

Floodland by Marcus Sedgwick (Orion)

Set in an all too believable near future when many parts of England are submerged in water and people drift into gangs, divided due to the scarcity of resources, especially food. Zoe has been left behind on an island which used to be the city of Norwich and discovers a boat which she wants to use to try and find her parents. She has to cope with human cruelties and frailties but the story ends on a note of hope. This is an exciting story which raises some key questions: How would people cope? How would they respond? What would happen to individuals, families, societies?

Overall aims of this teaching sequence:

- To engage children with a story with which they will empathise
- To explore themes and issues, and develop and sustain ideas through discussion
- To develop creative responses to the text through drama, storytelling and artwork
- To write in role in order to explore and develop empathy for characters
- To write with confidence for real purposes and audiences

Note to schools and teachers:

Teachers should be aware this book includes some references to some difficult issues which include violence and bereavement and teachers will want to make sure they have read the whole text before they decide whether to work with it and share it with children.

This teaching sequence is designed for a Year 5 or Year 6 class

Overview of this teaching sequence	
<p>This teaching sequence is approximately 4 weeks long if spread out over 20 sessions. The dilemmas and challenges experienced by the protagonists allow children to explore character development, emotional response and setting in narrative fiction. There is much opportunity to extend the sessions through cross-curricular learning. A wider study of climate change and environmental movements would provide children with a rich bank of knowledge and understanding to draw from in understanding the text.</p>	
National Curriculum objectives covered by this sequence.	
<p>Reading (Comprehension): Maintain positive attitudes to reading and understanding of what they read by:</p> <ul style="list-style-type: none"> • continuing to read and discuss an increasingly wide range of fiction; 	<p>Writing (Composition / Vocabulary, Grammar and Punctuation): Children should plan their writing by:</p> <ul style="list-style-type: none"> • identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own;

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- reading books that are structured in different ways and reading for a range of purposes;
- identifying and discussing themes and conventions in and across a wide range of writing;
- making comparisons within and across books.

Understand what they read by:

- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context;
- asking questions to improve their understanding;
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence;
- predicting what might happen from details stated and implied;
- identifying how language, structure and presentation contribute to meaning;
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader;
- 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.

- noting and developing initial ideas, drawing on reading and research where necessary;
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed.

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;
- 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;
- proof-reading for spelling and punctuation errors.

Speaking and Listening:

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- Maintain attention and participate actively in collaborative conversations, responding to texts
- Ask relevant questions to extend their understanding and build vocabulary and knowledge
- Articulate and justify answers and opinions
- Use spoken language to develop understanding through speculating, imagining and exploring ideas
- Participate in discussions, presentations, performances and debates
- Consider and evaluate different viewpoints, attending to the contributions of others
- Select and use appropriate registers for effective communication
- Use spoken language to develop understanding through imagining and exploring ideas in discussion, role-play and drama
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links:

PSHE

- This book offers a range of opportunities to cover a diversity of themes in the PSHE programmes of study including the notions of bravery and risk taking, bereavement, friendship, bullying and empathy.

Art

- The children could learn the techniques that Marcus Sedgwick has used, creating wood engravings in the same style as the ones in the novel.
- The children might want to look at the work of illustrator and wood engraver John Lawrence to broaden their experiences. Supporting resources can be found here: <http://www.illustrationcupboard.com/artist.aspx?ald=66>
- As part of the sequence the children could focus on the art work of William Blake. Supporting resources can be found here:
 - <http://www.tate.org.uk/art/artists/william-blake-39>

Geography:

- The children could study locations featured in the novel, including the physical and human geography, comparing and contrasting the localities.
- The children could examine global changes in weather and climate related to the wider context of the novel.

Science

- The children could study plants including the parts, life cycle and requirements for life.
- As part of a garden study children could satisfy components of the 'living things and their habitats' strand of the science programmes of study. If these activities don't already exist in your school, you may want to encourage the children to start a gardening club, to grow fruits and vegetables or to transform part of the school grounds into a garden. Supporting resources can be found on the following website:
 - <https://schoolgardening.rhs.org.uk/home>

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- The children could study climate change, ecological movements and environmentalism. Supporting resources can be found on the following websites:
 - <http://www.schoolscience.co.uk/climatechangeschoolsprojectresources>
 - <https://www.oxfam.org.uk/education/resources/climate-challenge-7-11>
 - <https://www.actionaid.org.uk/school-resources/search/s/topic/0-2368>
 - <https://www.campaigncc.org/schoolresources>
 - <https://www.wwf.org.uk/get-involved/schools/resources>
 - <https://www.mcsuk.org/press/authors-for-oceans>
 - <http://www.actionforconservation.org/schools>
 - <http://kids.niehs.nih.gov/topics/reduce/>
 - <http://www.bbc.co.uk/education/clips/zqm76sg>
 - http://www.reduceuserecycle.co.uk/greendirectory/kids_green_sites.php
 - <http://www.eco-schools.org.uk/freeresources/bbcprimarylearning>

Teaching Approaches

- Reading Aloud
- Response to illustration
- Book talk
- Role on the wall
- Language exploration
- Visualisation
- Hot seating
- Freeze-frame and thought tracking

Writing Outcomes

- Letter writing
- Writing in role
- Poetry
- Persuasive speeches
- Free writing opportunities
- Cross curricular writing opportunities

Links to other texts and resources:

Related texts:

- *The Last Wild* by Piers Torday (Quercus)
- *Varmints* by Helen Ward, Illustrated by Marc Craste (Templar)
- *Mortal Engines* by Philip Reeve (Scholastic)
- *The Boy in the Tower* by Polly Ho-Yen (Corgi)
- *Songs of Innocence & Experience* by William Blake (Penguin Classics)

Books to support the exploration of themes inspired by the text

- *If the World Were a Village* by David J. Smith and Shelagh Armstrong (A & C Black)
- *Our Planet: Infographic How It Works* by Jon Richards and Ed Simkins (Wayland)
- *How The World Works* by Christiane Dorion and Beverley Young (Templar)
- *The Great Kapok Tree: A Tale of the Amazon Rain Forest* by Lynne Cherry (Harcourt Brace)
- *The Promise* by Nicola Davies and Laura Carlin (Walker)
- *Window* by Jeannie Baker (Walker)
- *Where the Forest Meets the Sea* by Jeannie Baker (Walker)
- For further texts please see the CLPE Environment booklist:
<https://www.clpe.org.uk/clpe/library/booklists/environment-booklist>

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Links to other resources on the Power of Reading Website:

- For descriptions of the teaching approaches please see the POR website:
<http://por.clpe.org.uk/teaching-approaches>

Weblinks:

- <https://www.authors4oceans.org/our-books-1>

Teaching Sessions

Before Reading:

Before starting work on the book, create a space in the classroom for a working wall to enable you to pin examples of responses, reflections, notes and language generated from each session.

If you do not have the space for a working wall you could create a class 'reading journal' using large pieces of paper and use the pages of the journal to capture responses. You may also wish to create a display, as part of your class reading environment, of related texts.

Session 1: Response to Illustration

In order for the sequence to work effectively you will need to 'keep back' the text from the children initially, including the cover of the novel and title. 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.

- Without sharing the front cover of the novel or the title of the book, share with the children the initial wood engraving which depicts the wooden poles in the foreground submerged in the water and the city in the distance, also hide the word 'before' that accompanies this page.
- Give ample time for the children to explore the illustration. First allow time for them to respond to what they can see, listing their responses around a large scale copy of the illustration. This will give you a good opportunity to analyse their base vocabulary and any connections they are able to make with the illustration.
- Ask the children to reflect on what is depicted in the illustration. *Why do they think the novel opens with this image? Where might it be? What does this suggest to us about the story that will unfold? What impression is made on them by this image? From whose viewpoint may this image be taken?* Continue to scribe children's ideas around the illustration.
- After the children have had time to explore the illustration, read aloud the title of this section of the novel, 'before' which accompanies the picture.

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- Ask the children to reflect on the word that they have just heard. *Was this what they expected to accompany this picture? What do they feel or think when they hear this?*
- Looking at the illustration and text together, *what do they think the impact of this is?* Link this back to their considerations of the image and any connections that they have made to other stories, images or real events.
- Display the children's ideas and responses to the illustration on a working wall so that you and the children can refer back to this in following sessions.
- Following this, read aloud the first paragraph up until '*now she had no choice*' and ask the children to discuss their responses to the text; the class can begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions'.
- These questions give children accessible starting points for discussion: *Tell me...was there anything you liked about this text? Was there anything that you particularly disliked...? Was there anything that puzzled you? Were there any patterns...any connections that you noticed...?* The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.
- 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.
- Draw out through the children's discussions what impression this first paragraph makes on them as readers. *Was it what they expected given the image they had explored together? How has the author created the sense of drama and intrigue? What do you notice about the way in which the paragraph is structured? What is the impact of the variation in sentence length? How did you imagine the events as I read the passage aloud? What helped you to imagine this? Does it remind you of anything you have read before? Or anything you may have watched? What do you predict will happen next?*

Session 2: Reading Aloud and Role on the Wall

- Re-read the opening of the novel and read aloud chapter one until *'without even looking where she was going'*.
- Return to the 'Tell Me' questions you considered when reading the opening and using a different colour scribe the children's responses. Considering if they still like or dislike the same aspects of the writing, or if their opinions have changed. Consider if they have answered any questions they posed previously or if they have further questions. Finally reflect on whether they can make any further connections to the text, either to other books they have read, to films, popular culture or to their own life experiences. For example, *are the children familiar with Norwich and can they make any connections with what is happening in the text with their experience of this city? Does it make sense, given what they know, that Zoe would need a boat to escape Norwich? What does this suggest to them?*
- You may want to ask the children to text mark this extract, considering how the drama is built on from the opening paragraph they read in the previous session. Particularly focus on the author's language choices. For example, the way in which Zoe is described as 'sprawling' in the mud or 'slipping clumsily', her panic, or the fact that she lands awkwardly after throwing herself over the wall.
- Ask the children to also reflect on what they know about Zoe so far from the story; *how do you think she has lost her parents? What could have happened? Why does she no longer trust people? Who could Natasha be and why did it hurt to leave her? What can we infer about her father and how he prepared her for situation she has found herself in?*
- Read the remaining part of chapter one. Ask the children to reflect further upon the character Zoe and what they think they know about her at this point in the story. Give the children time to share their ideas in small groups before asking the children to feedback to a whole class discussion.
- Draw around one of the children or have a prepared template cut out, pin this to the learning wall.
- Ask the children to write on post-it notes words or phrases they would use to describe Zoe's feelings and personality, which can be stuck on the inside of the outline and what the children know about her outward appearance or facts and other information about her to be stuck on the outside.
- Support the children to make explicit links between the external and internal. For example, how does something Zoe does tell us about her personality, or how does her personality make that action seem most likely (i.e. for an action to be 'in character' or characteristic).
- Continue to return to the role on the wall 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 and how a reader's perceptions of a character can alter as a story progresses.

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Session 3: Book Talk and Exploring Setting

- Read aloud chapter two and return to the ‘Tell Me’ questions you considered when reading the opening, and using a different colour scribe the children’s responses.
- Ask the children to consider where the novel is set and if they are familiar with the location of Norwich and the surrounding coastline. Establish what they know already and what they would like to find out.
- Give the children maps of the United Kingdom and maps of East Anglia and ask them to spend time locating Norwich. *What do they notice about the geography of this location?* Ask them to imagine what could have happened to the sea levels to create such devastation that Norwich has become surrounded by water.
- You may want to give the children tracing paper and allow them to colour over the map with blue pens and pencils showing the levels of water that have flooded the land and how much land must be submerged in this imagined future. You may want to display these maps on the

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working wall so children can continue to explore the other locations featured later in the novel.

- Ask the group to reflect on the type of novel they are reading – *have they ever read a book that has been set in a world which is familiar to them but that imagines a future where terrible things have happened and people have to fight for survival?* If the children are unfamiliar with the term, introduce the terms dystopian fiction and dystopia.
- Explore this concept and genre with the children and ask them to consider if they have read any books like this before or seen any TV programmes or films that explore the same ideas. The children may be familiar with the book and film adaptations of *The Lorax* or *City of Ember*, or the following books; *The Last Wild* trilogy by Piers Torday, the *Mortal Engines* series by Philip Reeve, *The Boy in the Tower* by Polly Ho-Yen, or the film WALL-E.
- Consider with the children if they enjoyed these books or films, what the impact of the genre was on them, why they think authors and filmmakers may decide to write in this way and what impact they think the authors and filmmakers want to have on their readers and audience members.
- Considering the novel so far, *do they think it is set in the distant future or the near future? What clues tell them that? Why is this context significant? What do they think about the idea that Norwich could be covered in water in the not too distant future?*

At this point you may want to begin the cross curricular work focused on climate change and environmentalism that would support the children's understanding of the wider themes and context of the book.

Session 4: Role on the Wall and Exploration of Characterisation

- Re-read the following section of chapter two and as you read the text aloud, ask the children to sketch what they imagine.

Far way on the horizon was a massive, ancient, stone building. It had two tall towers that stuck into the sky, one at the end and another shorter one in the middle. She couldn't see that there was any land underneath it, and it looked as if it was floating on the sea.
- Ask the children to share their sketches with one another and to comment on how they imagined this setting and why.
- Reveal the wood engraving which prefaces the next section of the novel, entitled, 'then'. Ask the children to compare and contrast their own sketches with this engraving. Consider, *in what ways are they similar or different? What kind of place do they imagine Zoe has arrived at? Does the cathedral symbolise anything to them? Do they feel hopeful or worried about what could happen next?*
- Also allow the children to respond to the illustration of Zoe in her boat and to the word 'then'. Contrast this with the preceding idea of 'before'.
- Explore the children's responses considering what they think could happen next as Zoe finds herself on the island she thought was uninhabited. *Who could the people be that she meets? Will they be friendly? What could happen to Zoe next? Do you think she will find her parents here?*
- Read aloud chapter one, 'then'. Ask the children to consider what else the information in the chapter reveals to us about Zoe's personality and character. Add the children's ideas to the Role on the Wall generated earlier.
- Consider the new characters introduced, *are the class surprised that they are mostly children and not adults? Can the children understand the language used by the characters in the novel? What do they think they mean by 'cats', 'pigs' and 'eels' or what could 'scrag' mean? Why do they think the characters are using language like this? Why doesn't Zoe understand them?*
- Have prepared a range of templates or outlines of people in order to create a 'role on the wall' for the range of characters in the book. These can be pinned to the learning wall and added to as the story progresses.
- So far you may want to have roles on the wall for the following characters:
 - Spat
 - Dooby
 - Munchkin
 - William
- Text mark and highlight the different ways in which the characters are introduced and described, it may be helpful to do this using different colours.
- Ask the group to write on post-it notes words or phrases they would use to describe the characters' feelings and personality, which can be stuck on the inside of the outline and what the group know about their outward appearance or facts and other information about them to be stuck on the outside.

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- Use the following prompts to support the children’s considerations:
 - *How are the character descriptions similar or different?*
 - *Are they literal or are you inferring meaning?*
 - *Which helped you to imagine the character? Which did you find more difficult to imagine and why? How do you think the author has helped you to get to know the character?*
 - *How has this been achieved by the author? What devices or techniques have they used to help you paint a picture of their character?*
 - *Which characters do you prefer? Why?*
 - *How do you know that Dooby is the leader of the ‘eels’?*
- Reflect on the different ways in which we are given an impression of a character without being told this directly. For example, Dooby is described as grabbing Zoe’s arm ‘roughly’. You may also want to compare and contrast the language used by Dooby and Zoe. *What does this suggest about his personality in comparison to hers?*
- Explore with the children and consider what devices the author has used to enrich our knowledge of the character – how we might ‘show not tell’ a reader. Children could analyse the range of lexical words and phrases used to aid description, including judicious choices around verbs and nouns as well as adjectives and adverbs.
- Complete a role on the wall for each of these characters as they are introduced in the text, displaying them alongside the role on the wall prepared for Zoe. The children can then compare and contrast the characters more easily as the story progresses.
- Following this, you may want to begin building a portfolio of character descriptions, using descriptions taken from the text which the children can then imitate and extend. These could be supported through shared writing and recorded in the whole class journal.
- Alternatively, you could create with the children simple zig-zag books for each character, with an image of the character on the front and text inside. This will enable you to explore author techniques in creating a character for the reader. This would provide valuable opportunity to further explore and use metalanguage meaningfully through reader response and for teaching grammar in context.
- The descriptions can be added to continuously, similarly to the role on the wall, as this is also a work in progress.

Session 5: Visualisation

- Re-read the book aloud from the beginning and focus again on chapter one, ‘then’, of the novel. Allow the children to look more closely at the illustration of the cathedral that is placed at the opening of the chapter.
- You may want to explore the maps you looked at in the preceding session to see if the children can work out where Zoe may have ended up, they might be able to make a connection between the ‘eels’ and the city of Ely, which is west of Norwich.

- Allow the children time to research this location: they will find there is a famous cathedral in the city which could be the one that Zoe has found herself in. Supporting resources can be found here: <https://www.elycathedral.org/>
- Allow the children time to explore the beauty and grandeur of the cathedral as it is currently, ask the children to reflect on any cathedrals they have visited or other religious buildings or buildings of cultural significance that have a similar architecture and imposing style. If you are able to arrange a visit to a local cathedral or a building of this scale it would support the children to experience this first hand.
- Consider with the children how it might feel to be in a place like this, *what would you notice? How would you behave? What impression would a building like this make on you? Why?*
- Return to the description of the building and the people living within it on pages 20-21.
- Give the children pieces of paper and appropriate and available art materials and then ask the children to sketch the cathedral they imagine as you are reading aloud.
- After they have completed their drawings the children could annotate the pictures with key vocabulary or phrases which support their understanding or interpretation. For example, *'Huddled in small groups round smoking fires were the scraps of people'* or *'She stared at the building which had once been magnificent. The floor was thick with dirt and heaps of rubbish'*.
- Ask the children why these words or phrases in particular stood out to them; *what made them so vivid or memorable? What mood or sense of place is created by the author through the descriptions?* This is a valuable opportunity to contextualise teaching around effective vocabulary choices and the writing features authors draw on in developing a strong sense of place for the reader.
- 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 the scene and why they think this is.
- Ask the children to consider how the way in which they have drawn the pictures expresses the atmosphere of the scene they had in mind. Display the children's artwork on the working wall.
- Reflect with the children on the difference between the cathedral as it is now and the cathedral as depicted in the dystopia future of the novel. *How does it make them feel to imagine this building in this state? How do they think Zoe is feeling at this point in the novel?*
- At this point, you could give the children their own journals to record their work through this sequence; the children could have a small book to use as Zoe's diary. In this diary the children can continually write in role reflecting Zoe's changing thoughts and opinions. For example, in the diary or journal they can record a variety of types of writing, such as small 'secret' notes describing what she has discovered, poems to illustrate her emotional journey, facts and opinions Zoe has learned about the reason the water came.

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Session 6: Hot Seating

Teachers should be aware that on page 30 there is direct reference to a violent event, although it is not clear whether it actually happened or not.

- Read aloud chapter two, 'then' and allow the children time to respond to the text in small groups, noting their ideas and comments in the whole class journal and on the 'Tell Me' grid in another colour.
- Explain to the children that some of them are now going to hot seat in role as Zoe so that they can explore her viewpoint further.
- Give the children time to discuss questions they might ask her beforehand. Ask the children to work in small groups to decide on five questions that they would ask Zoe.
- Invite several children across the groups to share what they consider to be their most effective questions with the wider group.
- In pairs, invite the children to predict the possible answer to this question and how they would answer it. Consider which questions listed provoked the deeper responses.
- Look at the structure of the questions. Is there a pattern to the language used to start the open questions (*Why...*) compared to those that required a single response such as (*What...*)? Ask the children to consider *if there is a way we could change the closed questions to encourage Zoe to say more?* Model recasting a closed question to an open question. Display this in written form so that the children can refer to this to support their own compositions.
- Now the children have five questions, ask the children to refine these questions together, considering which would elicit the best response from the character. Encourage the children to refer back to the displayed questions to support their thinking.
- Then ask the children to choose their three most effective questions to submit to the hot-seating.
- The children playing the part of Zoe will also need time to prepare their story and inhabit the character. Simple props can be useful to support this process such as an old jacket or a compass.
- Also, encourage the children to return to the role on the wall and the character profiles so that they can imagine how she may respond to certain questions or scenarios. Give them time to play this out with a friend, role playing her in different scenarios could support the children to 'step into the shoes' of the character.
- You could record these sessions so that the children can refer to them again prior to any writing they complete. You could also take photographs of the children in role and ask the children to annotate the pictures following the hot seating.
- After this session, revisit the Role on the Wall for Zoe and record any additional knowledge the children have gained about the character.
- This would also be a good opportunity for the children to write in role as Zoe in their small journals or diaries.

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Session 7: Book talk

- Read aloud chapter three, up until '*she had a stitch*'.
- It is at this point that Zoe speaks to the character William for the first time. Spend time reflecting on who the children think William could be and what his significance in the story could be. Pause and reflect on the conversation the two characters have and what William speaks to Zoe about.
- The children may connect the story of Brother Elmer to the story of Icarus, in which a man tries to escape an island using hand-made wings but falls from the sky to his death as he flies too close to the sun. Consider why William might be sharing this story with Zoe, *what warning may he be trying to give her?*
- Read the rest of the chapter and allow the children time to respond to the text in small groups, noting their ideas and comments in the whole class journal and on the 'Tell Me' grid in another colour.
- Read aloud chapter four and five and compare and contrast the events in the text with the children's initial ideas and predictions about who Zoe would encounter on the island and what might happen in the story.
- Return to the role on the wall and the character profiles you have begun, to develop a fuller picture of the different protagonists in the novel.
- William makes further reference to stories and rhymes that the children may be familiar with in these chapters, including the story of Noah's Ark and then later on in the novel he references the rhyme Dr Foster and the poetry of William Blake. You may want to encourage the children to jot these references down and add them to the working wall so that they are able to reflect on their significance later in the sequence.

Session 8: Letter Writing

- Re-read the novel from the beginning until the end of chapter five and reflect on the events that Zoe has endured so far. Consider her current predicament: she is trapped on the island and she is not sure if she can trust Dooby.
- Put the children into small groups or pairs. Ask the children to imagine that they are going to write a letter to Zoe at this point in the story, *what advice would they give her?* Remind the children that they need to advise Zoe on how to handle the situation she is faced with, what to do, who to speak to, but also be sensitive to her feelings.
- Give the children time to discuss this in their groups and then take feedback and responses from the class.
- Allow the children time to write a letter of advice to Zoe. Support the children to structure their thinking, to develop an advisory voice or tone and to use metalanguage in context through shared writing and writing conferences.
- As a class, read out the letters, considering which advice was most helpful.
- As an extension of this activity, you could ask a parallel year group or a teacher to reply in role as Zoe, considering the children's advice and suggestions.

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Session 9: Persuasive Speeches

- Read aloud chapter six. Stop at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Return to the section in which Munchkin reveals how Dooby came to be on the island and how he took control of everyone and everything.
- Ask the children to reflect on how it must have felt to live on the island before his arrival, *how does Munchkin describe how they lived?*
- Explain that you are going to ask the children to imagine that they are Dooby and the islanders and that they are going to deliver speeches in role as Dooby to persuade the islanders that he should now lead them in order to protect them and to save them from the possible invasions and dangers that could threaten them at any time.

- As part of their preparations provide the opportunity to watch and analyse the way in which speeches are delivered by famous public figures or characters in literature.
- For example, King Henry in Henry V:
 - <https://www.youtube.com/watch?v=bU9-gM3wL9o>
 - <https://bit.ly/2fu2Hs1>
- Emmeline Pankhurst delivering the speech commonly known as ‘Freedom or death’:
<https://bbc.in/2KpNbur>
- Malala Yousafzai delivering this address on education to the United Nations Youth Assembly on ‘Malala Day’, her 16th birthday: <https://www.youtube.com/watch?v=MOqIotJrFVM>
- Michelle Obama’s last commencement speech – Transcript: <https://bit.ly/2rGW0Ju> Video: <https://www.youtube.com/watch?v=xB1eGI8Gqcg>

- Discuss the speech with the children using some of the following prompts:
 - *What is the purpose of this speech?*
 - *How does it make you feel and why?*
 - *In what ways has the speaker considered their audience?*
 - *What do you think makes it a good speech?*

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- *How does the speaker use their words?*
- *How does the order of what is said have an effect?*
- *How does the speaker use their voice?*
- If possible, divide one of the speeches into equal sections and provide each section to a group of children. Encourage the children to read their section of the transcript and text mark the parts of the speech that in their view are most powerful or effective.
- Upon completion invite the groups to feedback what they highlighted and comment on why those words, phrases or sections were appealing.
- Following this you may want to give the children unpunctuated speeches to speak aloud and then punctuate, before comparing them with the original choices of punctuation.
- This could then lead to a discussion or debate about the differences between choices made for punctuation specifically to support oral readings versus punctuation choices made for a text to be read silently.

Session 10: Persuasive Speeches

- Allow the children time to write their own speeches in role as Dooby, drawing on what they have discussed and the speeches that they have analysed.
- Invite the children to write their speech considering how they will persuade their audience, you may want to model and discuss the following:
 - *The use of modal verbs*
 - *Building arguments using multi-clause sentences*
 - *Making statements using short single clause sentences*
 - *Reviewing sentence length and punctuation to make it easy to read aloud*
 - *Consideration around which tense to write in – reflecting on which gives you most authority*
- Encourage the children to read their speeches aloud as they draft using the punctuation they have included. It could also be helpful to give the children opportunities to read each other's speeches aloud, sticking to the punctuation included to ensure that they are expressing clearly what they want to say.
- Once the children have finalised their writing share the speeches with the rest of the class asking for feedback about how they felt as audience members. *Were they convinced? What made the speech convincing? Would you allow 'Dooby' to take control of the island? What could be improved?*
- Allow additional time for the children to refine their speeches and prepare for the delivery of their speeches to the audience of 'islanders'.
- Once the children have had the opportunity to deliver their speeches to the class initiate a voting process that would lead to the nomination of a 'Dooby' from the class to lead the children in their survival on the island.
- Transcripts of the final speeches could be framed and displayed on the working wall.

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Session 11: Poetry

- Read aloud chapter seven. Stop at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
 - In this chapter William references a lyric from the song ‘Stairway to Heaven’ by Led Zeppelin, ‘*There’s a feeling that I get when I look to the west*’. Explore the lyrics of the song and share the song with the class. (Lyrics can be found here: <https://bit.ly/2gCXfnb>)
 - Additionally, look up the date this song was released which may give the children further context and will suggest that the novel is set not too far in the future.
 - The song can be added to the working wall along with the rhymes and stories William has referenced previously.
 - The character William also directly quotes William Blake in this chapter, referencing the name of Zoe’s boat Lyca, which features in William Blake’s poetry. You may want to explore these poems with the children; *The Little Girl Lost* and *The Little Girl Found*. These poems are in *Songs of Innocence and Experience* – there are several editions of this – recommended is the edition in the Penguin Clothbound Poetry series, designed by Coralie Bickford Smith.
 - Allow plenty of time for the group to read and discuss the poems.
 - You may want to use these prompts to support their discussion:
 - *Read with the eye: look at the poem laid out on the page. Look at a poem as you would a painting, a photograph, a sculpture. What does it look like?*
 - *Read with the ears: read aloud poems that appeal – hear their ‘music’, their sound.*
 - *Respond to what is unique: read a poem at least twice – finds its heart, an idea, a feeling.*
- Benton and Benton (1999)**
- Ask the children to consider why this poetry may be referenced in the novel, *in what way can they connect the poetry to Zoe’s predicament? Do they consider her ‘a little girl lost’? do they think her parents are looking for her, in the same way as the parents in the poem?*

At this point you may want to begin the cross curricular work focused on William Blake and his artwork that would support the children’s understanding of the wider themes and context of the book.

Session 12: Writing Poetry

- Read aloud chapter eight. Stop at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Share with the children poems which reflect on similar themes that are explored in the book. For example, the impact of humanity on nature, or the impact of nature on humanity or the power of the elements such as water. Examples can be found here:
 - <https://www.clpe.org.uk/poetryline/poems/i-asked-river>
 - <https://www.clpe.org.uk/poetryline/poems/sea%E2%80%99s-hands>
 - <https://www.clpe.org.uk/poetryline/poems/river-reflection>
- You may want to have the following prompts displayed to guide their talk and response:
 - *How does the poem sound to you?*
 - *What does the language of the poem do? Do you like any particular words or phrases? Why?*
 - *Does it have rhythm? How does it feel?*
 - *Whose is the voice of the poem?*
 - *What is the theme of the poem?*
 - *What does the poem say to you as a reader?*
 - *Would you like to write a poem like this?*
 - *What type of poem is it?*
 - *Can you recognise the form of the poem?*
 - *How is it laid out?*

Questions taken from James Carter's *Let's Do Poetry in Primary Schools!* (A&C Black 2012)

- Once the children have spent time responding to the poems in small groups or pairs. Ask them to feedback their responses to the whole group. Particularly focus on the children's emotional response to the themes explored in the poems.
- Consider with the children how they think Zoe would write about the sea or the water that has changed her life so dramatically. *What emotions may she want to express about what has happened to her?* People often reflect on the soothing and calming effect the sight and sound of water has upon them, however Zoe is trapped by the sea, it has destroyed her home and family, *therefore how would she respond to the sea and water? What feelings would it evoke within her?*
- Draw out through discussion how they think Zoe feels to wake up each morning to find that the world outside is filled with water, water that continues to encroach on the land and her life.
- Following this, ask the children to write a free verse poem in response to this, in role as Zoe.
- Some children may need a scaffold and therefore you may want to ask them to write a word, phrase or sentence to describe what they think Zoe feels about the situation she finds herself in on a strip of paper. Place these children into small groups and ask the groups to organise their strips to create a free verse poem collaboratively.

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- Model how to text mark an example of one of the children's poems so that it can be developed into a performance reading, inviting the class to consider vocal expression and intonation, actions or sound effects, as well as how it will be performed as a group – chorally or through individual parts; all of which will impact on the audience experience.
- Ask groups to rehearse then perform their poem, inviting comments from the class on the impact of each performance.
- Reflect on what the poetry revealed to them about Zoe, her feelings, thoughts and personality as well as the situation she has found herself in.
- Publish the children's poem in an anthology, considering with the children how illustration could complement their poems. For example, you may want the children to use watercolours or to complete engravings or printing in the same style as the text.

Session 13: Conscience Alley

- Read aloud the opening of chapter nine stopping at 'into his secret world'. Stop at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Ask the children to consider what could be in Munchkin's secret hiding place. *What would he want to keep secret and how might it help Zoe to escape? Should Zoe enter his secret hiding place? Why? Why not?*
- Read on to the end of the chapter, pausing to add to the tell me grid and to add further notes and ideas to the role on the wall for Zoe and Munchkin.
- Give the children a copy of chapter nine and ask the children to re-read and text mark the chapter, considering what they can learn about the character Munchkin from this part of the story. For example, *what was revealed about Munchkin from his secret hiding place? Do you feel empathy for him? Why? Why not? What significance could he have in the remaining part of the novel?* Consider the language used to describe Munchkin and how this evokes empathy both in the reader and in Zoe, such as '*he shrank at the sound of his own voice*', or the way he talks quietly to his rat to reassure it.
- After the children have had time to discuss their responses to the chapter, pose the question to the children: *Should Zoe try to get off the island alone or risk going with Dooby?*
- Ask the children to work in groups and give each group a large sheet of sugar paper or flip chart paper divided into two columns – Reasons for Zoe leaving on her own and Reasons Against – and some post-it notes in two different colours – one colour 'for' and the other 'against'.

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- Ask the children to complete as many post-it notes as possible with different reasons for her leaving the island on her own or, alternatively, risking the journey with Dooby.
- As they add them to their large sheet of paper, the children should check if there has already been an idea added that is similar to their own. If there is, they should group them together.
- After sufficient time has been given for children to add their ideas, ask them to discuss as a group and decide which are the three most important reasons for going on her own and the three most important reasons to risk trusting Dooby.
- Share the ideas as a class and discuss the children's personal response to Zoe's dilemma, *what do they think she should do? Is there an alternative she hasn't thought of?*
- Create a class list combining all of the reasons for and against that children have come up with, or display the post-it notes that children wrote out somewhere in the classroom where they can be easily accessed.
- Following this, support the class in using conscience alley to further refine their ideas. Ask the class to create two equal lines and then turn to face one another, leaving a narrow alley between the two lines.
- Select one pupil who, in role as Zoe, will walk between the two lines. As they walk between the lines, pupils on one side give reasons to persuade Zoe to risk leaving the island on her own, while pupils on the opposite side give their reasons why Zoe should risk trusting Dooby and escaping with him.
- When the pupil in role reaches the end of the 'alley', they can explain the decision they have made and why. You might repeat the task, so that each side of the 'alley' has had the opportunity to argue both 'for' and 'against'.
- Having had the opportunity to reflect on Zoe's different options, ask children to decide for themselves what they think she should do.
- You could follow this up with further letter writing, or a persuasive argument where the children encourage Zoe to follow their recommended course of action.

Session 14: Book Talk

- Read aloud chapter ten, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Spend some time revisiting the ideas suggested by William in this chapter, and the novel as a whole, that stories are innately human and incredibly important.
- Share the following extract with the children:

'And how do you think people have survived? How do people remember who they are and where they're from? And how do they know what it means to be human, what makes us more than animals? How do they pass these things on to their children? Stories, that's how.'
- Ask the children to reflect on this quote and whether they agree with William's assertions or not. *Do they think that stories make us human? What stories have they had passed onto them by their parents, family members and teachers? Which stories would they like to pass on later in their lives? Why?*

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- You could complete a story telling circle here where children have the opportunity to share their own favourite stories.
- Return to the stories and poems gathered on the working wall that William has referenced already, consider with the children why William remember these and wants to share these with Zoe. (In this chapter William also refers to Golgonooza, a mythical city in the work of William Blake.)
- Consider his statement 'stories walk the truth into existing'. *How does this relate to the statement they have already considered? How does this relate to the novel as a whole, what 'truth' could the novel be walking into existence?*

Session 15: Freeze-Frame and Thought Tracking

- Read chapter eleven aloud and allow the children time to respond to the text in small groups, noting their ideas and comments in the whole class journal and on the 'Tell Me' grid in another colour. Reflect on the events in this chapter. *What do they think will happen next? How will Zoe survive the attack? Will she still get off the island?*
- Divide the class into 3 groups and ask each of them to create a freeze-frame to represent the dramatic events of this chapter, as the eels wait for the cats to arrive, as the eels surround the cats, then as the eels have to run from the horses.
- You will also want to assign the roles of Zoe and Dooby, slightly outside of the action.
- Create different frozen scenes of the moments that make up the attack based on the children's interpretation and re-reading of the text.
- Following this complete 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.
- Thought track members of each of the groups, keeping a record of how the different characters felt before and during the event.
- After this, reflect on what the class have heard and compare and contrast the different characters' thoughts and feelings.
- Following this, you may want to ask the children to imagine and role-play what the different characters would be saying rather than thinking, *would this be the same or different? Why? Who might have to hide their true feelings and why? How might the different people vocalise their internal thoughts?*
- Ask the children to consider also how they felt as an audience member as well as a performer. *How did the drama make them feel? How was this achieved? What did you feel when a given thought was expressed?*
- Considering their own performances and also any films or television dramatisations that the children have watched, ask the children to reflect on how actors and performers achieve a connection with their audience. *How could they refine their performances to make this connection more powerful? Could they change their body language or facial expression*

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further? How could they refine the wording of their characters' thoughts and feelings? How could the staging of the scene enhance the impact on the audience?

- The performance could then be refined further taking into account these considerations.
- Consider photographing each of the freeze-frames and allowing children to access these on a computer/tablet.
- Speech and thought bubbles could be added and completed to reflect and capture the voices from the freeze-frame/thought tracking activity. Following this, the children could use a comic book creator application in order to re-tell the events in the style of a graphic novel which could be published and displayed.

Session 16: Double Bubble

- Read aloud chapter twelve and then re-read the chapter and allow the children time to respond to the text in small groups, noting their ideas and comments in the whole class journal and on the 'Tell Me' grid in another colour. Reflect on the connection Zoe makes to the stories William has told them and the plan that her and Munchkin are now able to put in place to get themselves to safety. Relate this back to the conversations and reflections you had in previous sessions about the importance of stories.
- Read chapter thirteen aloud until '*Let's not sing anymore. Okay?*'
- Complete a 'double bubble' where the children compare the characters; Zoe and Munchkin. This could be done in small groups or pairs on A3 paper.
- Create a Venn diagram and place the characters' names in the diagram; you could use images to support this.
- Then establish in the centre of the diagram the similarities that the characters share – this could be as simple as 'they are children' or 'they are both orphaned.'
- Then the children can establish the differences between the characters.
- Reflect on this with the children and consider why the characters may have more in common with each other than they originally thought when they first met, and also when the reader first met Munchkin.
- Read aloud to the end of the chapter, stop at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up. Reflect on what the children think may happen next and how the story may end.

Session 17: Book Talk

- Read to the end of the novel, stop at different points, clarifying their understanding and allow for discussion around what the group like, dislike, any patterns that they notice or any questions that it brings up.
- Discuss children's responses to the ending of the book. What they liked or disliked, anything that puzzled them or any connections they can make. *Did they expect Zoe to be reunited with*

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her parents? Were they surprised by the ending? How did they think Zoe reacted to the news of her baby brother? Is that how they think they would have reacted?

- Ask the children to consider the events that have unfolded, how Zoe has reacted to them and to infer what this tells us about her character. Return to the role on the wall for Zoe to reflect on the final events in the novel.
- You may want to use some of Aidan Chambers' 'special questions' to explore the children's responses to the novel as a whole:
 - *Think of yourself as a spectator. With whose eyes did you see the story?*
 - *Did you only see what one character in the story saw, or did you see things sometimes as one character saw them and sometimes as another and so on?*
 - *When you were reading the story, did you feel it was happening now? Or did you feel it was happening in the past and being remembered?*
 - *Can you tell me anything in the writing that made you feel like that? - Which character interested you the most?*
 - *Is that character the most important in the story/ or is it really about someone else? - Which character(s) didn't you like?*
 - *Did any of the characters remind you of people you know? Or remind you of characters in other books?*

Sessions 18-20: Extended Writing

- Explain to the class that you would like them to write a sequel to the novel, describing what happens after Zoe is reunited with her parents.
- Return to the characters that the novel ended with and consider what may happen to them after the story finished.
- Allow the group to explore these ideas, discussing for example, how they think Munchkin will fit in with Zoe's family, how Zoe will feel having been so independent to now living with her parents again, if Dooby and the others will be able to escape the island and find them, if the town they are living in will be able to maintain itself or if the water will continue to rise. Allow the children time to talk this through with a partner or small group and to record ideas and suggestions.
- Following this, you could complete some role-play and drama such as hot seating in which the group inhabit the characters of Zoe and Munchkin in different scenarios, imagining how they may behave and the things they may think and say.
- Record the groups' role play and drama and begin to build an imagined sequel to the novel.
- Give time to explore ideas and then ask the children to write a first draft of this story considering:
 - *What authorial tone and voice will you use?*
 - *Where will your story sit on the register of formality?*

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- *How will this determine the language/ sentence structure you use?*
- Once the children have completed a first draft they could work with response partners to edit and refine the work.
- The group can then swap partners and work with an editing partner who supports the editing process by giving them time to read their work aloud. Children will now support each other with transcription proof reading, looking at spelling, punctuation and grammar.
- The class can then write up final copies and publish them as short stories, giving the children a real purpose for this activity that would make this more meaningful for them.
- Ideas for different book making techniques can be found in *Get Writing! (Ages 4-7)* by Paul Johnson (A & C Black).
- There are also resources available on the CLPE Power of Pictures website:
<https://www.clpe.org.uk/powerofpictures/creative-approaches/bookmaking>
- Once the class have published their work, it can be placed in the reading area or in the school library.

Other opportunities for extended writing:

Once you have read the novel you may want to support the children to complete further extended writing based on the ideas explored through the text.

- After completing the novel you may want to give the children opportunities to write further in role as Zoe, reflecting on the final part of the novel. You may also want to allow the children to write in role as Munchkin, explaining his story prior to him meeting Zoe.
- They could also go on to write a newspaper article about the events in the novel, as if they are reporting from the community Zoe and her parents now live in.
- The cross curricular work you may have completed outside the sessions would also allow for a range of writing opportunities. For example, a report or explanation text on climate change and its consequences. The children could also write a persuasive speech based on persuading people to change their habits to decrease their impact on the environment.

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