

## Beegu by Alexis Deacon (Red Fox)

Beegu is not supposed to be on Earth. She is lost. This is a simple, bittersweet story telling a familiar tale of a child separated from her parents who struggles to cope in an unfamiliar world. It deals with themes of hope, kindness, loneliness and being an outsider. Alexis Deacon's simple text and illustrations, with stark empty backgrounds, allow the luminous Beegu to stand out. There is a childlike perspective to this touching tale.

### Overall aims of this teaching sequence:

- To explore a high quality picture book which allows children to put themselves inside the story and empathise with characters and their issues and dilemmas
- To engage with illustrations throughout a picture book to explore and recognise the added layers of meaning these can give to our interpretation of a text
- To explore themes and issues, and develop and sustain ideas through discussion, enabling children to make connections with their own lives
- To develop creative responses to the text through drama, poetry, storytelling and artwork
- To write in role in order to explore and develop empathy for characters

This teaching sequence is designed for a Year 1 or Year 2 class

### Overview of this teaching sequence

This teaching sequence is approximately 4 weeks long if spread out over 20 sessions. The book supports teachers to teach about character development and setting in narrative fiction. The characters are well drawn and themes provoke an emotional response. This text offers young readers a good stimulus for a range of fictional writing opportunities and a model for their own writing.

### National Curriculum 2014

#### Reading: (Word reading / Comprehension)

Pupils should be taught to:

*Develop pleasure in reading, motivation to read, vocabulary and understanding by:*

- listening to and discussing a wide range of poems, stories and non-fiction at a level beyond that at which they can read independently
- being encouraged to link what they read or hear read to their own experiences

#### Writing: (Transcription / Composition)

Pupils should be taught to:

- say out loud what they are going to write about
- compose a sentence orally before writing it
- sequence sentences to form short narratives
- re-read what they have written to check that it makes sense

- becoming very familiar with key stories, retelling them and considering their particular characteristics
- recognising and joining in with predictable phrases
- discussing word meanings, linking new meanings to those already known

*Understand both the books they can already read accurately and fluently and those they listen to by:*

- drawing on what they already know or on background information and vocabulary provided by the teacher
- checking that the text makes sense to them as they read and correcting inaccurate reading
- discussing the significance of the title and events
- making inferences on the basis of what is being said and done
- predicting what might happen on the basis of what has been read so far
- participating in discussion about what is read to them, taking turns and listening to what others say
- explaining clearly their understanding of what is read to them

- discuss what they have written with the teacher or other pupils
- read aloud their writing clearly enough to be heard by their peers and the teacher
- draft and write by noting ideas, key phrases and vocabulary, and composing and rehearsing sentences orally
- sequence sentences to form short narratives
- write for different purposes including about fictional personal experiences, poetry, non-fiction and real events
- reread and evaluate writing to check it makes sense and make simple revisions
- read writing aloud with appropriate intonation to make the meaning clear

### Speaking and Listening:

- listen and respond appropriately to adults and peers
- ask relevant questions to extend knowledge and understanding
- consider and evaluate viewpoints, attending to and building on the contributions of others
- participate in discussions, performances, role-play, improvisations and debate about what has been read
- use spoken language to develop understanding through imagining and exploring ideas

### Cross Curricular Links

#### Science:

- This text can be linked to the wider theme of Earth and space. You may want to develop the classroom environment to a linked space theme. Make available a range of related story and information books and appropriate resources.
- Recreate the role-play area as Beegu's spaceship. Decide with the children what they would need to put into it and allow time for the children to make these.
- Within the writing area, provide additional prompts and writing materials to encourage independent and imaginative responses for example: drawing materials to make sketches of what Beegu can see on her planet; paper and envelopes to write letters to Beegu after her return home; coloured card to create signs and simple instructions for Beegu to help her understand Earth; star maps; a captain's logbook; an alien newspaper or letters from home. This area could include digital sound recorders for children to record observations and respond to parts of the story.

Create small world play opportunities in the classroom: strange landscapes with toy aliens, space ships and astronauts to encourage oral story making and retelling.

### Teaching Approaches

- Response to Illustration
- Reading Aloud
- Book Talk
- Role-Play
- Visualisation
- Role on the Wall
- Shared Writing
- Hot-Seating
- Story Mapping

### Writing Outcomes

- Writing in role
- Free verse poetry
- Instructional writing
- Letter Writing
- Playscript
- Guide to Earth

### Links to other texts and resources:

- *Baboon on the Moon* directed by Christopher Duriez (British Film Institute)
- *The Way Back Home* by Oliver Jeffers (HarperCollins)
- *Wonderful Life* by Helen Ward (Templar)
- *Dr Xargle's Book of Earthlets* by Jeanne Willis and Tony Ross (Andersen Press)
- *Toys in Space* by Mini Grey (Red Fox)
- CLPE Celebrate Kindness Booklist: <https://www.clpe.org.uk/library-and-resources/booklists/celebrate-kindness-booklist>
- CLPE Refugee Experience Booklist: <https://www.clpe.org.uk/library-and-resources/booklists/refugee-booklist>

CLPE's Power of Pictures featuring Alexis Deacon: <https://www.clpe.org.uk/powerofpictures>

### Links to other resources on the Power of Reading Website

- <https://www.clpe.org.uk/powerofreading/teaching-approaches/tell-me-booktalk>
- <https://www.clpe.org.uk/powerofreading/book/beegu>

## Teaching Sessions

### Prior to teaching this sequence:

- Prior to reading the book, you may wish to stage a 'UFO landing' in your playground or outdoor area. Parts of the 'spacecraft' can be scattered around an area cordoned off with warning tape. Children can be detectives on the scene with magnifying glasses, cameras and clipboards and try and work out what they think has happened before beginning Session 1.
- A supportive working wall will help you to unfurl the story with the children and to sustain their reading stamina, enable story recall and develop authentic writing.

### Session 1:

In order for the sequence to work effectively you may need to 'keep back' the text from the children initially. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions. After this, however, it would be beneficial if the children can access the book independently and in small groups to continue their exploration of the story.

- Without revealing the book or the title of the story, explore with the class the title page of the book in which Beegu is depicted asleep or unconscious near her crashed space ship. You may want to display this on the IWB or have copies for the children to look at in small groups.
- At first, give the children a cropped section of the illustration, just the image of Beegu.
- Ask the children to spend time exploring this section in detail, working in mixed ability pairs ask the children to talk about what they notice and their responses to her, noting down their observations

where possible. Develop and extend the discussion the children have had by drawing their attention to the way in which Beegu is drawn, particularly the colours chosen and the choice of curved lines. *Ask the children to consider what kind of character they think she will be? Why?*

- Ask: What else do they imagine is in the illustration?
- Reveal the rest of the illustration.
- Repeat the same activity asking the children to respond to the illustration – *was it what they expected? What small details may be significant?*
- Engage the children in book talk, using the prompts from Aidan Chambers' *Tell Me (Children, Reading and Talk) with the Reading Environment* (Thimble Press 2011):
  - *Tell me...*
  - *What do you notice in this picture?*
  - *Is there anything you like about it? Why? Why not?*
  - *Is there anything that you dislike? Why?*
  - *Does it remind you of anything?*
  - *Does anything puzzle you?*
  - *What kind of story do you think this will be?*
  - *What would you like to find out?*
  
- Record responses around a copy of the illustration on the working wall/reading journal. Link back to the discovery of the spaceship in the playground and the children's predictions – *do they think this is related?*
- Reveal the title 'Beegu' and ask the children what they think this means or could refer to, what could the connection be with the story so far?
- Reveal or confirm that the title of the book is also her name. Ask the children to say her name aloud – what does her name tell us about her? Why do you think that? (Later in the sequence you may want to bring this back to a connection to the way in which she could speak) What other characters from stories do you know? What do character names tell us about characters?
- Here you may need to give the children some examples from children's literature. Roald Dahl typically uses names to convey information about the characters in his stories so this may be a good starting point, for example Miss Trunchbull and Miss Honey. You may also want to refer to characters children may be familiar with from film adaptations of children's literature such as Peter Pan, Tinker Bell and Captain Hook. You could also ask the children to draw on their knowledge of popular culture and their favourite TV shows which feature characters such as Peppa Pig, Dora the Explorer, the Octonauts etc.
- Record the children's responses and return to their ideas and suggestions once they have found out more about Beegu.

## Session 2: Reading Aloud and Book Talk

- Read aloud the first page. Share the accompanying image with the children and re-read the opening page of the book. Ask the children to look carefully at Beegu and to imagine how she is feeling.
- Once the children have heard the first page of the book read aloud, the class can begin to explore their responses to it using the Tell Me approach.

- As children respond it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for later. Asking these questions will lead children inevitably into a fuller discussion than using more general questions.
- Record the children's responses in the class journal or on the working wall and return to any questions or puzzles as the sequence continues.

### Session 3: Response to Illustration and Role-Play

- Read aloud from the beginning of the book until 'Some wouldn't even stay still to listen.'
- Give pairs of children ample time to explore the illustrations in which Beegu tries to communicate with the rabbits, the tree and the leaves.
- Scribe the children's ideas about what they notice happening to Beegu around a copy of the illustration in the journal / on the working wall.
- Encourage children to discuss how they think she must be feeling and why. *What do they notice about her body language? Can they notice the way in which Beegu is trying to mirror the position of the rabbits, the tree and the leaves? Why do they think she is 'copying' them?* Here you could draw this out into a wider discussion of ways in which we try to assimilate to our surroundings, and that sometimes when people copy us it is to try to make the other person like us.
- Draw attention to the speech bubbles and Beegu's language. *What do they notice? What do they think she is trying to say? Can they remember a time when they had tried to communicate a feeling or idea and no one understood them? How did that make them feel?* You may have children who have learnt English as a second language who can particularly empathise with this scenario and who may want to use this as an opportunity to share their experiences.
- Ask the children to role-play and then freeze-frame their chosen scene out of these three scenes.
- On your count, have the children arrange themselves into a silent tableau to replicate the body positions and facial expressions illustrated. Take photographs of the children's freeze-frames to refer back to later.
- When you tap a child on the shoulder, ask them to suggest what Beegu might be saying in this moment and then ask them to voice her thoughts and feelings in role.
- Children can go on to write speech or thoughts in bubbles and display these around the photographs and the illustrations.
- Following this you may want to spend time writing advice notes to Beegu suggesting where she can find help or what she should do next.

### Session 4: Visualisation

- Re-read from the beginning of the book and up until 'It wasn't her'.
- Ask the children to respond to the text and images, completing the Tell Me grid and recording their likes, dislikes, puzzles and patterns.
- Particularly focus on the way in which Beegu's body language and specifically her ears reveal her emotions to the reader. You could also consider the way in which the landscapes/backgrounds depicted in the story allow Beegu to be illuminated, she is so bright against the earth tones that our eye is always drawn to her.

- Project the endpapers from the book onto the IWB and ask the children to shut their eyes and imagine the world where Beegu comes from.
- Give children time to think and respond. You may wish to provide the children with prompts: what would the sky look like? What will the landscape be? Do you think she blends into her environment or stands out as she does on Earth? Why? What might you see? What might you hear? What colours would there be? Ask children to describe the scene they imagine to a partner.
- Select individuals to provide ideas and encourage the children to elaborate on their answers through questioning.
- Give the children appropriate and available art materials, and then ask the children to draw the scene they pictured.
- Give the children time to share their work with one another and to compare and contrast their images. Invite children to comment on what is similar and what is different about the way they have illustrated Beegu's home planet.
- Ask the children to consider how the way in which they have drawn the pictures express the atmosphere of the scene they had in mind.

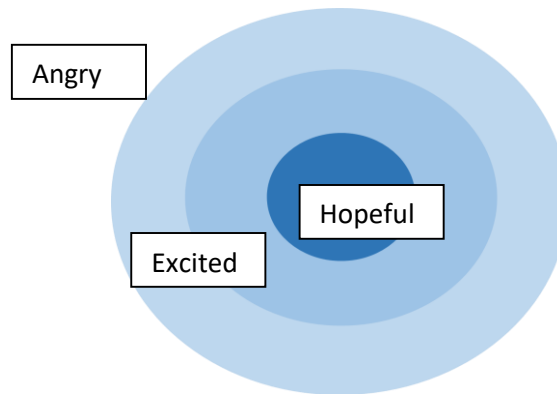
### Session 5: Role on the Wall and Examining Language

- Re-read the story from the beginning, focusing on the character Beegu and how we can infer meaning from her body language, specifically her ears.
- Ask the children what they think we have found out about the character Beegu.
- Have a prepared template of Beegu cut out, and pin this to the learning wall.
- Ask the children to write on post-it notes words or phrases they would use to describe her feelings and personality, which can be stuck on the inside of the outline and what the children know about her outward appearance or other information/facts about her to be stuck on the outside.

*Continue to return to this as you read the story, adding information in different colours so that you can track the emotional journey the character takes as the story progresses.*

- Following this, to consolidate understanding and the appropriateness of the language chosen, you could use zone of relevance. See diagram below.
- Return to the image of Beegu when she thinks she can hear her mother calling.
- Place the children into small mixed-ability groups, and give each group a target template.
- Give the children a range of vocabulary that could describe Beegu's feelings at this point in the story but also some 'red herrings' which are not relevant. Ask the children to discuss the selection of words to describe Beegu and then sort them onto the diagram, clarifying meaning where necessary.
- If a word is irrelevant, the children place it outside the circle. If it is relevant, the children have to decide how relevant and the more relevant it is, the closer it must be to the centre of the target.
- Following this, have a whole class discussion and agree on the appropriate vocabulary to describe Beegu's emotions at this point in the story.
- Repeat this activity but now with reference to the next image, in which Beegu is stood beside the phone box.

- Discuss how a character's feelings and emotions can change throughout the course of a story, just as our own emotions can vary, day to day, hour to hour or even moment to moment.



### Session 6: Response to Illustration and Artwork – Making Friends for Beegu

Prior to this session, you will need to make playdough in a range of colours and collect crafting and junk modelling materials.

- Re-read from the beginning of the story and on until 'She needed to find some friends'.
- Look carefully at the illustration which accompanies this text and discuss how the children think Beegu must be feeling, again focus attention on her ears and body language. Allow the children to relate this to their own experiences and to share any similar experiences that they have had.
- Ask the children to create a friend for Beegu from playdough and/or a range of junk modelling and crafting materials. Before the children begin this, ask them to consider what they know about her and therefore what kind of friend would she like and why. For example, she reaches towards people which suggests she likes to be cuddled, therefore our friend for Beegu might have strong but soft arms to wrap her in a warm embrace.
- Also ask them to consider if they think this new friend should look just like Beegu or if the friend could look different and why? Relate this back to the children's own friendships. Considering if they like all the same things their friends like and what makes them similar to each other and what makes them different.
- As the children make their friends for Beegu, encourage lots of discussion between the children and elicit stories and interesting ideas about their friend that they think would be appealing to Beegu.
- Using your own friend for Beegu, model how to describe the friend. Provide prompts to support descriptions for example, name, age, what they look like, what they like doing, characteristics.
- Once the children have made their friends for Beegu, ask them to describe them verbally to one another.



### Session 7: Shared Writing

- In this session the children will write a character description for the friend that they have created for Beegu.
- To begin with, give the children a range of authentic character descriptions to explore so that they can understand the techniques real authors use. You may want to use familiar favourites or other books you have read as a class. You could also refer to characters in other Power of Reading books such as Claude from *Claude in the City* by Alex T. Smith (Hodder), Anna from *Anna Hibiscus* by Atinuke (Walker), Laszlo from *The Dark* by Lemony Snicket and Jon Klassen (Orchard).
- Read the character descriptions aloud or allow the children to read them in small groups and consider what makes them effective; *How are they similar or different? What style do they adopt? Do they describe the character's features or personality or are you reading between the lines? What devices or techniques have they used to help you paint a picture of their character? Which descriptions do you prefer? Why?*
- Model to the children through shared writing how they could go about writing an authentic character description for the friend they have made for Beegu. You may want to adopt the style or tone of one of the descriptions you have examined. For example, if adopting the style of Alex T. Smith you may want to layer the description as he does: *This is Beegu. Beegu is a small alien. Beegu is a small, yellow alien. Beegu is a small, yellow alien who is lost and far away from home.*
- You may want to then contrast that with a different style, such as that of author Atinuke whose description is much more focused on Anna's family and surroundings.
- Following this, allow the children time to write their own character descriptions.
- Display these alongside the friends they have made and allow the children to explore these.

### Session 8: Response to Illustration

- Re-read the book so far and read on until 'And she did at last'. But do not reveal the image of Beegu asleep with the puppies.
- Reveal the image of Beegu looking inside the box and ask the children to predict what they think could be in the box. Look at her ears, *what do the children notice? Do they think she is excited? Eager? Anxious? Why?*
- Reveal the next illustration in which Beegu is asleep inside the box. Draw out through discussion how the children think Beegu feels. Ask the children to consider how they feel when they look at this image. Consider the colours used, the shapes, compare the previous image in which we see Beegu from a distance to this image in which Beegu is close up. How does that change our perception?
- Read on until 'But Beegu wasn't wanted there, it seemed.'
- Ask the children to consider why the man doesn't take Beegu in. Return to the Tell Me grid and record the children's thoughts and responses.
- Spend time exploring the next illustration in which Beegu is shown walking down the street on her own, again considering the use of colour, perspective, her body language etc.
- Ask the children to consider why Alexis Deacon chose not to have any text to accompany the image of Beegu in the box or with this image. Explore how the illustration tells us things we do not need words to understand. Ask the children what comes to mind when they look at both these images,

you could scribe the children's ideas around a copy of the illustration on the working wall or in the shared class journal.

### Session 9: Hot-Seating

- In this session complete hot seating in role as Beegu.
- Ask one of the children, or you could model this if doing this for the first time, to hot-seat in role as Beegu at this point in the story.
- Give the other children time to discuss questions they might ask her beforehand. At this point you may want to consider with the children how to compose a question. Ask the children, *how do we know when a sentence is a question? How do questions tell us what type of answer to give?*
- Model asking some open and closed questions and how to structure this, including using correct punctuation. Give the children time to rehearse their questions orally before writing them down on sentence strips. Use adult or peer support to read these aloud and check that they make sense and are correctly punctuated. Have these ready for the role-play so that each child can bring their question to the hot-seating activity.
- The children playing the part of Beegu will also need time to prepare their story and inhabit the character. Simple signifiers can be useful to support this process, such as a yellow hat.
- Complete the hot-seating in role.
- You could record these sessions so that the children can refer to them prior to writing. You could also take photographs of the children in role and ask the class to annotate the pictures following the hot-seating. These can be recorded in the class journal or on the working wall.

### Session 10: Poetry

- Reflect on the story so far and specifically on the emotions 'Beegu' shared with the group in the hot-seating in the previous session.
- Support the children to each write a word, phrase or sentence on a strip of paper that they think best describes how Beegu is feeling or the language that comes to mind when they think about the story.
- Invite the children to read their lines aloud and talk about any words or phrases that they think works particularly well.
- Help the children put their individual strips together as a group and organise them to create a verse of a poem, for example:  
*Lost  
ignored in a world of strangers  
Hoping to finally go home  
lonely*
- Read aloud with the children and help them to prepare a performance reading to the wider group.
- Work with the children to use voice, body movement, props and sound effects to enhance the performance reading.

### Session 11: Story mapping

- Re-read the story so far to the children.
- Working in pairs, ask the children to summarise the main events of the story so far.
- Model and demonstrate how to draw these out in a storymap, recalling and representing the main story events.
- As you draw, look at how Alexis Deacon has built the shape of the story, introducing the character and her setting, showing more about her and her character, taking the character on a journey through a number of settings.
- Allow children time and space to draw their own storymaps, either in groups, in pairs or individually, adding words and phrases they can remember from the story around their pictures.
- Use the storymaps to retell the story in pairs or groups.
- Re-read the story so far again. Ask: *Did we remember all the events?*
- Give time for the children to add to the storymaps with any events they had missed or language that was memorable. Being secure with the sequence of the story will help them to structure their own stories when they come to write.

### Session 12: Writing in Role

- Re-read aloud the book so far.
- Draw together the work completed in the previous sessions based on the hot-seating, poetry and visualisations to create a piece of writing in role as Beegu.
- For example, the children could complete a diary entry.
- This may need to be modelled or exemplified in shared writing first. Ensure the children are able to refer back to their storymaps to support their recall of the events and to write in chronological order. Also refer back to the previous sessions which have explored Beegu's changing emotions to ensure that children reflect this in their writing.

### Session 13: Response to Illustration and Instructional Writing

- Reveal the next two pages but do not show the image of the teacher and do not read the text that accompanies these pages yet.
- Spend time considering the illustrations, the choice of colours, the way the initial image is framed by the yellow light, the children's body language etc.
- Return to the Tell Me grid and record the children's thoughts and responses.
- Read aloud the text that accompanies these illustrations and ask the children to consider why the playground is 'perfect' for Beegu.
- Return to role on the wall and add additional reflections the children have made on Beegu's personality and information they know about her.
- Ask the children what playground games they would teach Beegu if she were to join their playtime.
- You may want to extend this to a writing activity where the children write instructions on how to play their favourite playtime games. They could then test them out on each other or on 'Beegu' to see if they have written accurate instructions.

### Session 14: Response to Illustration and Role-Play

- Re-read the story so far and then reveal the image of the teacher coming towards Beegu as she plays with the children.
- Ask the children to form groups and to role-play this scene. Begin by asking the children to make a still tableau of the scene or freeze-frame. Ask the children to consider their body language and posture and their facial expression, closely studying the character that they are portraying.
- Once the children are frozen into position, allow each group to watch one another by 'spotlighting' different groups.
- Following this, ask the children to return to their frozen tableau and conduct Thought Tracking. Invite different members of the class in role to voice their thoughts or feelings aloud using just a few words. This can be done by tapping each person on the shoulder or holding a cardboard 'thought bubble' above their head.
- After this, ask the children to bring this scene to life briefly, for example moving and speaking before freezing in position again.
- Following this ask the children to role-play the next scene, *what do they think will happen next?* Allow each group to watch one another by 'spotlighting' different groups and discuss each performance afterwards.

### Session 15: Response to Illustration

- Read aloud the next page and show the next double page spread in which the teacher is holding Beegu away from the children. Have prepared a previous image, the one of the man holding Beegu while the box of puppies are reaching towards her.
- Compare and contrast the two images. Consider the similarities, for example the way in which the children and dogs mirror each other, the way the adults hold her, consider also the body language of the children and what it tells us about their feelings. In this double page spread you may also want to consider the page division and spacing which highlights Beegu's separation from the children.
- Following this you may want to ask the children to write thought and/or speech bubbles for each character depicted.

### Session 16: Letter Writing

- Read aloud the next two pages and share the accompanying images. Allow the children time to explore the illustrations, considering the emotions depicted by the children and by Beegu. Ask them to consider why the page in which she waves goodbye is so bright; *do they think Beegu is happy in this moment? Why? Why else might the page be so bright? Could it be the way Beegu has made the children feel?*
- In the story the children want to say goodbye to her. Ask the children to imagine that they are the children in this book and that they are going to write a farewell letter to Beegu. This may need to be modelled or exemplified in shared writing first.
- Allow time for the children to write their own goodbye letters to Beegu.

### Session 17: Role-Play and Playscript Writing

- Read aloud until Beegu is reunited with her parents and share the accompanying images. Return to the Tell Me grid and record the children's ideas and responses.
- Put the children into threes to act out the end when Beegu is reunited with her mum and dad. Ask the children to consider what the different characters would say to one another.
- Share the children's role-play and discuss the similarities and difference in what the different groups imagined.
- Use sentence strips to model writing the lines for a play script for this scene, showing the difference between what the different characters are saying and modelling the layout. For example: Character speaking: Line(s)
- You could also extend this using adverbs in contexts, for example to indicate if a character says something 'angrily' or 'forcefully'.
- Use this playscript to support the children in creating another performance, this time more formal. Ask the children to consider if they will use movement or actions? Will they use props? What tone and intonation will bring the text to life?
- Ask the children to perform again and then to comment on one another's performances.

### Session 18: Writing in Role

- Re-read the whole text from the beginning and the last pages of the story to the children. Look back at the end of the story and re-read the final part of the book. Discuss children's responses to this ending. What they liked or disliked, anything that puzzled them or any connections they can make.
- Show examples of picture postcards and explain to the class that they are going to send her a picture postcard from 'the small ones' after she returns home.
- Give each child a blank postcard to illustrate with a local landmark or familiar scene.
- Through modelled and shared writing, write in role as one of the children. Discuss what information the class might include on a postcard; *what could 'the small ones' want to share with Beegu?* Collect the children's ideas.
- Through paired and independent writing, allow each child to compose a postcard. At regular intervals encourage children to re-read sections of their text to check it makes sense and make simple revisions.
- Support them in doing this and ask children to work in pairs to read their finished draft to a partner. They can then revise and edit these.
- Make sure you 'send' the postcard in preparation for the next session.

### Session 19-20: Writing a Guide to Earth

- Reveal to the children that Beegu has written them a letter in response to their postcards.
- Share with the children a letter that you have written in role as Beegu and reveal that Beegu has also included in this letter a guide to her home planet. (This will also need to be prepared.)
- Allow the children to explore the guide to her planet and to find out about what it is like to live there.

- Explore the guide carefully and note the different aspects of life Beegu has shared with the children – *would they like to live on this planet? Why? Why not?*
- Return to the last paragraph in the book in which Beegu shares her opinion of life on earth. Ask the children if they think Beegu would want to return to Earth. *Why? Why not? Was she made to feel welcome?*
- Ask the children to think about what they would like to share with Beegu about life on Earth that she missed out on. For example, riding a bike, birthday presents, swimming, their favourite smell, their favourite music, a favourite book, particular places such as beautiful landscapes, laughing at a good joke, eating a delicious meal etc.
- Explain that they are going to write a guide to Earth for Beegu including their top 5 things that are special about life on earth that Beegu didn't get to experience.
- Consider with the children how this might be organised, for example beginning with an image guided by visualisation such as in the activity in which they visualised Beegu's planet. The children could complete their own visualisation of a significant place or location that they want to share with Beegu. You may also want to share with the children examples of real guide books and pamphlets to support their planning.
- Allow the children to plan and draft their ideas and then to have time to write their own guides which they can then 'post' to Beegu.

### Use and Application of Phonics and Spelling:

**The following words could be used to exemplify learning at phonic phases:**

**Phase 2:** did, not, big, and, but, if

**Phase 3:** wait, far, too, again

**Phase 4:** lost, still, from, bring, find

**Phase 5:** /ai/ alternatives: stay, away, say, place

/ur/ alternatives: Earth, heard

/ow/ alternative: found

Split digraphs: like, alone, place

**Pseudo Words:** Through the reading of this book you could explore pseudo or 'alien' words in context. Such as creating a dictionary of Beegu's language. For example, provide the children with a pseudo word similar to one which they may encounter in the phonics screening check and then ask them to sound this out and then agree on a definition of this word in 'Beegu's language'.

**High Frequency Words:** she, be, was, to, her, here, some, no, one, thought, friends, could

**Spelling:** 'ed' endings: seemed, supposed, wanted, needed, hoped

'ing' endings: calling