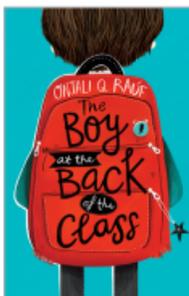


The Boy at the Back of the Class by Onjali Q. Raúf

Recommended Year Group: **Year 5**
Recommended Edition: **9781510105010**
Suggested Term: **Autumn**



Unit overview

This six-week unit is a study of Onjali Q. Raúf's highly acclaimed debut novel, *The Boy at the Back of the Class*. This sequence of learning will develop children's understanding of the story, characters, themes and language. This understanding is deepened through building the children's knowledge of the social, emotional, historic and geographic context of Syria and other places. There are many opportunities to talk and write persuasively, in support of refugees, enhancing the children's empathy and sympathy with this important issue of our time. The unit teaches reading, including fluency, vocabulary and comprehension and meaningful writing, for a range of form, purpose and audience. The teaching of grammar and punctuation is embedded within the analysis of the language and structures used to tell the story, with children exploring the effect these might have on readers. The children are taught to apply what they have learned to their own writing, making choices to affect their reader's thoughts and feelings. This learning culminates in a final piece of writing, where the children apply all that they have learned to write a newspaper feature on the main characters from the story. This task will give the children an opportunity to write in a very formal style. Finally, the end of the book is read, with the children left to consider all that they have learned from this story about themselves, others and the world. **All extracts, resources, session planning and teaching slides are included within this unit.**

Key questions

- How does the narrator sound?
- What is a refugee?
- What does 'to belong' mean?
- What could we do as a country to help refugees?
- What have you learned about yourself, others and the world?
- What does the story leave you thinking?

Themes and cross-curricular links

- **History/Geography** – Migration and immigration
- **PSHE** – Belonging, friendship and courage
- **British Values** – Tolerance

Essential teaching guidance

- The subject matter of the book means that the children will hear Ahmet's harrowing story as well as stories from real refugees so you may need to consider if and how they need to be prepared for these.
- The racism and intolerance towards refugees in the story will require you to think through the best approach for your children.
- With this story it is not appropriate to delve in to any of the issues or draw on the children's own experiences until they have read relevant parts of the story and connected with it viscerally first. The events and issues will be tackled as they happen in the story.
- The book deliberately keeps the gender of the narrator from us so you will have to refer to her as 'they' or 'the narrator' until this seems to be revealed at the beginning of Chapter 20.

Curriculum coverage

Spoken language:

- speak audibly and fluently with an increasing command of Standard English
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- participate in discussions, presentations, performances, role play/improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- discuss words and phrases that capture the reader's interest and imagination
- predict what might happen from details stated and implied
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- consider and evaluate different viewpoints, attending to and building on the contributions of others

Reading:

- discuss words and phrases that capture the reader's interest and imagination
- predict what might happen from details stated and implied
- check that the text makes sense to them, discuss their understanding, and explain the meaning of words in context
- retrieve and record information from non-fiction
- draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence
- identify how language, structure, and presentation contribute to meaning
- articulate and justify answers, arguments and opinions
- identify main ideas drawn from more than one paragraph and summarise
- ask questions to improve their understanding of a text
- identify themes and conventions in a wide range of books
- read their own writing aloud to a group or the whole class, using appropriate intonation and controlling the tone and volume so

that the meaning is clear

- participate in discussion about both books that are read to them and those they can read for themselves, taking turns and listening to what others say

Grammar, punctuation and spelling:

- use conjunctions, adverbs and prepositions to express time and cause
- use commas after fronted adverbials
- indicate possession by using the possessive apostrophe with plural nouns
- use and punctuating direct speech
- use the present perfect form of verbs in contrast to the past tense

Writing:

- compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures
- assess the effectiveness of their own and others' writing and suggest improvements
- discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar
- discuss and record ideas
- in narratives, create settings, characters and plot
- organise paragraphs around a theme
- propose changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences
- proofread for spelling and punctuation errors
- in non-narrative material, use simple organisational devices (for example, headings and sub-headings)

Writing outcomes

- **A piece of persuasive writing** (sessions 5 and 6) – to persuade adults
- **Free writing as Ahmet** (session 7) – to explore the character's thoughts and feelings
- **A letter to the Prime Minister** (session 14) – to persuade
- **Free writing as the narrator** (session 17) – to explore the character's thoughts and feelings
- **The next part of the story** (session 20) – to entertain
- **A news broadcast** (session 21) – to inform
- **A speech** (session 23) – to persuade
- **A news feature** (sessions 26–29) – to inform but with bias

Related books for wider reading

- *The Journey* by Francesca Sanna
- *Refugees and Migrants* by Ceri Roberts
- *I Am Malala* by Malala Yousafzai

The Wizards of Once by Cressida Cowell

Recommended Year Group: **Year 5**

Recommended Edition: **9781444936728**

Suggested Term: **Autumn**



Unit overview

This seven-week unit is a study of Cressida Cowell's *The Wizards of Once*. The sequence of learning will develop children's understanding of the story, characters, themes and language. The unit teaches reading, including fluency, vocabulary and comprehension, and meaningful writing, for a range of form, purpose and audience. The teaching of grammar and punctuation is embedded within analysis of the language and structures used to tell the story, through activities that explore the effect these might have on readers. The children are taught to apply what they have learned to their own writing, making choices to affect their reader's thoughts and feelings. All learning culminates in a final piece of work, where the children apply all that they have learned about this story to create a monologue from the point of view of Xar, one of the key characters within the text. **All extracts, resources, session planning and teaching slides are included within this unit.**

Writing outcomes

- **Descriptive paragraph of Xar or Wish** (session 5) – to describe
- **Internal monologue** (session 7) – to explore a character's thoughts and feelings
- **Brief monologue** (session 9) – to explore a character's thoughts and feelings
- **Writing the next part of the story in the style of the author** (sessions 13 and 14) – to entertain
- **Conversation in the style of the main characters and using reported speech** (sessions 16 and 17) – to entertain
- **Note to Queen Sychorax to request that Rule 13 be amended** (session 20) – to persuade
- **Detailed monologue from the point of view of Xar reflecting on the story** (sessions 24 and 25) – to empathise with the character, considering how events have affected them
- **Labelled diagram of a magical creature** (session 29) – to inform

Related books for wider reading

- *Nevermoor: The Trials of Morrigan Crow* by Jessica Townsend
- *A Place called Perfect* by Helena Duggan

Key questions

- What is the ever-present hidden danger?
- What is disobedience and is it always wrong to break the rules?
- Are the Wizards and the Warriors really that different?
- How do the relationships between the parents and their children change?
- Do you get back from the universe what you give?
- Who is the unknown narrator?
- If we don't know who they are, can we trust what they are telling us?

Themes and cross-curricular links

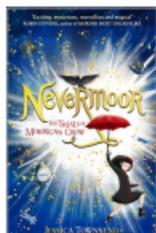
- **History** – Celts and Romans, the Iron Age, warrior kings and hill forts
- **Geography** – modern tribes links to the Amazon Rainforest, for example the Yanomami tribes and the threat to their homes
- **Science** – using magnets to make things appear to float, non-Newtonian fluids (are things always what they seem?), solids and liquids, investigating arches and forces
- **RE** – the theme of forgiveness and resolution across all major world religions
- **DT** – create a Wizard fort/Iron Warrior fort, create a mode of transport for the key characters (this can be linked to forces, for example create a rubber band powered vehicle)
- **Art** – illustration and sketching, creation of fantastical creatures
- **SMSC** – relationships, change, disobedience, understanding differences, tolerance, secrets and trust
- **Drama** – performance of scenes from *The Wizards of Once*, hot-seating, conscience corridor, role play

Essential teaching guidance

- The Read in to Writing approach supports meaningful reading experiences within a rich book study. This unit does however offer SATs-style questions/preparation (see teaching slides), which may be used in guided reading lessons or focused SATs prep sessions, still linked to the book being studied in depth in English. The reading comprehension within the unit of work, and the reading aloud to improve fluency and understanding that is threaded through the unit, is excellent SATs preparation.
- Children are urged to freely discuss their feelings throughout, so it is important that there is clear guidance about respecting the thoughts and emotions of others.

Nevermoor: The Trials of Morrigan Crow by Jessica Townsend

Recommended Year Group: Year 5
Recommended Edition: 9781510104112
Suggested Term: Spring



Unit overview

This seven-week unit of work immerses children in the language, structure and characters of the fantastical and magical story *Nevermoor: The Trials of Morrigan Crow*. The text is used to develop reading comprehension, vocabulary and writing skills. Opportunities are also given for the children to rehearse the correct use of basic grammar and punctuation. Children make connections with themes on a personal level and create varied, meaningful writing outcomes. The unit culminates in a final piece of work where the children apply all that they have learned to create a magical adventure story of their own. **All extracts, resources, session planning and teaching slides are included within this unit.**

Key questions

- What is fear?
- Is fear the same for all people?
- What is a talent?
- Is it ever okay to tell a lie?

Writing outcomes

- **An apology letter** – to apologise
- **Diary entries** – to recount
- **An internal monologue** – to recount
- **An advertisement** – to persuade
- **A newspaper report** – to inform
- **A continuation of the story** – to entertain
- **A trial account** – to inform
- **A magical adventure story** – to entertain

Essential teaching guidance

- Please be aware that some children may be sensitive to the theme of death in the book.
- Some children may not be comfortable discussing their fears.

Themes and cross-curricular links

- **Maths** – Time, co-ordinates, direction
- **Geography** – Maps
- **Science** – Light/shadows, animals – adaptation and variation
- **Art** – Family portraits
- **Art and Design** – Puppets, create their own magical setting
- **RE** – festivals – Christmas
- **ICT** – Graphic design, blogging, room design
- **SMSC** – Facing fears, talents/self-worth, friendship/belonging, telling the truth/telling a lie
- **Drama** – Hot seating, freeze frames, discussion and debate

Related books for wider reading

- *Harry Potter and the Philosopher's Stone* by J. K. Rowling
- *Brightstorm* by Vashti Hardy
- *Northern Lights* by Philip Pullman

Curriculum coverage

Spoken language:

- ask relevant questions to extend their understanding and knowledge
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- participate in discussions, presentations, performances, role play/improvisations and debates
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- select and use appropriate registers for effective communication

Reading:

- read books that are structured in different ways and read for a range of purposes
- increase familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- recommend books that they have read to their peers, giving reasons for their choices
- identify and discuss themes and conventions in and across a wide range of writing
- make comparisons within and across books
- check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- ask questions to improve their understanding
- draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predict what might happen from details stated and implied
- summarise the main ideas drawn from more than one paragraph, identifying key details that support the main ideas
- identify how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- distinguish between statements of fact and opinion
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their views

Writing:

- identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- note and develop initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in material read, listened to or seen performed
- proofread for spelling and punctuation errors
- perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear

draft and write by:

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
- precisising longer passages
- using a wide range of devices to build cohesion within and across paragraphs
- using further organisational and presentational devices to structure text and to guide the reader

evaluate and edit by:

- assessing the effectiveness of their own and others' writing
- proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring the consistent and correct use of tense throughout a piece of writing
- ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register

Grammar, punctuation and spelling:

- recognise vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
- use passive verbs to affect the presentation of information in a sentence
- use the perfect form of verbs to mark relationships of time and cause
- use expanded noun phrases to convey complicated information concisely
- use modal verbs or adverbs to indicate degrees of possibility
- use relative clauses beginning with 'who', 'which', 'where', 'when', 'whose', 'that' or with an implied (i.e. omitted) relative pronoun
- use commas to clarify meaning or avoid ambiguity in writing
- use hyphens to avoid ambiguity
- use brackets, dashes or commas to indicate parenthesis
- use semicolons, colons or dashes to mark boundaries between independent clauses
- use a colon to introduce a list
- punctuate bullet points consistently

The Jungle Book by Rudyard Kipling

Recommended Year Group: **Year 5**
Recommended Edition: **9780099573029**
Suggested Term: **Spring**



Unit overview

This six-week unit is a study of Rudyard Kipling's *The Jungle Book*, which will develop children's understanding of this classic text, its characters, themes and language. The unit teaches reading, including fluency, vocabulary and comprehension, and writing for a range of form, purpose and audience. The teaching of grammar and punctuation is embedded throughout the unit through the analysis of language and structure, with activities exploring the effect on the reader. Philosophical thinking is encouraged throughout the unit, with the use of questioning linked to the text and themes allowing for rich discussion and responses. The children are taught to apply what they have learned to their own writing, making choices to achieve effective writing which will have impact on the reader. All learning within the unit builds towards a final piece of writing, where the children can use the knowledge gained, to write a story of their own in the style of Rudyard Kipling and Katherine Rundell, whose text *Into the Jungle: Stories for Mowgli* is also considered towards the end of the unit. **All extracts, resources, session planning and teaching slides are included within this unit.**

Key questions

- Does Mowgli have an identity?
- Are we a product of our environment?
- Should humans abide by the Law of the Jungle or is it only applicable to animals?

Essential teaching guidance

- The *Read in to Writing* approach supports meaningful reading experiences within a rich book study. This unit also offers SATS-style questions/preparation which may be used in guided reading lessons or focussed SATS preparation sessions, still linked to the book being studied in English. The reading comprehension within the unit of work, along with questioning and reading aloud to improve fluency and understanding threaded through the unit is excellent SATS preparation.
- Children are urged to freely discuss their feelings throughout, so it is important that there is a clear guidance about respecting the thoughts and emotions of others.

Writing outcomes

- **Personal narrative** (session 1) – to link with the themes of the book (family, identity, community, society)
- **Scene description of Rousseau's painting** (session 7) – to write with authenticity in the style of the author
- **Mowgli's diary** (sessions 11 and 12) – to explore Mowgli's feelings
- **Formal instructions** (session 19) – to write formally to instruct an unknown person (Mowgli)
- **Internal monologue** (sessions 21–23) – to explore the feelings of Messua, Mother Wolf or Mowgli, to empathise
- **A story** (sessions 27–30) – to entertain

Themes and cross-curricular links

- **Geography** – rainforests: locations, layers of rainforest, climate change and the effects of deforestation
- **History and Art** – post-impressionist art: Henri Rousseau's 'Tiger in a Tropical Storm'
- **Drama** – role playing scenes, hot seating, reading aloud
- **Outdoor and adventurous activities/DT** – shelter building, survival techniques, forest school skills
- **Maths** – Fibonacci sequence and nature
- **Science** – plants and animal adaptations
- **SMSC** – relationships, family and identity
- **Philosophy** – If we were living in the rainforest, how would our lives be different? If a tree falls but there was nobody there to hear it, did it make a sound?

Related books for wider reading

- *Into the Jungle: Stories for Mowgli* by Katherine Rundell
- *The Explorer* by Katherine Rundell
- *Fly, Eagle, Fly!: An African Tale* by Christopher Gregorowski

Curriculum coverage

Spoken language:

- speak audibly and fluently with an increasing command of Standard English
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- ask questions to improve their understanding
- compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures
- read their own writing aloud to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear
- discuss words and phrases that capture the reader's interest and imagination

Reading:

- increase their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritages and books from other cultures and traditions
- recommend books that they have read to their peers, giving reasons for their choices
- identify and discuss themes and conventions in and across a wide range of writing
- make comparisons within and across books
- predict what might happen from details stated and implied
- check that the book makes sense to them, discuss their understanding and explore the meaning of words in context
- draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence
- summarise the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas
- identify how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- explain and discuss their understanding of what they have read
- provide reasoned justifications for their views
- distinguish between statements of fact and opinion

Grammar, punctuation and spelling:

- use brackets, dashes or commas to indicate parenthesis
- select appropriate grammar and vocabulary, understanding how

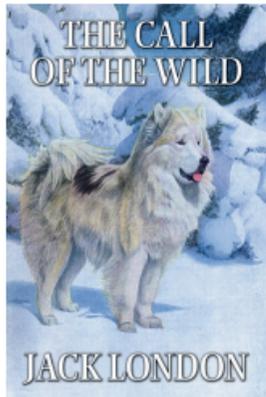
- such choices can change and enhance meaning
- use relative clauses beginning with 'who', 'which', 'where', 'when', 'whose', 'that' or with an implied (i.e. omitted) relative pronoun
- use modal verbs or adverbs to indicate degrees of possibility
- ensure the consistent and correct use of tense throughout a piece of writing
- ensure correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
- proofread for spelling and punctuation errors
- use semicolons, colons or dashes to mark boundaries between independent clauses
- use a colon to introduce a list
- use commas to clarify meaning or avoid ambiguity in writing
- use hyphens to avoid ambiguity
- extend the range of sentences with more than one clause by using a wider range of conjunctions, including 'when', 'if', 'because' and 'although'
- use conjunctions, adverbs and prepositions to express time and cause
- use commas after fronted adverbials
- indicate possession by using the possessive apostrophe with plural nouns

Writing:

- identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- note and develop initial ideas, drawing on reading and research where necessary
- in writing narratives, consider how authors have developed characters and settings in material read, listened to or seen performed
- in narratives, describe settings, characters and atmosphere
- use a wide range of devices to build cohesion within and across paragraphs
- propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- assess the effectiveness of their own and others' writing and suggest improvements
- use further organisational and presentational devices to structure text and to guide the reader

The Call of the Wild by Jack London

Recommended Year Group: **Year 5**
Recommended Edition: **9780141321059**
Suggested Term: **Summer**



Unit overview

This seven-week unit is a study of Jack London's famous novel, *The Call of the Wild*. This sequence of learning will develop children's understanding of the story, characters, themes and language. This understanding is deepened through introducing the children to the social, historic and geographic context of the Klondike Gold Rush 1896-99. The unit provides the children with many opportunities to write exciting narratives in the style of Jack London, focusing on the writing of action, character and dialogue in particular. The unit teaches reading, including fluency, vocabulary and comprehension and meaningful writing, for a range of form, purpose and audience. The teaching of grammar and punctuation is embedded within the analysis of the language and structures used to tell the story, with children exploring the effect these might have on readers. Children are taught to apply what they have learnt to their own writing, making choices to affect their reader's thoughts and feelings. This learning culminates in a final piece of writing, where the children apply all that they have learned to write a narrative based on an adventure involving animals. This task will give the children an opportunity to write in an engaging and classic style. **All extracts, resources, session planning and teaching slides are included within this unit.**

Writing outcomes

- **Give reasons for a point of view including evidence** – to develop comprehension skills
- **The next part of a fight scene** – to explore and consolidate writing in this style
- **Free writing as Buck** – to explore the character's thoughts and feelings
- **Non-fiction writing on dog sled teams** – to inform
- **A presentation on research into dog sled teams**
- **Writing a narrative of a dog fight** – to entertain and consolidate writing in this style
- **Writing dialect** – to explore and consolidate the writing of dialogue
- **A narrative poem** – to entertain
- **Writing a character monologue** – to explore the portrayal of character
- **A story** – to entertain

Related books for wider reading

- *White Fang* by Jack London
- Jack London's short stories
- *Wolf Wilder* by Katherine Rundell
- *The Wolves of Currumpaw* by William Grill
- *Varjak Paw* by S. F. Said

Key questions

- What is the ever-present hidden danger?
- What is disobedience and is it always wrong to break the rules?
- Are the Wizards and the Warriors really that different?
- How do the relationships between the parents and their children change?
- Do you get back from the universe what you give?
- Who is the unknown narrator?
- If we don't know who they are, can we trust what they are telling us?

Themes and cross-curricular links

- **Geography** – Alaska/Canada, mountains, map-reading, development of a town and its economy
- **History** – Klondike Gold Rush
- **Science** – Darwinism (survival of the fittest)
- **PSHE** – Working as part of a team, the struggle for mastery, man vs. nature (the laws of civilisation and the wilderness)
- **Art** – Sketching dogs and humans, painting Alaskan wilderness
- **D&T** – Wooden sledge making

Essential teaching guidance

- The subject matter of the book means that the children will read quite graphic descriptions of violence between dogs, to dogs and of dogs to men. Children of a more sensitive nature may need to be prepared for this.
- It is highly recommended that children are encouraged to read Jack London's *White Fang* alongside this unit, either independently or as part of Guided Reading sessions. *White Fang* is, for all intents and purposes, *The Call of the Wild* in reverse. There are also other Jack London stories recommended within individual sessions.
- Some of the language in *The Call of the Wild* is complex, especially when dealing with matters of a more philosophical nature. The challenge is high and teachers should allow students the time to explore complex language in pair and group work. However, the language involved directly in the narrative of the dogs' adventure is more accessible. Children will relish the challenge.

'The Rocket' and 'All Summer in a Day' by Ray Bradbury



Unit overview

This six-week unit is a study of two short stories by Ray Bradbury, 'The Rocket' and 'All Summer in a Day'. This sequence of learning will develop pupils' understanding of the short story genre, characters, themes and language. These stories take place within the framework of a future society in which the colonisation of neighbouring planets in our Solar System has become possible. It includes research work into the Solar System and will therefore complement Year 5 topic work on the planets. This unit provides the pupils with many opportunities to write in the style of Ray Bradbury, focusing on the writing of character and dialogue. This unit teaches reading, including fluency, vocabulary and comprehension and meaningful writing, for a range of form, purpose and audience. The teaching of grammar and punctuation is embedded within the analysis of the language and structures used to tell the story, with pupils exploring the effect these might have on readers. Pupils are taught to apply what they have learned to their own writing, making choices to affect their reader's thoughts and feelings. This learning culminates in a final piece of writing, where the pupils apply all that they have learned to write a narrative based on an adventure involving space exploration. This task will give the pupils an opportunity to write in an engaging and classic style. **All extracts, resources, session planning and teaching slides are included within this unit.**

Related books for wider reading

- Other stories from *The Illustrated Man* by Ray Bradbury
- *The Martian Chronicles* by Ray Bradbury
- *R is for Rocket* by Ray Bradbury
- *S is for Space* by Ray Bradbury
- *Fahrenheit 451* by Ray Bradbury (possibly an abridged version)
- *How to Land on the Moon* (Rising Stars Reading Planet)
- *The Apollo Time Capsule* by David & Cathy MacPhail (Rising Stars Reading Planet)
- *The Time Machine* by H.G. Wells (Rising Stars Reading Planet)
- *The War of the Worlds* by H.G. Wells (possibly a simplified version)
- *The Complete Robot* by Isaac Asimov
- *Cosmic* by Frank Cottrell Boyce
- *Laika* by Nick Abadzis (graphic novel)
- Professor Astro Cat's *Frontiers of Space* by Dominic Walliman and Ben Newman
- *What's it like in Space?* By Ariel Waldman
- *Space* (Usborne Discovery)

Essential teaching guidance

- Ray Bradbury wrote these stories midway through the 20th century (1950 and 1954). At this time, the Space Race was in its infancy and interest in the exploration of space and the other planets of the Solar System was high. Little was known of the conditions on our neighbouring planets – in 1954, as Bradbury wrote 'All Summer in a Day', conditions on Venus were unknown. Astronomers knew Venus was covered in clouds, and many thought it might be wet. It was this belief that gave Bradbury the premise for the story. We now know that Venus is unable to sustain life – this will make for interesting research and discussion in class.
- It is recommended that the children read other Ray Bradbury stories from *The Illustrated Man* alongside these ones. In particular, 'The Veldt' (also in *The Illustrated Man*) highlights the powers of virtual realities over the lives and minds of the young – this resonates strongly with today's debates on screens and the overuse of devices. Other recommended stories are 'Kaleidoscope' and 'The Long Rain', although teachers should be warned that these contain one or two swear words.
- Some of the language in the stories is complex, especially in 'All Summer in a Day'. The challenge is high, and teachers should allow pupils the time to explore the complex language in pair and group work – they will relish the challenge.

Themes and cross-curricular links

- **PSCHE** – Bullying, jealousy, isolation, responsibility for our actions and culpability, parenting, consideration of others and conflicting emotions, the impact of technology on our psyche/well-being
- **PSCHE/History** – Colonisation
- **Science** – Space and the Solar System
- **History** – The *Apollo 11* Moon landing, the *Mayflower* and Pilgrim Fathers
- **DT/Art** – Build a new world space colony, draw/paint space landscapes
- **Drama** – Act out scenes from the stories

Recommended Year Group: **Year 5**
Recommended Editions: 'The Rocket' in *The Illustrated Man*: **9780006479222**
'All Summer in a Day' is provided in full
Suggested Term: **Summer**

Key questions

- What is colonisation?
- Should humans colonise space?
- Is the portrayal of Venus realistic?
- What are your dreams and desires?
- Is it important to follow your dreams? Can you make your dreams happen?
- Is a young man doomed to the fate of an older man?
- Can/does society change for the better? How?
- What makes a good father? Is Bodoni a good father? Why or why not?
- How is Margot different from the rest of the children?
- Why is Margot disliked? Is she in any way to blame for this?
- Do you understand why the other children bully Margot?
- Do you feel sympathy for/empathy with Margot?
- Can you analyse the writing and explain how it portrays Margot's anguish/despair?
- Can an individual be responsible for the actions of the group?
- What does the author mean by the 'shape' and 'sound' of a sentence?
- How does the narrative have musicality and rhythm?

Writing outcomes

- **Internal monologue as Bodoni** (Sessions 3 and 8) – to understand character
- **Write in the style of the text** (Sessions 5, 10, 11, 18 and 21) – to entertain, create character
- **Free-write narrative using language from the text** (Session 7) – to develop writing
- **Free-write as characters** (Sessions 14 and 20) – to explore figurative language, evaluate themes
- **Write a soliloquy as a character** (Session 16) – to investigate character
- **Evaluate and redraft a piece of writing** (Session 22) – to improve writing
- **Write a story in the style of Bradbury** (Sessions 26–30) – to entertain