The Ice Bear by Jackie Morris (Frances Lincoln)

Jackie Morris’s stunning and distinctive paintings of the natural world illustrate this powerful story which draws on myth and folk tale and is set in the Arctic. Raven the trickster steals a polar bear cub, subsequently taken in by a human couple who have longed for a child. They nurture this boy, who has shapeshifted from his polar bear form. Seven years pass and, thanks to more of Raven’s trickery, the boy once again encounters the bears. Who will he regard as his true parents and how will his dilemma be resolved?

Overall learning aims of this teaching sequence:
- To engage children with a story with which they will empathise
- To explore challenging themes and issues and to develop and sustain ideas through discussion
- To explore global issues through a narrative text
- 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

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

Overview of this teaching sequence.
This teaching sequence is approximately 6 weeks long if spread over 30 sessions. The book offers a range of opportunity to work across the curriculum as well as in English sessions, giving children the chance to work in more depth around the themes. Jackie Morris’s powerful illustrations enhance and extend the text, giving a new meaning not expressed in the text and demand to be explored time and again, each time offering something new to the reader. There are plenty of opportunities to inspire authentic pieces of writing for a range of purpose and audience. The content will also enable teachers to support children in developing empathy and coming to terms with the difficult themes of loss and separation.

Teaching Approaches
- Reading Aloud and Re-reading
- Discussion and debate
- Drawing and annotating
- Book Talk
- Visualisation and Drawing
- Exploring Non-Fiction
- Dictogloss
- Shared Writing
- Performance poetry
- Drama and Role-Play
- Hot-Seating
- Reader’s Theatre

Writing Outcomes
- Non-Chronological Reports
- Drafting and Editing
- Poetry
- Writing in Role
- Diary Entries
- Creative Writing
- Letter

Other books to support and extend the sequence:
Other books by Jackie Morris:
- Something about a Bear
- The Snow Leopard
- The Seal Children
- I Am Cat
- Song of the Golden Hare
- Tell Me a Dragon
- East of the Sun, West of the Moon
- The Wild Swans
- Little Evie in the Wild Wood, illustrated by Catherine Hyde

Illustrated titles:
- How the Whale Became by Ted Hughes
The Snow Whale by Caroline Pitcher
Lord of the Forest by Caroline Pitcher
Can You See a Little Bear by James Mayhew

Related titles:
The Rainbow Bear by Michael Morpurgo and Michael Foreman
Ice Bear by Nicola Davies and Gary Blythe
The Polar Bear Son: An Inuit Tale by Lydia Dabcovich
Island by Nicky Singer
My Father is a Polar Bear by Michael Morpurgo
North. The Greatest Animal Journey on Earth by Nick Dowson and Patrick Benson
Can We Save the Tiger? by Martin Jenkins and Vicky White
Small and Tall Tales of Extinct Animals by Hélène Rajcak and Damien Laverdunt
Animals by Camilla de la Bédoyère
Counting Lions by Katie Cotton and Stephen Walton
All the Wild Wonders edited by Wendy Cooling, illustrated by Piet Grobler
A range of myths and creation stories

Websites to support the teaching sequence:
- http://www.bbc.co.uk/programmes/p037bspr/p037bqs5
- http://www.bbc.co.uk/guides/z9y9kqt
- http://www.bbc.co.uk/education/topics/zkc4jxs/resources/1
- http://www.worldwildlife.org/places/arctic
- https://www.itk.ca/about-inuit
- www.discoveringtheartic.org.uk
- Environment booklist: https://www.clpe.org.uk/environment-booklist
- Find out about Jackie Morris and her inspiration for the book: http://www.jackiemorris.co.uk/blog/
[All accessed 27/11/15]

The BBC Nature website has an extensive range of resources that will help you to explore the Arctic more thoroughly. These include sound files, videos and web pages about the different species living in the Arctic.

Teaching Sessions

Before beginning the sequence:

Take care to find out about your children’s home situations and whether there are any changes in circumstances or emotional need that may demand sensitivity, for example if you have children who live with foster or adopted parents or if any child has suffered the loss of a parent.

- Gather fiction and non-fiction books that develop children’s wider understanding and enrich language around the themes of polar bears, Inuit culture and the Arctic environment.
- Gather books that enable children to explore the emotional meanings in the book: loss, separation, relationships, parenting.
- As part of cross-curricular learning, it would benefit the children to explore the Arctic environment more widely, considering local wildlife, physical and human habitats, weather patterns, and environmental issues.
- Gather props and objects that support the theme and provide sensory stimulus to enrich language.
- Share poems, artwork, photographs and sound or film clips about the Arctic.
Session 1: Book Talk

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.

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

- Put the children into mixed ability groups. Do not show the children the front cover, the title of the book or any of the images yet.
- Read the children the first paragraph of the book, up to ‘...a whisper would hold a magic that would shape the world’. Re-read the text and give each group a copy of the paragraph or display this on the IWB.
- Ask the children to discuss this section of text and to talk about their response to the writing. Then focus their discussion by asking: Is there anything you liked about the text? Is there anything you disliked? Does anything puzzle you? Are there any patterns or connections that you notice? Do you have any questions? Does it remind you of anything you have read before?
- Ask the children to talk in their groups first; the children could assign a scribe to the group who could also make notes and jotting of their ideas. Then have a whole class discussion where the children feedback their group talk.
- Ask the children to make predictions on what the story could be about; ask them to justify their responses using both evidence from the text but also any connections they may have made to other stories or concepts such as creation myths.
- Record their predictions and return to these as you read the book, comparing the children’s initial thoughts to how the story actually unfolds.
- After this session you may want to have a display of related texts either to enable the children to make those connections or to support the children to make further connections to unknown stories.

You may want to create a class journal for this sequence to share responses as a class. It is also valuable to create a working wall that can be added to as the sequence continues.

Session 2: Visualisation and drawing

Asking children to picture or visualise a place from a story is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind’s eye or walk round it in their imaginations. Finally they can bring it to life by describing it in words or recreating it in drawing or painting.

- Return to the paragraph that you focused on in the previous session and then read the following paragraph, but again keep the image that accompanies the text back from the children.
- Re-read the passage again but this time ask the children to close their eyes and invite them to try to visualise the scene in their mind’s eye.
- In order to support the children’s understanding, focus on descriptive phrases in the text such as ‘the cold and wind turned water to stone’ or ‘the blue ice cave that was their world’.
- Give the children appropriate and available art materials, and then ask the children to sketch, paint or draw the scene they pictured.
- You could read the section again for a third time while the children draw their pictures.
- After they have completed their drawings the children could annotate the pictures with key vocabulary or phrases from the text which support their understanding or interpretation. While the children are drawing you could play sounds of the Arctic to create atmosphere and support their visualisation: https://www.youtube.com/watch?v=3yzwpn0VfQg [Accessed 27/11/15]
- Give the children time to share their work with one another. Ask questions to support their discussions: What have they imagined? Who or what do they think was born? Where do they think this is happening? Why do they think that? What language in the text supported their visualisation?
- After this share the image from the text and reveal to the children the text is talking of polar bears. Ask the children to compare their visualisation with the image in the book. Did they imagine this? Why? Why not? Were they surprised by the image? Has this changed their opinions on what the book could be about? This could then
lead to a wider discussion around the interplay between text and image in picture books and the relationship between authors and illustrators.

- Reveal the title of the book to the children and show them the front cover. Allow for time to discuss this. Ask questions to support their discussion such as: does the title page change or confirm any of your initial thoughts about the text?

**Session 3: Exploring Non-Fiction – Broadening Subject Knowledge**

When exploring a story that raises wider issues and explores concepts that may be new to some children, in terms of language or themes, it is important to build on and develop children’s interests and understanding and plan investigative work around it.

- Return to the front cover of the book, the title of the story and the initial image of the female polar bear in her den with her new cubs and explain to the children that they are going to complete some cross curricular work on polar bears.
- Discuss with the children what they already know about polar bears. Do they know whereabouts in the world polar bears live? Why do they think this? Have they learnt anything from reading the first page? What clues are we given by the title of the book?
- Show the children the endpapers from the text which feature the Arctic tundra and other animals that live in this habitat. You could also show the children where the Arctic is on Google Earth, or show on a globe or an atlas.
- Organise the children into groups and give each group a colour copy of the first illustration of the polar bears without the text and a large sheet of paper and pens.
- Ask the children to discuss and make notes about polar bears:
  - What they know
  - What they think they know
  - What they would like to find out
- Gather the class together and compile the children’s notes and ideas. This can support assessment for learning, guiding the following sessions and any further cross curricular learning that will take place during the sequence.
- Discuss the ways in which the children think they can find out information. Use the responses to talk about reliable sources and where they might find the most accurate information.

**Session 4: Exploring Non-Fiction – Broadening subject knowledge**

- In the following sessions use texts from your school library, contact the school library service (if you have one available) or a local library to create an information text display in the classroom to support group, paired or individual research. The children could also study other wildlife in the same region.
- The following websites have supportive information:
  - [http://www.bbc.co.uk/programmes/b00mfl7n/clips](http://www.bbc.co.uk/programmes/b00mfl7n/clips)
  - [http://www.bbc.co.uk/nature/life/Polar_bear](http://www.bbc.co.uk/nature/life/Polar_bear)
  - [http://www.bbc.co.uk/education/clips/z2x2tfr](http://www.bbc.co.uk/education/clips/z2x2tfr)
  - [http://www.bbc.co.uk/programmes/p03740td](http://www.bbc.co.uk/programmes/p03740td)
  - [http://www.polarbearsinternational.org/about-polar-bears/essentials](http://www.polarbearsinternational.org/about-polar-bears/essentials)
  - [http://www.bbc.co.uk/nature/life/Polar_bear](http://www.bbc.co.uk/nature/life/Polar_bear)
  - [www.wwf.org.uk](http://www.wwf.org.uk)
  - [www.nationalgeographic.com](http://www.nationalgeographic.com)
  - [www.bbc.co.uk/nature](http://www.bbc.co.uk/nature)

- To support the children in their research and recording, complete a dictogloss (Wajnryb, 1990). This is useful for providing models of the language of non-fiction. It gives the students opportunities to: listen, talk, read, write, make notes, reflect on language use, clarify content and use academic language for themselves. This is especially supportive to children learning English as an additional language.
- Using an extract from a non-fiction text about polar bears, ask the children to do the following:
  1. Listen to the text being read aloud.
  2. Listen to text being read aloud again.
3. Listen to the text being read aloud and write down some key points and phrases that you hear.
4. Share your notes with a partner. Work together to write a new version of your individual notes.
5. One set of partners join with another set to form a group of four. Work collaboratively to improve what you produced in your pairs.
6. Rewrite the text on a large sheet of paper.
   • Display the examples and discuss and compare these with the original text.
   • Ask the children to reflect on their writing and consider how the process aided their understanding and recollection of the text.
   • Give the children time to complete further research to build up their knowledge of the topic. Model how to read and then summarise important information into notes. You could suggest sub-headings to help the children look for and categorise information found, e.g. what they look like (appearance), where they can be found (habitat), what they eat (diet).

Session 5: Exploring Non-Fiction – Broadening subject knowledge

- Watch the following nature documentary clip: http://www.bbc.co.uk/programmes/p00m510c
- Ask the children to listen to the language used and reflect on the structure, formality and technical/subject specific language. Ask the children to make notes and feedback as a whole class discussion.
- Watch the video clip again and ask the children to consider the purpose and audience and then discuss what they noticed. Such as: tone, voice, pauses, scientific or descriptive language.
- Using the same style of language structure, ask the children to take their own research notes and working in pairs, create their own narration for a short clip on polar bears.
- The children can narrate the same clip and have the video playing in the background (sound off) while they present to the rest of the class. Or they can choose another clip to narrate.

Session 6: 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.*

Prior to this session ensure the children have the opportunity to hear a range of non-fiction texts read aloud so that the children can experience the ‘voice’ and tone of a non-fiction text and how this differs to a fictional piece of writing.

- Following the children’s research and fact finding, they can write fact files on polar bears or complete non-chronological reports about polar bears.
- In order to support the children in understanding the fictional narrative, focus particularly on the relationship between the mother polar bear and her cubs during this research.
- Through shared writing, model how to take some of the notes from previous sessions and construct informative passages or paragraphs to give the reader information about polar bears. Include modelling the technicalities of writing, such as spelling, punctuation and grammar.
- Look at other features of information texts, e.g. labelled diagrams, drawings or photographs with captions, ‘Did you know?’ boxes. Think about which of these features the children might use in their own information texts.
- Ask the children to consider who the audience is and therefore what they will need to do to engage them in the text they are producing.

Session 7: Drafting

*In these sessions the children will need time to draft their reports. You may want to allow the children to initially draft their writing 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.*

- Explain to the children that they are going to write an information text similar to the one modelled in shared writing in the previous session.
- Talk about the writing process and explain that the children will initially produce a draft.

©The Centre for Literacy in Primary Education.
You may use this teaching sequence freely in your school but it cannot be commercially published or reproduced or used for anything other than educational purposes without the express permission of CLPE.
Once the children have spent some time writing, model how to re-read writing aloud after finishing and see if there is anything that does not make sense, e.g. missing words or incomplete sentences or anything we can do to make the writing more informative or descriptive for the reader, e.g. adding figurative language for description or expanding sentences to give extra information.

You could either go back to the original piece of Shared Writing for this or use a child’s work with their agreement – if you have access to a visualiser enlarge the child’s writing so everyone can see it.

Explain and demonstrate how to revise work – this is not a complete re-write but may be adding words or changing sentences in a different colour on or around the work.

At the end of the writing session, encourage the children to return to their own work to check that it makes sense, the meaning is clear and it is punctuated. Get them to follow the modelled session and see if there is anything they would like to revise.

At this point you could introduce response partners to the children: this is where children help each other by reading their writing aloud and responding as readers, supporting each other as they compose and structure their ideas.

Use the following prompts to support the children in this process:
- Ask your partner to read their writing to you.
- Tell your partner one thing you like about their writing
- Ask them a question about it
- Make a suggestion to improve it
- Think about:
- What makes it good to read?
- Were any parts interesting, effective, or made you think?
- Does it make sense?
- Has anything been missed out?
- Is there anything that you don’t understand?
- Is it written in the right sort of style?

Session 8-10: Editing and Publication

Give the children time to re-draft their writing. Some children may need to work with the teacher during this process in shared writing. This is where the teacher and children work as active partners, talking together to share ideas and while the teacher guides the children through all the decisions that writers need to make and helps them shape their thoughts on paper.

Those not working with adult support could 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.

In these sessions you can also re-cap the features of the genre and ensure that the children are considering this in their re-draft.

Children can then write up ‘best’ copies and publish them as books or pamphlets before the work is presented, 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).

The children could read their work aloud in an assembly or to another class or they could sell their books in the staffroom to raise money for the WWF.

Once the children have published their work, it can also be placed in the class reading area or in the school library.

Session 11: Creating and Performing Poetry

Dramatic poetry performance can be a fruitful way of working with poetry, both in terms of encouraging and eliciting responses from children to the poems they read, and also in providing opportunities for poems to be lifted ‘off the page’ and brought to life.

To support this session and the rest of the learning that takes place in the sequence, immerse the children in the environment of the book. For example, you could create a role-play area in the classroom or encourage the children to help you to turn the classroom itself into the Arctic complete with Igloo and Inuit dwellings. The children can make an
Go to the following website http://www.bbc.co.uk/nature/habitats/Tundra?p02d9gps and show the clip ‘winters approach’ without the voice over but use the sounds of the arctic again as before: https://www.youtube.com/watch?v=3yzwpn0Vf0g [Accessed 27/11/15]

Play this again and ask the children to note down any words or phrases that come to mind while they listen and watch. Ask them to imagine that they are in the Arctic, what would they be able to see, hear, smell and feel?

Discuss with the children what they think the mother polar bear must have felt as she snuggled in the depths of the ice with her new born cubs, with the winter blizzards raging outside the den. What would she have been able to see, hear, smell and feel? Why would this be different to what they have recorded?

Show the children a range of photographs of the Arctic and continue to play the sounds to stimulate the discussion.

Re-read the start of the book to the children and ask them to add more words and phrases to their collections.

When the children have had time to discuss different words and phrases, ask them to describe the feeling or sensation of being in the Arctic in one line on a strip of paper. This could be a word, a phrase or a whole sentence.

Put the children into mixed ability groups and ask them to put their strips together to form a free verse.

Discuss with the children editing for cohesion and sense and ensure that they prepare to perform the poem for the rest of the class, thinking about how to use their voices and group dynamics to create effect for the listener.

Once they have created a draft, you may want to encourage the children to look at the poem again to see if they would like to use repetition of words or phrases for impact. Discuss with the children the different aspects of poetry performance that enhance the experience for a reader such as tone of voice, intonation, volume, facial expression and gesture.

Give time for each group to perform their poem to an audience. You could begin the performance with the whole class chanting ‘The Arctic’ and then in between each group’s performance the whole class can chime in again with ‘The Arctic’ and then after every group has performed they could finish the whole performance by repeating again ‘The Arctic’.

Allow time for the audience to respond to the performances, evaluating the impact of the language and performance on the listeners. What impression was created of the Arctic habitat through the poetry performance?

This could be an appropriate point in the sequence to begin cross curricular study on the Arctic region.

### Session 12: Listening to poetry

One of the best ways of involving children in poetry is to make a habit of reading aloud to them as often as possible. The experience of being read to is likely to be the real foundation of their knowledge of poetry, and is also going to be a major influence on how they write themselves.

- Read aloud to the children the poem ‘Snow’ by Walter de la Mare. Following this give out copies of the poem, read the poem aloud again and then ask the children to respond to the poem in small groups.
- Ask the children to consider the following questions in response to the poem that they have heard:
  - Tell me...was there anything you liked about this poem?
  - Was there anything that you particularly disliked...?
  - Was there anything that puzzled you?
  - Were there any patterns...any connections that you noticed...?
  - Which words or phrases did you find interesting, memorable or vivid?

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 reply it can be useful to write down what they say under the headings ‘likes’, ‘dislikes’, ‘puzzles’, patterns’. This written record helps to map out the class’s view of the important meaning and is a way of holding on to ideas for later. Asking these questions will lead children inevitably into a fuller discussion than using more general questions.
• Split the children into three mixed ability groups and give out sections of the poem; the poem can be divided into three parts, eight lines to each part as below:

<table>
<thead>
<tr>
<th>No breath of wind,</th>
<th>Whispering, rustling,</th>
<th>'Til pale and faint</th>
</tr>
</thead>
<tbody>
<tr>
<td>No gleam of sun –</td>
<td>Through the air</td>
<td>At shut of day</td>
</tr>
<tr>
<td>Still the white snow</td>
<td>On sill and stone,</td>
<td>Stoops from the West</td>
</tr>
<tr>
<td>Whirls softly down</td>
<td>Roof, - everywhere,</td>
<td>One win't ry ray.</td>
</tr>
<tr>
<td>Twig and bough</td>
<td>It heaps its powdery</td>
<td>And, feathered in fire</td>
</tr>
<tr>
<td>And blade and thorn</td>
<td>Crystal flakes,</td>
<td>Where ghosts the moon,</td>
</tr>
<tr>
<td>All in an icy</td>
<td>Of every tree</td>
<td>A robin shrills</td>
</tr>
<tr>
<td>Quiet, forlorn.</td>
<td>A mountain makes;</td>
<td>His lonely tune.</td>
</tr>
</tbody>
</table>

• Ask the children to work together to create an oral performance of their section of the poem. Encourage the children to create a soundscape to accompany their reading.

• After the children have worked on a dramatic performance they could also create images to capture the scene created in each verse.

• Once each group have prepared their oral performances and the soundscapes to accompany their section, ask the children to work as a whole class again to deliver a performance of the whole text.

• These images and oral performances can also be videoed or made into an animation. There are examples of children’s poetry animations on the Poetryline website which the children can be shown as examples: https://www.clpe.org.uk/poetryline/resources/animations [Accessed 27/11/15]

Session 13: Drama and role-play

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. Thought tracking is often used in conjunction with freeze-frame. Individuals are invited 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.

• Re-read the book from the beginning, and then show the children the image on the next page in which Raven is carrying the polar bear cub away.

• Ask the children to consider and respond to this image.

• Ask the children to predict and discuss what they think has happened.

• Ask children to form groups of 4 to form a tableau of the scene, two as the polar bear cubs, one as the mother and one as Raven.

• 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.

• After this, reflect on what the class have heard and compare and contrast the different characters’ thoughts and feelings.

• You could take photographs of the children in their tableaux and ask them to annotate the pictures following the session, recording the different thoughts of the different characters.

• At the end of the session read the text that accompanies the image.

Session 14: Role on the Wall

Role on the wall is a technique that uses a displayed outline of the character to record feelings (inside the outline) and outward appearances (outside the outline) at various stopping points across the story. Using a different colour at each of the stopping points allows you to track changes in the character’s emotional journey. You can include known facts such as physical appearance, age, gender, location and occupation, as well as subjective ideas such as likes/dislikes, friends/enemies, attitudes, motivations, secrets and dreams.

• Re-read the book from the beginning up until the line ‘But she never forgot’.

• Return to the session that the children completed previously and ask them to talk in pairs and consider Raven’s motivation.
• Consider with the children:
  - Who is Raven?
  - Why did she trick the polar bear?
  - How could she have tricked the polar bear?
  - Why has she stolen the cub?
  - How does the polar bear mother feel?
  - What is she thinking?
  - What does the cub feel?
• Complete a ‘Role on the Wall’ for the character of the Raven.
• Depending on the children’s prior knowledge you may want to spend some time at this point in the sequence exploring the role of Raven in literature and creation stories. Often Raven is considered a ‘trickster’. These are sometimes a creator or culture hero whose activities explain how some aspect of the world came into being.

Session 15: Hot-Seating
In hot-seating, one member of the class role-plays a central character from a poem or story and is interviewed by the other children. This activity involves children closely examining a character’s motivation and responses. Before the hot-seating, they need to discuss what it is they want to know and identify questions they want answering.

• Re-read the book so far and ask the children to return to the scene that they depicted where the cub is stolen.
• Following this, ask a child or several children to hot seat in role as the mother polar bear.
• Give the children time to discuss questions they might ask beforehand.
• The children playing the part of the mother polar bear will also need time to prepare their story and inhabit the character. Simple props can be useful to support this process.
• You could record these sessions so that the children can refer to them again prior to writing. You could also take photographs of the children in the role and ask the children to annotate the pictures following the hot seating.

In the following session the children will take on the role of the human mother and father so that they can understand the bitter sweet nature of the transformation; how the polar bear’s loss is the human couple’s gain.

Session 16: Hot-Seating
In hot-seating, one member of the class role-plays a central character from a poem or story and is interviewed by the other children. This activity involves children closely examining a character’s motivation and responses. Before the hot-seating, they need to discuss what it is they want to know and identify questions they want answering.

• Read aloud the next page of the text to the children. Ask the children to think about what the bundle could be and what ‘the hunter’ will do with the polar bear cub and why.
• Read aloud the next page and reveal that the polar bear is now a child. Ask the children to reflect on how and why the polar bear transformed.
• Give the children copies of the images of the man and woman with the baby and the double spread illustration on the next page, featuring the mother and baby. Allow the children to look intently at the images.
• Ask the children to have discussions in small groups about what they can see, how the couple might feel and how the picture makes them feel. Ask the children to scribe their responses around the images you have given them.
• Read aloud the next part of the story until ‘white tails of ermine’ and with the children reflect the sense of atmosphere that is created. What else do they learn about the couple and their feelings at having discovered a longed for child? Why do they think they have decided to keep the child? What do the woman’s actions tell us about her feelings for the child?
• Following this, ask a child or several children to hot-seat in role as the man or woman.
• Give the children time to discuss questions they might ask beforehand. The children playing the part of the couple will also need time to prepare their story and inhabit the characters. As before, simple props can be useful to support this process.
• Following this session, ask the children to compare and contrast the feelings of the mother polar bear and the human mother and father. Who do they feel most empathy with and why? Do they think the human couple have done the right thing in keeping the baby? What do they think of Raven’s actions? Why? What do they predict will happen next in the story?
Session 17: Writing in role
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.

- At the start of the activity provide opportunity for the children to reflect on the work completed in the previous session – what did they learn through the hot-seating about the different characters?
- Following this, ask the children to write in role as either the mother or father; reflecting their experiences at finding the child and then the joy this brings them, also consider the possible dilemma the parents face - should they keep the child? And their consideration of where he may have come from.
- The children could then write a diary entry exploring their feelings at this moment in the story.
- The children could also write a third person narrative to explore the feelings of the mother polar bear, drawing on the previous session’s work.
- After this, the children could compare their different writing styles and how the children have inhabited the voice of either the mother or the father, or how they have told the story of the polar bear and the difference between the two.

Session 18: Reader’s Theatre
Reader’s theatre is a valuable way for children to work in a group to perform the text. Children can begin marking or highlighting parts of the text, indicating the phrases or sections to be read by individuals or by several members of the group. This enables them to bring out the meanings, pattern and characterisation.

- Re-read the story so far to the children and the next paragraph in which the first 7 years of the boy’s life are described. Look in detail at the poetic language of the text, for example: ‘He could smell the storm coming, the scent of snow on the knife-edge of the wind.’
- Give the children the following paragraph: For seven years they held him close, sang him songs and lullabies. They sang to him of the seal and the whale, the owl and the fox. They sang of the snow and ice and the wind, of summer and winter, of darkness and light. He loved the stories and he loved the songs. The language of ice and the song of the wind. Most of all he loved to hear of the great white bears. And they loved him.
- Split the class into groups and divide the text into sections, giving each group a different part. Ask the children to complete reader’s theatre.
- The children can then work together to decide how to perform the text creatively:
  - Which parts might be read in unison?
  - Which bits might be read with one voice/two voices?
  - Which bits might be read loudly/softly/echoed?
  - Might you include sound effects?
- Following their group work the children can now perform the work as a whole class, putting their separate sections together.
- After this, ask the children what language was highlighted during the reader’s theatre activity and how did this activity support their learning of author intent and purpose.
- Consider why the boy likes to hear the song of the great bears most of all.
- You may want to explore the significance or importance of the number seven at this point, linking to other traditional tales and myths.

Session 17: Inuit display (ongoing)

- To support the learning in this sequence it would be useful to study the Inuit culture explored in the text.
- To scaffold the children’s understanding of this culture, encourage the children to return to the parts of the text read so far and to pull out any words or concepts that they are unfamiliar with. Encourage the children to look up the meanings of these words in dictionaries and discuss the culture, traditions or concepts raised by the story that they would like to find out more about. For example, the hunting routines or the honouring of animal spirits.
- Following this the children can develop their understanding of the Inuit culture and history through a study of different objects from the region.
- If your school has a library or local resources centre they should be able to provide you with a range of real
objects for the children to explore, otherwise you could have a laminated set of pictures.

- Give the children a range of objects such as snow goggles, a bow and arrow, a ‘Qulliq’ or Inuit lamp.
- Ask the children to consider what the objects are and what they were used for. Then give the children time to research the objects and to find out what they are.
- As inspiration, the children could explore the BBC resource The History of the World in 100 Objects: http://www.bbc.co.uk/programmes/b00nrdt2 [Accessed 27.11.15]
- Following this ask the children to write short descriptions of the different objects including captions and labels. The children could then create their own topic display in the class which can be added to as they discover more about the topic.

Session 18: Art Work

Opportunities to create, both before and during writing, increase children’s motivation to write, and can help them to think. Drawing or creating can help all writers to plan their writing, develop their ideas and use vivid description.

- Read the next part of the page and ask the children to respond. Support their response through questions such as why does the boy seldom speak? But what can we tell from his smile? Why does Raven always watch?
- Ask the children to look closely at the image again and note the different aspects of Inuit/North American culture reflected in the picture.
- Draw the children’s attention to the dream catcher in the image. Ask the children if they have seen one of these before. Discuss their responses and explain what it is for.
- Give the children the opportunity to make their own dream catchers – the following links have instructions and linked texts:
- After the children have made their own dream catchers, discuss dreams and their purpose.
- Ask questions to elicit responses such as, what is the baby dreaming of? Does he dream as a polar bear or as a human? Why do we dream? What do dreams mean?
- Following this ask the children to complete some creative writing in which they imagine what the baby dreams of, challenging the children to emulate the writing style of Jackie Morris.

Session 19: Performance

Revisiting stories through a range of play-based experiences helps children to step into the world of the book and to explore it more completely. This is important throughout the primary school years.

- Read aloud the next part of the story in which the boy discovers the amber until ‘and away from home’.
- Spend time discussing the language of the text and pull out what images are created through the use of the poetic language and descriptive phrases e.g. ‘he saw in the snow a pale shard of shining light’. Ask the children to note down on strips of paper any phrases that really stand out e.g. ‘he thought they were fallen stars’.
- Have examples of real amber to show the children and allow the children to spend some time exploring it with each other.
- Ask the children to note any descriptive phrases that they would use to describe it on the same strips of paper. (Keep these aside for later in the session)
- After this ask the children to work in groups to create the dance of the boy and the raven, showing the movement of the two characters across the Arctic tundra.
- Other children who feel less confident performing can use the lines from the text and the lines to describe the amber gathered earlier to create a soundscape to accompany the performance. The children could also add other sound effects to represent the weather.
- Allow the children time to share their performances with one another and comment on the effects created.
- Ask the children to predict what they think will happen next in the story.

Session 20: Drama and Role-Play

Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively. Through role-play and drama, children are encouraged to experiment with the ‘what if?’ of plot and make it their own. Role-play is a particularly effective way for children to inhabit a fictional world, imagining what the world of the story
would be like, and illuminating it with their own experience.

- Read the following paragraph and the following page until ‘sleep began to overwhelm his heart’.
- Hand out this section of the text and ask the children to text mark, highlighting particular lines or words that stand out. Ask the children to discuss what has happened in this section of the text.
- Give the children a range of props including fabric and torches and ask the children to work in small groups to recreate this scene. One of the children taking on the role of the boy, another child could take on the role of a narrator and another could be Raven, a presence seen but not heard.
- Ask the children to prepare a role-play in which they act out this scene. Once the children have had time to rehearse, they can share their performances with each other, commenting on what different parts of the scene were emphasised by each performance.
- Ask the children to consider the boy’s feelings, lost in the Arctic tundra.
- Ask the children to revisit the role on the wall for the character of Raven and to consider the Raven’s motivation in drawing the boy into the wilderness. Ask the children to predict what they think Raven is going to do next and what might happen to the boy.

**Session 21: Reading Aloud**

*Reading aloud is one of the most important ways that children are motivated and supported to become readers, It is essential that children experience hearing texts read aloud in the classroom as a regular part of each school day. Reading aloud slows written language down so that children can hear and absorb the words, tunes and patterns.*

- Read aloud to the children the next line: *It was then that they came for him until he knew now that he must die,* but do not show the children the accompanying image.
- Read aloud this section several times, emphasising the different sounds, the sensations and sights that the boy would have experienced. Ask the children to predict what it was that has come for him.
- Ask the children to consider the line *‘he knew now that he must die’*. Why did the boy think this?
- Now show the image of the boy surrounded by the bears and ask the children to consider the intentions of the polar bears – what does their facial expression and posture tell us? Consider the scale of the polar bears in contrast to the boy.
- Read the next section of the text and discuss with the children.
- Following this, the children could freeze-frame the scene - consider how the children could represent the vastness of the polar bears in comparison to the ‘small strength’ of the child. After this, you could complete thought tracking to compare and contrast the different characters’ thoughts.

**Session 22: Dramatic Performance to Enhance Mood**

*Through drama and role-play children can imagine characters’ body language, behaviour and tones of voice in ways that they can draw on later when they write.*

- Read the next two pages to the children, stopping to clarify what has happened and to have discussion.
- Following this consider the promise that the father has made – ask the children if this reminds them of any other moments in the text? Refer back to the opening where the mother polar bear ‘never forgets’.

**Performance:**

- Select two children, one to represent the mother polar bear and one to represent the father. Invite them to stand in the centre of the space. Ask another child to be the boy, standing between the two. Again, simple props can be used here to support children to take on the role of a character.
- Nominate 7 children to represent the other polar bears; they should be encouraged to form a wide circle around the boy.
- The remaining children will represent the wild animals of the arctic and should gather together as onlookers from a distance, reflecting the Arctic wolf and owl in the images from the book.
- Explain to the child playing the mother polar bear that they will perform the line that reflects her promise: I never forgot. The child playing the father will perform the line: I will kill the bear.
In between each, the other polar bears whisper ‘brother’ to punctuate the scene.

Ask the children to consider how they will convey meaning through their voices, considering tone of voice, pitch and volume.

Repeat the lines several times to build intensity. You may want to play the sounds of the arctic used in earlier sessions to add to the dramatic tension created.

Ask each child to consider their role and their body language, how they might move and their facial expressions.

The boy should remain silent and express any feelings through facial expression and gesture.

Reflection:

- After the children have performed, get them to reflect about what the performance brought to their interpretation and understanding of this section of the text.
- Ask the children playing the mother polar bear, human father and the little boy to reflect on how they felt at this point in the story and how the drama supported their understanding of the character’s feelings, actions and motivations.

**Session 23: Exploring language – Shades of intensity**

*Making word collections is a way of focusing on the language of a story or poem. Children can make collections of words that describe a place or situation. Collecting words in this way helps children to have a more focused awareness of the ways language affects our perceptions and understandings of character and the ways in which the author creates the readers’ response.*

- Read aloud the next part of the text in which the boy and his real mother are reunited. Read from ‘The boy clung tight’ until ‘flooded back into his mind’.
- Re-read aloud from ‘for a moment the boy and bear remembered’ until ‘flooded back into his mind.’
- Discuss with the children how they think the boy felt as he realised what was happening and as he raced on the polar bear’s back towards his mother, getting closer and closer to the moment of reuniting.
- Give the children the images of the boy riding the polar bears and the image of the boy reuniting with his mother, but cover the image of the father with his spear in the background.
- Collect words from the children to describe the child’s emotions.
- Create polar bear footprint templates to use to depict the escalation in emotion from the first moment he remembered his mother, to the moment of meeting her again. What is the emotion he is left with?
- Ask groups of children to collaborate to choose words that describe his emotions as he races across the frozen sea. Have children write these on their set of footprints then organise them to demonstrate shades of emotional intensity.
- As a class, you might have groups bid for their word to be included on the working wall, justifying their language choice and the position in which it could be placed.

**Session 24: Role on the Wall**

*Role on the wall is a technique that uses a displayed outline of the character to record feelings (inside the outline) and outward appearances (outside the outline) at various stopping points across the story. Using a different colour at each of the stopping points allows you to track changes in the character’s emotional journey.*

- Read aloud the next part of the text until ‘the boy stood between the man and the bear’.
- Give the children copies of the text and read this section aloud again to them. Ask the children to discuss what has happened and their responses to it.
- Focus on the pivotal moment; where high above Raven calls out – preventing the hunter from killing the bear.
- Revisit the role on the wall and add the children’s ideas to this.
- Ask the children to consider the role of Raven in the story – is she a force of good or a force of evil? Why? What could her motivation be? What do they think will happen next and why?

**Session 25: Conscience Alley**

*Conscience Alley is a useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) takes the role of the protagonist and walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the protagonist*
reaches the end of the alley, they make their decision.

- Re-read aloud up to ‘He felt that his heart was torn. He wanted to stay with the bears. He wanted to go with his father’.
- Pause at this point and ask the children to think about what the boy might do next.
- Pose the question to the children: who should the boy go with?
- Ask the children to discuss in groups what he could do next, prompting them where necessary. Children could then work with each other to prepare arguments for and against before completing conscience alley.
- One side of the alley should argue that the boy should remain with the bears whereas the other side argues that he should return to his human parents.
- Choose some children to take turns to listen to the arguments by walking down the alley in role as the child.
- Following this have a whole class discussion.
- The children could then write a letter to the boy advising him of what to do next, based on the evidence that they have heard during this session.
- These can then be placed on the class working wall or in the class reading journal.

Session 26: Book Talk and reading aloud
Conversations about books help children to explore and reflect on texts in ways that are made meaningful, personal and pleasurable.

- Read the final part of the story to the children, revealing the boy’s decision to spend the winter with the bears and the summer with the humans. Compare their advice and response in role in the previous sessions to the outcome of the text.
- Here you could also link to other creation myths such as the Greek myth Persephone and explore the similar themes.
- 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.
- Use some of Aidan Chambers’s ‘special questions’ to explore the children’s responses to the book e.g.
  - 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?
- The children could then write book reviews describing their responses to the text.
- This may also be a good opportunity to recommend further reading to the children so that they can continue to explore the themes and issues raised in the book.

Session 27: Storymapping
Making a story map is a way of retelling the story. It is a graphic means of breaking the story down into episodes and sequencing events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so that they can retell it orally prior to writing. Children can also make story maps as a form of planning, to prepare for their own writing.

- Re-read the whole story to the children.
• Summarise the key events with the children, swiftly creating a story map that can be used for the children to retell the story. Discuss with the children which words and phrases in the book help us to sequence the story and where detail and description can be added, perhaps drawing on work completed around the Arctic climate.
• Ask children either to storymap or write a simple retelling of the story.
• Now ask the children to consider how they would map the story if re-telling it from the point of view of the mother polar bear or the raven. Ask the children to repeat the map, comparing and contrasting the key events if told from a different perspective.
• You could even use the story to innovate and re-imagine a new text involving a different child, setting or animal or extend the story to explore what happens after the story ends.

Session 28 and 29: Writing in role
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.

• In this session the children will draw on all the previous work in order to write in role.
• You may want to let the children choose the genre of writing they would like to use in order to retell the story *The Ice Bear* and allow the children to chose the perspective they want to adopt e.g. the human father, the mother bear or Raven.
• For example, the children may want to write in role as the boy writing a letter to his human family explaining what has happened to him, they may want to write a newspaper article incorporating their recount, and they may want to write a diary entry.
• Allow the children time to plan and draft their writing.
• Then give the children time to re-draft their writing. Some children may need to work with the teacher during this process in shared writing. This is where the teacher and children work as active partners, talking together to share ideas and while the teacher guides the children through all the decisions that writers need to make and helps them shape their thoughts on paper.
• Those not working with adult support could work with a response partner who supports the editing process by giving them time to read their work aloud.
• Once the children have completed their writing they can share it as a class and they can be displayed on the class working wall or in the class journal.

Session 30: Book Talk
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.

• Look again with the children at the opening and closing line of the book: ‘In the beginning of time people and animals lived together on the earth and there was no difference between them’. ‘One spirit, one heart, one soul, one people.’
• Discuss the shape-shifting nature of the child/polar bear. Look at the cover and back of the book – consider what the polar bears learn from the humans and what the humans learn from the polar bears. Ask the children to consider why Raven has orchestrated this situation. What was the purpose of the ‘trick’?
• Ask the children to consider what message Jackie Morris could be giving the reader through her text and the language choices that she has made. The children may want to explore the inspiration for the story and traditional Inuit stories which have similar themes.
• This could lead the children to collecting a series of questions that they would like to address to the author about the book and also they may want to comment on their exploration of the story. The children could then write letters to Jackie Morris.
• This could also naturally lead on to an environmental study on the impact of climate change on the polar bear’s habitat, if this hasn’t already been covered through the cross curricular work completed.
Other ideas to use across the curriculum:

History:
- Find out about the history of Arctic exploration.
- Find out about the history of Inuit culture.

Art:
- Study Inuit artworks. Supporting resources can be found on the following website: http://www.arcticstories.net/index.html

Music:
- Study traditional Inuit music.
- Explore music which supports the themes covered.

Geography:
- Learn about physical, environmental and human features of the arctic region.
- Investigate Arctic life, comparing it to other human settlements – focus on a child’s perspective.

Science:
- Investigate the properties of ice.
- Explore how animals are adapted to the Arctic region.
- Find out about polar bears, their behaviour and their habitats.
- Explore and investigate the natural features and wildlife of an Arctic environment.

Maths
- Shape, scale and measurement - explore the language used in the text e.g. a seal’s length away.
- Measure and map out the size of the polar bears with chalk in the playground. Compare the polar bears with humans as well as exploring birth weight and length.

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 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 2015-16. Find out more about our professional development opportunities: www.clpe.org.uk/professionaldevelopment