The Jolly Postman by Janet and Allan Ahlberg (Puffin)

Sub-titled ‘Other People’s Letters’, this is a stupendous and original picture book. As the Postman delivers his letters to the Wicked Witch, the giant (Mr. V. Bigg in Beanstalk Gardens) and B(ig) B(ad) Wolf, Esq., c/o Grandma’s Cottage, Horner’s Corner, the child reader can actually open the envelopes, take out the letters or cards and read them. The rhyming text, the witty pictures, the references to nursery rhymes and stories make this picture book a treasure trove. Not to be missed - worth all the trouble of keeping track of the little missives.

Overall aims of this teaching sequence:

- To explore familiar and unfamiliar rhymes and stories
- To provide an opportunity to perform rhymes and poems
- To engage children with the themes and issues, using role-play and drama to support them making connections with their own lives.
- To develop creative responses to the text
- To write in role
- To write and publish their own book

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

Overview of this teaching sequence.
This teaching sequence is approximately 3 weeks long if spread out over 15 sessions. The Jolly Postman offers a range of styles and purposes for writing that the children can use to support their own writing. The text contains references to a large number of rhymes and stories, which can be read or re-read with the children. For this reason, the story supports inference about known characters and supports the children to consider the implications of characters’ actions. The book also contains a number of playful features visually and within the words which are fun to explore.

Key Teaching Approaches:

Responding to illustration
Drama and role-play
Storymapping
Story Boxes
Shared writing
Storytelling
Bookmaking
Discussion and Debate
Writing in role

Teaching Sessions
Before the sequence starts

- It would be helpful to have copies of traditional tales and nursery rhymes that are included in the book for children to refer back to and facilitate deeper understanding of the text:
  - Stories (in order of appearance): Goldilocks and the Three Bears, Hansel and Gretel, Cinderella, Sleeping Beauty, Jack and the Beanstalk, East of the Sun, West of the Moon, Aladdin, The Little Mermaid, Cinderella, Peter Piper, Little Red Riding Hood, Three Little Pigs, Mother Goose;
  - Rhymes (in order of appearance): Ride a Cock Horse, Old King Cole, Incy Wincey Spider, There was an Old Woman who Lived in a Shoe, Hey Diddle Diddle, Simple Simon, There was a Crooked Man, Little Jack Horner, Eny, Meen, Miny Mo, Humpty Dumpty, Jack and Jill, The Queen of Hearts, Sing a Song of Sixpence, Little Miss Muffet, Pat a Cake, Baby Bunting, Three Blind Mice, Baa Baa Black Sheep.
  - Books which include references to a range of fairy tales and rhymes: Dear Mother Goose by Michael Rosen, Dear Fairy Godmother by Michael Rosen, Mixed up Fairytales by Hilary Robinson, Each Peach Pear Plum by Janet and Alan Ahlberg, Who's Afraid of the Big Bad Book? and Beware the Storybook Wolves by Lauren Child, I Am So Strong by Mario Ramos, Goldilocks and Just the One Bear by Leigh Hodgkinson.

- Create a Post Office in the classroom that you can add to as the sequence progresses. Stock the Post Office with envelopes, labels to make stamps, postcards, pens, cards and paper.

- Alternatively, you might like to create the general store for this community of fairy tale characters. This could include a post office section but might also include products/props that the characters need. Some examples might include: broomsticks for witches, gingerbread mix, porridge, magnifying glasses for the Giant to read his post. This can also be where props or story bags for the children to retell the traditional tales are stored over the course of this sequence. The children will design further products for the shop in sessions 8 and 9.

- You might also want to introduce a class/school post box and the concept of writing letters so that your class can experience being postal workers themselves. Alternatively you might want them to write to some people outside of school so they can experience receiving post themselves.

- Prepare either a class journal using large sugar paper to collect the children’s work in or a working wall. If you are going to send something back to the Jolly Postman then the journal might be more appropriate but you could, of course, do both.

Session 1 Responding to illustration* - Introducing the Jolly Postman

*This book has been chosen, in part, because of the quality of illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunity to enjoy and respond to the pictures and to talk together about what they contribute to their understanding of the text. As the sessions unfold, there could be opportunities for children to develop their responses by drawing or painting in a similar style to Janet Ahlberg’s illustrations.

- Before the lesson prepare a parcel from the Jolly Postman including the book, the nursery rhymes that are mentioned in the text and a letter from the Postman inviting the children to find out more about his work and the people he meets. You might want to write the letter on ‘headed notepaper’ using the image below:
At the beginning of the lesson, draw attention to the parcel, reading the school’s address with the children. You could create a postage stamp mark (akin to those on the envelopes in the book) that provides a clue to the contents, eliciting and recording predictions before unwrapping together.

Invite the children to share what they know about postmen and women.

Share the letter with the children and discuss their responses.

Show the image using a visualiser or interactive whiteboard. Ask the children to consider what they know about the Postman based on this image. Who is he? What is he like? What does he do at work? How do you know? Who might he have post for? What might it be? Draw out the clues that point towards Traditional Tales. Share the final image of the Jolly Postman at home. Ask the children; What do you think the postman does when he is not working? What does he like to do to relax?

Discuss what else might be on the Postman’s round based on the first image and other clues from the parcel.

Ask the children to draw, and label if appropriate, either from where they think the postman has cycled or to where he is cycling.

Session 2: Storymapping* the Postman’s Journey

*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 re-tell it orally prior to writing. Children can also make story maps to prepare for their own writing.

This session is designed to introduce the children to the book and its setting. It provides a working wall that can be added to as you visit each house, ultimately leading to the Jolly Postman’s route being recreated and displayed in the classroom to aid children’s recollection of the story sequence and as a vehicle for the children retelling the story. Children can annotate the map with warnings/information for the postman.

- Before this session begins, prepare a working wall with plain paper and the illustration you shared in the last session. You might also want to gather some examples of different maps to share with them.

- Explain to the children that we are going to create a map of the Jolly Postman’s journey. Ask the children: What is a map? What do we use it for? Why might a postman need a map?

- You might want the children to map some well remembered or significant journeys of their own, including personal details they might include the place where there is always a big puddle in the rain or the shop where they buy their treats, for example. This is a good opportunity to develop deeper geographical understanding of the local environment and to enable the children to share their special places with each other. You could use a map of the local area to support this activity.

- Read aloud to the end of the Three Bears address. Where will the postman be cycling through on his journey? What will need to be added to the class map?

- Ask the children to choose a way to represent the forest on the map. Mark the Three Bears Cottage with an envelope (after finishing the book, in sessions 12-14, it is suggested that story boxes are made to add to the wall).
Session 3: Discussion and Debate – Using Conscience Alley* to prepare advice for a character

*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.

- Read aloud from the beginning to the envelope with the Three Bears’ address on it
- Ask the children: Who are the three bears? Who might write to them and why? If it becomes apparent that the children haven’t got experience of the story of Goldilocks and the Three Bears, you might want to stop here and share the story with them.
- Provide the text of the letter, either on the whiteboard or as copies for the children, so they can see the text and tune into the print.
- Re-read and discuss the letter’s intentions – What response is the character looking for? How do the children feel about the author of the letter?
- Introduce the children to the choice that the recipient has to make; should Baby Bear forgive Goldilocks?
- Rehearse some possible reasons on both sides of the argument, modelling language choice and useful sentence starters. Give the children time in pairs/groups to continue exploring reasons for and against. You might want to create a class table or play debate tennis (passing the argument from one side to the other alternating for and against) with these ideas to share them all with the children.
- Ask the children to come to their own point of view and choose the strongest reason for it.
- Ask the class to 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, recalling the most effective and compelling arguments.
- Once they have experienced both sides of the argument invite the children to write a response from Baby Bear to Goldilocks, modelling first through Shared Writing to consider how the writing will fit the purpose, audience and form. Invite the children to write and illustrate their own letters as Goldilocks has. Once the letters are finished put them in envelopes – give the children Goldilocks’ address from the last letter and post the children’s letters in the class letter box.

Session 4-5: Making a Fairy Tale Supplies Catalogue/Shop. Shared* writing

*Shared writing is possibly the most important way a teacher can help all the children to experience what it’s like to be a writer. Acting as a scribe, the teacher works with a group of children to create a text together. Teacher and children work as active partners, talking together to share ideas while the teacher guides the children through all the descriptions that writers need to make and helps them shape their thoughts on paper.

These sessions focus on the catalogue for The Wicked Witch and will encourage children to explore writing advertisements for their own products.

- Share the illustration of the Gingerbread Cottage with the children. Invite them to consider; who might live here? Draw their attention to the number plate on the car (HAG1). If the children are unfamiliar with the story of Hansel and Gretel you might want to share it here.
- Discuss with the children where the Witch’s house might be in relation to the Three Bears’ in the woods, mark this on the Storymap and stick an envelope to mark the spot.
- Share the catalogue page with the whole class.
• Share other catalogues or websites that contain products that are familiar to the children. Draw out persuasive language and descriptions used to entice people to buy the items.

• Having spent some time investigating the products, explain that the children are going to write to Hobgoblin supplies as the witch ordering an item and stating why they want it. Discuss what this letter will need to include. How will they write it? How will it be different from the letter to Goldilocks? Model through Shared Writing before giving the children the opportunity to write their own letters. Post these in the class postbox.

Session 5:

• Explain to the children that Hobgoblin Supplies have come to them to create more products for their enchanting range for one of the other characters that the Jolly Postman can deliver.

• Look in more detail at the products for the Witch. What knowledge about witches have they used to create them? (habits, common props etc). What do each of the products have? (Name, picture, one sentence description)

• Have a picture of the other characters to display on the whiteboard (Three Bears, Giant, Cinderella, Big Bad Wolf and Goldilocks). Ask the children to think of products those characters might need and share writing a name and a one sentence description. You could look at alliteration, word play or writing clear titles that help the customer.

• Ask the children to collaborate to create an advert to persuade a customer to buy their product.

• You could then hold a trade fair with the children pitching their products to Hobgoblin Supplies and the representatives from their giving advice. You could prepare the children for this by giving them the opportunity to discuss with a response partner. What do the children feel works about their partner’s advert? Could the name be clearer or more eye-catching? etc.

Session 6: Discussion and Debate – Using Conscience Alley* to prepare advice for a character

*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.

• Before this session, invite the children to bring in pictures of their holidays and postcards from home. Discuss with them why you send postcards, what type of news do you usually share? Are there any phrases you might use when you’re writing a postcard?

• Read aloud from the beginning and share the illustration of the Postman arriving at the Giant’s house. Where do they think he is now? Who might live here? Who would want to write to the Giant? Again, if it seems that the children do not know the story of Jack and the Beanstalk, you may wish to pause here and share the original story.

• Show the children the envelope; invite them to share what they notice. Why do you send post by airmail? What do they need to add to their storymap as an environment now? Draw the path from the woods to Beanstalk Gardens. Mark the Giant’s house with an envelope.

• Read aloud Jack’s postcard with the class, making explicit the intended tone.

• Provide the text of the postcard either on the whiteboard or as copies for the children so they can see the text and tune into the print. Re-read and discuss the letter’s intentions – what response is the character looking for? How do the children feel about the author of the letter?

• Invite the children in pairs to role-play as the Giant and the Postman – what will the Giant tell the Postman about Jack? How do they think he feels? You could provide teacups for this activity.

• Rehearse some possible replies to Jack on considering whether the Giant has forgiven Jack or not. Model
language choice and useful sentence starters. Give the children time in pairs/groups to continue exploring reasons for and against. You might want to create a class table or play debate tennis (passing the argument from one side to the other alternating for and against) with these ideas to share them all with the children.

- You could follow this activity up with a letter of advice for the Giant as to what they should do or a response from the Giant to Jack.
- Discuss the difference between Goldilocks’ letter and Jack’s. Why might this be? Who are the heroes of their stories? Should this make a difference?

**Session 7-9: Storytelling 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. The decisions that all writers have to take and the processes of redrafting, editing and punctuation can be demonstrated and discussed as teachers and children write together in shared writing.*

This session exploits the possibility for retelling traditional tales within the book. Goldilocks’ birthday provides a strong purpose for the writing involved in this activity.

- Share the illustration of the palace with the children. Who do they think lives here? What is happening? Who might be writing to the people who live here?
- Share the envelope and address with the children, who do they think are on the stamp? What makes them think that? Where will this be on their map? Add to the working wall and mark with a copy of the envelope.
- Read aloud the picture book for Cinderella
- Using copies of the pictures to create a story map, ask the children to retell the tale in small groups.
- Give the class the challenge to write Goldilocks’ story and present it as a book for her birthday.
- Share *Goldilocks and the Three Bears* with the class – either by reading a book or telling the story orally.
- Discuss with the children what makes different parts of the story the most memorable. Ask the children to draw their favourite moments from the tale. Ask the children to arrange themselves in order of story action – is the whole story represented? Why? / Why not?
- Either, ask the children to write their episode of the story and bind this as a class book for Goldilocks’ birthday or, using the images in sequence, the children could retell the whole story in writing or orally, recording in simple zigzag books or using digital resources.
- The children could then ‘send’ their completed books to the publisher and receive a reply with a ‘bound copy’ for the class to share. The books could then be displayed in the book corner so the children can read each others’ versions.
- You might also want to write back to Piper Press as Cinderella offering your opinions of the book they have sent.

**Session 10: 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.*

- Share the illustration of the Jolly Postman arriving at the Wolf’s house. Which story is the wolf from? How do they know? Read aloud how the arrival is described - does this confirm what the children thought?
- Share the envelope with the children. What do they notice? Have they seen Esq before? Compare to the other envelopes. *Is this letter likely to be from a friend? What does having a typed address suggest? What types of*
letters do your family get with typed addresses? Which envelope is it most similar to? What do they think might be inside? Focus on the formality of this letter compared to the others and what this might mean.

- Share the letter with the children and allow time to discuss and unpick the responses. Why has the letter been sent? Who has sent it? What does a solicitor do? Why did the Red Riding Hood and the Three Pigs have a solicitor write the letter rather than writing to him themselves? You may also want to spend some time here unpicking some of the formal vocabulary such as ‘if this harassment does not cease’ and ‘sue for damages’.
- Prepare a role on the wall for wolves. What do the children know about wolves in stories? Which stories do they know with wolves in? You might want to collect some together in advance of this session including I Am So Strong by Mario Ramos and Beware of the Storybook Wolves by Lauren Child. If the children are unfamiliar with the Three Little Pigs and Little Red Riding Hood share these with the children here. Why do the children think wolves are bad characters?
- How do they think the wolf feels as he reads this letter? Is he sorry or angry?
- You may want to spend some time here looking at the wolf’s side of the story and why he did the things he did. You could read Jon Scieszka’s The True Story of The 3 Little Pigs to provide some context for this.
- Discuss with the children what a trial is and explain that they are going to help the wolf get ready for his trial in front of the three little pigs.
- Collect questions for the wolf - you might want to discuss motives, evidence and whether the wolf will plead innocent or guilty.
- Invite someone to come in role as the wolf and ask the questions. The “wolf” could then invite the children to give them advice about the trial. What should they say, how should they sound, how should they stand etc.
- You could then run the trial with the children taking on roles as judges, solicitors, Red Riding Hood, the Three Pigs and other fairytale characters.
- Once the trial is over, the children could write a newspaper report or a letter from the solicitor to Red Riding Hood or the Three Pigs explaining the outcome.

Session 11: Performing Nursery Rhymes

In this session, the focus will be on the Nursery Rhymes that are peppered throughout the text. In the collection you create for your classroom you might decide to focus on a few or share all of them. The emphasis in this session is to support the children’s enjoyment of rhyme and rhythm in language which also features in the narrative text of the story. However, it will also support children in discovering some of the intertextual references in the story, such as: the details in the postmarks and addresses (Banbury Cross, Crooked Mile, 24 Blackbird Road) and the guests at Goldilocks’ party. You might decide to start sharing these rhymes with the children before you start work on the book and use this session as a re-familiarisation exercise.

- Share the illustration of the Postman arriving at Goldilocks’ house – what do the children notice? Did Goldilocks’ letter work; how do you know? Who are the other guests? Can the children work out the nursery rhymes represented by the characters?
- Look at the envelope and add the final destination on your storymap, marking with the envelope. Who is on the stamp this time?
- If you feel the children are already familiar with the rhymes or indeed if you want to elicit what the children already know, you might want to make up a prop bag with items from each rhyme and ask the children to be rhyme detectives. You could then label the objects with the matching rhymes and put them in your role-play shop.
- Share the birthday card with the children. Investigate the party table to see who is there. Explain that they are going to make a card as one of the characters.
- Divide the children into groups as the characters from each nursery rhyme that is represented.
- Give the children their rhyme in groups. Have them read the rhyme out loud. How would they illustrate it – what words stand out? Are there any they don’t know, give the children a chance to share questions about meaning with each other. Once they are happy with their rhyme, invite them to make Goldilocks a birthday card including their rhyme from their character.
Sessions 12: Creating the landscape of the story using story boxes*

*story boxes create opportunities to revisit the themes and storylines of a particular story. Typically, they consist of a shoebox containing a range of small toys and inspirational objects. The box itself can be turned into a setting for the story using a variety of collage materials and with sides cut to fold down. However, the box is at its most effective when something intriguing or unexpected is added. Children can use the box to storytell the next episode of a story or create another story with a similar setting or characters.

These sessions will further deepen the children’s knowledge and understanding of the traditional tales that each house on the postman’s round represents. For the first session they will focus on the outside of the house and the second the interior design.

- Re-read the story to the children to remind them of the journey that the postman goes on.
- Using the working wall, ask the children to share this sequence with each other in pairs.
- Explain that they will be making the houses of their characters in groups.
- Revisit the addresses of each of the houses and discuss what the outside of the house might be like to support the children with their initial ideas.
- Give the each group the envelope with the address on and a cardboard box (shoe boxes are a good size or if you want to create a large display a small cardboard box will give them more room to create their houses, you may want to use a large box for the Giant’s house to give a sense of perspective).
- You might want to ask the group to plan their ideas first using an annotated drawing or move straight into making.
- Provide the children with collage, art and construction materials to encourage them to add texture to their houses and remind them to reflect the environment that the house is set in.
- At the end of the session set the children’s boxes out in the order of the Jolly Postman’s round.

Session 13: Creating character fact files by Responding to Illustration

Allan Ahlberg says; “When I’m writing a picture book, I automatically think ‘I don’t need to say that’ because the pictures will say it. Or, better still, ‘I’ll say this and the pictures will say that, which contradicts it.’” Guardian, http://www.theguardian.com/culture/2011/apr/30/allan-ahlberg-life-in-writing.

In this session the children will use the illustrations to discover more about the characters that live in each house.

- Explain to the expert groups that they are going to research each of their households and share their findings with the Postman. It might help him prepare for his deliveries.
• Ask the children to respond to the illustration of the postman in his own house, using it to find as much information as possible about him and his lifestyle. Scribe the children’s ideas around a copy of the illustration, discussing what we know of this particular postman from this illustration and the wider story. What else can we say about postal workers and the work they do?
• Give each group the illustration of their character’s house to find clues about their character/s. Have them annotate the illustration and encourage them to consider where else they could draw information, encouraging them to make connections with the original nursery rhyme or fairy tale. Make versions of these accessible to be revisited and read aloud, giving the children time to explore the illustrations in these texts as well, gathering additional facts.
• Drawing on the group’s responses and notes, help the children identify useful content for the fact file:
  o What would be essential to share about the characters and the lives they lead or have led?
  o What would the Jolly Postman want to know? e.g. ‘Don’t drink the tea at the Witch’s house!’
  o How might we organise the facts on the page? How can we engage his interest?
• Have each group discuss how they could use their notes to create their fact file and the form it will take. They might draw on the shape of the house or the form of an image associated with the original rhyme or story or even in the form of a Role on the Wall. Support the children to make these choices about how to present their information for the benefit of the Jolly Postman.
• Stick the children’s fact files onto the map to support the postman on his round. Provide an opportunity for the children to present their fact files with the wider group, commenting on successful features and interesting ways in which the children have presented their information.

Sessions 14: Creating the interiors of the story using story boxes*

The children will focus on the interior of their houses in this session.

• Revisit the fact files and illustrations.
• Explain that today the class are going to create a reception room in the interior of the houses, including as many clues as they can about the characters and their stories. These will be smaller details like the pattern on the wallpaper, pictures on the walls and other props in the room.
• Show the children how they can make characters for their boxes using pegs/wooden chess pawns and fabric or paint.
• Once the houses are finished lay them out along the Postman’s route on the working wall story map. You could even add a postman character to your 3D map and encourage the children to go on the journey. You might want to add signposts with the narration text on to support retelling. The peg puppets also provide opportunities to retell the traditional tales.
• Give the children plenty of opportunities to interact with the map to rehearse these retellings.
• You could also invite the children to add detail to the environment around their houses and include warnings/suggestions for the postman the next time he comes.
• Photograph the houses and stick in the reading journal. You could ask the groups to annotate these photographs with descriptive paragraphs about the houses, the characters and their stories.

Session 15: Another letter for the round

• Explain that the children are going to write a letter from another fairy tale character they know.
• Revisit the letters they have read so far. What have their purposes been? Have they been mostly from the heroes or the villains in the stories? Why do the children think that might be?
• Consider a traditional tale that the children know well that isn’t covered in the book, for example, The Three Billy Goats Gruff. Who might need to write to whom in that story? What sort of letter might it be? Would it be formal or informal?
• Where does the character they are writing to live? Create the address.
• Through Shared Writing, model what the letter would look and sound like to fit the purpose, audience and form.
• Discuss other characters from other fairytales that could write to another character and give children the time to choose their own and draft their letters from one character to another. Allow time to respond and redraft before giving the children special writing paper and envelopes to publish their letters on. Display these around the working wall display.

Session 16-17: Writing to the Jolly Postman. Using ‘Tell Me’ Book Talk* to prepare

*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.

The picture on the last page of the book depicting the Jolly Postman at home reading a letter provides a number of opportunities for independent writing.

1. Who might have written to the postman? What kind of letter is it based on his reaction? Write the letter to the Postman first as a shared piece of writing and then independently.
2. You could suggest that the children write a response to the Postman’s original letter sending their journal and other pieces of work. This letter could include some feedback about the book and his journey as well as explaining what they have done. You could preface this with some Book Talk asking the children:
   a. What they liked or disliked about it?
   b. Does anything puzzle them about what is happening or what they see?
   c. Does it remind them of anything in real life or in stories?
3. You could invite the children to write in role as the Postman in response to a letter asking about his day. How does he feel about his round?
4. Ask the children to consider what they would like to write to the Postman – what do they want to know? What advice would they like to share from what they have learnt?
5. Give children the time to draft their letters. Allow time to respond and redraft before giving the children special writing paper and envelopes to publish their letters on. Post these in the class postbox.
6. This could be followed up by inviting a real postman in to answer some of the questions the children have written to give further purpose to the writing.
Other ideas to use across the curriculum:

Science

- Investigate packaging materials. Challenge the children to identify materials that will keep something safe in the post. You could use *Katie Morag Delivers the Mail* by Mairi Hedderwick to introduce this activity.
- Alternatively you might want to look at weather observations for the postman’s rounds – what will he need to wear today?

Geography

- You could prepare maps of the postman’s route or a map of other postal routes from either Katie Morag or Postman Pat.
- You might also want to find out what route a local postman takes who delivers to school and either look at the map or ask the children to walk the route following a simple map.
- You could also practice reading addresses and identifying what each part means.

<table>
<thead>
<tr>
<th>Part of address</th>
<th>What it does</th>
<th>How this could be applied to school</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Identifies who a letter is for</td>
<td>Same</td>
</tr>
<tr>
<td>Street Address</td>
<td>Identifies the specific location of the house</td>
<td>Might suggest this is desk and where that person sits</td>
</tr>
<tr>
<td>Town</td>
<td>Makes more specific the area</td>
<td>Classroom</td>
</tr>
<tr>
<td>Region</td>
<td>Identifies the area</td>
<td>Key stage</td>
</tr>
<tr>
<td>Postcode</td>
<td>First 2 letters – code for nearest sorting office</td>
<td>Create own codes – School Initials, Classroom Numbers, Desks for example</td>
</tr>
<tr>
<td></td>
<td>Number – one of the areas that the sorting office delivers to</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Last 3 characters- locate street and area of street if a long one.</td>
<td></td>
</tr>
</tbody>
</table>

- You might then want to advertise your class as a postal delivery service. Find out more about how the postal service works by watching *Come Outside: A Letter* https://www.youtube.com/watch?v=AZOAqqrW0GU Challenge the children with letters marked ‘To whom it may concern’ so they have to use the other clues in the address.
- This video clip also gives scope to include some explanation writing about the journey of a letter. Children could plan their ideas in a flow diagram or visual map before writing descriptive paragraphs about what happens to a letter from writing to receipt.

Maths

- Measuring letters and parcels sizes sorting these for delivery. You might want to use Postman Pat’s parcel sorting game on CBeebies as a starting point for this. http://www.bbc.co.uk/cbeebies/games/postman-pat-pats-parcel-sort
- Weigh items and add up postage payment. This could be a feature of your classroom shop.
- Scale up a postcard for a Giant – assuming that the giant is 10x bigger than Jack – how big would his postcard be?