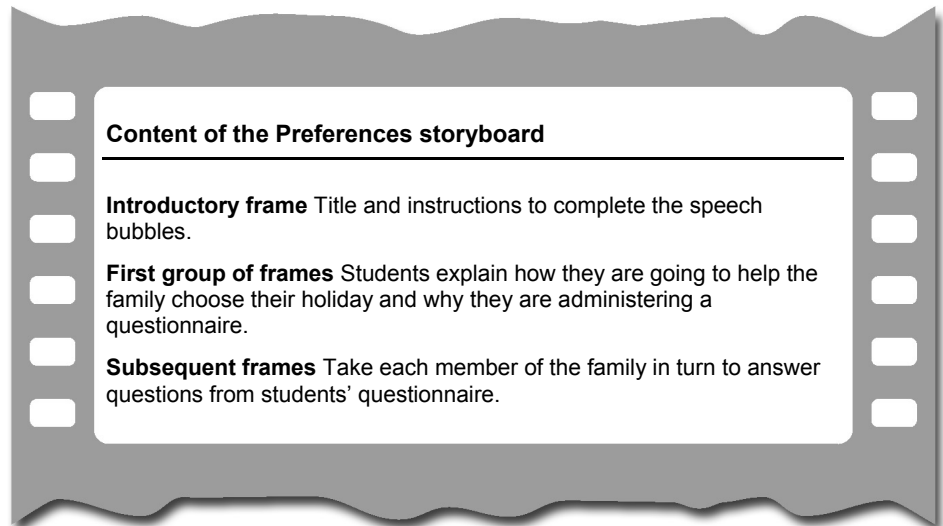
Subsequent frames The Ling family receive a letter telling them that they have won £1500 to be spent on a holiday. They have never been on holiday and so don't know how to choose or plan what to do.

Final frame They ring a friend to ask for help.

5. Tell your students that they are going to act as advisors to this family. It is their job to explain how to choose and then prepare for a holiday. Focus on the questions that will need to be answered by their explanation – that is, how do we choose a holiday and how do we then plan the holiday we have chosen?

Development

6. Discuss how the students can help the family to choose a holiday. What sorts of things do they need to know and how could they find out?
7. In pairs, students devise a questionnaire that they can use with each member of the family to find out what they like doing and where they would like to go. Alternatively, you can give them Sheet 4.1b *Holiday Questionnaire* to start their thinking.
8. In the same pairs, students complete the **Preferences** storyboard, taking it in turns to imagine the family members' responses to the questions.



Plenary

9. Look first at the role-play explanations the students have produced and talk about the language used. In particular, look at conjunctions and connectives.
10. Next, looking at their characters' answers, students discuss the type of holiday and destination that might suit all of the family.

Extension/ Homework

11. Ask students to research potential holidays (type and destination) that would suit the family and gather some information about a few. They could use the Internet, get brochures from travel shops and use geographical texts to find out about different places.
12. Students can complete Sheet 4.1c *The Ideal Destination* for each suggested holiday.



Student Notes

Unit 4: Activity 1 – Where in the World?

Objectives

In this activity you will:

- talk about your contact with the world
- find out what sort of holiday will suit a particular family of four
- research holiday types and destinations
- combine information from a range of sources.

Outcomes

You will:

- create a questionnaire
- role-play an interview
- make notes on holiday types and destinations.

Resources

World Map storyboard

Holiday storyboard

Preferences storyboard

Sheet 4.1a *Contact Diary*

Sheet 4.1b *Holiday Questionnaire*

Sheet 4.1c *The Ideal Destination*

Tasks

Introduction

1. What countries in the world have you visited? Why did you go there? If you have never been abroad, which country would you most like to visit and why? Mark your class's destinations on a wall map or in the **World Map** storyboard.



to open the **World Map** storyboard.

2. What contact do you have with other countries every day? Think about what you eat, wear, read, watch and so forth. If you have time, you could keep a diary for a week listing all the contacts you have with different countries. Your teacher may give you Sheet 4.1a *Contact Diary*.
3. You probably have links with far more countries than you have visited. Would you want to visit all the countries listed in your contact diary? Why?
4. Watch the **Holiday** storyboard.



to open the **Holiday** storyboard.

Student Notes

5. You are going to act as advisors to this family. Your job is to explain to them how to choose and then prepare for a holiday.

Development

6. With a partner, create a questionnaire that you can use with each member of the family to find out what they like doing and where they would like to go on holiday. If you need help starting, ask your teacher for Sheet 4.1b *Holiday Questionnaire*.
7. Complete the **Preferences** storyboard. Begin by explaining your strategy for helping the family to choose a holiday and the steps you will take. Next, take it in turns to imagine the family members' responses to the questions you want to ask.

click  here to open the **Preferences** storyboard.

Plenary

8. What sort of language did you use to explain your strategy for helping the family to choose their holiday? Look at how you joined sentences and ideas.
9. Looking at your characters' answers, talk about the type of holiday and destination that might suit all of the family.

Extension/Homework

10. Find out about some holidays that would suit the family. Where can they go, what can they see and eat and what would each person really like? Use a range of sources to put together a plan for the family.
11. Complete Sheet 4.1c *The Ideal Destination* for each suggested holiday.

Sheet 4.1a

Contact Diary



Monday

Item	Category	Country (& Continent)	Do you know where this is?
<i>Example: school jumper</i>	<i>clothing</i>	<i>Bulgaria (Europe)</i>	✓

Tuesday

Item	Category	Country (& Continent)	Do you know where this is?

Wednesday

Item	Category	Country (& Continent)	Do you know where this is?

Thursday

Item	Category	Country (& Continent)	Do you know where this is?

Friday

Item	Category	Country (& Continent)	Do you know where this is?

Sheet 4.1b

Holiday Questionnaire



Choose from the following questions and add to them under the relevant headings. You don't need to ask them all!

Personal Likes ...	
What do you like doing in your spare time?	
Is there anything you really hate doing?	
What, ideally, would you spend your holiday doing?	
Are you an active person?	
Are you an adventurous person?	
Money	
Would you be prepared to add to the £1500 that you have won?	
How much spending money will you have?	
Food	
What is your favourite food?	
What do you hate?	
Are you an adventurous eater?	
Do you have particular dietary requirements? If so, what?	

Travel	
What is your preferred method of travel?	
How far (for how many hours) are you prepared to travel?	
Do you mind how long your journey is?	
Accommodation	
Where do you want to stay?	
How much luxury do you want?	
Destination	
What sort of landscapes do you like?	
Do you want a city, the countryside, mountains or coast?	
Do you want nightlife?	
Do you want wildlife?	
Climate	
What sort of weather do you like best?	
Are you more comfortable in hot or cooler weather?	
Other ...	

Sheet 4.1c

The Ideal Destination

Suggested holiday – summary	
Destination	
Key features of destination (geographical and cultural)	
Cost	
Travel options	
Travel time	
Accommodation	
Weather/climate	
Justification – reasons for recommendation	

Complete one sheet for each suggestion

Teacher Notes

Unit 4: Activity 2 – Planning the Trip

Group Organisation The class returns to its original pairs at the start of the lesson, before a whole class discussion session. Pairs continue to work together following the discussion, and then combine at the end to compare ideas.

Suggested Timing One to two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **We Recommend ...** storyboard
- **Planning Ahead** storyboard
- **Schools' Broadcast** storyboard

Sheet 4.2a *Choosing the Best Holiday*

Sheet 4.2b *Planning Ahead*

Sheet 4.2c *Cher Ami*

Sheet 4.2d *Flow Chart*

Tasks

Introduction



1. Back in pairs, ask students to share their research and decide which holiday best suits their virtual family and why.
2. If there is time, they can explain this to the family in the **We Recommend ...** storyboard, describing the destination they have chosen and why.

Content of the We Recommend ... storyboard

Introductory frame Title and instructions to complete blank speech bubbles.

Subsequent frames Silhouetted character representing the student explains to family why they have recommended the holiday(s) they have.

Final frames Family gives its reaction.



3. Students spend some time feeding back to the class, explaining what holiday they have selected, the process undertaken and giving their reasons. This can be recorded on the flow chart on

Sheet 4.2a *Choosing the Best Holiday*. Students can cross out/alter the starter phrases provided.

Development



4. If you have access to the computer suite, students can chronologically organise the key planning events in the **Planning Ahead** storyboard. Alternatively, they can cut out the boxes on Sheet 4.2b *Planning Ahead* and put the events in order. Some things might happen at the same time, in which case they would be put on the same point in the timeline.

Content of the Planning Ahead storyboard

Introductory frame Title and instructions to put the stages in holiday preparation in order. Students can add extra frames for other stages they identify, for their particular holidays.

Second frame Contains text boxes with all of the key events listed and some blanks in case students think of others.

Subsequent frames Represent months leading up to the holiday.

Final frame Holiday!

One suggested order – there is no correct answer – might be: select type of holiday; select destination and date; research destination; work out cost; book holiday and pay deposit; plan travel (if not a package holiday); book travel; get/check passport is valid; organise injections if necessary; plan itinerary – trips, etc; order and collect currency; buy or borrow necessary clothes and/or equipment; pack; check documentation; travel.

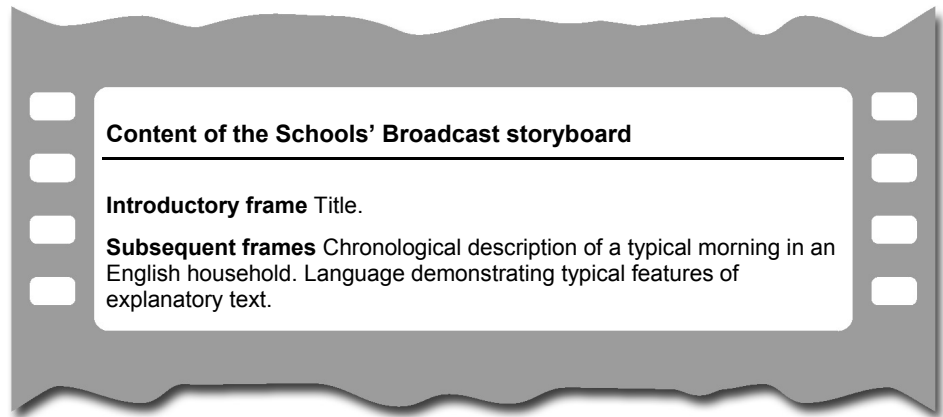
Plenary

5. Combine pairs so they can compare the order in which they have put events.
6. Discuss any differences as a class.

Extension/ Homework



7. Students watch the **Schools' Broadcast** storyboard. Ask them to think about audience and purpose: foreign students; to explain how British children start their day.



Content of the Schools' Broadcast storyboard

Introductory frame Title.

Subsequent frames Chronological description of a typical morning in an English household. Language demonstrating typical features of explanatory text.



8. Students read Sheet 4.2c *Cher Ami*, a letter from Paul to his French penfriend, Henri. Again, ask them to identify audience and purpose: Henri, French penfriend; to provide some preparation for the exchange visit and so avoid being late for school.
9. Students can use the broadcast and/or letter to complete Sheet 4.2d *Flow Chart*.

Student Notes

Unit 4: Activity 2 – Planning the Trip

Objectives

In this activity you will:

- explain why you have recommended the holiday you have to the family
- decide on the best way to organise a holiday
- think about how explanations are put together and why.

Outcomes

You will:

- create a role play explaining the holiday recommendations you have made or explain them to your class
- create a critical path of tasks that need to be undertaken in preparation for a holiday
- complete a flow chart to show how it can be used to plan writing.

Resources

We Recommend ... storyboard

Planning Ahead storyboard

Schools' Broadcast storyboard

Sheet 4.2a *Choosing the Best Holiday*

Sheet 4.2b *Planning Ahead*

Sheet 4.2c *Cher Ami*

Sheet 4.2d *Flow Chart*

Tasks

Introduction

1. Share your research and decide which holiday best suits the virtual family.
2. If you have time, explain your recommendations to the family in the **We Recommend ...** storyboard.

 to open the **We recommend ...** storyboard.

3. Tell your class what holiday you have selected and why. You might want to record the process and reasons on Sheet 4.2a *Choosing the Best Holiday*.

Development

4. Organise the key stages in planning a holiday, using the **Planning Ahead** storyboard or Sheet 4.2b *Planning Ahead*. Put the stages in the order you think makes most sense. Some things might need to happen at roughly the same time, in which case they can go in the same frame.

 to open the **Planning Ahead** storyboard.

Student Notes**Plenary**

5. Compare the order you have put the stages in, with another pair.
6. Talk about the differences with your class.

Extension/Homework

7. Watch the **Schools' Broadcast** storyboard. Who is the audience and why was the programme made?

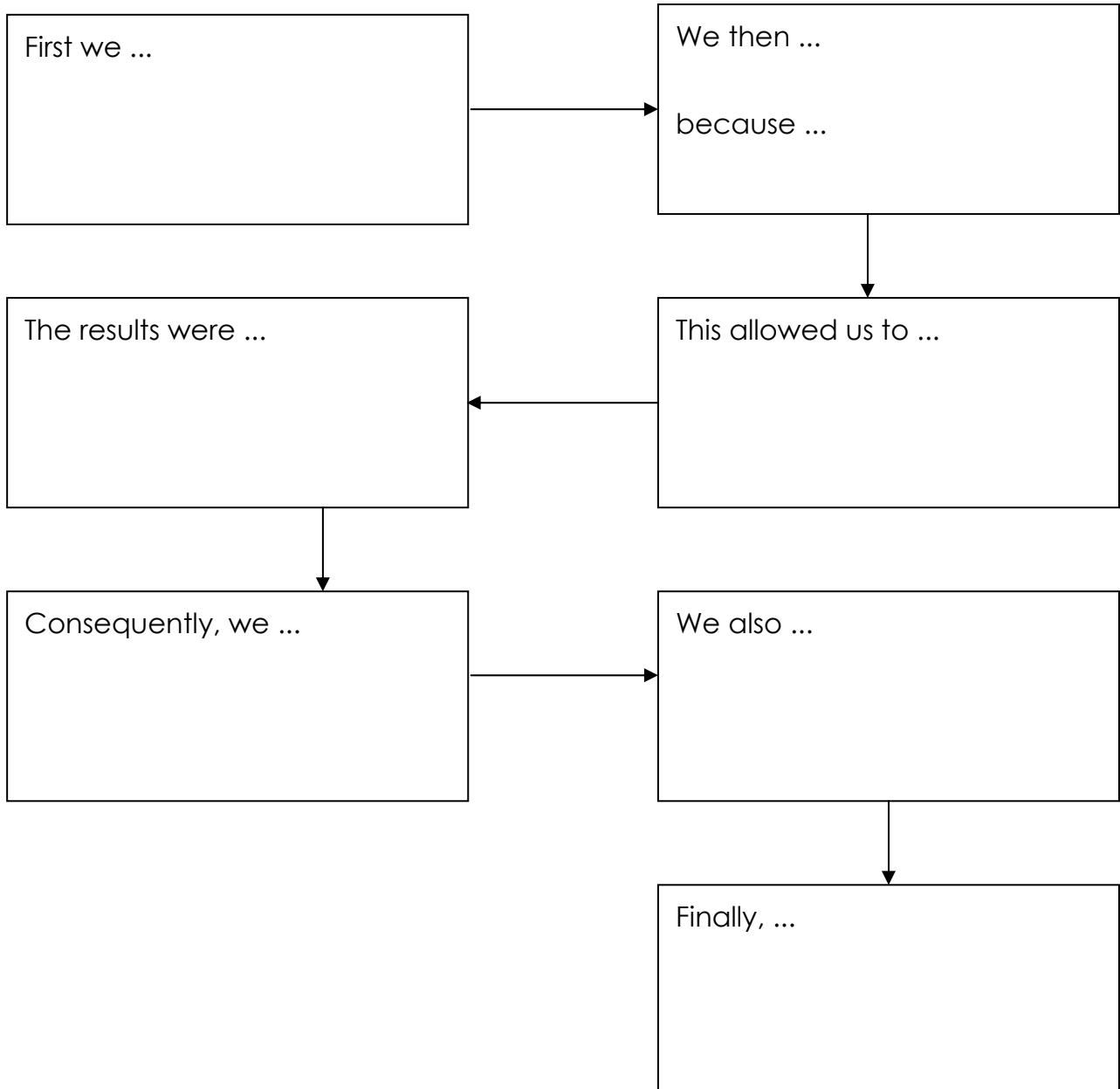


click here to open the **Schools' Broadcast** storyboard.

8. Read Sheet 4.2c *Cher Ami*. Describe the audience and purpose.
9. Use the broadcast and/or letter to complete Sheet 4.2d *Flow Chart*, showing each of the stages in the explanatory process.

Sheet 4.2a

Choosing the Best Holiday



Sheet 4.2b

Planning Ahead

Arrange the following events in order. Add others that have been missed in the blank boxes.

Work out cost (accommodation, travel, food, extras)	Pick dates of holiday
Find out about your destination: geography and culture – also what injections you might need and safety	Plan and book travel
Work out special clothing or equipment needs	Find out about currency; order and collect it
Check passport or get a passport	Choose type of holiday: beach, adventure, etc
Buy or borrow specialised clothing and/or equipment	Check medical requirements and book injections/trip to GP
Buy or borrow maps	Pack suitcase
Choose where you want to go (destination)	Book holiday and pay deposit
Plan itinerary – what you want to do when you're at your destination	Check all documentation

Sheet 4.2c

Cher Ami

Dear Henri

Last time we spoke you asked how I managed to get to school on time every day. Basically, I have to be organised in the morning and get out of the house by 8.30. I do this by sticking to a very tight routine. You'll have to do the same when you visit next month!

I wake up at around 7.30 am when the alarm goes off. My sister, Julie, is usually already up, so I have to wait for her to use the bathroom before I can take a shower. This means I can have a few more minutes in bed. As a result, when you're here, and we share a room, we will be able to chat.

When I hear Julie go downstairs, I rush to the bathroom before Grandpa can get there. As you're a visitor, I'll let you go first. If Grandpa gets in before you, we'll be late for school. Therefore, you'll need to hurry.

When I've had my shower, I go back to my room to get dressed and check that my school bag is ready. I tend to pack it the night before to give myself a few more minutes in the morning, but I always double-check to make sure I've got everything. Consequently, I rarely forget my homework and so avoid nasty lunchtime detentions. Detentions are when you are kept in as a punishment. They are not good.

At about 7.50 I go down to breakfast. By this time Grandpa is in the bathroom, so I can take my time over breakfast. I usually have toast and cereal with tea or sometimes coffee. Is this OK for you? Occasionally there's fruit juice.

When Grandpa emerges for breakfast, it's time to dash back upstairs to clean my teeth and collect my bag. If I have time, I also comb my hair, but it doesn't matter too much as it always gets messy again when I go outside.

It's a ten minute walk to the bus stop, so I need to leave the house by 8.30. The bus arrives at 8.40 and is usually pretty much on time. If I leave any later, I have to run, which can be uncomfortable with a heavy school bag.

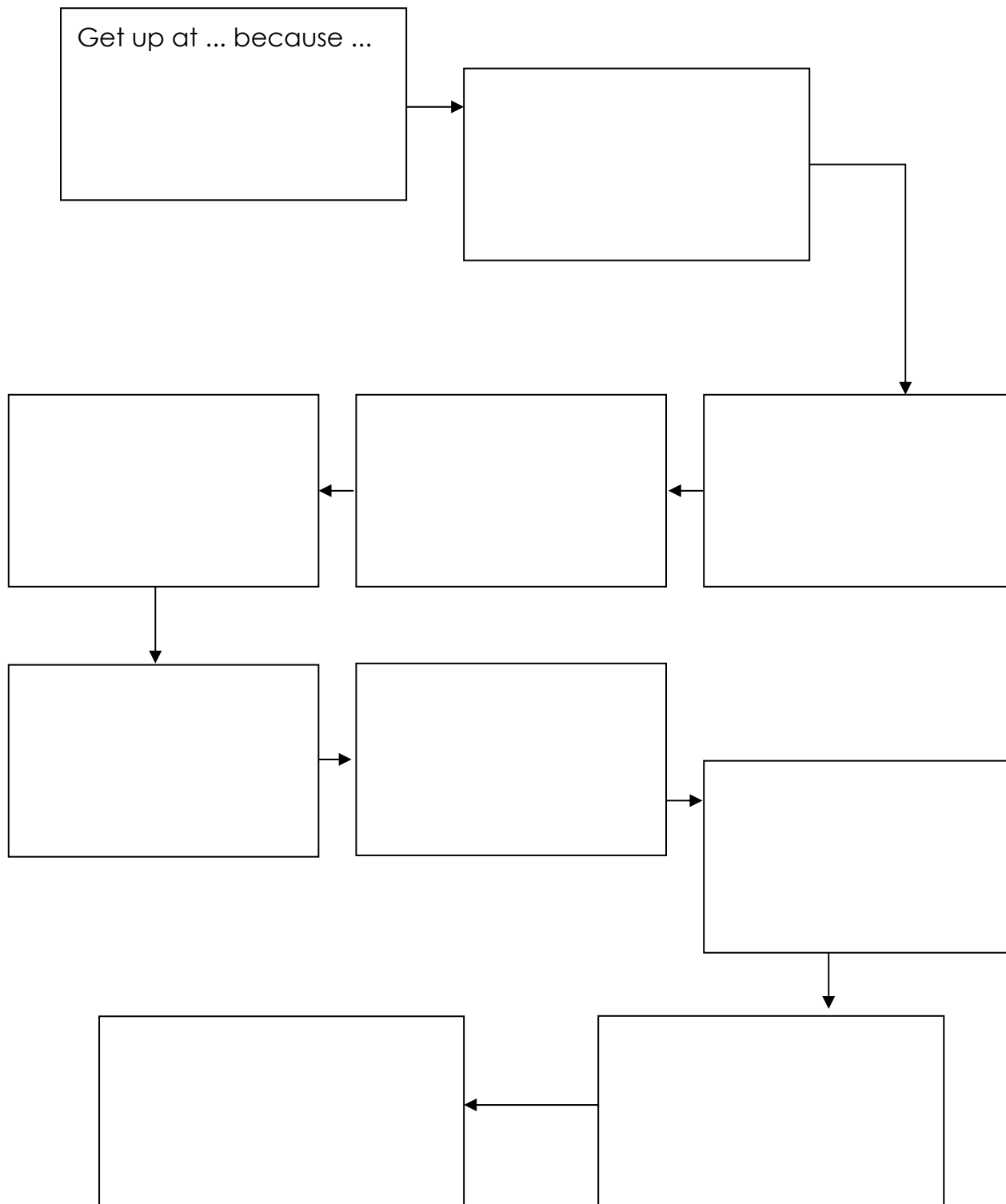
The bus gets to school at 8.55 and school starts at 9.05, so that's pretty good. There's not too much waiting around and wasting time. I hope you're an organised sort of person and won't be shocked by this timetable.

Look forward to seeing you next month.

*Your friend
Paul*

Sheet 4.2d

Flow Chart



Teacher Notes

Unit 4: Activity 3 – Explanatory Text

Group Organisation Begin by recapping learning from the previous lesson with a whole class introduction. The writing or storyboarding task should be undertaken by individuals, before pairs or groups complete the peer-evaluations.

Suggested Timing Three to four lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Schools' Broadcast** storyboard
- **Planning Ahead** storyboard

Sheet 4.2b *Planning Ahead*

Sheet 4.2c *Cher Ami*

Sheet 4.3 *Evaluating Explanatory Writing*

Tasks

Introduction



1. Begin with the **Schools' Broadcast** storyboard, the letter on Sheet 4.2c *Cher Ami* and the flow chart students produced in the last activity. Remind students about the audience and purpose of both the broadcast and the letter and tease out some analysis of the language used – for example, present tense; relatively formal vocabulary (or register); conjunctions and paragraphing that show the chronological or causal connections. Get students to focus on how sentences start or are joined. They should also think about the order of the paragraphs/items in the broadcast. The flow chart will help with this.
2. Note the conjunctions/connectives used in the letter and see what other connectives students can think of. Make a note on the board.
3. Explain that students are going to use the letter as a model to write to the virtual family, explaining what they need to do in order to prepare for their holiday.

Development



4. Using the **Planning Ahead** storyboard or Sheet 4.2b *Planning Ahead* from the last activity, ask students to create a flow chart plan for their writing. You could model an example on the board.



5. Using the flow chart as their plan, students can write, or create a storyboard, explaining the steps the Virtual family should go through in order to prepare for their holiday. These can be illustrated.

Plenary



6. Students read each other's work and complete Sheet 4.3 *Evaluating Explanatory Writing*. They could complete this for their own as well as others' work.
7. Using the evaluation sheets, students can create a final copy for assessment.

Extension/ Homework

8. Students could create flow charts of different types for processes in other curricular areas.

Student Notes

Unit 4: Activity 3 – Explanatory Text

Objectives

In this activity you will:

- talk about how to write a text that explains something to another person
- write or create a storyboard explaining how to plan a holiday
- work with others to review your writing.

Outcomes

You will:

- write a piece of explanatory text for assessment.

Resources

Schools' Broadcast storyboard

Planning Ahead storyboard

Sheet 4.2b *Planning Ahead*

Sheet 4.2c *Cher Ami*

Sheet 4.3 *Evaluating Explanatory Writing*


Tasks

Introduction

1. Who was the audience for the **Schools' Broadcast** storyboard? Who was the audience for the letter on Sheet 4.2c *Cher Ami*? Why were they both created? How would you describe the language the broadcaster and Paul use? Focus on how sentences start or are joined. Think about the order of the paragraphs/items in the broadcast. Your flow chart will help with this.
2. You are going to use the letter as a model to write to the virtual family, explaining what they need to do in order to prepare for their holiday.

Development

3. Using the **Planning Ahead** storyboard or Sheet 4.2b *Planning Ahead* from the last activity, create a flow chart plan for your writing.
4. Write, or create a storyboard, explaining the steps the virtual family should go through in order to prepare for their holiday. You can illustrate these when you have finished the writing.

click  here for a new storyboard.

Student Notes**Plenary**

5. Read each other's work and complete Sheet 4.3 *Evaluating Explanatory Writing*.
6. Using the evaluation sheets, create a final copy for assessment.

Extension/Homework

7. Create some flow charts for processes in other subject areas.

Sheet 4.3

Evaluating Explanatory Writing

General skills:

- Is the spelling accurate?
- Are capital letters used correctly?
- Is the punctuation correct?

Make a note of any of these errors on the work.

Explanatory text:

Colour in the correct face according to how well each skill is demonstrated in the work.

The writing/storyboard begins with a statement of purpose.	😊 😐 😞
The writing is organised in paragraphs that follow a logical sequence of events.	😊 😐 😞
The storyboard/writing could be summarised by a flow chart.	😊 😐 😞
The writing ends with a conclusion.	😊 😐 😞
The explanation is clear and simple.	😊 😐 😞
All technical or difficult language is explained.	😊 😐 😞
The text is written in the present tense.	😊 😐 😞
The register is right (that is, the language is formal or impersonal enough for the audience).	😊 😐 😞
The use of conjunctions and connectives helps to establish a sense of cause and effect as well as the sequence of events.	😊 😐 😞
The writing answers the question: how do we plan a holiday?	😊 😐 😞

Comments:

What things do you particularly like about the writing/storyboard?

.....

.....

.....

.....

What one thing would you change and why?

.....

.....

Unit 5: Writing to Discuss

Curriculum Area: History (Britain since 1930)

Overview of Unit

In this unit students explore the impact of the Second World War on the home front. They research key areas and analyse a range of discursive texts to identify key features and structure. They look in particular at the importance of connectives in creating a cohesive and balanced argument.

Key Stage/Year

Key Stage 2/Years 3 and 4

Activities

This unit comprises a series of activities that can be amended and supplemented to meet your students' learning needs. They will form the skeleton for a series of lessons that combine an analysis of discursive texts with work based on a study of the history of Britain since 1930.

1. **Two Points of View:** 1-2 lessons
2. **Sharing Ideas:** 2-3 lessons
3. **How Good is That?** 2 lessons
4. **Writing Scaffold:** 2 lessons

Assessment Opportunities

Assessment for Learning: Students will share ideas and identify gaps in each other's research; they will peer-evaluate their written work and assess the suggestions made for improvement.

Assessment of Learning: Students can submit their research and written or storyboard discursive text for assessment.

Outcomes

By the end of this unit students will have:

- organised a range of points of view according to topics
- completed research into elements of the home front during the Second World War
- created a virtual roleplay in which students discuss two points of view
- improved the cohesion of arguments by adding appropriate connectives
- analysed two discursive essays
- written a discursive essay
- commented on someone else's work.

Objectives

All students will: sustain conversation, explain or give reasons for their views or choices; use some drama strategies to explore stories or issues; identify and make notes of the main points of sections(s) of text; make decisions about form and purpose; identify success criteria and use them to evaluate their writing; group related material into paragraphs.

Most students will: offer reasons and evidence for their views, considering alternative opinions; follow up others' points and show whether they agree or disagree in whole class discussion; listen to a speaker, make notes on the talk and use notes to develop a role play; use talk to organise roles and action; use the language of possibility to reflect on feelings, behaviour or relationships; identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen; identify and summarise evidence from a text to support a hypothesis; use knowledge of different organisational features of texts to find information effectively; write non-narrative texts using structures of different text types.

Some students will: respond appropriately to the contributions of others in the light of differing viewpoints; take different roles in groups and use the language appropriate to them, including the roles of the leader, reporter, scribe and mentor; create roles showing how behaviour can be interpreted from different points of view; identify features that writers use to provoke readers' reactions; use adverbs and conjunctions to establish cohesion within paragraphs.

Curriculum References

National Curriculum

En1 Speaking and listening

Speaking: 1c choose material that is relevant to the topic and to the listeners.

Listening: 2a identify the gist of an account or key points in a discussion and evaluate what they hear; **2d** identify features of language used for a specific purpose; **2e** respond to others appropriately, taking into account what they say.

Group discussion and interaction: 3a make contributions relevant to the topic and take turns in discussion; **3c** qualify or justify what they think after listening to others' questions or accounts; **3d** deal politely with opposing points of view and enable discussion to move on.

Drama: 4c use dramatic techniques to explore characters and issues.

Language variation: 6a how language varies according to context and purpose; **6c** how language varies between spoken and written forms.

En2 Reading

Understanding texts: 2c make connections between different parts of a text; **2d** use their knowledge of other texts they have read.

Reading for information: 3a scan texts to find information; **3b** skim for gist and overall impression; **3c** obtain specific information through detailed reading; **3d** draw on different features of a text, including print, sound and image to obtain meaning; **3f** distinguish between fact and opinion; **3g** consider an argument critically.

Non-fiction and non-literary texts: 5b identify words associated with reason, persuasion, argument, explanation, instruction and description; **5c** recognise phrases and sentences that convey a formal, impersonal tone; **5d** identify links between ideas and sentences in non-chronological writing.

En3 Writing

Composition: **1a** choose form and content to suit a particular purpose; **1c** use language and style that are appropriate to the reader; **1d** use and adapt the features of a form of writing, drawing on their reading; **1e** use features of layout, presentation and organisation effectively.

Planning and drafting: **2a** plan – note and develop initial ideas; **2b** draft – develop ideas from the plan into structured written text; **2c** revise – change and improve the draft; **2d** proofread – check the draft for spelling and punctuation errors, omissions and repetitions; **2e** present – prepare a neat, correct and clear final copy; **2f** discuss and evaluate their own and others' writing.

Language structure: **7d** the purposes and organisational features of paragraphs, and how ideas can be linked.

National Literacy Strategy

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	<p>Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively</p> <p>Sustain conversation, explain or give reasons for their views or choices</p> <p>Develop and use specific vocabulary in different contexts</p>	<p>Follow up others' points and show whether they agree or disagree in whole-class discussion</p>	<p>Use talk to organise roles and action</p> <p>Use the language of possibility to investigate and reflect on feelings, behaviour or relationships</p>	<p>Use some drama strategies to explore stories or issues</p>		
Year 4	<p><i>Offer reasons and evidence for their views, considering alternative opinions</i></p> <p><i>Respond appropriately to the contributions of others in the light of differing viewpoints</i></p>	<p><i>Listen to a speaker, make notes on the talk and use notes to develop a role-play</i></p>	<p><i>Take different roles in groups and use the language appropriate to them including the roles of leader, reporter, scribe and mentor</i></p>	<p><i>Create roles showing how behaviour can be interpreted from different points of view</i></p> <p><i>Develop scripts based on improvisation</i></p>		

	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen	Empathise with characters and debate moral dilemmas portrayed in texts Identify features that writers use to provoke readers' reactions	Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Write non-narrative texts using structures of different text-types Select and use a range of technical and descriptive vocabulary	Signal sequence, place and time to give coherence Group related material into paragraphs	Show relationships of time, reason and cause through subordination and connectives Compose sentences using adjectives, verbs and nouns for precision, clarity and impact	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Identify and summarise evidence from a text to support a hypothesis</i> <i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i> <i>Use knowledge of different organisational features of texts to find information effectively</i>		<i>Summarise and shape material and ideas from different sources to write convincing and informative non-fiction texts</i> <i>Choose and combine words, images and other features for particular effects</i>	<i>Use adverbs and conjunctions to establish cohesion within paragraphs</i>	<i>Clarify meaning and point of view by using varied sentence structure (phrases, clauses and adverbials)</i>	<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Extension: 1 Speaking Present a spoken argument, sequencing points logically, defending views with evidence and making use of persuasive language; **2 Listening and responding** Analyse the use of persuasive language; **3 Group discussion and interaction** Understand the process of decision making; **7 Understanding and interpreting texts** Make notes on and use evidence from across a text to explain events or ideas; infer writers' perspectives from what is written and what is implied; **10 Text structure and organisation** Experiment with the order of sections and paragraphs to achieve different effects; **11 Sentence structure and punctuation** Punctuate sentences accurately, including using speech marks and apostrophes; **12 Presentation** Use a range of ICT programs to present texts, making informed choices about which electronic tools to use for different purposes.

Teacher Notes

Unit 5: Activity 1 – Two Points of View

Group Organisation This activity begins with the whole class watching and discussing a storyboard. Students could work individually or in pairs to organise the arguments under topic headings and then come back together to talk about how arguments are structured in writing.

Suggested Timing One to two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Not Much Happened** storyboard

Sheet 5.1a *Points For and Against*

Sheet 5.1b *Paragraph Headings*

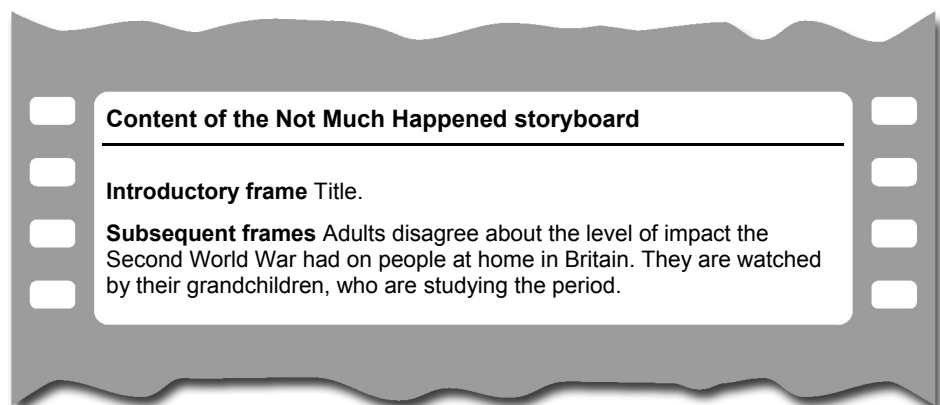
Books/resources on the home front (*optional*)

Tasks

Introduction



1. Establish the context of this unit by playing the conversation between two people who remember the Second World War. Play the **Not Much Happened** storyboard.



2. Discuss with the class which child they agree with and why. Try to encourage a balanced view. For instance, maybe compared to France, which was occupied, things weren't too bad in the UK.
3. Ask students to cut out the points on Sheet 5.1a *Points For and Against* and fit them in the spaces on Sheet 5.1b *Paragraph Headings*. Each topic can be researched later.

Development



Plenary

4. Talk about, and draw out, structure in creating a balanced argument: statement of question; for each area – points for and against (alternatively, all points for could come first, followed by all against); conclusion looking at relative merits of both sides of argument.

**Extension/
Homework**

5. Allocate topics/paragraph headings to individuals to research in more detail.

Student Notes

Unit 5: Activity 1 – Two Points of View

Objectives

In this activity you will:

- watch a storyboard and talk about balanced arguments
- organise ideas into topics.

Outcomes

You will:

- create a plan for an essay that discusses a point about the Second World War at home
- research a specific topic.

Resources

Not Much Happened storyboard

Sheet 5.1a *Points For and Against*

Sheet 5.1b *Paragraph Headings*

Tasks

Introduction

1. Watch the **Not Much Happened** storyboard. What are the children's grandparents talking about?



to open the **Not Much Happened** storyboard.

2. What do you think? Was it OK in Britain during the Second World War? How do you think it compared to being in France, Germany, Italy or the USA?
3. What things were different for the people left at home?

Development

4. Cut out the points on Sheet 5.1a *Points For and Against*. Read them carefully.
5. Arrange them in the spaces on Sheet 5.1b *Paragraph Headings*.

Plenary

6. By arranging ideas in a grid, you are creating the plan for a balanced argument. You need to think about more than one point of view and find out about each side.

Extension/Homework

7. Your teacher will give you a topic/paragraph heading to research. Find out as much as you can about this topic. Look for points that could be used to support and also to disagree with the argument that nothing much bad happened on the home front.

Sheet 5.1a

Points For and Against

The bombing of cities was not as bad as many people originally feared.	Civilians, particularly women, had to take factory jobs to make weapons and uniforms for soldiers.
Because of the poison gas used in the trenches in the First World War, people had to carry gas masks which were uncomfortable to wear.	In September 1940, church bells were rung to show that the Germans had landed, but they hadn't, and never did.
Because of their diets, many people were much healthier during the war.	Children from cities were evacuated to rural areas to be safe from the bombing.
The government set up the Home Guard, a group of men who hadn't gone to war, who would protect the country against invasion.	The worst of the Blitz – the bombing of English cities – was over by May 1941.
Within a few months, most evacuated children returned home.	Gas masks were not needed.
Many of the German bombs intended for British cities, landed in open fields.	Major cities suffered from air attacks. Even more remote places were sometimes bombed.
In January 1940, strict rationing was introduced for food, clothes and petrol.	Many women enjoyed the changes: they had more freedom and more opportunities.
Women had to move to the country to grow food for people in towns to eat.	Many families turned their gardens into vegetable plots and some kept animals for eggs and meat.

Sheet 5.1b

Paragraph Headings

Statement of question:		
	THINGS CHANGED FOR THE WORSE	THINGS HARDLY CHANGED/WERE BETTER
Food		
Work		
Attacks		
Evacuation		
Defence		
Conclusion – summary of argument for and against		

You may have more than one piece of evidence in each box – don't worry, pile them up!

Teacher Notes

Unit 5: Activity 2 – Sharing Ideas

Group Organisation This activity begins with the whole class sharing the research they did for homework. You might want to group those who researched the same topic together at the start so they can produce one summary of their findings. The class then watches the **Stupid** storyboard, before splitting into pairs or working individually to improve the quality of the arguments. The following storyboard can be completed in the same way, before the class comes back together to discuss connectives. They use this knowledge in original pairs or individually to improve the storyboards, and then in groups nominate a few storyboards to share with the whole class.

Suggested Timing Two to three lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Stupid** storyboard
- **Balanced Argument** storyboard

Sheet 5.2 *Connectives*

Tasks

Introduction

1. Take each of the topics in turn and share what additional things students have found out. Make a note of key points on the board. Students can also be encouraged to make notes.

Development



2. Watch the **Stupid** storyboard and talk about getting the register right when debating an issue about which there are a number of points of view – in this case, school uniform. Ask students to improve the counter-arguments to make them less aggressive and more persuasive. Students should get rid of the abusive words and add some evidence to support the stated opinions.




Content of the Stupid storyboard

Introductory frame Title and instructions to watch and then improve the tone of the storyboard to increase the sense of balance and reason.

Subsequent frames Students disagreeing about a number of points in a heated manner.

Final frame Third student telling the two who were arguing that she thinks they're both stupid.

- 
3. Students complete the **Balanced Argument** storyboard, where each child shares their points of view about each topic. At the end, a third child summarises what her classmates have said.





Content of the Balanced Argument storyboard

Introductory frame Title and instructions to complete the speech bubbles, using the research carried out.

First frame One child stating the point under discussion.

Subsequent frames Represent each main topic area with two children taking opposing points of view. Students complete the blank bubbles to summarise each point of view and provide reasons or evidence for their opinion.

Final frame Classmate with blank speech bubble to summarise each side of the argument.

- 
- 
4. Explore the way arguments can be joined and balanced, by reviewing the words and phrases on Sheet 5.2 *Connectives*. Students should decide which are good for starting an argument and which are better for linking to an alternative viewpoint. They could code them A and B or use different colour highlighter pens.
5. Students review the role plays they created in their **Balanced Argument** storyboards and add some connectives to improve the cohesion of the debate they have presented.
6. Ask students to work in groups (representing about four storyboards) and to nominate the storyboard which they think presents the most balanced statement of facts.
7. Watch and discuss the storyboards that were nominated. Students can say why they selected the storyboards.

Plenary

**Extension/
Homework**

8. Explain that students are going to be writing an essay based on these storyboards. Therefore, they need to identify where information on any of the topics is a little thin and then find out more.

Student Notes

Unit 5: Activity 2 – Sharing Ideas

Objectives

In this activity you will:

- share what you have found out about the home front topic
- improve the arguments in a storyboard to make them more balanced
- complete a storyboard to present two points of view
- use connectives to make the two sides of your argument work well in the paragraph
- review each other's work.

Outcomes

You will:

- make notes
- edit a storyboard to improve the argument
- create a balanced argument storyboard.

Resources

Stupid storyboard

Balanced Argument storyboard

Sheet 5.2 *Connectives*

Tasks

Introduction


1. Share what you have found out about the topic you researched for homework with the class.
2. Listen to what other people have found out and make notes.

Development

3. Watch the **Stupid** storyboard. Improve the students' arguments to make them less aggressive and more persuasive. Get rid of the abusive words and add some evidence to support the stated opinions.

[click here](#)  for the **Stupid** storyboard.

4. Think carefully about tone and register as you fill in the blank speech bubbles in the **Balanced Argument** storyboard. Use what you have researched about the Second World War as well as what the class found out.

[click here](#)  for the **Balanced Argument** storyboard.

Student Notes

5. Arguments and ideas can be joined and balanced by using good connective phrases. Decide which words on Sheet 5.2 *Connectives* are best for introducing an argument/topic and which are better for making the link into the counter-argument or alternative point of view.
6. Look again at the role plays you created in your **Balanced Argument** storyboard. Add some connectives to show how the two points of view balance.

Plenary

7. Work with some other groups to review their storyboards. Which do you think presents the most balanced statement of facts? Why is it so good?
8. With your class, watch and discuss the storyboards you all nominated.

Extension/Homework

9. You are going to write an essay based on these storyboards. Where do you think you need more information on any of the topics to balance the points of view?
10. Find out as much as you can to fill the gaps.

Sheet 5.2

Connectives

The following words and phrases help to introduce and link points of view. Which do you think would be best for introducing or starting a debating point and which would be best to link into the alternative opinion?

But

I think that

It would seem

Because

In the first place

But I don't agree, I think that

I know

However

Although

So

A further point

On the contrary

In contrast

That is to say

You can see

In other words

Undoubtedly

On the other hand

For this reason

To begin with

Whereas

Admittedly

For example

Nevertheless

One reason

This shows that

Oddly enough

This means that

I believe that

In comparison

Teacher Notes

Unit 5: Activity 3 – How Good is That?

Group Organisation Begin with a brief class explanation, before instructing individuals, pairs or small groups to work on the analysis of the two essays. If time is short, half the class could work on one essay and the other half on the second one. Students could then work individually or in pairs on the storyboard, before coming back together for the plenary.

Suggested Timing Two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Essays** storyboard
- **Mark-book** storyboard

Sheet 5.3a *Kim's Essay*

Sheet 5.3b *Hilary's Essay*

Tasks

Introduction



1. Explain that in order to write a good discursive essay it helps to analyse one that someone else has written. Give out Sheet 5.3a *Kim's Essay* and Sheet 5.3b *Hilary's Essay*. If time is limited, half the class could work on Sheet 5.3a whilst the rest work on Sheet 5.3b.

Development



2. Students read the essays and/or listen to them on the **Essays** storyboard. In both, identify with students the key features of a discursive essay and then ask them to decide which essay they think is best and why. There isn't necessarily a right answer, although the first essay is more formal and balanced than the second. However, maybe the second is more engaging and so persuasive. In discussing the two, students will practise the skills of debate and reasoned thought.

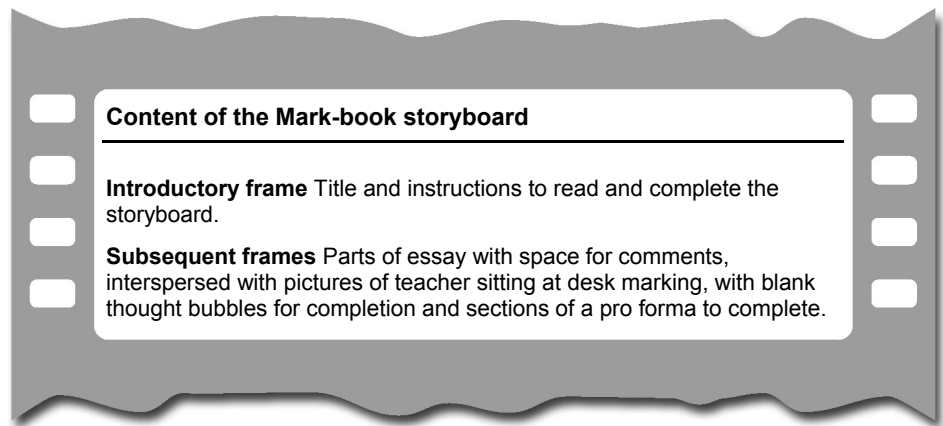
Content of the Essays storyboard

Introductory frame Title and instructions to read and/or listen to the two essays.

Subsequent frames Paragraphs of essays accompanied by audio.



- Students can either make notes on the sheets or complete the **Mark-book** storyboard, in which a teacher marks and comments on both essays.



Plenary

- Discuss with the class the teacher's comments and reiterate the criteria for judging a good discursive essay: statement of question or issue; points for and against in the potential debate; clear arguments; formal register; use of evidence to support opinions/ideas; effective use of connectives to create a cohesive argument; conclusion balancing pros and cons.

Extension/ Homework

- Ask students to complete additional research to fill the gaps identified in Activity 2 (if not already done).

Student Notes

Unit 5: Activity 3 – How Good is That?

Objectives

In this activity you will:

- analyse two essays that discuss the issue of vegetarianism
- consider what you think the teacher would say about each essay and make a judgement about the quality
- discuss your views with the class.

Outcomes

You will:

- read two essays
- create a storyboard in which you role-play a teacher marking the essays.

Resources

Essays storyboard

Mark-book storyboard

Sheet 5.3a *Kim's Essay*

Sheet 5.3b *Hilary's Essay*

Tasks

Introduction

1. To write a good discursive essay, it helps to analyse one that someone else has written.

Development

2. Read the essays on Sheet 5.3a *Kim's Essay* and Sheet 5.3b *Hilary's Essay* and/or listen to them on the **Essays** storyboard.



to open the **Essays** storyboard.

3. What are the key features of a discursive essay? Talk with your class about this.
4. Which essay do you think is best? Maybe they're both good or bad – what do you think and why?
5. Make notes on the sheets or complete the **Mark-book** storyboard. Your teacher will tell you which to do.



to open the **Mark-book** storyboard.

Student Notes**Plenary**

6. Discuss your sheets and/or storyboard with your class and teacher.

Extension/Homework

7. If you haven't done it yet, complete the extra research you need to fill the gaps you identified in Activity 2.

Sheet 5.3a

Kim's Essay: Are Vegetarians Cranks?

Some people argue that we are omnivores and so should eat both meat and plants. Therefore, people who choose not to eat meat are behaving in a bizarre and illogical way. However, when over 20% of the population makes the choice to avoid meat and fish, can it be seen as merely faddish?

In the first place many consider a vegetarian diet to be unhealthy, arguing that those who don't eat meat fail to get the correct amount of nutrients. In particular it is said that a diet without meat or fish lacks sufficient iron, protein and B vitamins. Healthy vegetarians would say that, on the contrary, by eating a diet that balances grains and pulses, and that includes plenty of fresh vegetables, they get a perfectly healthy diet. Some would even add that a vegetarian diet is a lower fat diet and therefore healthier.

Many people would argue that if people stopped eating meat, no one would ever see animals in the fields and that many people involved in the production of meat would go out of business. On the other hand it might be argued that if fewer people ate meat, or at least ate less meat, maybe there would be less factory farming and the producers could both ensure that animals had a better quality of life and charge a little more for their produce.

Some people are anti-vegetarians because they think these people are obsessive and too emotional about animals. They think that their arguments are irrational and that they are often aggressive towards meat-eaters. This may be the case in a few instances, but people are vegetarian for a number of reasons. For example, some religions favour a vegetarian diet, some people just don't like the taste and others object to what they see as animal cruelty.

It would seem that there are reasons for and against a vegetarian diet and that there could be a compromise. Society should endeavour to ensure that animal welfare is important and so show an understanding of one of the main reasons for vegetarianism. In a multi-faith, multi-cultural and tolerant society, people should also allow those with strong beliefs to choose what they eat as long as they don't try to impose their views on those who do not necessarily agree.

Sheet 5.3b

Hilary's Essay: Are Vegetarians Cranks?

I'm a vegetarian and am often told I'm mad because I don't eat meat, but when I try to explain no one wants to listen which makes me think they're the ones behaving oddly not me!

Lots of people say that without meat I can't be healthy and that's why I'm small. That's rubbish. My mum cooks good healthy meals and explains to me the importance of getting protein from things other than meat, like nuts, beans and rice, and sometimes dairy produce. I'm small because my family are small, and they're not all vegetarians. It's in my genes. Some of my friends are unhealthy and they eat meat, too much of it. They eat too many burgers and are overweight. Being healthy is not about being vegetarian or not – it's about what and how much you eat, along with how you exercise.

My family is vegetarian because we don't agree with animal cruelty and we think that factory farming and transporting animals long distances in lorries to be slaughtered is cruel. I hate the idea of killing anything, even flies. On the other hand my friends say that not all animals are treated badly before they are killed. They talk about free-range animals and local abattoirs. They also say that if everyone was as obsessive as me we'd never see sheep, chickens or cows in the field. I sort of see their point, but free-range meat is expensive and not widely available.

My uncle is a pig farmer and he says that cranks like my mum would put him out of business. She gets very cross and says that he could grow crops and vegetables rather than 'murder animals'. That's probably a bit strong, but I know how she feels. I like his pigs; I couldn't kill them.

In conclusion I'd say that we just need to be aware of how our meat is produced and try to do it as kindly as possible. If people know how animals are treated they can make an informed choice. I don't want to eat meat because I could never kill anything. That doesn't stop other people eating meat, but it doesn't make me a crank either.

Teacher Notes

Unit 5: Activity 4 – Writing Scaffold

Group Organisation Begin with a class reminder of what makes a good discursive essay, before individuals write or complete the **Writing Scaffold** storyboard. Pairs then review each other's work.

Suggested Timing Two lessons

Resources

Kar2ouche *Speaking and Listening; Reading and Writing*

- **Writing Scaffold** storyboard

Sheet 5.4 *Review of Discursive Writing*

Tasks

Introduction

1. Look again at the comments students made about the two vegetarian essays in the last activity and highlight what was good about each.

Development



2. Ask students to complete the **Writing Scaffold** storyboard, which provides a structure and suggested starter sentences to support students as they write a balanced discussion about the impact of the Second World War on the home front. Students who need less support could add to and adapt this storyboard or complete one from scratch. Alternatively, they could write or word process their essay.

Content of the Writing Scaffold storyboard

Introductory frame Title and instruction to follow the instructions in the frames.

Subsequent frames Step-by-step instructions for writing each paragraph of the discursive essay, with suggestions for starter sentences and connectives.

Final frame Instruction to check and refine layout of work in printing screen.

3. When they have finished writing, students may need to review the print layout and alter sizes and locations of text boxes slightly.

Plenary

4. In pairs, ask students to review each other's essays using Sheet 5.4 *Review of Discursive Writing*. There is space on this sheet to add extra assessment criteria as necessary.
5. Individuals can make amendments to their storyboards/writing based on the comments of their peers.

**Extension/
Homework**

6. Ask students to identify other subjects for debate based on current curriculum work, topical events or issues that interest them.
7. Hold class debates, introducing the notion of main and secondary speakers and questions directed through a chairperson from the floor. Use these as the stimuli for more discursive writing.
8. Students collect examples of discursive writing from everyday magazines, newspaper editorials and so forth.

Student Notes

Unit 5: Activity 4 – Writing Scaffold

Objectives

In this activity you will:

- revise what makes a good discursive essay
- write a balanced account of the impact the Second World War had on the British home front
- comment on a partner's work
- respond to comments on your work
- redraft your work based on your partner's comments.

Outcomes

You will:

- write an essay
- complete a sheet reviewing another piece of work.

Resources

Writing Scaffold storyboard

Sheet 5.4 *Review of Discursive Writing*

Tasks

Introduction

1. Look again at the comments you made about the two vegetarian essays in the last activity. What was good about each one?

Development

2. Complete the **Writing Scaffold** storyboard, which will help you write about the impact of the Second World War on the home front. You can add to and adapt this storyboard or complete one from scratch. Ask your teacher if you're unsure what to do.

[click here](#)  to open the **Writing Scaffold** storyboard.

[click here](#)  to open a **new** storyboard.

3. When you have finished writing, review how your work looks in the printing screen. You may need to make text boxes bigger or smaller and move some slightly. When you are happy that everything is in the right place, you can get rid of the borders round the text boxes by right clicking in the box and moving the transparency slider all the way to the right.

Student Notes**Plenary**

4. Swap your work with a partner and use Sheet 5.4 *Review of Discursive Writing* to help you say what is good about their work and what could be improved.
5. Highlight the points that you agree could improve your writing. Make changes based on the highlighted comments.

Extension/Homework

6. What other subjects would you like to debate? Think about the subjects you're working on at school, events in the news or issues that interest you.
7. Ask your teacher if you could hold a class debate on an issue that matters to you.
8. Collect examples of discursive writing from everyday magazines and newspapers.

Sheet 5.4

Review of Discursive Writing

Criteria	Rating
The essay begins with a clear statement and explanation of the point of debate.	☺☹☹
All the points of the argument and the main issues are explained clearly.	☺☹☹
The arguments are presented in topic paragraphs that are logically sequenced.	☺☹☹
The points of view are balanced with points supporting and countering the statement.	☺☹☹
Evidence is provided to support all the points of view explored.	☺☹☹
The final paragraph provides a concluding statement summarising the main arguments.	☺☹☹
The spelling and punctuation is accurate. (Incorrect spellings listed below)	☺☹☹

The best things about this essay are:

The one change I would make is:

Spelling corrections:

Signed Date

Appendices

Appendix 1

Core Learning – Overview

Based on the *Primary Framework for Literacy and Numeracy 2006*

Unit 1: Narrative (Colonel Fazackerley)

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Choose and prepare poems for performance, identifying appropriate expression, tone, volume and use of voices other sounds		Use the language of possibility to investigate and reflect on feelings, behaviour or relationships	Present events and characters through dialogue to engage the interest of an audience Use some drama strategies to explore stories or issues		
Year 4	<i>Tell stories effectively and convey detailed information coherently for listeners</i>	<i>Listen to a speaker, make notes on the talk and use notes to develop a role-play.</i>		<i>Create roles showing how behaviour can be interpreted from different viewpoints</i>		
	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Infer characters' feelings in fiction and consequences in logical explanations Explore how different texts appeal to readers using varied sentence structures and descriptive language	Share and compare reasons for reading preferences, extending the range of books read	Use beginning, middle and end to write narratives in which events are sequenced logically and conflicts resolved		Clarify meaning through the use of exclamation marks and speech marks	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i> <i>Explain how writers use figurative and expressive language to create images and atmosphere</i>	<i>Read extensively favourite authors or genres and experiment with other types of text</i> <i>Interrogate texts to deepen and clarify understanding and response</i>	<i>Use settings and characterisation to engage readers' interest</i> <i>Show imagination through the language used to create emphasis, humour, atmosphere or suspense</i> <i>Choose and combine words, images and other features for particular effects</i>			<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Unit 2: Report (Plant Reproduction)

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively	Identify the presentational features used to communicate the main points in a broadcast Identify key sections of an informative broadcast, noting how the language used signals changes or transitions in focus	Actively include and respond to all members of the group			Spell unfamiliar words using known conventions including grapheme–phoneme correspondences and morphological rules
Year 4	<i>Tell stories effectively and convey detailed information coherently for listeners</i> <i>Use and reflect on some ground rules for sustaining talk and interactions</i>	<i>Listen to a speaker, make notes on the talk and use notes to develop a role-play</i>				<i>Develop a range of personal strategies for learning new and irregular words</i>
	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen		Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Write non-narrative texts using structures of different text-types Select and use a range of technical and descriptive vocabulary Use layout, format, graphics and illustrations for different purposes	Signal sequence, place and time to give coherence Group related material into paragraphs	Show relationships of time, reason and cause through subordination and connectives	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i> <i>Use knowledge of different organisational features of texts to find information effectively</i>		<i>Summarise and shape material and ideas from different sources to write convincing and informative non-narrative texts</i>	<i>Organise text into paragraphs to distinguish between different information, events or processes</i>		<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Unit 3: Persuasion (Importance of Healthy Food)

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Sustain conversation, explain or give reasons for their views or choices	Follow up others' points and show whether they agree or disagree in whole-class discussion	Actively include and respond to all members of the group Use the language of possibility to investigate and reflect on feelings, behaviour or relationships	Use some drama strategies to explore stories or issues		
Year 4	<i>Offer reasons and evidence for their views, considering alternative opinions</i> <i>Respond appropriately to the contributions of others in the light of differing viewpoints</i>	<i>Listen to a speaker, make notes on the talk and use notes to develop a role-play</i> <i>Identify how talk varies with age, familiarity, gender and purpose</i>	<i>Identify the main points of each speaker, compare their arguments and how they are presented</i>	<i>Create roles showing how behaviour can be interpreted from different viewpoints</i>		
	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Infer characters' feelings in fiction and consequences in logical explanations	Empathise with characters and debate moral dilemmas portrayed in texts Identify features that writers use to provoke readers' reactions	Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Select and use a range of technical and descriptive vocabulary	Group related material into paragraphs	Show relationships of time, reason and cause through subordination and connectives Compose sentences using adjectives, verbs and nouns for precision, clarity and impact	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Identify and summarise evidence from a text to support a hypothesis</i> <i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i>	<i>Interrogate texts to deepen and clarify understanding and response</i>	<i>Develop and refine ideas in writing using planning and problem-solving strategies</i> <i>Summarise and shape material and ideas from different sources to write convincing and informative non-narrative texts</i> <i>Choose and combine words, images and other features for particular effects</i>	<i>Use adverbs and conjunctions to establish cohesion within paragraphs</i>	<i>Clarify meaning and point of view by using varied sentence structure (phrases, clauses and adverbials)</i>	<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Unit 4: Explanation (World Passport)

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	Develop and use specific vocabulary in different contexts	Identify the presentational features used to communicate the main points in a broadcast Identify key sections of an informative broadcast, noting how the language used signals changes or transitions in focus	Use talk to organise roles and action			
Year 4	<i>Tell stories effectively and convey detailed information coherently for listeners</i>	<i>Compare the different contributions of music, words and images in short extracts from TV programmes</i> <i>Identify how talk varies with age, familiarity, gender and purpose</i>	<i>Use time resources and group members efficiently by distributing tasks, checking progress and making back-up plans</i>			<i>Develop a range of personal strategies for learning new and irregular words</i>
	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	Identify and make notes of the main points of section(s) of text Identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen		Make decisions about form and purpose, identify success criteria and use them to evaluate their writing Write non-narrative texts using structures of different text-types Select and use a range of technical and descriptive vocabulary Use layout, format, graphics and illustrations for different purposes	Group related material into paragraphs	Compose sentences using adjectives, verbs and nouns for precision, clarity and impact	Develop accuracy and speed when using keyboard skills to type, edit and redraft
Year 4	<i>Use knowledge of different organisational features of texts to find information effectively</i>		<i>Summarise and shape material and ideas from different sources to write convincing and informative non-fiction texts</i>	<i>Organise text into paragraphs to distinguish between different information, events or processes</i> <i>Use adverbs and conjunctions to establish cohesion within paragraphs</i>		<i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i>

Unit 5: Discussion (Impact of Second World War on Home Front)

	1 Speaking	2 Listening and responding	3 Group discussion and interaction	4 Drama	5 Word recognition	6 Word structure and spelling
Year 3	<p>Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively</p> <p>Sustain conversation, explain or give reasons for their views or choices</p> <p>Develop and use specific vocabulary in different contexts</p>	<p>Follow up others' points and show whether they agree or disagree in whole-class discussion</p>	<p>Use talk to organise roles and action</p> <p>Use the language of possibility to investigate and reflect on feelings, behaviour or relationships</p>	<p>Use some drama strategies to explore stories or issues</p>		
Year 4	<p><i>Offer reasons and evidence for their views, considering alternative opinions</i></p> <p><i>Respond appropriately to the contributions of others in the light of differing viewpoints</i></p>	<p><i>Listen to a speaker, make notes on the talk and use notes to develop a role-play</i></p>	<p><i>Take different roles in groups and use the language appropriate to them including the roles of leader, reporter, scribe and mentor</i></p>	<p><i>Create roles showing how behaviour can be interpreted from different points of view</i></p> <p><i>Develop scripts based on improvisation</i></p>		
	7 Understanding and interpreting texts	8 Engaging with and responding to texts	9 Creating and shaping texts	10 Text structure and organisation	11 Sentence structure and punctuation	12 Presentation
Year 3	<p>Identify and make notes of the main points of section(s) of text</p> <p>Identify how different texts are organised, including reference texts, magazines and leaflets, on paper and on screen</p>	<p>Empathise with characters and debate moral dilemmas portrayed in texts</p> <p>Identify features that writers use to provoke readers' reactions</p>	<p>Make decisions about form and purpose, identify success criteria and use them to evaluate their writing</p> <p>Write non-narrative texts using structures of different text-types</p> <p>Select and use a range of technical and descriptive vocabulary</p>	<p>Signal sequence, place and time to give coherence</p> <p>Group related material into paragraphs</p>	<p>Show relationships of time, reason and cause through subordination and connectives</p> <p>Compose sentences using adjectives, verbs and nouns for precision, clarity and impact</p>	<p>Develop accuracy and speed when using keyboard skills to type, edit and redraft</p>
Year 4	<p><i>Identify and summarise evidence from a text to support a hypothesis</i></p> <p><i>Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts</i></p> <p><i>Use knowledge of different organisational features of texts to find information effectively</i></p>		<p><i>Summarise and shape material and ideas from different sources to write convincing and informative non-fiction texts</i></p> <p><i>Choose and combine words, images and other features for particular effects</i></p>	<p><i>Use adverbs and conjunctions to establish cohesion within paragraphs</i></p>	<p><i>Clarify meaning and point of view by using varied sentence structure (phrases, clauses and adverbials)</i></p>	<p><i>Use word-processing packages to present written work and continue to increase speed and accuracy in typing</i></p>

Appendix 2

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual students. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or classroom assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those students who experience some kind of sensory or learning difficulty, on average 20% of students in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

From 1988-90 the Palm Project explored the effects of computers on pupils' autonomy in learning. The project found that not only were they more autonomous, but also more motivated.

Glendon Ben Franklin in Leask, M (ed.) (2001) *Issues in Teaching Using ICT*, Routledge

In particular, multimedia products such as Kar2ouche appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables students to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Children with special needs are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche, all of the text is provided with a soundfile so that students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a student's vocabulary whilst also increasing his or her attention span. By following the text as they listen, students begin to recognise words and are provided with a real context for their learning.

In addition, Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way

that increases their confidence. 'Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.' (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum) Once confidence has been built, the speech and thought bubbles offer the opportunity for students to write in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe to use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable learners to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that students who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning, thereby supporting these students as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group, they are then more confident when required to present their ideas to the class or an adult.

For students with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The soundfiles also help these children. Likewise the brief sound-clips support dyslexic children, many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary, thus allowing them to consolidate learning. For those whose hearing is impaired, the combination of text and exciting visual material is motivating and, by being able to attach pre-recorded soundfiles, students are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

Appendix 3

Scripts

Script Unit 1

Read dramatically by one male narrator

Poem of Colonel Fazackerley	Actor	Lines
	Narrator	<i>Colonel Fazackerley</i> by Charles Causley (<i>Title</i>)
	Narrator	Colonel Fazackerley Butterworth-Toast
	Narrator	Bought an old castle complete with a ghost
	Narrator	But someone or other forgot to declare
	Narrator	To Colonel Fazack that the spectre was there.
	Narrator	On the very first evening, while waiting to dine,
	Narrator	The Colonel was taking a fine sherry wine,
	Narrator	When the ghost, with a furious flash and a flare, Shot out of the chimney and shivered,
	Narrator	... 'Beware!'
	Narrator	Colonel Fazackerley put down his glass And said, ... 'My dear fellow, that's really first class!
	Narrator	I just can't conceive how you do it at all.
	Narrator	I imagine you're going to a Fancy Dress Ball.'
	Narrator	At this, the dread ghost gave a withering cry.
	Narrator	Said the Colonel (his monocle firm in his eye),
	Narrator	'Now just how you do it I wish I could think.
	Narrator	Do sit down and tell me, and please have a drink.'
	Narrator	The ghost in his phosphorous cloak gave a roar And floated about between ceiling and floor.
	Narrator	He walked through a wall and returned through a pane And backed up the chimney and came down again.
	Narrator	Said the Colonel,
	Narrator	... 'With laughter I'm feeling quite weak!'
	Narrator	(As trickles of merriment ran down his cheek).
	Narrator	'My house-warming party I hope you won't spurn.
	Narrator	You <i>must</i> say you'll come and you'll give us a turn!'
	Narrator	At this, the poor spectre – quite out of his wits – Proceeded to shake himself almost to bits.
	Narrator	He rattled his chains and he clattered his bones And he filled the whole castle with mumbles and groans.

Narrator But Colonel Fazackerley, just as before,
Was simply delighted and called out,
Narrator ... 'Encore!'
Narrator At which the ghost vanished, his efforts in vain,
And never was seen at the castle again.
Narrator 'Oh dear, what a pity!'
Narrator ... said Colonel Fazack.
Narrator 'I don't know his name, so I won't call him back.'
Narrator And then with a smile that was hard to define,
Colonel Fazackerley went in to dine.

Read dramatically by a narrator and two actors (ghost and Colonel Fazackerley)

Poem of Colonel Fazackerley

Actor	Lines
Narrator	<i>Colonel Fazackerley</i> by Charles Causley (<i>Title</i>)
Narrator	Colonel Fazackerley Butterworth-Toast
Narrator	Bought an old castle complete with a ghost
Narrator	But someone or other forgot to declare
Narrator	To Colonel Fazack that the spectre was there.
Narrator	On the very first evening, while waiting to dine,
Narrator	The Colonel was taking a fine sherry wine,
Narrator	When the ghost, with a furious flash and a flare, Shot out of the chimney and shivered,
Ghost	... 'Beware!'
Narrator	Colonel Fazackerley put down his glass And said,
Col Fazackerley	... 'My dear fellow, that's really first class!
Col Fazackerley	I just can't conceive how you do it at all.
Col Fazackerley	I imagine you're going to a Fancy Dress Ball.'
Narrator	At this, the dread ghost gave a withering cry.
Narrator	Said the Colonel (his monocle firm in his eye),
Col Fazackerley	'Now just how you do it I wish I could think.
Col Fazackerley	Do sit down and tell me, and please have a drink.'
Narrator	The ghost in his phosphorous cloak gave a roar And floated about between ceiling and floor.
Narrator	He walked through a wall and returned through a pane And backed up the chimney and came down again.
Narrator	Said the Colonel,
Col Fazackerley	... 'With laughter I'm feeling quite weak!'
Narrator	(As trickles of merriment ran down his cheek).
Col Fazackerley	'My house-warming party I hope you won't spurn.
Col Fazackerley	You <i>must</i> say you'll come and you'll give us a turn!'

Narrator	At this, the poor spectre – quite out of his wits – Proceeded to shake himself almost to bits.
Narrator	He rattled his chains and he clattered his bones And he filled the whole castle with mumbles and groans.
Narrator	But Colonel Fazackerley, just as before, Was simply delighted and called out,
Col Fazackerley	... ‘Encore!’
Narrator	At which the ghost vanished, his efforts in vain, And never was seen at the castle again.
Col Fazackerley	‘Oh dear, what a pity!’
Narrator	... said Colonel Fazack.
Col Fazackerley	‘I don’t know his name, so I won’t call him back.’
Narrator	And then with a smile that was hard to define, Colonel Fazackerley went in to dine.

Pictures Only

Actor	Lines
Narrator 2	Pictures Only (<i>Title</i>)
Narrator 2	Use the pictures to remind you of the main events in the <i>Colonel Fazackerley</i> poem.
Narrator 2	Write notes, in the caption window, summarising what happens.

Adding Detail

Actor	Lines
Narrator 2	Adding Detail (<i>Title</i>)
Narrator 2	Beginning
Narrator 1	Read and make a note of the part of the poem that starts the story and establishes the context.
Narrator 1	Describe where the beginning takes place and try to add detail that captures the atmosphere.
Narrator 1	Describe the main character at the beginning. What is he like and how do you know?
Narrator 2	Dilemma or conflict
Narrator 1	Read and make a note of the part of the poem that describes the conflict or dilemma that sets the story going.
Narrator 1	Describe where you imagine the dilemma or conflict takes place and try to add detail that captures the atmosphere.
Narrator 1	Describe the main character or characters as the conflict unravels. What are they like and how do you know?
Narrator 2	Event
Narrator 1	Read and make a note of a part of the poem that describes an event.
Narrator 1	Describe where you imagine the event takes place and try to add detail that captures the atmosphere.
Narrator 1	Describe the main character or characters involved in the event. What are they like and how do you know?

Narrator 2 Climax

Narrator 1 Read and make a note of the part of the poem that describes the climax.

Narrator 1 Describe where you imagine the climax takes place and try to add detail that captures the atmosphere.

Narrator 1 Describe the main character or characters involved in the climax. What are they like and how do you know?

Narrator 2 Resolution

Narrator 1 Read and make a note of the part of the poem that describes the resolution.

Narrator 1 Describe where you imagine the resolution takes place and try to add detail that captures the atmosphere.

Narrator 1 Describe the main character or characters involved in the resolution. What are they like and how do you know?

Narrator 2 Ending

Narrator 1 Read and make a note of the part of the poem where the ending is described.

Narrator 1 Describe where you imagine the ending takes place and try to add detail that captures the atmosphere.

Narrator 1 Describe the main character or characters involved in the ending. What are they like and how do you know?

Script Unit 2

Broadcast

Actor	Lines
Narrator 2	Broadcast (<i>Title</i>)
Broadcaster	Hello and welcome to our daily schools' programme. Today we will be telling you about parts of a flowering plant. To do this, let me introduce Professor Fern.
Prof Fern (f)	Hello children; I am going to explain the wonderful structure of flowering plants.
Prof Fern (f)	Plants are the basis of life. They provide all the food and oxygen animals need to live.
Prof Fern (f)	Plants need only water, air and sunlight to grow. They grow best when they have plenty of all three.
Prof Fern (f)	Not all plants have flowers, but in those that do, the flowers provide the means for the plant to reproduce. That is, create seeds and eventually more plants.
Prof Fern (f)	Think about when you pull up a weed from your garden, what are the hairy little things at the bottom?
Prof Fern (f)	That's right, the roots. Roots draw up water and minerals from the ground. The minerals are essential for growth.
Prof Fern (f)	The roots also hold the plant firmly in the soil.
Prof Fern (f)	The roots are joined to the stem. The stem carries water from the roots to the leaves through pipes. The network of pipes is called the vascular system.
Prof Fern (f)	The leaves are joined to the stem.
Prof Fern (f)	The water and minerals are drawn up the stem by the constant evaporation of water through the leaves. This is called transpiration.
Prof Fern (f)	In addition to their role in transpiration, the leaves make food by a process called photosynthesis.
Prof Fern (f)	Flowers are usually found at the top of the stem. Some flowers are also found on the stem. It depends on the type of plant.
Prof Fern (f)	The petals form the outside of the flower and attract insects to the flower.
Prof Fern (f)	Flowers have male and female parts.
Prof Fern (f)	At the centre of the flower, the anther produces pollen and this is held on top of the filament. Together the filament and anther make up the stamen. This is the male part of the plant.
Prof Fern (f)	The stigma, style, ovary and ovules make up the carpel, or female part of the plant.
Prof Fern (f)	The stigma is the sticky top of the style. It attracts pollen.
Prof Fern (f)	The style is the tube that connects the stigma to the ovary. Pollen travels down this tube.
Prof Fern (f)	The ovary is the seed container and the ovule is the cell that develops into the seed when joined by the pollen.

Plant Reproduction

Actor	Lines
Narrator 1	Plant Reproduction (<i>Title</i>)
Narrator 1	Add backgrounds and props to create useful illustrations.
Narrator 1	Pollination
Prof Fern (f)	Bees visit flowers to collect nectar. As they brush against the anthers, they get pollen on their bodies.
Prof Fern (f)	When the bee lands on another flower, the pollen on the bee gets brushed off onto the stigma.
Prof Fern (f)	Pollen can also be transferred between plants by the wind.
Narrator 1	Creating the seed
Prof Fern (f)	The pollen grain from one plant then travels down the style from the stigma to the ovules of another similar plant.
Prof Fern (f)	The pollen combines with an ovule and makes a fertilised egg, which grows into a seed.
Narrator 1	Dispersal
Prof Fern (f)	The seeds get scattered from plants to grow elsewhere by a number of means.
Prof Fern (f)	Some seeds are light enough, or are shaped in such a way, that they can be dispersed by the wind.
Prof Fern (f)	Animals also disperse seeds. Some animals eat fruits containing seeds which then pass through their bodies.
Prof Fern (f)	Other seeds have hooks on them which catch on an animal's fur. Some animals carry seeds away to eat later, but some seeds are dropped before they are eaten.
Prof Fern (f)	Some plants disperse their own seeds. The seed pods may burst open when they are dry.

Planning

Actor	Lines
Narrator 2	Planning (<i>Title</i>)
Narrator 2	Add backgrounds and props to create useful illustrations.
Narrator 2	Read the notes in the following two frames and add the correct label, that is, the name of the religion being described.
Narrator 2	Research to find out more about the religions and complete the storyboard.
Narrator 2	Abrahamic Religions
Narrator 2	Judaism
Narrator 2	Christianity
Narrator 2	Islam
Narrator 2	Eastern Religions
Narrator 2	Hinduism
Narrator 2	Sikhism
Narrator 2	Buddhism

Narrator 2	Began in the Middle East over 3,500 years ago. Based on a belief in one God with whom his followers have an understanding. That is, in exchange for all the good that God has done for them, his followers keep His laws and lead holy lives.
Narrator 2	Religion based on the teachings of Christ, believed to be the son of the one God. Followers believe that Christ was sent to Earth to save humans from their sins. He died on the cross for them.
Narrator 2	The name of this religion means both peace and submission. Followers of the religion believe in one God, and follow the teachings of his prophets, including Muhammad.
Narrator 2	A religious, philosophical and cultural system that has many gods and goddesses. Each is seen as a different form of the one supreme source of life called Brahman.
Narrator 2	Religious movement founded in the sixteenth century in the Punjab region of India. Based on the teachings of Guru Nanak, this religion stresses the importance of doing good actions rather than just carrying out rituals.
Narrator 2	Philosophy based on the belief that all life is joined. Followers of this spiritual tradition believe that desire, or wanting things, causes suffering. However, this can be overcome by the right way of life.
Narrator 2	Aum
Narrator 2	Khanda
Narrator 2	Star of David
Narrator 2	Wheel of Dhamma
Narrator 2	Crucifix
Narrator 2	Crescent moon
Narrator 2	Significance of symbol
Narrator 2	Place of worship
Narrator 2	Key beliefs

Organisation

Actor	Lines
Narrator 2	Organisation (<i>Title</i>)
Narrator 2	Use this storyboard to help you organise the notes you have made on flowering plants and reproduction.
Narrator 2	Work through each frame, adding notes under the correct heading.
Narrator 2	Parts of a flowering plant
Narrator 2	Parts of a flower
Narrator 2	Pollination
Narrator 2	Creation and scattering of seeds
Narrator 2	Dispersal

Script Unit 3

Changing for Better

Actor	Lines
Narrator 1	Changing for Better (<i>Title</i>)
Dave	Hey Mum, is that a letter from school?
Mum	No, it's not from school, you don't need to worry. It's about school. Hmm, this group doesn't seem too happy about the food you get there!
Dave	I think it's OK – pretty good really.
Mum	Well, just listen to this ...
Mum	<i>(reading)</i> We <u>all</u> want our children to be happier and healthier. As a result, we're sure you'll agree with us that school food just has to improve!
Dave	I guess it could be a bit better.
Mum	<i>(reading)</i> Healthy eating is vitally important as children grow. A balanced diet is essential for both their physical and mental development. Nutritious food, full of vitamins and minerals, also helps the immune system and keeps children healthy.
Dave	Golly – I didn't know it did all that. Go on, what else does it say?
Mum	Let me see, yes ...
Mum	<i>(reading)</i> Bad food in school has to be a thing of the past. Children need good food to develop properly right now. Furthermore, the meals that children receive in school should provide them with excellent examples of healthy eating that they can follow for the rest of their lives.
Mum	<i>(reading)</i> The facts speak for themselves. Many esteemed researchers agree that by 2010 more than one third of all children will be either overweight or obese. If you love your child, you have to consider what impact that will have on their health and physical well-being. An obese child has a 70% chance of becoming an obese adult, with higher risk of heart disease, diabetes, cancer and early death.
Mum	That's a bit strong, don't you think?
Dave	What does obese mean?
Mum	Too fat.
Narrator 1	Meanwhile in another home ...
Sue Ling	Mum and Dad, that leaflet you received from the healthy eating lot, it's quite scary.
Mr Ling	What do you mean?
Sue	Well it says ...
Sue	<i>(reading)</i> What's more, over a half of all children suffer with tooth decay caused by too many sugary foods and drinks, many snacked between meals. You may ask, 'So what?' Dental decay is unsightly, causes bad breath, is painful and, in the final instance, costly!
Sue	Do you think too many sweets caused my bad tooth?
Mrs Ling	Could be ... read a bit more.

- Sue (reading) In addition, too few children are getting the vitamins and minerals they need to develop healthy bodies and stay fit. For example, one survey showed that a staggering 87% of boys and 98% of girls didn't get the recommended daily intake of iron needed for maintaining healthy red blood cells. The figures for calcium, necessary for healthy bones and teeth, were similar. This is just unbelievable and can't be allowed to continue.
- Sue Do I get enough?
- Mrs Ling I think so, but you know I'm not really sure what you eat at school. Keep going ...
- Sue (reading) Without doubt, many of the problems are caused by appalling eating habits. These seem to be getting worse. We live in an age when, due to the power of advertising, fast, highly processed food is seen as cool and trendy, whereas healthy food is viewed as just for hippies or people who are seriously dull!
- Mr Ling So, no more hamburgers for you, young lady!
- Sue Dad, you know I'm vegetarian – that's just not funny!
- Sue (reading) It is difficult, but by taking the cheap and easy route, and providing what the ill-informed customer wants, school canteens are reinforcing life-threatening habits. Those managing food in schools are not only failing to provide adequate nutrition, they are also failing to educate the young in a way that will help them stay healthy and lead long and productive lives.
- Mr Ling Is that fair about your school, Sue? Does your canteen offer cheap fast food?
- Sue Sometimes, but there's a choice, so it's not totally bad, just that most people do choose sausages, burgers, chips and things – they like them!
- Mr Ling Hmm – seems like they need persuading – anyway, is that all the leaflet says?
- Sue No, I'll finish it ...
- Sue (reading) Are you prepared to sit patiently and watch the situation get worse? As a parent, you have to act and act quickly. Pick up a pen or the phone right now and tell your school that you want healthy food for your children. And children, you can act too! Go and see your Head Teacher and explain why you need healthy food at school.
- Sue I think I will. It really makes sense.
- Mrs Ling Good girl. Let us know what the Head says.
- Narrator Back at Dave's ...
- Dave I'm going to talk to Sue, she's into healthy eating. Then I'm going to get the Head to see sense!
- Mum Well, be polite. I know you've got a temper sometimes.

That's How They Do It

Actor	Lines
Narrator 2	That's How They Do It (<i>Title</i>)
Narrator 2	Look at the paragraphs from the leaflet in the following frames. The notes show you what devices have been used to try to persuade the reader that what the writer says is true.
Narrator 2	If you think anything has been missed, you can add your own notes as well.
Narrator 1	The first paragraph summarises or states the main point of the argument.
Narrator 1	It also appeals personally to the reader with the word 'we' and suggests that the writer knows that the reader is of the same mind.
Narrator 1	The writer uses adjectives and adverbs, such as 'essential' and 'vitality' to emphasise the message.
Narrator 1	The repetition of 'healthy' drives the message home.
Narrator 1	Many opinions are presented as facts. Does bad food really <i>have</i> to be a thing of the past? The leaflet says it does.
Narrator 1	The writer refers to experts, who are unnamed, to give credibility to the argument and uses percentages to show the scope of the problem. Numbers and experts suggest that this is a serious argument based on researched fact.
Narrator 1	Again there is an appeal to the personal and emotional with the conditional, 'If you love your child'. This is a very powerful persuasive device. What parent doesn't love their child?
Narrator 1	This is made even more powerful by the potential exaggeration that a poor diet leads to early death. The horror of this is emphasised by making it the last word in the paragraph.
Narrator 1	The rhetorical question, 'So what?' provides the writer with a reason to catalogue a whole list of problems associated with too much sugar in the diet.
Narrator 1	The use of percentages and reference to iron and calcium suggest that this is an argument based on scientific fact.
Narrator 1	The language of the paragraph beginning 'Without doubt ...' is emotive, with adjectives like 'appalling', 'highly processed', 'cool', and 'seriously dull' appealing to the reader's emotions.
Narrator 1	The idea that bad eating is dangerous is repeated with the phrase 'life-threatening', another scare-mongering, but very persuasive, device.
Narrator 1	The final paragraph questions the reader and insists they act with the use of the imperative, or command to, 'Pick up'.
Narrator 1	The whole argument ends with a call to action – that is, it tells the reader what they can do next.

I Have a Dream

Actor	Lines
Narrator 2	I Have a Dream
Narrator 2	A speech given by Martin Luther King in Washington DC in 1963.
M L King	I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident that all men are created equal."
M L King	I have a dream that one day, on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.
M L King	I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression will be transformed into an oasis of freedom and justice.
M L King	I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.
M L King	I have a dream today.
M L King	I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, one day right down in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.
M L King	I have a dream today.
M L King	I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain and the crooked places will be made straight, and the glory of the Lord shall be revealed and all flesh shall see it together.
M L King	This is our hope. This is the faith that I go back to the south with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.
M L King	This will be the day, this will be the day when all of God's children will be able to sing with new meaning "My country tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring!"
M L King	And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York.
M L King	Let freedom ring from the heightening Alleghenies of Pennsylvania.
M L King	Let freedom ring from the snow-capped Rockies of Colorado.
M L King	Let freedom ring from the curvaceous slopes of California.
M L King	But not only that, let freedom ring from Stone Mountain of Georgia.
M L King	Let freedom ring from Lookout Mountain of Tennessee.

- M L King Let freedom ring from every hill and molehill of Mississippi, from every mountainside.
- M L King Let freedom ring.
- M L King And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old negro spiritual, "Free at last, free at last. Thank God Almighty, we are free at last."

Before Harfleur

Actor	Lines
Narrator 2	Before Harfleur
Narrator 2	A speech by Shakespeare's Henry V
Henry V	Once more unto the breach, dear friends, once more; Or close the wall up with our English dead.
Henry V	In peace there's nothing so becomes a man As modest stillness and humility:
Henry V	But when the blast of war blows in our ears, Then imitate the action of the tiger; Stiffen the sinews, summon up the blood, Disguise fair nature with hard-favour'd rage;
Henry V	Then lend the eye a terrible aspect; Let it pry through the portage of the head Like the brass cannon; let the brow o'erwhelm it As fearfully as doth a galled rock O'erhang and jutty his confounded base, Swill'd with the wild and wasteful ocean.
Henry V	Now set the teeth and stretch the nostril wide, Hold hard the breath and bend up every spirit To his full height. On, on, you noblest English. Whose blood is fet from fathers of war-proof!
Henry V	Fathers that, like so many Alexanders, Have in these parts from morn till even fought And sheathed their swords for lack of argument:
Henry V	Dishonour not your mothers; now attest That those whom you call'd fathers did beget you.
Henry V	Be copy now to men of grosser blood, And teach them how to war. And you, good yeomen, Whose limbs were made in England, show us here The mettle of your pasture; let us swear That you are worth your breeding; which I doubt not;
Henry V	For there is none of you so mean and base, That hath not noble lustre in your eyes.
Henry V	I see you stand like greyhounds in the slips, Straining upon the start. The game's afoot:
Henry V	Follow your spirit, and upon this charge
Henry V	Cry 'God for Harry, England, and Saint George!'

I Demand

Actor	Lines
Narrator 1	I Demand (<i>Title</i>)
Narrator 1	Listen to how Dave asks the Head to improve food in the school.
Narrator 1	What do you think? Complete the conversation the Head might have with a colleague following this interview with Dave.
Narrator 1	Sue then comes in with the same request. Fill in her speech bubbles. Make her as persuasive as possible.
Narrator 1	Does the Head agree to try to improve matters?
Ms Eaton	Good morning, Dave. How are you? And how can I help you this morning?
Dave	Don't you pretend you care about me or any pupil in this school.
Ms Eaton	I beg your pardon. Shall we start this conversation again?
Dave	You're feeding us poison that means our brains won't develop properly, we'll end up thick and then die young.
Ms Eaton	Where do you get these silly ideas?
Dave	They're not silly. It's true. You feed us rubbish in the canteen that means we don't develop properly mentally or physically – research says so.
Ms Eaton	OK, Dave. Calm down a little bit and tell me how all this has started.
Dave	Mum and Dad got a leaflet about healthy eating in school and they let me read it. So now you've got to do something! It's appalling – you can't let it go on. If you do, you're a monster!
Ms Eaton	Hmm – Do you think you could show me the leaflet, Dave? Let me read it and then we can talk sensibly and politely.
Dave	It's too late for that. You've got to act! You've ignored the problem for too long. But OK, I'll bring the leaflet in tomorrow if you want.
Ms Eaton	Good. In the meantime, I think you should think about how you approach people if you want them to help you. You've been rather rude this morning and if I didn't realise that it's because you're upset, I would be very cross.
Dave	Oh, what ... sorry miss.
Mr Hay	Was that Dave marching down the corridor?
Ms Eaton	Yes.
Mr Hay	He looked cross, and you look a bit confused. What happened?
Ms Eaton	Well, he wanted me to do something to improve food in the canteen – it's a good enough point; it's just the way he went about it!
Mr Hay	So what did he do wrong?
Narrator 1	Fill in the Head's speech bubbles, explaining all the things that Dave did wrong.
Ms Eaton	Oh (<i>tired</i>) good morning, Sue. How are you today? What would you like?
Narrator 1	Complete the conversation between Sue and the Head.

Narrator 1	Add extra frames if you need them. Change the Head's questions if they don't work.
Narrator 1	What does the Head decide?
Narrator 1	Why?
Ms Eaton	What makes you think that?
Ms Eaton	What don't you like?
Ms Eaton	What do you think we should do?
Ms Eaton	Do you think this will be popular with the other children?
Ms Eaton	Give me an example.

Balanced Diet

Actor	Lines
Narrator 2	Balanced Diet (<i>Title</i>)
Narrator 2	Follow the instructions and answer the questions to see how much you know about healthy eating.
Narrator 2	Is this good or bad advice?
Narrator 2	Enjoy your food.
Narrator 2	That's right; you should enjoy your food, but just make sure it's the right type.
Narrator 2	No, you should enjoy food; eating healthily doesn't have to be boring. You just need to be thoughtful about what you eat.
Narrator 2	There are five main food groups. Click on the five groups.
Narrator 2	Carbohydrates
Narrator 2	That's right, these include bread, cereals and potatoes. You should eat lots of these as they contain starch, fibre, some calcium and iron, as well as B vitamins.
Narrator 2	Fruit and vegetables
Narrator 2	Super; the most common fruits are apples, bananas, oranges, pears and strawberries, but there are many more (dried, tinned, fresh and frozen). Many vegetables are also available, including peas, beans, cauliflower, carrots, broccoli, onions and salad leaves. You should eat at least five portions a day because they contain vitamin C, fibre, carotenes and folates – all good for your health.
Narrator 2	Dairy foods
Narrator 2	Yes, milk, cheese, yoghurt and fromage frais are good in moderation, and if you eat the lower fat versions even better. They contain calcium, zinc, protein, vitamins B12 and B2, as well as vitamins A and D.
Narrator 2	Meat, fish and alternatives
Narrator 2	Yes, meat, poultry and fish form part of a balanced diet, as do the alternatives: eggs, nuts, beans and pulses. They are a good source of iron, protein, B vitamins, zinc and magnesium. Eat them in moderation and avoid too much fat.
Narrator 2	Foods containing fats and sugars
Narrator 2	You may be surprised but yes. Eaten in moderation, these foods provide part of a balanced diet. Some fatty acids are essential to good health. This is the group you should eat sparingly – and remember, too much sugar can contribute to tooth decay.

- Narrator 2 Vegetarian foods
- Narrator 2 No, this isn't a food group. A good vegetarian diet should also be balanced and varied, combining the five main groups.
- Narrator 2 Fast food
- Narrator 2 No, not a food group. Often described as containing too many of the foods that you should eat sparingly, namely fats and sugars.
- Narrator 2 Processed foods
- Narrator 2 Not a group. Foods from many of the groups can be processed but this often reduces their nutritional value, so eat fresh food as often as possible.
- Narrator 2 Organic food
- Narrator 2 No, not a group. Foods from many of the groups can be produced organically; this just means without artificial fertilisers or preservatives.
- Narrator 2 Which groups do these foods belong to ...?
- Narrator 2 Butter
- Narrator 2 That's right, it's a fat and should be eaten in moderation.
- Narrator 2 No, try again.
- Narrator 2 Bread
- Narrator 2 Right, it's a carbohydrate, and very good for you, particularly if it's wholemeal.
- Narrator 2 Apple
- Narrator 2 Right, it's one of the fruit and vegetables group – you should eat plenty of these.
- Narrator 2 How many portions of these should you eat each day ...?
- Narrator 2 Fruit and vegetables
- Narrator 2 That's right, five, but you could eat more!
- Narrator 2 No, have another go.
- Narrator 2 Proteins: that's meat, fish or alternatives
- Narrator 2 That's right, three.
- Narrator 2 Dairy foods: milk, yoghurt, fromage frais ...
- Narrator 2 Good, two to three.
- Narrator 2 Sugars and fats
- Narrator 2 Yes, be as sparing as possible with these, keep it to one or two portions a day.
- Narrator 2 Carbohydrates
- Narrator 2 That's right, it's fine to eat five portions of these.
- Narrator 2 Which three groups contain food potentially high in fats?
- Narrator 2 Carbohydrates, fruit and vegetables and fats
- Narrator 2 Carbohydrates, meats and fats
- Narrator 2 Dairy foods, meats and fats
- Narrator 2 Absolutely right, so take care with these foods.
- Narrator 2 Try again.
- Narrator 2 Click on the food that isn't a fat.

- Narrator 2 Click on the food that isn't a carbohydrate.
- Narrator 2 Right.
- Narrator 2 We eat carbohydrates to give us energy. Many foods in this group also contain B vitamins that help break food down into energy and iron for healthy blood. Wholegrain types also contain fibre, which keeps your digestive system working properly.
- Narrator 2 Click on the food that isn't a protein.
- Narrator 2 Good.
- Narrator 2 Protein helps the body grow and repair itself.
- Narrator 2 Click on the food that isn't a fruit or vegetable.
- Narrator 2 Super.
- Narrator 2 Fruit and vegetables help keep your body healthy and able to fight infections.
- Narrator 2 Click on the food that isn't in the dairy group.
- Narrator 2 They contain protein, minerals including calcium and lots of vitamins. They keep your bones and teeth strong and healthy.

Healthy Canteen

Actor	Lines
Narrator 1	Healthy Canteen (<i>Title</i>)
Harry	Oh no, I can't believe it, no chips and no burgers. Guess I'll go and get some crisps from the tuck shop.
Mrs Ling (Canteen worker)	You won't find crisps in the tuck shop!
Harry	What? Why?
Mrs Ling	We're promoting healthy food. So do you want some chicken and broccoli or not?
Harry	Not!
Mrs Ling	Business is really down. Only about half the children are eating in the canteen, since we made the changes.
Ms Eaton	Oh dear, we need to educate the children. I'll have a word with Sue and Dave and see what we can do to persuade the students to try the healthier food.
Dave	Sue, can you believe it? Our friends just don't want to eat healthily. They're bringing in food from home or buying it on the way in to school.
Sue	I'm so disappointed. What can we do?
Dave	Well, the Head suggested that we write an article for the school magazine ... Do you think they'll read it and believe us?
Sue	I don't know. We'll need to be really persuasive.

Healthy Eating for You

Actor	Lines
Narrator 2	Healthy Eating for You (<i>Title</i>)
Narrator 2	Follow the step-by-step instructions to create a newspaper article.

Script Unit 4

World Map

Actor	Lines
Narrator 1	World Map (<i>Title</i>)
Narrator 1	Western Europe
Narrator 1	France
Narrator 1	Spain
Narrator 1	Italy
Narrator 1	India and Pakistan
Narrator 1	Americas
Narrator 1	Australia and New Zealand

Holiday

Actor	Lines
Narrator 2	Holiday (<i>Title</i>)
Mr Ling	I can't believe, we've won a holiday!
Mrs Ling	Where to?
Mr Ling	Hmm, not sure. I think we can choose.
Sue Ling	Let me have a look; go on, I want to see.
Mr Ling	OK, calm down.
Sue Ling	Wow, cool, we get to go anywhere we want and we can spend £1500.
Paul Ling	Is that enough to go anywhere we want?
Mrs Ling	I don't know. I can't remember the last time we went on holiday.
Sue Ling	Can we go riding? Or maybe to Spain, or maybe we could go visit Grandma in Hong Kong.
Mr Ling	However are we going to choose?
Mrs Ling	And there are so many things to organise – oh dear ...
Sue Ling	My friends are always going on holiday – perhaps they can help. I'll ring them now!
Narrator 2	Can you help the Ling family choose a holiday?
Narrator 2	What do you need to find out?
Narrator 2	How will you research the sorts of places they might like to visit?
Narrator 2	What will they need to do once they've decided where they want to go?

Preferences

Actor	Lines
Narrator 2	Preferences (<i>Title</i>)
Narrator 2	Complete the blank speech bubbles.
Narrator 2	Add other speech bubbles and/or frames as necessary.
Kevin	We're going to help you choose a holiday by ...
Kalpanah	We're going to do this because ...
Kevin	This means we'll be able to ...

Kalpanah	First we'll ...
Kevin	Then we'll ...
Kalpanah	Consequently, ...
Kevin	Now, Mrs Ling
Kalpanah	Mr Ling
Kevin	Sue
Kalpanah	Paul

We Recommend

...

Actor	Lines
Narrator 1	We Recommend ... (<i>Title</i>)
Narrator 1	Complete the speech bubbles explaining the holiday you've chosen for the family and why.
Kevin	We think your family would enjoy ...
Kalpanah	We think this because ...
Kevin	We suggest ...
Kalpanah	So that Mr Ling can ...
Kevin	Mrs Ling will be able to ...
Kalpanah	Sue will enjoy ...
Kevin	According to Paul, he'll like ...
Kalpanah	That means ...
Mrs Ling	Thank you, I think ...
Mrs Ling	I think this because ...
Mr Ling	That seems ...
Mr Ling	Because ...
Sue Ling	Thanks ...
Paul Ling	I guess that ...

Planning Ahead

Actor	Lines
Narrator 2	Planning Ahead (<i>Title</i>)
Narrator 2	Put the steps you complete to plan a holiday in order.
Narrator 2	There isn't one correct way to do this, so explain your reasoning in the caption windows below the frames.
Narrator 2	Drag the text boxes to a sensible place on the timeline.
Narrator 2	Use the blank text boxes to add other tasks that need to be completed.

Schools' Broadcast

Actor	Lines
Narrator 2	Schools' Broadcast (<i>Title</i>)
TV Voice	UK Today
Broadcaster	Good morning and welcome to the <i>UK Today</i> programme.
Broadcaster	Today we're going to tell you about a typical school morning in a British household.

- Broadcaster You can then compare your start to the day with your peers in a foreign country.
- Broadcaster School starts much later in the United Kingdom, but let's start at the beginning.
- Broadcaster Many British children begin their day between 7.00 and 7.30 when their alarm clock goes off or they are woken by a parent.
- Broadcaster They then shower or bath, before getting dressed in their school uniform.
- Broadcaster Many children in Britain have to wear clothes that show which school they attend.
- Broadcaster Once dressed, they will have breakfast.
- Broadcaster Some families eat a full cooked breakfast: bacon, eggs and beans or tomatoes, with toast or fried bread! They will often drink tea or coffee with this.
- Broadcaster Many, however, eat less in the morning, and will start the day with cereal and/or toast with a cup of tea or coffee.
- Broadcaster When breakfast is finished, they will clean their teeth and prepare to leave the house.
- Broadcaster Preparations might include finding sports kit, packing their school bag and even finishing homework.
- Broadcaster Children in Britain get to school in many different ways, for example, some walk, some cycle, some travel in a car, whilst others might catch a school bus.
- Broadcaster The school day starts around 9.00 am.

Cher Ami

- | Actor | Lines |
|--------------|---|
| Narrator 1 | Cher Ami (<i>Title</i>) |
| Paul | Dear Henri |
| Paul | Last time we spoke you asked how I managed to get to school on time every day. Basically, I have to be organised in the morning and get out of the house by 8.30. |
| Paul | I do this by sticking to a very tight routine. You'll have to do the same when you visit next month! |
| Paul | I wake up at around 7.30 am when the alarm goes off. My sister, Julie, is usually already up, so I have to wait for her to use the bathroom before I can take a shower. |
| Paul | This means I can have a few more minutes in bed. As a result, when you're here, and we share a room, we will be able to chat. |
| Paul | When I hear Julie go downstairs, I rush to the bathroom before Grandpa can get there. As you're a visitor, I'll let you go first. |
| Paul | If Grandpa gets in before you, we'll be late for school. Therefore, you'll need to hurry. |
| Paul | When I've had my shower, I go back to my room to get dressed and check that my school bag is ready. I tend to pack it the night before to give myself a few more minutes in the morning, but I always double-check it to make sure I've got everything. |

- Paul Consequently, I rarely forget my homework and so avoid nasty lunchtime detentions. Detentions are when you are kept in as a punishment. They are not good.
- Paul At about 7.50 I go down to breakfast.
- Paul By this time Grandpa is in the bathroom, so I can take my time over breakfast.
- Paul I usually have toast and cereal with tea or sometimes coffee. Is this OK for you? Occasionally there's fruit juice.
- Paul When Grandpa emerges for breakfast, it's time to dash back upstairs to clean my teeth and collect my bag. If I have time, I also comb my hair, but it doesn't matter too much as it always gets messy again when I go outside.
- Paul It's a ten minute walk to the bus stop, so I need to leave the house by 8.30. The bus arrives at 8.40 and is usually pretty much on time.
- Paul If I leave any later, I have to run, which can be uncomfortable with a heavy school bag.
- Paul The bus gets to school at 8.55 and school starts at 9.05, so that's pretty good. There's not too much waiting around and wasting time.
- Paul I hope you're an organised sort of person and won't be shocked by this timetable.
- Paul Look forward to seeing you next month.
- Paul Your friend
- Paul Paul

Script Unit 5

Not Much Happened

Actor	Lines
Narrator 1	Not Much Happened (<i>Title</i>)
Kevin	It must have been terrible living in Britain in the Second World War – really scary.
Laura	It might have been frightening if you knew someone fighting at the front; you know, your dad or something, but not much happened at home.
Grandpa	Don't be idiotic! There were bombs and stuff like that.
Grandma	I suppose if you lived in a city, like London, or a port, or near an army or air force base, but for most of us bombs just weren't a threat.
Grandpa	Yes they were. Just look what happened to Coventry.
Grandma	One city – come on; don't exaggerate. And most of the bombing had stopped by spring 1941.
Grandpa	So why were so many air raid shelters built then? Tell me that. People must have been scared, to dig up their gardens. I remember hiding under the stairs when I was a little boy. I used to shiver when the bombs went over.
Grandma	Alright, they were a bit frightening – but we didn't need to worry. It was worse if you lived in France or the Netherlands.

- Grandpa Well, what about the changes to women's lives then? They had to take the men's jobs in factories and on farms. Your mum worked on Stroud's farm; that must have been really hard work and she had a family to bring up.
- Grandma It may have been hard, but it did give her more freedom rather than being stuck at home like she was before Dad went to war. (*Chuckle*) I remember her really enjoying it.
- Grandpa Well, we didn't have much food. There was a blockade on the seas so we couldn't import as much and there weren't as many people to produce food at home. I can remember being really hungry.
- Grandma Well, there was rationing, but I think that just made us think more about what we were eating and plan more carefully. Your mother was never much good at that.
- Grandpa Leave my mother out of this. You never liked her. Rationing obviously meant there wasn't enough food to go around, so it's small wonder we were hungry.
- Grandma Don't exaggerate. Most of the folks in our street turned their gardens into vegetable plots. Some even kept a pig – Oooo it was horrible when they killed it – and then there were allotments too. I've heard say that the diet of most people improved during the war: it became healthier.
- Grandpa Well, I wouldn't want powdered eggs again and I'd miss my mint humbugs.
- Grandma There was always the black market ... Hmm – maybe not so good.
- Grandpa Anyway, what about those poor kids that got moved out of the cities and had to live with us in the country? That wasn't very nice. Poor blighters.
- Grandma No, I agree. We weren't very kind. We thought they were rough.
- Grandpa Yeh, we teased them about being poor and dirty. I had to share my room with one of them – he was OK though. When I think back ... Children can be cruel.
- Grandma Some of them had a good time. Just depended who they stayed with and it was a bit of an adventure. Most kids returned home within a few months.
- Grandpa I'd have been homesick and a few months can seem like a long time when you're unhappy.
- Grandma I suppose so.
- Grandpa I didn't like carrying my gas mask around all the time either. Kept making me think I was going to be gassed at any minute.
- Grandma They were a nuisance, but they were never used, well, except in practices. It was all a precaution. You are a daft old thing.
- Grandpa No, don't go on; the fact that the government issued masks meant they thought it might happen. It was very worrying.
- Grandpa My cousin on the South Coast was even more scared than us.
- Grandma Why?
- Grandpa Well, what if the Germans had landed? We saw what they did in Europe. I don't think I'd have been able to sleep at night.

Grandma	They didn't land and there was always the Home Guard to protect you.
Grandpa	A bunch of old men and those too ill to be in the real army.
Grandma	You've been watching too much <i>Dad's Army</i> . Remember, some of the men didn't go to war because their jobs at home were too important. They would have protected you.
Kevin	I don't care what you say, Grandma. I wouldn't have liked to live then.
Laura	I agree; it would have been horrid, but I don't think it was as bad as Grandpa says. It could have been much worse. Look at what happened to the French.
Grandma	Those poor Jewish families. At least Hitler never invaded these shores.

Stupid

Actor	Lines
Narrator 1	Stupid (<i>Title</i>)
Jasmine	I hate school uniform. Why do we have to wear it?
Nick	Don't be stupid. It stops us competing with each other.
Jasmine	Great, we all look alike; just like little robots, 'Exterminate, exterminate'. Thought we were supposed to be individuals.
Nick	Yeh, you're a robot alright. Look, if we get into trouble out of school, people can identify where we come from. So watch out, loser!
Jasmine	Rubbish – it means Big Brother's watching us.
Nick	He needs to watch you, you moron. I think it's smart. I'm proud to be part of this school and I like showing everybody.
Jasmine	That's because you're a creep. You can't like it. We look like grey sacks tied up in the middle. Very smart. Are you dim or what?
Nick	I don't have to think what to wear in the morning. It saves time.
Jasmine	That's 'cos you can't think, dimbo!
Nick	You saying I'm dim? If you hate your uniform so much, come here and I'll rip it off you.
Jasmine	You and whose army? Eh?
Paul Ling	Just stop it, you two. You both have a good point, but you won't convince anyone to agree with you if you behave like this.

Balanced Argument

Actor	Lines
Narrator 2	Balanced Argument (<i>Title</i>)
Narrator 2	Complete the storyboard, adding the points to support and counter the idea that not much happened on the British home front during the Second World War.
Narrator 2	Look at each heading in the composition window and add the points for and against in the speech bubbles. Don't forget to add your evidence for both points of view.

Narrator 2 You can add pictures where these are missing to illustrate your points. You can also add to the images and words that are already included.

Narrator 2 You can also add additional frames if you like.

Essays

Actor	Lines
Narrator 2	Essays (<i>Title</i>)
Narrator 2	Listen to and/or read the two essays that have been given to the teacher.
Miss Lloyd	Kim's Essay: Are Vegetarians Cranks?
Miss Lloyd	Some people argue that we are omnivores and so should eat both meat and plants. Therefore, people who choose not to eat meat are behaving in a bizarre and illogical way.
Miss Lloyd	However, when over 20% of the population makes the choice to avoid meat and fish, can it be seen as merely faddish?
Miss Lloyd	In the first place many consider a vegetarian diet to be unhealthy, arguing that those who don't eat meat fail to get the correct amount of nutrients. In particular it is said that a diet without meat or fish lacks sufficient iron, protein and B vitamins.
Miss Lloyd	Healthy vegetarians would say that, on the contrary, by eating a diet that balances grains and pulses, and that includes plenty of fresh vegetables, they get a perfectly healthy diet. Some would even add that a vegetarian diet is a lower fat diet and therefore healthier.
Miss Lloyd	Many people would argue that if people stopped eating meat, no one would ever see animals in the fields and that many people involved in the production of meat would go out of business.
Miss Lloyd	On the other hand it might be argued that if fewer people ate meat, or at least ate less meat, maybe there would be less factory farming and the producers could both ensure that animals had a better quality of life and charge a little more for their produce.
Miss Lloyd	Some people are anti-vegetarians because they think these people are obsessive and too emotional about animals. They think that their arguments are irrational and that they are often aggressive towards meat-eaters.
Miss Lloyd	This may be the case in a few instances, but people are vegetarian for a number of reasons. For example, some religions favour a vegetarian diet, some people just don't like the taste and others object to what they see as animal cruelty.
Miss Lloyd	It would seem that there are reasons for and against a vegetarian diet and that there could be a compromise. Society should endeavour to ensure that animal welfare is important and so show an understanding of one of the main reasons for vegetarianism. In a multi-faith, multi-cultural and tolerant society, people should also allow those with strong beliefs to choose what they eat as long as they don't try to impose their views on those who do not necessarily agree.
Mr Hay	Hilary's Essay: Are Vegetarians Cranks?

Mr Hay	I'm a vegetarian and am often told I'm mad because I don't eat meat, but when I try to explain no one wants to listen which makes me think they're the ones behaving oddly not me!
Mr Hay	Lots of people say that without meat I can't be healthy and that's why I'm small. That's rubbish.
Mr Hay	My mum cooks good healthy meals and explains to me the importance of getting protein from things other than meat, like nuts, beans and rice, and sometimes dairy produce. I'm small because my family are small, and they're not all vegetarians. It's in my genes. Some of my friends are unhealthy and they eat meat, too much of it. They eat too many burgers and are overweight. Being healthy is not about being vegetarian or not – it's about what and how much you eat, along with how you exercise.
Mr Hay	My family is vegetarian because we don't agree with animal cruelty and we think that factory farming and transporting animals long distances in lorries to be slaughtered is cruel. I hate the idea of killing anything, even flies.
Mr Hay	On the other hand my friends say that not all animals are treated badly before they are killed. They talk about free-range animals and local abattoirs. They also say that if everyone was as obsessive as me we'd never see sheep, chickens or cows in the field.
Mr Hay	I sort of see their point, but free-range meat is expensive and not widely available.
Mr Hay	My uncle is a pig farmer and he says that cranks like my mum would put him out of business.
Mr Hay	She gets very cross and says that he could grow crops and vegetables rather than 'murder animals'.
Mr Hay	That's probably a bit strong, but I know how she feels. I like his pigs; I couldn't kill them.
Mr Hay	In conclusion I'd say that we just need to be aware of how our meat is produced and try to do it as kindly as possible. If people know how animals are treated they can make an informed choice.
Mr Hay	I don't want to eat meat because I could never kill anything. That doesn't stop other people eating meat, but it doesn't make me a crank either.

Mark-book

Actor	Lines
Narrator 2	Mark-book (<i>Title</i>)
Narrator 2	Read and complete the storyboard, adding the teacher's comments and thoughts to the blank text, speech and thought bubbles.

Writing Scaffold**Actor****Lines**

Narrator 2	Writing Scaffold (<i>Title</i>)
Narrator 2	Follow the instructions in each frame. Do what you are told and then click on the next frame to continue.
Narrator 2	Check the layout in the printing screen.
Narrator 2	You may need to alter the size of the text boxes to fit what you have written. You can make them bigger or smaller by left clicking and dragging the arrows.
Narrator 2	You can also move the text boxes around by pointing your cursor at the top of the box, clicking and dragging to position.
Narrator 2	You can get rid of the outlines by right clicking inside the text box and then moving the transparency slider to the right.