Oliver and the Seawigs by Phillip Reeves and Sarah McIntyre

Oliver Crisp's parents are explorers and for 10 years they have travelled the world, taking Oliver with them. Now they have decided that all the great unknowns have been seen and they are ready to return home. To their surprise they discover a dozen mysterious islands in the bay near their house. They pull out the dinghy and immediately set off to explore whilst Oliver begins to unpack. When he goes out to check on them, the islands are gone and so are his parents.

That is why a boy who dreams of staying home and going to school winds up on yet another amazing adventure, in search of his missing parents.

Overall aims of this teaching sequence.

- To explore, interpret and respond to illustrations in a book
- To enjoy a story and discuss its meanings
- To build an imaginative picture of a fantasy world, based on real life experiences
- To explore these through role play and through writing in role
- To write own stories based on the story read from another character’s point of view

This teaching sequence is designed for a Year 3 or Year 4 class.

Overview of this teaching sequence.

This teaching sequence is approximately 5 weeks long if spread out over 25 sessions.
The book supports teachers to teach about character development, emotional response and changes of setting in narrative fiction. The narrative structure is carefully crafted and the characters and settings are well drawn, offering young readers a good model for their own story planning and descriptive writing.

National Curriculum 2014 Links

Reading: (Word reading / Comprehension)

- Increase familiarity with a range of books;
- Identify themes and conventions;
- Prepare play scripts to read aloud;
- Show understanding through intonation, tone, volume and action;
- Discuss words and phrases that capture readers’ interest and imagination;
- Draw inferences about characters’ feelings, thoughts, emotions and actions.

Writing: (Transcription / Composition)

- Plan writing by discussing writing similar to that which they are planning to write, learning from its structure, vocabulary and grammar;
- Draft and write by composing and rehearsing sentences orally;
- In narrative create settings, characters and plot;
- Develop creative and imaginative writing by adopting, creating and sustaining a range of roles.

Speaking and Listening:

Participate actively in collaborative conversations;
Use spoken language to develop understanding through imagining and exploring ideas;
Select and use appropriate registers for effective communication.

Cross Curricular Links

History: NC 2014

Pupils should be taught about:
The achievements of the earliest civilizations – an overview of where and when the first civilizations appeared and a depth study of one of the following: Ancient Sumer; The Indus Valley; Ancient Egypt; The Shang Dynasty of Ancient China

- [http://www.mummies2pyramids.info/pharaohs-kings/amenhotep-i.htm](http://www.mummies2pyramids.info/pharaohs-kings/amenhotep-i.htm)

Easter Island – ancient civilisations

- [http://www.bbc.co.uk/schools/primaryhistory/worldhistory/easter_island/](http://www.bbc.co.uk/schools/primaryhistory/worldhistory/easter_island/)

Science

Rocks

Pupils should be taught to:

Compare and group together different kinds of rocks on the basis of their appearance and simple physical properties

Research for Non Fiction Writing opportunities – Different Genres

Mystery of Mokele Mbembe Marshes

The Myth of the Elephant’s Graveyard
http://www.elephantsforever.co.za/elephant-graveyard.html#.U7Paw0JwGBI

Information about lost cities of the world
http://science.nationalgeographic.com/science/archaeology/photos/lost-cities/

Facts about Mount Everest
http://www.bbc.co.uk/newsround/22702860

Myths and Legends – Mermaids

Music

Pupils should be taught to:
Learn to sing and to use their voices, to create and compose music on their own and with others.

Sea Shanty
http://www.youtube.com/watch?v=xzL2bmLgfg&index=2&list=PL21FBA124AB4A45FA

Human and physical geography

Pupils should be taught to:
Describe and understand key aspects of:
Physical geography, including: climate zone, biomes and vegetation belts, rivers mountains, volcanoes and earthquakes, and the Water cycle.

Facts about volcanoes
http://science.nationalgeographic.com/science/archaeology/photos/lost-cities/#/lost-city-petra_24728_600x450.jpg

Art and Design

All pupils should:
Produce creative work, exploring their ideas and recording their experiences.
Create collage of Deepwater Bay

Design and construct a Seawig, Ideas and templates can be found here http://www.jabberworks.co.uk/oliver-and-the-seawigs/

Ideas for paper crafting can be found here
http://enniomarchetto.com/about/

PSHE

Links to bullying, friendship and right and wrong

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Links to other texts and resources.

*Cakes in Space* by Phillip Reeves and Sarah McIntyre

Other sea journey stories such as:

*Little Boat* by Thomas Docherty

Other adventure stories such as:

*Ice Palace* by Robert Swindells

There are lots of resources around Oliver and the Seawigs on Sarah McIntyre’s Blog which can be found here: [http://www.jabberworks.co.uk/oliver-and-the-seawigs/](http://www.jabberworks.co.uk/oliver-and-the-seawigs/)

Links to other resources on the Power of Reading Website

Teaching approaches for examples of methods used

Teaching Sessions

**Session 1: Book Talk - Exploring an illustration**

**Learning Objective:**

Children will learn to use illustrations to recognize key themes and make predictions.

Children will be able to use appropriate vocabulary to describe settings.

- Look at the illustration on page 3 (see resources), displayed so that the whole class can see it, without showing the title or author. Discuss with the children what they can see.
- Ask them to think what kind of story this might be and what it will be about. Ask them to speculate about the moods and feelings of the characters in the picture. What can they see, hear, smell?
- Take suggestions from the children about what this story might be called.
- Give children a copy of the illustration and ask them to brainstorm around the picture words and phrases for what they can see in the picture and what they think about the characters.
- Share ideas and comments – these could then be displayed on a class working wall or in a class journal, so that all children can access the language and vocabulary generated.

**Session 2: Visualising – Drawing and annotating.**

**Learning Objective:**

Children will be able to list items, giving reasons for choice

Children will design and annotate a drawing, identifying main features

- Read aloud the beginning of the book to end of page 10... ‘the cries of the gulls’.
- Discuss with the children whether this is what we expected from the illustration we looked at in the previous lesson.
- Clarify that children know / understand what an explorer is and what they do.
- Ask the children to think about things that you might need if they were explorers – What would you put in your back pack? What would you put in your explorermobile? Brainstorm some of their suggestions on to IWB.
- Ask children to list these giving reasons for each item.
- Once they have completed their list, ask them to draw a diagram of their back pack or explorermobile and annotate it to show where each item will fit.

In a subsequent art lesson children could use paint, pastels, zentangle, collage techniques or create a storybox to recreate the view of Deepwater Bay, individually or as part of a whole class display.

**Session 3: Role on the wall and Writing in role.**

**Learning Objective:**

Children can write in role as a character

Children have a developing understanding of idioms

- Read aloud to page 17... ‘put a note on the front door which read’...
- Discuss with children what has happened. Where do they think Oliver’s’ parents have gone?
- Look at some of the phrases and discuss what they might mean... Not Oliver, he was a Crisp, and made of sterner stuff, he hadn’t panicked when, he hadn’t lost his cool, he barely batted an eyelid,
- What do these phrases tell us about Oliver?
- To get inside the character it would be really good to do a role on the wall for Oliver here; writing how he is perceived by others on the outside and what he is really like on the inside... This can then be added to as you progress through the text and learn more about him and his character.
- What might Oliver have written on the note that he placed on the front door – brainstorm some ideas on to the IWB.
- Tell children that they are going to write the note. Hand out note paper – spiral bond reporter’s notebook paper would be ideal for this.
- Children write in role as Oliver explaining what had happened and where he had gone.
- Children can share some of these notes at the end of the session.
- The notes could then be displayed around the class or placed in a class journal.

**Session 4: Building a character profile**

**Learning Objective:**
Children can identify the main traits of a character through illustrations and descriptive language within the text.

- Read aloud to end of page 31.
- Look at the images of Iris from this part of the book (See resource page 2).
- Discuss with the children what Iris is like. Can they use any idioms to describe her? It would be good if children did their own role on the wall for Iris here, following the model of Oliver from the previous session. Again this can be added to as they learn more about her as you progress through the text.
- Individually or in pairs, ask children to write words that describe Iris’ appearance and main character traits. These could be brainstormed around the illustrations to allow children to examine each image more closely.
- Tell the children that they are going to write these words up (this could be done using a word processor or publishing package) to look like an optician’s eye charts – you may need to show examples of this.
- Allow children time to produce their eyecharts. These could then be placed on display around the room or in the class reading journal for other to try to read.

**Session 5 and 6: Designing a seawig and writing instructions.**

**Learning Objective:**
Children will consider what recyclable items they may find at sea

**Children will design and make a seawig**

- Read aloud to end of page 45.
- Tell children that today they are going to start to design a seawig.
- Discuss with them what might be the best things to put on their wigs, remind them they can only use things they can recycle and items they might find at sea.
- Children list items that they may like to include on their wigs, giving reasons for choice.
- Children then go on to design their wigs. A template for a wig can be found here [http://www.jabberworks.co.uk/seawigs/seawigs_styleaseawig1_A3.pdf](http://www.jabberworks.co.uk/seawigs/seawigs_styleaseawig1_A3.pdf) or children can design their own shapes for their wigs and add collage from magazines etc.
- They could then go on to make 3D versions of them, for a class, in subsequent Art and DT lessons using junk modelling or paper technology: see here for ideas ([http://enniomarchetto.com/gallery/](http://enniomarchetto.com/gallery/)). These could then be used for a class ’Night of the Seawigs’ celebration at the end of the topic.
- Children write instructions on how to construct a seawig.

**Session 7 and 8: Role play and writing dictionary definitions.**

**Learning Objective:**
Children will use role paly to

- Read to end of page 59
- Discuss with children what sarcasm is – can they spot examples in the text? Discuss the use of opposite meanings when using sarcasm towards someone e.g. those swimmers really suit you really means they do not etc.
- Tell the children that they are going to role play this scene.
- Organise the children into groups of 4, as Oliver and Iris and two sarcastic seaweeds.
- Ask the children to think of sarcastic phrases they might use on Iris and Oliver – Allow the children time to script and practise performing this, it may be helpful to give the children photocopies of the text to annotate and change into a playscript.
- In groups tell children that they are going to create a sarcastic dictionary – giving examples of sarcastic phrases and their actual meaning – children can add some phrases of their own if they wish.
- Children write these up using format from a dictionary e.g. use of italics, noun, adjective and meaning.
- These could then be written up on separate pieces of paper and placed on display or in the class journal. The use of sarcasm as a weapon / insult to others could be explored further in PSHE sessions.

**Session 9 and 10: Visualisation and Poetry writing**

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Learning Objective:
Children will produce a visual image from the description given
Children will use description and visual to create a mood poem and then perform

- Read to page 70 up to ‘easily the most interesting’.
- Discuss with the children what has happened in the last pages. Can they predict what will happen next?
- Tell the children that they will need to listen really carefully to the next paragraph because they are going to draw what they see in their minds from the description given.
- Read the next paragraph: ‘It was tall and rocky’… ‘...long ago).’
- Give out paper and pencils or pastels – reread the passage whilst the children draw the image from the description. Give them time to complete the illustration.
- Once they have completed the drawings ask them to share with a response partner – explain what they have drawn and why to each other, drawing on words and phrases from the text.
- In pairs ask children to now brainstorm words and phrases that best describe their images.
- Ask children to write one word or phrase on separate strips of paper to compile a list poem – they could include a repeating chorus if they wish.
- Organise the strips into a list poem – these can then be physically edited by moving each strip to get the best effect.
- Ask children to then think how these poems could be performed – discuss intonation, tempo, volume – how will they read each word to demonstrate what the word means.
- Give the children time to practise performance reading their poems – Share these with the class.

The performances could then be extended by adding body percussion and recording using graphic notation.

Session 11: Instruction leaflets
Learning Objective:
Children will draw on characteristics of sea monkeys to write an instruction leaflet

- Read aloud to the end of Page 91.
- Look at the images of the sea monkeys and discuss the description... hideous little fanged and grinning face...two little web-fingered hands. Discuss with the children what they think of the sea monkeys, how did Stacey manage to train them to work for him? Brainstorm some ideas.
- Tell the children that today they are going to write an instruction leaflet on how to care for and train a sea monkey.
- Instructions for drawing a sea monkey can be found here if children want to add some images to their leaflet. [http://www.jabberworks.co.uk/seawigs/seawigs_draw_seamonkey_A4.pdf]
- The leaflets could then be published using Microsoft publisher or another publishing package.

Pages 92 – 93 could be used as a maths activity around tessellation. Children could scan a sea monkey image and using repeating patterns try to fit them together without gaps – This could be done using a computer programme or by printing – you could link to work around Escher. See here for examples [http://www.mcescher.com/Shopmain/ShopEU/facsprints-uk/prints.html]

VGAP: There are some excellent examples of onomatopoeia and ellipsis on page 83.

Session 12 and 13: Conscience alley, writing and responding to notes and writing an argument.
Learning Objective:
Children will be able to give opinions on a characters actions
Children will be able to give advice to a character and respond in role

- Read aloud to the end of Page 109. Discuss with the children what has happened – What do they think of the Thursitone?
- Should Cliff stay and become an island or should he leave to go to the Hallowed Shallows? Ask children to give reasons for both courses of action.
- Ask the children to make a conscience alley – one side encouraging Cliff to stay where he is, giving reasons why and the other convincing him to go to Hallowed Shallows. Choose one child to be Cliff and walk down the conscience alley – it would be good to have an image of the sea on the IWB to give focus and atmosphere to the conscience alley.
- Ask ‘Cliff’ to share some of the most convincing reasons to stay or go.
- Tell the children that they are going to write a note to Cliff, giving reasons why he should stay or go.
- Hand out reporter pad paper – the type that is spiral bound at the top – this is perfect for getting the children to realise that it is a note.
- Ask the children to write to Cliff giving advice. When finished writing the note the children should screw up their paper into a ball and throw it to someone else in the class, it doesn’t matter who.
- The receiving child then reads the note and writes a response in role as Cliff. The note is then screwed up and thrown across the room to another child, who will read it – choose some children to share their notes.
- Children then write an argument for or against Cliff leaving, using the reasons they have discussed and shared.

Session 14: Dance of the sea monkeys

Learning Objective:
Children will compose a chant and dance for the sea monkeys and perform using percussion instruments.

- Read aloud to page 117 up to… stone xylophones and sealskin drums.
- Discuss what the children already know about Stacey de Lacey, the Thurlstone and the sea monkeys. What do the children think the monkeys were cheering and squealing?
- Remind the children that we know the sea monkeys definitely say ‘eep’…what other sounds might they say? These could be the chorus of their chants.
- In groups tell the children that they are going to compose and perform a Sea Monkey chant and dance.
- Give the children some percussion instruments (they could use body percussion if instruments are not available).
- Give the children time to compose a chant and practise their performance before performing to the whole class.

Session 15: Freeze frame and diary writing

Learning Objective:
Children will write a diary entry in role as Iris

- Read to end of page 144.
- Discuss with the children how Iris might feel at being made to be part of the choir, and when the merman shouted at her.
- In groups ask the children to role play the scene with the mermaids and merman.
- Walk around the groups giving a signal to freeze at a particular point in the role play and touch characters on the shoulder to get them to explain their thoughts at that particular point.
- Once all groups have had time to explain their character thoughts, ask the children to write a diary entry from Iris, explaining how she felt at different points in the scene.
- The diary entries could be written up in page 145 – this is a blank page apart from the image of iris and would be great to publish the children’s writing for the class journal or display around the classroom.

Session 16: Understanding why characters act as they do.

Learning Objectives:
Children will write a speech or create a role on the wall.

- Read aloud to page 173 to… I have to take my friends home.
- Discuss what has happened. Do the children feel sorry for the Thurlstone and Stacey de Lacey? Why? What would the moral of the story be so far?
- Do the children think that Cliff should win the prize? Discuss Cliff as a character, what are his main traits and what his action tell us about him?
- Tell children that today they are going to have a choice about what activity they do. They can create a role on the wall of Cliff annotating the drawing, as they did with Oliver and Iris, earlier in the sequence, with his traits inside and out or they can write a speech from Cliff declining the award of the ‘Night of the Seawigs’ giving reasons why he didn’t want to accept, these could then be read to the class in role as Cliff.

Session 17: Writing poetry

Learning Objectives:
Children will use metaphor and personification to write poetry inspired by images of the sea.

- Read aloud to end of page 176
- Discuss how the authors have used figurative language and description to give us the atmosphere of the sea.
• What words are used to describe the sea? Reread the passage on page 176 and ask the children to draw the photograph Oliver held in his mind.
• Discuss the use of metaphor e.g. ‘white horses galloping in the wave crests’, what image does this place in your mind? [Link](http://www.youtube.com/watch?v=Y9znA_dwjHw) excellent example of white horses as waves here, this is a Guinness advert, so it may be best to view this before showing to the children and pause before the strap line at the end.
• Watch some of the following clips and discuss how the sea moves, how does it make you feel? What can you hear? Some examples of sea scenes can be found here [Link](http://www.youtube.com/watch?v=DDY346OQCDo) [Link](http://www.youtube.com/watch?v=HTDXV9jCqQ) Dolphins playing can be found here [Link](http://www.youtube.com/watch?v=XGuWw8Djtzg)
• Read and respond to The Sea’s Hands by George Szirtes [Link](http://www.poetryline.org.uk/poems/the-seas-hands-868) to reflect upon and discuss personification and how it is used by a poet to create effect. 
• Drawing on the work done on metaphor and personification, give the children time to explore and experiment with this in their own poetry.
• Use response partners to discuss and reflect on poems before performing these against a soundtrack of sea sounds.

### Session 18: Message in a bottle from Stacey – letter of apology.

**Learning Objective:**
Children will write a letter in role as Stacey de Lacey.

- Read aloud to end of page 180
- Discuss Stacey de Lacey as a character. What do the children think happened to him?
- Tell children that they are going to write an apology from Stacey de Lacey – they will present this as a message in a bottle.
- Explain to the children that they must apologise and identify what they are apologising for.
- Children write in role as Stacey. The messages could then be published on tea stained paper and placed in empty water bottles to be displayed around the classroom.

### Session 19 and 20: Design a pair of glasses for Iris and thank you card

**Learning objective:**
Children will design and make a pair of glasses

Children will write a thank you card, in role, explaining how the glasses have effected them.

- Read aloud to end of page 186
- Discuss Iris’ trip to the opticians.
- Tell children that they are going to be making the glasses that Iris received from the optician. There are a number of templates here [Link](http://picklebums.com/images/printables/picklebums_crazyglasses.pdf) or children could design and make their own mermaid glasses.
- Children could then write a ‘thank you card’ to the optician explaining the effect that having glasses have had on her and how it has made life a little easier.

### Session 21 and 22: Story mapping

**Learning objectives:**
Children will map the main events of the story

Children will compare the main story with the events from a different characters point of view

- Read aloud to the end of the book
- Scan the map at the back of the book and display on IWB. Discuss with the children events that happened in the story and model adding some of these to the map.
- Tell children that they are going to retell the main events of the story, using the map, photocopy these for children.
- Now ask the children to story map the key events from a chosen characters point of view (Iris, Mr. Culpepper, Stacey De Lacey, Cliff, Sea Monkey etc) alongside it looking at where their story separates or connects with the main story.
- Children can then use these maps to retell the story from their characters point of view orally to a partner.

### Session 23 – 24: Writing a story from another characters point of view

**Children will plan, write and edit their own stories**

- Discuss the story maps that the children produced last session – you could get some children to share what they
did and verbally tell the story to the class.

- Tell the children that they are going to use the storymap they created in the previous session to write their own story from their chosen characters point of view.
- Using the story map children plan, write and edit their stories.
- Children share their finished work with a response / editing partner.
- The stories can then be published in a class book and placed in the class reading area for all to enjoy.

**VGAP: Opportunities to look at - Building Use of paragraphs to organise ideas around a theme.**

**Session 25: Tell me**

**Children will be able to summarise the text, identifying key events.**

**Children will be able to discuss the text giving personal response.**

- Use the 'Tell Me' questions to discuss the novel. What do they like about the narrative? Does it remind them of anything else they have read/ watched? Why? Is there anything they dislike? You might want to have elements of the 'tell me' grid on tables around the room and invite groups to annotate their thoughts onto the grids.
- Revisit any questions that were raised at different points in the teaching sequence. Ask children to select questions that they feel they now know the answer to and compose their answers using knowledge of the text.
- Discuss any questions that might not have been answered.
- Consider the themes of the novel. Are there any messages that lie within the narrative? Encourage children to articulate their opinions and thoughts about the text by asking: *who might enjoy this novel? Why? Why do you think the authors wrote the story?*
- Through questioning and discussion ask children to explain their ideas and opinions by encouraging extended answers: *Can you tell me more about that? ‘tell me why you think that...’* support their ideas and opinions with the text.

**Use and Application of Vocabulary, grammar and punctuation from the National Curriculum year 3 and 4 programme of study:**

There are many opportunities to teach grammar, punctuation and spelling through this text, a number of specific ideas have been listed below as a starting point for your teaching of VGAP.

**Word:**

There are lots of examples of ‘s’ to show plural and possession throughout the book. Pg 4 shows a variety of these as well as using an apostrophe for contractions.

**Opportunities for looking at onomatopoeia through the text page 82 – crack, squelch, splat.**

**Verb prefixes:** disappeared pg 15, mistaking pg 114, disappointed pg125

**Text:**

Use of paragraphs to link ideas.

Building cohesion within and linking across paragraphs session 23 - 24

**Punctuation:**

Dashes, brackets and commas are used throughout this text to indicate parenthesis and clarify meaning - there are some very good examples of all of these on page 164 of all of these.

How hyphens can be used to avoid ambiguity pages 86, sea-green 97 off–shore, 109, sea-floor and many more throughout the text.

Inverted commas are used throughout the text, as are fronted adverbials after a comma.

**Terminology for pupils:**

Direct speech, inverted comma, plural, possession, adverb, apostrophe