

Lesson 10: Skellig

Teacher's Prompt Page

Objectives for the unit:

Word 14 – define and deploy words with precision, including their exact implication in context

S & L 17 – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts

Reading 8 – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed

Reading 15 – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

Objectives for the unit (cont):

Writing 5 – structure a story

Writing 7 – use a range of narrative devices

Writing 9 – make links between their reading of fiction, plays and poetry and the choices they make as writers

Learning objectives for the lesson:

- To explore the concept of 'symbols' and apply their insights into their own writing.

	Introductory activity/integrated starter/objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	Pupils explore the symbolism of <i>Skellig</i> . Oxymoronic nature of bodies – strength versus fragility.	Artistic response to reading – links to scrapbook. Active reading of final chapters.	Pupils discuss their ideas for the presentations in next lesson.	Read Ch.42–46.
Resource pages	RS 30 (p.45) RS 31 (p.46)			
Teaching and learning advice	The initial exercise asks pupils to reflect on the nature of symbolism and how they can represent things in art and literature. Getting pupils to be expansive about this 'association' exercise will help them to gain confidence in their interpretation of literature and art – to develop their voice. There is an extension of this idea in the exploration of oxymorons in Ch.43.	By encouraging pupils to draw their responses, we are tapping into their reader response in a wider sense. It can often provoke unusual and thought-provoking insights into the creation of meaning.	At this stage, pupils will need to begin some serious preparation in readiness for the completion of the unit.	Homework should centre on preparation for Lessons 11 and 12.

Chapters 42–46 summaries:

Ch.42: Mina and Michael take Skellig his favourites – numbers 27 and 53 and a bottle of brown ale. It's night. After a short time, Skellig climbs in. **Ch.43:** Back to school and the normality of football. **Ch.44:** Fixing the house – attic work with Mina. The birds. **Ch.45:** The builders arrive and the garage is demolished. **Ch.46:** The baby comes home. The drawing of Skellig for the baby.

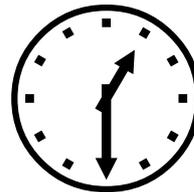
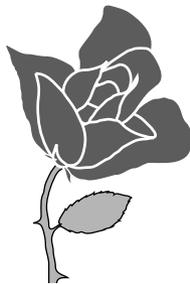
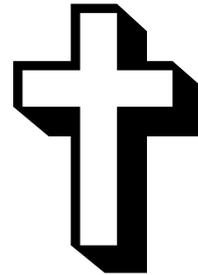
Symbolism

Symbols represent more than their simple meaning in art and literature. For instance,

- The moon can be a beautiful image on a dark night, but it can also represent madness.
- A storm is simply rain falling, but it can represent danger.

It is possible to move from the literal (simple, straightforward meaning) to the figurative (suggested meaning), as with the moon and a storm.

Try giving a literal meaning and a suggested meaning for the following symbols:



Oxymorons

Read Chapter 43. Highlight all the references to things which are both strong *and* fragile, that is, things which are oxymorons.

Make a list below:

Item	Strength	Fragility

Lesson 11: Polishing the Prose

Teacher's Prompt Page

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Reading 8 – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed

Reading 15 – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

Objectives for the unit (cont):

Writing 5 – structure a story

Writing 7 – use a range of narrative devices

Writing 9 – make links between their reading of fiction, plays and poetry and the choices they make as writers

Learning objectives for the lesson:

- To prepare for a formal presentation of original insights and responses to the novel.

	Introductory activity/integrated starter/objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	Teacher explains the presentation session. Groups work for the first half of the lesson to make sure that they are ready.	Final preparation time. Guided seminar for groups needing support on presentation.	Last-minute targets and adjustments.	
Resource pages	RS 32 (p.48)	RS 33 (p.49) RS 34 (p.50)		
Teaching and learning advice	This time is crucial for pupils, because it involves them taking on the responsibility for the work and the success of the group. There will be groups who attempt to abuse the relative freedom, so institute mini-plenaries and insist on work-in-progress updates whenever it seems appropriate.	The guided support is not really directed at an ability group. Rather, it is focused on any group which is struggling to meet the deadline because they are tentative about the formal presentation. A little discretion is called for in the support directed at this stage.		

Preparing for a Whole Class Presentation

<p>Before the presentation</p>	<ul style="list-style-type: none"> • Check that everyone is clear about their own part in the presentation. Write a running order and time it. Rehearse it as a group (preferably somewhere quiet). • Make sure everyone knows the whole presentation in case someone is absent on the day. • Practise in front of friends or family at home (or even in front of the mirror!). • Organise the space so that you have an area to present and so the audience has a good view (consult your teacher). • Check any 'delicate' or 'controversial' sections with your teacher beforehand.
<p>During the presentation</p>	<ul style="list-style-type: none"> • Remember that all the groups should be listened to with respect. Everyone is taking a 'risk' and needs to feel supported. • Collect ideas from the presentation in a notebook so that you don't forget important issues you want to discuss later. • Be sure to praise everyone's involvement – the presentation is about sharing ideas and responses. It's not about who is the best performer!
<p>After the presentation</p>	<ul style="list-style-type: none"> • Focus a discussion on the ideas which have been explored. • Try to avoid any negative comments on individual presentations because this may prevent some people from attempting this again. • Discuss the structure of the presentations and the issues they have raised. • Remember to treat the presentations as 'work-in-progress'. They are not meant to be perfect! • Use the assessment page (RS 34) to reflect on your own presentation and ways you can improve next time. Throughout your life, there will be key times when you have to make a presentation. The feelings don't change, but the way you organise and prepare yourself for these occasions can.

Guided Seminar

Objectives: <i>S & L 17:</i> extend their spoken repertoire by experimenting with language in different roles and dramatic contexts <i>Writing 9:</i> make links between their reading of fiction, plays and poetry and the choices they make as writers		Rationale: <ul style="list-style-type: none"> The idea here is to ensure that pupils present their work with as much emphasis and dramatic impact as possible.
Teaching sequence	Pupil activities	Further suggestions
1 Reiterate learning outcomes – at the end of this session you will be able to demonstrate that you can develop a narrative which has a powerful effect on your readers.	Active listening.	
2 Introduce text type – narrative.	Pupils repeat their own understanding of the technique.	
3 Strategy check – the features of narrative writing.	Pupils articulate the skills needed and discuss/reflect on the extent to which they personally have acquired the skills.	
4 Teacher models an example.	Pupils actively listen.	
5 Teacher invites the group to share a similar response.	Pupils provide ideas for discussion with group – exploratory talk.	
6 Pupils work in pairs.	Pupils work together to generate one example which fits the model.	
7 Group sharing.	Group share examples and refine understanding.	
8 Evaluation/embedding.	Teacher/pupils refine their understanding of the principles/skills.	
9 Setting targets.	Teacher and pupils set targets for generating and completing the writing project.	
10 Plenary preparation.	Group decide on key messages for feedback to class.	

Skellig Presentations

Task

Use this sheet to record your impressions of each presentation so that you can join in with the discussions afterwards. Remember to use positive language and to make 'suggestions for improvements' not criticisms.

Observation and Recording Sheet			
Presentation 1	Group members	Positive features	Area for improvement
Presentation 2	Group members	Positive features	Area for improvement
Presentation 3	Group members	Positive features	Area for improvement
Presentation 4	Group members	Positive features	Area for improvement

Lesson 12: Relating Magic

Teacher's Prompt Page				
<p>Objectives for the unit: <i>Word 14</i> – define and deploy words with precision, including their exact implication in context <i>S & L 17</i> – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts <i>Reading 8</i> – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed <i>Reading 15</i> – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending <i>Writing 5</i> – structure a story</p>		<p>Objectives for the unit (cont): <i>Writing 7</i> – use a range of narrative devices <i>Writing 9</i> – make links between their reading of fiction, plays and poetry and the choices they make as writers</p> <p>Learning objectives for the lesson:</p> <ul style="list-style-type: none"> • To present a range of writing, artwork and symbolic insights to an audience so that they are affected by it. • Complete the presentations. • Focus on self-assessment and target setting. • Reflect on the optional extension activity. • Consider display. 		
	Introductory activity/integrated starter/objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	Pupils continue to present their work as part of their overall, summative response to the novel.	Self-assessment and target setting.	Feedback to the whole group and display.	Optional: Pupils may wish to research and read other titles by David Almond and write to the author to convey their responses.
Resource pages		RS 35 (p.52)		RS 36 (p.53)
Teaching and learning advice	Depending on the experience of the class, support and guidance may be required as pupils prepare for their presentations. RS 32 (p.48) provides a variety of ways in which this might be organised. If the groups are operating with independence, pupils may not require a resource sheet.	Following the presentations, pupils can be asked to reflect on their own achievements during the lesson and set targets for themselves using the assessment sheet on RS 34 (p.50).		David Almond is responsive to younger readers and sometimes visits schools to read sections of his work to groups pupils.

Self-assessment Sheet

Assessment objective	What I've achieved in this unit . . .	To improve further . . .

Assessment objective	What I've achieved in this unit . . .	To improve further . . .

Assessment objective	What I've achieved in this unit . . .	To improve further . . .

Guidance for Writing a Letter to David Almond

Remember, it's the writing of the letter that's important. You may not actually receive a reply!

It's better to be formal to begin this type of letter.

Your street name,
Your town.
Your postcode

The address should go on this side of the page.

The date.

Dear Mr Almond,

Look carefully at the punctuation and layout.

Address your reader directly and explain your purpose.

Our class has just finished reading your novel 'Skellig' and I felt that I had to write to you because . . .

In my opinion, the best part was when . . .

Give your opinion of the book but remember to be positive wherever possible and to give examples from the novel.

Yours sincerely,

You've mentioned Mr Almond by name, so sign off like this.

(Your name)