Mama Miti. Wangari Maathai and the Trees of Kenya
Written by Donna Jo Napoli and Illustrated by Kadir Nelson (Simon & Schuster, USA)

Through Donna Jo Napoli’s lyrical prose and Kadir Nelson’s strikingly beautiful illustrations, the true story of Wangari Muta Maathai, known as “Mama Miti,” is told. In 1977 Mama Miti founded the Green Belt Movement, an African grassroots organisation that has empowered many people to mobilise and combat deforestation, soil erosion and environmental degradation. Today more than 30 million trees have been planted throughout Mama Miti’s native Kenya, and in 2004 she became the first African woman to win the Nobel Peace Prize. Wangari Muta Maathai has changed Kenya tree by tree—and with each page turned, children are invited to realise their own ability to positively contribute to society and impact the future.

Overall learning aims of this teaching sequence:
- To engage and inspire children to engage with literature
- To explore global, political, socio-economic and environmental issues through a narrative text
- To develop creative responses to the text through drama, storytelling and artwork
- To write with confidence for real purposes and audiences

This teaching sequence is designed to be adapted as appropriate for a KS2 class.

Overview of this teaching sequence.

This sequence is approximately 6 weeks long if spread over roughly 32 sessions. The book offers a range of opportunities to work across the curriculum as well as in English sessions, giving children the chance to work in more depth around the themes. Kadir Nelson’s powerfully stunning illustrations enhance and enrich the text, extending the meaning conveyed in the written language and inviting the reader to revisit the book and deepen reader response and reflections. There are plenty of opportunities to inspire authentic pieces of writing for a range of purposes and audience. The content will also enable teachers to support children in developing their knowledge and understanding of the challenges faced by different communities around the world.

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- Exploring Language
- Freeze-Frame
- Writing in Role
- Investigative Enquiry
- Problem Solving
- Shared Writing
- Drafting and Editing
- Book Talk
- Text Marking

- PowerPoint Presentation
- Poster
- Dictionary of Idioms
- Letter of Advice
- Cookery Book
- Science Investigation Summative Report
- Construction Instruction Manual
- Free Verse Poem
- Book of Proverbs
- Aspirations
- Speeches
- Biography
- Art Gallery Captions

**Other Books and Resources to Support and Extend the Sequence**

1. **Books Inspired by Wangari Muta Maathai’s Work**
   - *Wangari’s Trees of Peace: A True Story from Africa* by Jeanette Winter (Harcourt, USA)
   - *Wangari Maathai: The Woman Who Planted a Million Trees* by Franck Prévot and Aurélia Fronty, translated from French by Dominique Clément (Charlesbridge, USA)
   - *Seeds of Change: Wangari’s Gift to the World* by Jen Cullerton Johnson and Sonia Lynn Sadler (Lee & Low, USA)
   - *Planting the Trees of Kenya: The Story of Wangari Maathai* by Claire A Nivola (Farrar, Straus and Giroux, USA)

2. **Books Inspired by Innovative Figures who have made Positive Contributions to Society**
   - *Twenty-Two Cents: The Story of Muhammad Yunus* by Paula Yoo and Jamel Akib (Lee & Low, USA)
• *Nelson Mandela* by Kadir Nelson (Katherine Tegen Books, USA)
• *Iqbal* by Francesco D’Adamo, translated by Ann Leonori (Simon & Schuster)
• *Gandhi* by Demi (Margaret K. McElderry Books, USA)
• *Malala Yousafzai: Warrior with Words* by Karen Leggett Abouraya (Starwalk Kids Media, USA)
• *Ada’s Ideas: The Story of Ada Lovelace, the World’s First Computer Programmer* by Fiona Robinson (Abrams)
• *One Hen: How One Small Loan Made a Big Difference* by Katie Smith Milway and Eugenie Fernandes (A & C Black)

3. **Books to Support the Exploration of Themes Inspired by the Text**
• *We Are All Born Free: The Universal Declaration of Human Rights in Pictures* by Amnesty International (Frances Lincoln)
• *A is for Activist* by Innosanto Nagara (Seven Stories Press, USA)
• *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)

4. **Traditional Tales from Kenya and other Parts of the African Continent**
• *Lila and the Secret of Rain* by David Conway and Jude Daly (Frances Lincoln)
• *Nelson Mandela’s Favourite African Folktales* by Nelson Mandela (W W Norton & Co, USA)
• *Who is King? And other tales from Africa* by Beverley Naidoo, illustrated by Piet Grobler (Frances Lincoln)

5. **Websites**
• Leading charity that supports and funding tree planting in the UK [http://www.treecouncil.org.uk/](http://www.treecouncil.org.uk/)
• Nobel Peace Prize Resource Bank - [http://www.nobelprize.org](http://www.nobelprize.org)

**Teaching sessions**

**Before beginning the sequence:**

- Create a display of books that can be drawn on for sharing, reference and research to support key aspects of this sequence of work. This display should comprise a range of texts that fall under the following categories:
  - Books Inspired by Wangari Muta Maathai’s Work
| Books Inspired by Innovative Figures who have made Positive Contributions to Society |
| Books to Support the Exploration of Themes Inspired by the Text |
| Traditional Tales from Kenya and other Parts of the African Continent |
| A range of information texts about trees, Kenya, the water cycle and life cycle of frogs |

Suggestions are listed above and detailed in the body of the sequence.

**Session 1 Response to Illustration**

*Children should be provided with the time and opportunity to enjoy and respond to the pictures, and to talk together about what the illustrations contribute to their understanding of the text. Such discussions can support the development of inference skills and deepen and enrich reader engagement and response.*

- Source a selection of photographs representing different aspects of Kenyan society and culture. (E.g. the skyscrapers of the city of Nairobi, a Kenyan Flower Farm, supermarket, Malindi beach resort, Nabiyotum crater in lake Turkana, a Thigi tree, a Masai beaded collar necklace and the Kenyan flag.)

- You can divide the children into discussion groups and provide each group with a different image or reveal each image, one at a time to the whole group. Invite the children to discuss the images and ask them to consider what clues each image provides about the setting of the story you are about to embark upon. Ask them to consider the following questions:
  - Where do you think it might be set?
  - Why do you think this?

- Again, either in groups or facilitated from the front, invite the children to discuss and note what they know at this point about the setting and what questions the images have prompted.
- Cover the top half of the first illustration in the book of the child looking into the pool of tadpoles and share this ‘cropped’ illustration with the children.

- Discuss what they notice and what clues the image might provide in terms of what the story might be about. Note their initial responses.

- Reveal the top half of the illustration and allow the children to view the image in its entirety. Invite the children to discuss:
  - What do the further details in the illustration tell us?
  - How does the illustrator use colour to convey meaning?
  - What can we infer about the story based on the illustration?

- Read the opening page of the story aloud.

- Ask the class to consider what words or phrases stand out and why?

- Divide the children into discussion groups and provide each group with a copy of the opening text. Invite the children to highlight and note what the text indicates about the following questions:
  - What are the challenges in this community?
  - What are the strengths of this community?
  - What role does nature play in the lives of the people of this community?

- Open up the group conversations to conduct a whole class discussion. Once you have explored the first set of questions, extend the discussion by inviting them to consider:
  - Why might village elders placing a staff between two quarrelling individuals help resolve the argument?
• What does this suggest about the connection the people have with the trees?
• What significance might this have for the story?

Collate the notes and grids that have captured the discussions of this session and place these either on a working wall or alternatively in a pre-prepared class journal.

Sessions 2-4 Publishing and Bookmaking
Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts.

• Revisit the grids from the previous session and collate the contributions from the ‘what we would like to know’ column. Using different coloured markers/highlighters mark statements that share common themes as identified with the children.

• Divide the children into groups and give each group a set of statements/questions.

• Allow time for investigation and research into the areas of focus. Encourage the children to draw from the dedicated book display to support this sequence of work.

• Once complete, invite the children to discuss and agree upon how they will present their findings. This may be in the form of a booklet, PowerPoint presentation, poster or short film.

• Allow for the appropriate amount of time to plan, prepare and complete their final publication.

Session 5 Exploring Language
Opportunities to discuss, explore and reflect upon how language can be used to create effect and convey symbolic significance enable children to better understand how language works and how it can be manipulated for effect.

• Share the following paragraph with the children.

When Wangari grew up, she worked in the city, but she always remembered her roots. She planted trees in her backyard and sat under them to refresh her body and spirit.

• Invite the children to consider what this paragraph tells us about Wangari and ask the following questions to stimulate the discussion:
- What do we know about Wangari?
- What does the expression ‘remember her roots’ mean?
- Why might she find the trees refreshing?
- What special significance might these phrases have and what might they suggest about her and the story?

- Note their responses.

- Extend the reflections by exploring common expressions that incorporate nature such as the examples listed below:
  - ‘They keep me grounded.’
  - ‘He’s my rock.’
  - ‘She was overflowing with joy.’
  - ‘They were beaming with pride.’
  - ‘The performance blew me away.’

- Provide the children with a bank of additional nature inspired expressions or alternatively give them time to research and source such expressions.

- Allocate a set of expressions to each group and allow time for sourcing or creating visual representations of what the expressions mean both literally and symbolically.

- Once they have done this provide them with A3 pieces of paper on which to type their expressions and arrange their images.

- Collate and bind the pages to form a class collection of expressions.

Session 6 Response to Illustration, Freeze-Frame and Writing in Role
Freeze-frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. When presenting the freeze-frame, one of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters can be asked to speak their thoughts out loud.

When children have explored a fictional situation through talk or role-play, they may be ready to write in role as a character in the story. Taking the role of a particular character enables young writers to see events from a different viewpoint and involves them writing in a different voice. In role, children can often access feelings and language that are not available to them when they write as themselves.

- Share the first illustration of Wangari seated on a stool, looking up at the woman with a child on her back.
- Invite the children to work in pairs to re-enact this moment and create a freeze-frame. Once in position encourage them to initiate a conversation based on what they think the characters might be saying. You may choose to spotlight some of the conversations to allow the children to hear the interpretations of the other pairs.
- Based on the drama activities ask the children to consider:
  - What do we think might be happening in this illustration?
  - What might the characters be thinking or saying?
  - What might their body language and position suggest?
  - Which character is Wangari, how do you know?
- Note their responses around a copy of the illustration.
- Show the next illustration of the woman staring forward. Consider with the children:
  - What do you notice?
  - What might they be thinking?
- In groups of three invite the children to recreate the illustration and create a freeze-frame. Once in position tap a selection of children on the shoulder to prompt the child to speak their thoughts in character aloud.
- Reference the drama activity to extend reflections on the illustration and extend the discussion using the questions below:
  - Why did the illustrator draw the characters facing the reader?
  - Why might the characters be positioned in the way that they are? What effect does this have?
  - What significance might the different colours have in relation to the story?
How might the shapes and colours correspond to nature?

- Again, note their responses around a copy of the illustration.

- Provide each child with a template of a thought bubble and ask them to note what they think either the woman or one of her children might be thinking. Add these around the illustration.

- Read the next part of the text detailing the conversation between the woman and Wangari.

- Explain to the children that you want them all to take on the role of Wangari whilst you take on the role of the ‘poor woman.’ In role engage the children in a dialogue to explore how they might advise the woman.

- Show the next illustration of the hands and ask the children to consider what the illustration suggests about what Wangari might advise.

- Drawing from the suggestions arising from the drama activity, invite the children to write a letter of advice in role as Wangari.

**Sessions 7-11 Publishing and Book Making**

*Ensure before you embark on the tasting sessions that you are aware of any allergies the children might have.

- Read the text that corresponds with the illustration of the hands and read on the end of the next passage, ‘...grew their own mubiri muiri trees.’

- Initiate a study of trees that produce berries and where in the world they are sourced, allowing time for research.

- As part of this study, explore the different types of berries and their nutritional value.

- Encourage the children to make notes based on the findings of their investigations. You might choose to provide the grid below to help guide their work.

<table>
<thead>
<tr>
<th>Name of Berry</th>
<th>Physical Characteristics</th>
<th>Nutritional Benefits</th>
<th>Different Ways in Which they are used</th>
<th>Best climate and conditions for growth</th>
<th>Where they can be sourced</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

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You may choose to conduct a tasting session and use this as a starting point to work with the children to devise recipes and develop a class cook book inspired by your research and cookery sessions.

Take photographs to document the tasting and cooking process.

Provide the children with a range of examples of cookery books and encourage them to identify common phrases and expressions and reflect on the language style and layouts that are distinctive to this genre.

Group the children in pairs and provide each pair with the photos corresponding to a particular recipe that you have trialled as a class. Drawing on what has been noted about the written style of cookery books ask each pair to select and sequence the photographs and draft the text for that particular recipe.

To complement the cookery book publication and capture the research that informed it, incorporate sections in the book that provide information and insights into the origin of the ingredients and foods sourced from trees, thus enriching the quality and content of the publication. Designate each pair a section to draft.

Collate and bind the final edited drafts of the recipes and ingredient sections to create your whole class ‘Berry Berry Bumper Class Cookery Book.’

**Session 12 Investigative Enquiry**

*Opportunities to speculate, hypothesise and trial theories will support the nurturing of curiosity and critical, reflective enquiry.*

- Share the next illustration of the woman and two girls carrying wood. Elicit responses to the illustration by asking the following questions:
  - What dilemma might this lady have?
  - What clues does the image provide?
  - How have the colours changed and what significance might this have?
  - How does the positioning of the family contrast with the first family?
  - What might they be thinking?
- Read the text that accompanies this illustration and ask the children to consider:
  - What options might be available to her?
  - What advice might Wangari offer?
- Share the illustration of Wangari speaking with the woman and in pairs, consider what might
be expressed as part of their discussion and invite the children to role-play the conversation.

- Provide them with speech bubbles to note their conversations.
- Read the accompanying text and ask the children to consider:
  - Why might this tree make good firewood?
  - What properties would be most appropriate for this purpose?
- Select a range of sticks that vary in size, density, dryness and wetness and use these to conduct a science investigation to explore how long it takes to burn each piece. Prior to burning wood with the children to determine a set of hypotheses. Make sure you have risk assessed the activity before proceeding.
- Invite the children to note their observations and write up their findings and conclusions.

### Session 13-15 Publishing and Book Making

- Take the class on a forest or park walk. Encourage the children to look out for fallen branches and sticks.
- Encourage the children to observe the interesting variation in shapes, sizes, textures and length.
- You might to choose to set up a campfire and conduct an oral storytelling session.
- Use your collection from the walk to stimulate a discussion about what other purposes sticks and branches might have.
- Investigate with the children what objects you might make using the branches and sticks collected. Provide them with the appropriate planning time to consider what they might make, as well as what tools and additional items they might need for their creation.
- Capture the process through photography and invite the children to use these to form the basis of their own instruction manual. Allow time for sharing and discussing the common phrases, expressions, language style and layout that are distinct to this type of text.
- Create a display of the finished published manuals alongside their creations.

### Session 16 Problem Solving

*Creating opportunities to explore dilemmas and determine viable solutions supports the development*
of critical thinking skills. The purposeful nature of such meaningful learning experiences also encourages learning engagement.

- Read on to the next page and then without revealing the solutions proposed by Wangari share the illustrations that represent the problems faced by the goat, chicken, cow and woman in the following page without sharing the text.

- Use the grid below to frame/prompt the discussions.

<table>
<thead>
<tr>
<th>Dilemma</th>
<th>Possible Solutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Our goats are starving.”</td>
<td></td>
</tr>
<tr>
<td>“My cows are sick.”</td>
<td></td>
</tr>
<tr>
<td>“Wild animals come in the night and steal my chickens.”</td>
<td></td>
</tr>
<tr>
<td>“My home fell apart.”</td>
<td></td>
</tr>
</tbody>
</table>

- Allow time for the children to research prints and patterns that are commonly found in Kenyan textiles.

- Taking inspiration from the use of collage adopted by Kadir Nelson and the prints sourced you can invite the children to represent the solutions discussed in collage form.

Session 17-19 Shared Writing

Shared writing is one of the most important ways a teacher can show children how writing works and what it’s like to be a writer. Acting as scribe, the teacher works with a small or large group of children to create a text together, enabling them to concentrate on their ideas and composition.

- Read onto the next page, from ‘Wangari told women to plant murigono ... She told them to plant muringa for the pure joy of their white flowers.’

- Scan a copy of the first woman who approached Wangari, with the baby on her back and the child by her side facing the reader. Position this illustration alongside the illustration that accompanies the text read at the start of this session.

- Invite the children to discuss and compare and contrast the illustrations. You may initiate the discussion using the following prompts:
  
  - What differences do you notice? Consider the use of colour, the distinction in numbers of people, proportion and composition?
  - What is the significance of these contrasts?
Note the comments and add these to either the working wall or class journal.

Read on to the next page up to and including, ‘...peace my people.’

Conduct a study of the water cycle sharing titles and resources such as:

- **Water Dance** by Thomas Locker (Houghtin Mifflin, USA)
- **The Drop in My Drink: The Story of Water on Our Planet** by Meredith Hooper, illustrated by Chris Coady (Frances Lincoln)
- **How The World Works** by Christiane Dorion and Beverley Young (Templar)
- BBC Primary Geography Video Clips – (Part 1 of 2) [http://www.bbc.co.uk/programmes/p01152mn](http://www.bbc.co.uk/programmes/p01152mn), (Part 2 of 2) [http://www.bbc.co.uk/programmes/p0115djb](http://www.bbc.co.uk/programmes/p0115djb)

Drawing on the lyrical, poetic style of either Locker or Hooper and on the children’s understanding of the cycle mark out the key parts of the cycle and model how in groups they might compose their own free verse that encapsulates the cycle.

Introduce the children to a model zoetrope and unpick with the children the different component parts and process required to create a functioning zoetrope.

In their groups, provide the children with strips and invite them to illustrate the key parts of the water cycle process in the boxes on their strip. Once the process has been illustrated, give the groups the time to construct their own battery operated zoetrope.

Upon successfully constructing their zoetropes, give the children time to prepare a reading of their collaborative free verse. Once prepared, film the moving images produced in motion whilst each group reads their poem.

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**Session 20-22 Drafting and Editing**

*In these sessions the children will need time to draft their book sections. You may want to allow the children to draft their writing initially without focusing on the genre features. This will allow the children to write without feeling constrained by the format of the genre. Then you can revisit the features that they will need to use in their writing in the editing and publishing process.*

- Read on to the next page, up to and including, ‘...when people lived in peace with nature.’
- You might use this as an opportunity to study the life cycle of a frog.
- You might choose a to purchase some tadpoles and take this opportunity to set up an ‘research lab’ comprising a team of scientists made up of the entire class, who on rotation take on the responsibility to observe, document and report daily changes. Templates could be
devised and the use of photography, audio recordings and video could be used as means to support this process.

- Invite the children to use the photographs, recordings, notes and body of research built up over this process to produce an information text.

- As part of this process, you might review the information collated and discuss how best the information might be divided into sections.

- To extend their knowledge and understanding as well as support, inform and inspire the development of a narrative style befitting of this aspect of study, share clips from the 2014 David Attenborough BBC Documentary *Fabulous Frogs* [http://www.bbc.co.uk/iplayer/episode/b04g4qm5/natural-world-20142015-10-attenboroughs-fabulous-frogs](http://www.bbc.co.uk/iplayer/episode/b04g4qm5/natural-world-20142015-10-attenboroughs-fabulous-frogs) Discuss and identify how Attenborough’s word choices, turns of phrases and sentence structure create a distinctive style and impact upon the viewer. Consider which aspects of this style could be effectively replicated and adopted to support the drafting of their information text to make this appealing to the reader.

- You could then choose to give a key section or focus chapter to pairs or groups of children to formulate their contribution.

- Once each section is complete, collate the work produced and bind it to create a class book or alternatively use software such as [http://www.blurb.com/booksmart](http://www.blurb.com/booksmart) to create an authentic looking, high quality publication

### Session 23-25 Response to Illustration, Book Talk and Publishing

Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- Read on to the next page, up to and including, ‘Kenya was strong once more, strong and peaceful.’

- Scan a copy of the first illustration of Wangari as a child looking into the pool of tadpoles. Position this illustration alongside the illustration that accompanies the text read at the start of this session.

- Invite the children to discuss and compare and contrast the illustrations. You may initiate the discussion using the following prompts:
• What contrasts do you note between the opening illustration and this point in the story?
• How does the illustrator use size, proportion, composition, directionality and colour to emphasise the contrast?

□ Note the comments and add these to either the working wall or class journal.

□ Share the next illustration of the crowd of faces. Discuss and elicit responses to the illustration using the following prompts:
  • What feelings does the image evoke?
  • How do the expressions and body language differ from the individuals represented up to this point?
  • How is the composition distinct? What impact does this have?
  • Why might the illustrator have chosen to present the people in this way?
  • Can you spot Wangari? What differences do you note about her appearance and what might this symbolise or suggest?
  • What is the symbolic significance of the use of colour, size, proportion, body language, posture, facial expression and the direction in which Wangari faces at different points in the story?

□ Read to the end of the book.

□ Scan the following illustrations of Wangari and place them alongside one another:
  • The very small illustration of Wangari seated and looking up at the lady with the baby on her back and child by her side.
  • Wangari facing the lady with the firewood and advising her to plant mikundiri trees.
  • The illustration of Wangari overseeing the planting a range of trees.
  • The mass gathering depicted by the sea of faces.
  • The final illustration of Wangari.

□ Invite the children to discuss what each image suggests about Wangari?

□ What is the symbolic significance of the use of colour, size, proportion, body language, posture, facial expression and the direction in which Wangari faces at different points in the story?

□ What does each image suggest about Wangari and what are the illustrations inviting the reader to do?

□ Discuss with the children their overall views of the text using the Aidan Chambers’ discussion prompts as indicated in the grid below.
### Likes

**What did you like about the book/story/picture?**

<table>
<thead>
<tr>
<th>Dislikes</th>
<th><strong>Was there anything you disliked about it?</strong></th>
</tr>
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<tr>
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</table>

### Puzzles

**Was there anything that puzzled you?**

<table>
<thead>
<tr>
<th>Connections / Patterns</th>
<th><strong>Does it remind you of anything? Did you notice any pattern?</strong></th>
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- Extend the discussion through further prompts such as:
  - What do you find most inspiring about this story?
  - What would you say were the strengths of the community portrayed?
  - What would you say were the strengths of Wangari’s guidance?
- Encourage each child to note what they believe is the strongest message to be taken from this story.
- Discuss and define the term proverb. Share examples of proverbs originating from Kenya and other parts of the continent such as those listed below and invite the children to consider which is most pertinent to the story.

**Kenyan Proverbs**
- A man who uses force is afraid of reasoning.
- Peace is costly but it is worth the expense.
- He who refuses to obey cannot command.
- A leader who does not take advice is not a leader.

**Bantu Proverb**
- Patience is the mother of a beautiful child.

**Congolese Proverb**
- A single bracelet does not jingle.

**African Proverbs**
- If you want to go quickly, go alone. If you want to go far, go together.
- A single stick may smoke, but it will not burn.
- However long the night, the dawn will break.

- Invite the children to reflect on what they notice about the style and structure of these proverbs.
- Work with them to identify the common features of proverbs.

- Drawing on inspiration from the proverbs discussed, invite each child to revisit the key message that they identified as being central to the story and refine this to be written in the style of a proverb.

- The children could have the opportunity to research Kenyan proverbs to support this process which could culminate in the publication of an illustrated class collection that features their own personal efforts alongside the Kenyan proverbs sourced.

### Session 26 Response to Illustration

*Children will need time and opportunities to enjoy and respond to the pictures, and to talk together about what the illustrations contribute to their understanding of the text. Children can develop their responses to the book by drawing or painting in a similar style to the illustrations.*

Prior to the session, photograph each child and print the image on an A5 scale in preparation for the session. Encourage the children to bring in old magazines and catalogues to use in the session.

- Discuss with the children what one thing in the world concerns them that they would like to change.

- Provide each child with their photograph, invite them to cut out their faces and use the old magazines and catalogues to create a collage of themselves.

- Collate the individual collages and put these together to create a collage in the style of the mass gathering represented in the text.

- Provide each child with a thought bubble and invite them to write the one thing they would like to see change.

### Session 27-29 Text Marking

*Taking time to highlight and reflect upon language choices and structure and how such choices impact upon the audience supports the deepening of reader response as well as choices children make when they themselves commit to paper.*

- Listen to Wangari Maathai’s Nobel Lecture after receiving the 2004 Nobel Peace Prize in the Oslo City Hall, Oslo, Norway.  

- 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 she considered her audience?
• What do you think makes it a good speech?
• How does she use her words?
• How does the order of what is said have an effect?
• How does she use her voice?
• How does she use her body language?

- Divide the speech 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.

- Provide them with appropriate sections from a range of different speeches from key historical figures or moments, such as:
  - Franklin D. Roosevelt’s 1933 Inaugural Address;
  - Winston Churchill’s 1940 Blood, Toil, Tears and Sweat Speech to the House of Commons;
  - Nelson Mandela’s speech before the court hearing that led to his imprisonment in 1964;
  - Maya Angelou’s Speech On the Pulse of Morning, January 19, 1993 at the Inauguration of President Clinton

- Invite the children to view the range of speeches and again identify what features of the text or structure make them effective. Other points to guide consideration could include:

  - How do they differ from Wangari Maathai’s speech?
  - What is the purpose of each speech?
  - How do they make us feel and why?
  - In what ways have they considered their audience?
  - What do you think makes it a good speech?
  - 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?
  - How does the speaker use their body language?

- Discuss the Kenyan word, ‘Harambee,’ which the book defines as ‘the spirit of pulling together’ and is a word that captures the spirit of the book and Wangari’s work.

- Drawing on their reflections of what makes a good speech and on the spirit that inspired and
fuelled Wangari’s work, invite the children to write their own speeches based on the change they want to see in their world, this could be at school, local or wider community level.

- Allow for time to refine their speeches and prepare for the delivery of their speeches in a whole school assembly. As part of their preparations you might provide the opportunity to watch and analyse the way in which speeches are delivered by famous public figures. How do they use their voice, facial expression and body language to convey their messages?

- Once the class has had the opportunity to deliver their speeches to the school initiate a voting process that would lead to the nomination of a whole school dedicated community project.

- Transcripts of the final speeches could be framed and displayed with the class collage of faces.

- Depending on the focus challenge identified you might choose to invite the children to write to their local MP.

- This could springboard a study of the democratic process which could include organising a visit from your local MP, or a class visit to the Houses of Parliament.

- You could conduct a school election centred on the identified proposals for a community project. You could invite the class to work in groups to devise an electoral campaign and study how such campaigns are formulated.

Session 30-32 Research, Publishing and Book Making

Providing time to research facts, content and details will equip children with insights that will make for richer content.

- As an extension of your study of Wangari Maathai’s work, you could choose to conduct a study of the history of the Nobel Peace Prize. (http://www.nobelprize.org/)

- You could invite the children to choose a winner from the laureate archives to form the basis of a research project.

- Children could prepare presentations or publish their own biographies inspired by their chosen laureate.

Extended Complementary Work:

All of the following proposed pieces of work could be undertaken simultaneously alongside your study of this book to complement, extend and enrich this sequence of work.
Developing Global and Political Consciousness

- Taking inspiration from Wangari Maathai’s example you could set up your own Class/ School/ Cluster Convention using the Model United Nations Starter Kit. 

- The preparation would more than likely span over the course of a half term and would culminate in a child led mock United Nations Conference.

Exploring and Researching Stories of Kenyan Origin

- Over the course of this sequence of work allow time for children to source and experience traditional stories from Kenya.

- You might wish to display some titles to get them started.

- Provide the opportunity to discuss and reflect upon common themes and patterns across tales.

- What might this suggest about the culture of this society?

- Encourage children to identify favourites and give them the opportunity to retell these orally and record them.

- As well as creating an audio collection you might provide children with the opportunities to publish their own retellings as story cards, individual publications or as a class anthology.

Developing Knowledge of Trees and their Fundamental Role

- Conduct a research project into the types of trees featured in the story and others that form part of the Kenyan landscape.

- What are the properties and benefits of these trees, what role do they play in the ecological makeup and what significance do they have in the culture?

- The research project could culminate in either an Art Exhibition featuring artwork inspired by the research with corresponding informative captions or a published class book.

- The class could also plant a tree in Wangari’s honour. [http://www.treecouncil.org.uk/](http://www.treecouncil.org.uk/)

This is a Core Book teaching sequence. The Core Book list is a carefully curated list of the best books to use with children in primary schools. It contains books which have been tried, tested and found to work successfully in classrooms, providing children with memorable and positive reading experiences. At CLPE we believe that the use of high quality books within the reading curriculum is at the heart of a school’s education.
successful approach to engage and support children to become motivated and independent readers. The Core Book List is a free online resource that you can access at www.clpe.org.uk/corebooks. This book was part of our Planning Creatively Around a Text in 2016-17. Find out more about our professional development opportunities: www.clpe.org.uk/professionaldevelopment

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