

Teaching Notes

Title: Coming to England – An Inspiring True Story Celebrating the Windrush Generation

Author: Baroness Floella Benjamin

Illustrator: Joelle Avelino

Publisher: Macmillan Children's Books

The book offers a range of opportunities to work across the History curriculum as well as in English sessions, giving children the chance to explore historical knowledge in greater depth and practise key skills in the context of a high quality and engaging text which brings the time period to life.

Before starting the book:

Before starting work on the book, create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall you could create a class 'reading journal' using large pieces of sugar paper and use the pages of the journal to capture responses.

Pin a map of the world onto your working wall and pin a large map of the UK and one of the Caribbean on either side of the world map.

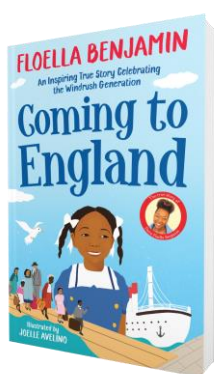
Set aside a pack of post its or a batch of card or sugar paper cut roughly to A5 size. Reserve space on your working wall or reading journal to note new words and phrases that you come across over the course of the book that are specific to the historical period or themes of the text. Ponder each word and phrase as you encounter it and work with the children to build a glossary of terms by noting the new vocabulary on a card and add this to the working wall or a dedicated page of your class journal.

Create a dedicated book display in your classroom featuring a selection of titles that correspond to the content and themes of the book. Allow time and opportunities for children to browse and read these titles independently alongside this story to support them in developing language and making links to the themes and historical content. A sample list of recommended titles is provided towards the end of this resource.

Collate props and photographs specific to this historical era in the UK and the Caribbean and create a display table of these items. Write a series of questions on a set of cards that encourage historical enquiry and reflection and intersperse these on the display table. Refer to the following links to provide wider context and to assist you with preparing the display:

<https://artsandculture.google.com/project/black-cultural-archives>

<https://www.bbc.co.uk/newsround/50047709>



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<https://www.windrushportraitofageneration.com/>

<https://www.theguardian.com/artanddesign/gallery/2019/oct/12/the-last-of-the-windrush-arrivals-in-1962-in-pictures>

<https://www.networkrail.co.uk/stories/incredible-windrush-generation-images-brought-to-life/>

<https://www.vam.ac.uk/articles/staying-power-photographs-of-black-british-experience>

<https://www.museumoflondon.org.uk/discover/black-british-photography-charlie-phillips>

<https://www.museumoflondon.org.uk/discover/black-british-photography-neil-kenlock-and-armet>

<https://stylebham.com/snapshots-from-a-photography-icon/>

If you have a listening station in your classroom, you could make a playlist available that gives children the opportunity to enjoy some of the music from this period and specifically music produced by musicians of Caribbean heritage from this period. Refer to the following links to provide context and to assist you with compiling this:

<https://www.bbc.co.uk/bitesize/guides/ztp49j6/revision/1>

<https://www.bl.uk/windrush/articles/calypso-and-the-birth-of-british-black-music>

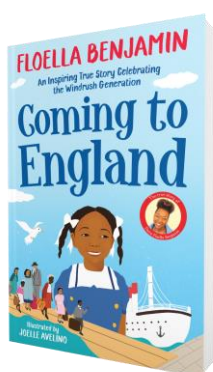
<https://www.bl.uk/windrush/articles/sound-systems>

To deepen and enrich the exploration of the themes and cross-curricular learning opportunities that this title affords, it would be beneficial to draw on the extensive resources and Schools programme offered by the Black Cultural Archive: <https://blackculturalarchives.org/learning> The Black Cultural Archives is the only national heritage centre dedicated to collecting, preserving and celebrating the histories of African and Caribbean people in Britain. Their schools programme and unique learning approach aims to give pupils deeper insight into how the past shapes ideas about the present and future. They offer a vast range of teaching resources, interactive school workshops and training courses to support schools across the country.

Reading aloud and key talking points

Session 1: Developing a Historical Line of Enquiry through Book Talk

- Secure a strip of masking tape along the length of your working wall. Use post its to demarcate a timeline broken down into decades spanning from the 1930s to 2020. Invite children to reflect on key events over the course of this timeline, from personal milestones such as birthdays, starting schools, moving house, family births, weddings, to local, national and international events that they know of through shared stories, the news or history topics previously studied. Provide the children with post its and encourage them to populate the timeline with these key events. Once complete, encourage them to step back and reflect on the contributions made by inviting them to elaborate on milestones and events noted. *In what ways are they significant and how have they shaped our present?*



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- Present the children with a world map and invite them to locate the UK and the Republic of Trinidad and Tobago. Invite them to share what they notice about the two parts of the world. In what ways are they geographically similar and in what ways are they different? Invite the children to speculate on how these two parts of the world might be connected. You might wish to use the grid below to capture their responses:

<i>What do you notice about Trinidad and Tobago?</i>	<i>What do you notice about the UK?</i>	<i>In what ways are these two parts of the world similar?</i>	<i>In what ways are these two parts of the world different?</i>	<i>How might these two parts of the world be connected?</i>

Fig.1

- Revisit the timeline and invite the children to discuss any additions that they might like to add that specifically relate to what they might know about key events during the 50s and 60s in the UK and the Republic of Trinidad and Tobago.
- Once they have exhausted their contributions and reflections, use the two grids below to note what they have determined so far.

<i>What do we know about Britain between 1950-1960?</i>	<i>What do we think we know about Britain between 1950-1960?</i>	<i>What would we like to find out about Britain between 1950-1960?</i>

Fig.2

<i>What do we know about Trinidad and Tobago between 1950-1960?</i>	<i>What do we think we know about Trinidad and Tobago between 1950-1960?</i>	<i>What would we like to find out about Trinidad and Tobago between 1950-1960?</i>

Fig.3

- Read the foreword of ***Coming to England*** aloud and invite the children to consider what new information this provides that we can add to the timeline and/or the information generated in the grids so far.



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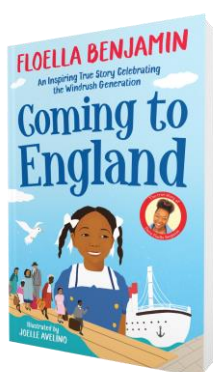
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- Once you have noted these additional insights, reflect on what the author's hopes and intentions behind writing the book might suggest to us about what the book is going to be about.
- Read the foreword again, this time picking out any words or phrases that the children may not be familiar with or may not fully understand such as, **generation, West Indians, painful transition, fabled motherland, Land of Hope and Glory, society, pioneers, culture, and inferior.**
- Discuss the origins of these words and phrases, what they mean in isolation and what they might mean in the context of this foreword.
- Note these words, definitions and wider associations down and then follow up on deepening children's understanding of new and unfamiliar vocabulary, using artefacts, photographs, books, maps and video sources to bring these words to life and support the pupils in using them in context. The suggested links above will provide a wealth of supporting materials.
- Pupils can then begin to take ownership for picking out and discussing words and possible meanings and finding ways to confirm meanings throughout their engagement with the book, enriching and enlarging their repertoire of historical vocabulary. You may for example want to create a class glossary of the terms related to this era and the pertinent themes that appear in the text as you read the book, as detailed in the first part of this resource. You might work with the children to organise these into different categories that pertain to the way of life, such as food, clothing, pastimes, architecture, culture, geography and politics.
- Read the foreword one last time, and this time note any words or phrases that tell us about how Floella felt and feels about these two parts of the world and how these feelings have shaped her sense of self. Use the prompts in the grid below to frame these reflections:

<i>Which words and phrases give us an idea about Floella's feelings about Trinidad and Tobago?</i>	<i>Which words and phrases that give us an idea about Floella's feelings about the UK?</i>
<i>How might Floella's feelings about Trinidad and Tobago have helped to shape her sense of self?</i>	<i>How might Floella's feelings about the UK have influenced the way she sees the world and her place in it?</i>

Fig.4

- Pin all of these grids to the working wall and revisit them at key points to add new knowledge and insights over the course of your exploration of this book.



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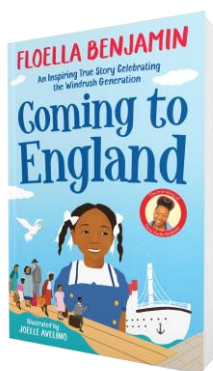
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Session 2: Exploring Characters in Historical Settings through Role on the Wall

- Read the opening chapter of the book aloud. Invite the children to share their initial impressions of life in Trinidad. *What do Floella's memories tell us about this period of her life? What do we learn about the culture and way of living of this time? How might we describe her childhood?*
- Ask the children to re-read this chapter and circle or underline any words, phrases or details that enable us to identify anything that the text tells us or allows us to infer about Floella's character.
- Following this, ask the children to complete a Role on the Wall for the character of Floella. To complete the Role on the Wall activity, you will need to provide children – either individually or as a group – with an outline of a figure to represent the character. This might be copied from the book so that it is unambiguously the character from the illustrations, but equally you might use a simple body outline to represent the character. Around the outside of the outline, the children can jot down their observations of her actions, gestures, body language and interactions with others or any other information about her. These observations might include the historical details contained in the text such as information about her clothes, her surroundings or her home life. Invite the children to consider what we can infer from these observations about her outward appearance and what this might suggest to us about her character. On the inside of the outline, they can note down the internal characteristics: what those behaviours might imply about the character's personality, thoughts and feelings. The group might also use this opportunity to note down anything they would like to find out; any questions they have about the character, what they are doing, where they are going and why they might be undertaking this journey.
- To extend their thinking further, ask the children to consider what we learn about her family and the relationship dynamics of her family unit and how might these insights develop our understanding of her character. Support the children to make explicit links between the external and internal. For example: *what do her interactions with different family members tell us about the value of family and how might this shape her personality?*
- Encourage the children to continue to return to the Role on the Wall as you read the story, using a different colour each time to highlight the knowledge they gain each time they read more to enable them to track the emotional journey the character takes as the story progresses.
- Using this Role on the Wall to compare and contrast the children's own lives to that of a child from a different historical era could support children to understand similarities and distinctions more easily.

Session 3: Developing a Sense of Trinidadian Culture and Society through an Exploration of the Schooling System and Responding to Songs from the Period

- Read aloud Chapter 2, pausing intermittently to invite children to reflect on how our impressions of Floella evolve in each moment and what the details of her school experiences suggest about Trinidadian culture and society. You might draw on prompts such as those detailed below to facilitate these discussions:
 - *In what ways was Floella's early life influenced by her schooling experiences?*



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- *In what ways might the texts and teaching content have influenced Floella's outlook and knowledge of the world?*
- Take a moment to note what they observe about the illustration of Floella's classroom on page 19. *What do they notice? And what do these details suggest about school life?*
- *What might these educational experiences suggest about the ways in which Britain continued to influence Trinidadian society during this time?*
- *How might such schooling experiences have influenced and shaped Trinidadian culture and society at this time?*
- Add any observations and reflections on the Role on the Wall notes from the previous session and the knowledge grid (fig.3) from session one.
- Divide the children into groups. Explain that you are going to provide each group with a copy of the lyrics for each of the songs that were routinely sung as part of Floella's early schooling:
 - *God Save the Queen*
 - *Rule Britannia*
 - *Land of Hope and Glory*
- Before you send them off to work in groups, model what you would like them to do by starting with *Rule Britannia*. Read this aloud to the whole class and invite them to share their initial impressions and note these around the text. *What do the lyrics make them think about? How do the lyrics make them feel? What makes them think or feel this way?* Invite them to identify any words, phrases or details that interest them or raise questions and to circle or underline these. Encourage them to consider what they think the song is trying to communicate. Note any responses around the text.
- Allow the children the time to read the set of lyrics for the other two songs in their groups and adopt the same process in discussing their impressions and responses, then bring the groups back together and facilitate a whole class discussion, using the grid below to frame and note your conversation:

<i>What is each song trying to communicate?</i>	<i>In what ways were the songs similar?</i>	<i>In what ways did they differ?</i>	<i>What impressions of Britain would such songs have created for people living outside of Britain?</i>	<i>Why might the daily routine of singing these songs have been encouraged during this time?</i>

Fig.5

- Add these notes to the working wall and draw on these to note any additional reflections to Floella's role on the wall.



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Session 4: Using Visualisation to Develop our Appreciation for Language and Deepen Comprehension

- Read aloud Chapter 3, pausing intermittently to invite children to reflect on how our impressions of Floella evolve in each moment.
 - *What significance and value do the range of family and community celebrations have in young Floella's life?*
 - *In what ways do the details of her experiences of these different celebrations support her in developing a sense of belonging?*
 - *What do the range of celebrations suggest about Trinidadian life, values, culture and society?*
- Add any new insights about Floella on her role on the wall and any broader insights onto the grids in figures 3 and 4 from session one.
- Read aloud Chapter four and give children the opportunity to share which parts of the chapter they found most memorable and why.
 - *Which parts of the chapter do they find easy to picture and why?*
 - *Which words and phrases in particular help them to picture the scenes that Floella is describing?*
- Give the children the opportunity to re-read the chapter and identify a particular moment that resonates with them most and that they are able to picture most clearly. Encourage them to underline or circle the words, phrases and details that are most helpful in enabling them to picture the scene.
- Now, provide the children with pastels and sugar paper and give them the time to draw what they picture in their minds eye.
- An alternative way to do this is to divide the children into small groups and provide each group with a particular scene from the chapter. Invite them to discuss the scene as a group and work together to mark out key words, phrases and details that help them to picture and feel the moment, and then independently draw their own interpretation of the scene using pastels.
- Mount an enlarged copy of the chapter and position this in the centre of a display wall and surround this with the mounted artwork produced in this session and reflect on these together. *Have they picked different or similar moments? What stands out in each of the representations? What does each one add to your understanding of the moment chosen?*
- Read aloud Chapter five, pausing intermittently to invite children to reflect on the importance of religion on young Floella's life.
 - *How do we know that religion is an important part of Floella's life?*
 - *Which particular details in the chapter indicate its importance for Floella and her family?*
 - *What might Floella's experiences suggest about the role, status and value of religion in Trinidadian society at the time?*
- Add any new insights about Floella on her Role on the Wall and any broader insights onto the grids in figures 3 and 4 from session one.



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Session 5: Exploring Challenges of the Era through Role Play

- Read aloud Chapter six pausing intermittently to invite children to reflect on how the series of events changed Floella's life.
 - *In what ways did Floella's life and the life of her family change?*
 - *What kinds of challenges might her parents have experienced as a result of the move?*
 - *How might these short term sacrifices have paid off in the long term?*
 - *How might these challenges have affected the family in the short and long term?*
 - *What might be the possible positive gains from these choices?*
- Add any new insights about Floella on her Role on the Wall and any broader insights onto the grids in figures 3 and 4 from session one.
- Invite the children to work in pairs, with one child taking on the role of one of the parents and another taking on the role of Floella or a sibling of their choice. Encourage them talk in role, sharing how they're feeling, what they're experiencing and any words of reassurance or advice they might offer.
- You might choose to spotlight some of these conversations by inviting children to perform these in front of the rest of the class.
- You could invite the children to draw on these conversations and use some of the thoughts, feelings and details expressed to support them in drafting a note or letter in role to the other family member to express how they are feeling and seeking, as well as providing reassurance and advice.

Session 6: Stepping into the Past through the use of Hot-seating

- Read aloud Chapters seven, eight and nine, pausing intermittently to invite the children to reflect on different moments of the journey to England, from the anticipation of the trip, to the daunting departure, to the sense of adventure of the trip itself.
- Revisit the world map on the working wall and work with the children to plot the journey that Floella and her siblings would have taken.
- Invite the children to consider the longest journey they have ever taken alone.
 - *How do they think they would feel if they had to take a journey of similar length to that of Floella and her siblings?*
 - *What would they be most excited about?*
 - *What would they find most worrying or scary?*
- Add any new insights about Floella on her Role on the Wall and any broader insights onto the grids in figures 3 and 4 from session one.
- Share accounts of individuals who undertook this journey using audio footage from the Black Cultural Archives. Share photographs of individuals who undertook this journey.
- Encourage the children to identify the facts and information that they find most interesting. Add these to the relevant parts of the grids in figures 3 and 4 from session one. Invite them to consider what more they would like to find out and to jot down their questions on post-it notes.
- Reflect on your Role on the Wall notes up to this point and consider how Floella's personality and character has evolved.



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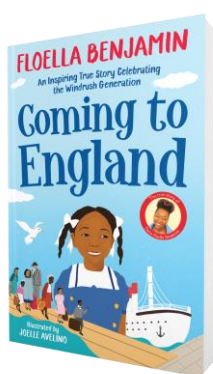
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- Explain to the children that some of them are now going to hot-seat in role as Floella so that they can explore her viewpoint further and her feelings at this point in the story. Give the children time to discuss questions they might ask her beforehand. Ask the children to work in small groups to decide on five questions that they would ask Floella at this point in the story.
- Invite several children across the groups to share what they consider to be their most effective questions with the wider group. In pairs, invite the children to predict the possible answer to this question and how they would answer it. Consider which questions listed provoked the deeper responses.
- Look at the structure of the questions. Is there a pattern to the language used to start the open questions (*Why...*) compared to those that required a single response such as (*What...*)? Ask the children to consider *if there is a way we could change the closed questions to encourage Floella to say more?* Model recasting a closed question to an open question. Display this in written form so that the children can refer to this to support their own compositions.
- Now the children have five questions, ask the children to refine these questions together, considering which would elicit the best response from the character. Encourage the children to refer back to the displayed questions to support their thinking. Then ask the children to choose their three most effective questions to submit to the hot-seating.
- The children playing the part of Floella will also need time to prepare their story and inhabit the character. Simple props can be useful to support this process for example, simple items of clothing such as a hair ribbon to signify that the child is in role.
- Encourage the children to return to the Role on the Wall, alongside this activity, so that they can imagine how she might respond to certain questions or scenarios. Give them time to play this out with a friend, role-playing her in different scenarios or different stages of the journey could support the children to 'step into the shoes' of the character. Often at historical sites, actors will step into the role of historical characters to bring aspects of history to life, this will be a really valuable activity in allowing them to understand and empathise with characters and events. You can use the same technique to support historical enquiry, preparing and hot-seating in role as key figures from history.
- After this session, revisit the Role on the Wall for Floella and record any additional knowledge the children have gained about the character.
- Invite the children to reflect on what they learnt from these conversations in role about the historical significance of this journey and add any further insights to the relevant parts of the grids in figures 3 and 4 from session one.

Session 7: Reflecting on a Historical Moment through Close Reading, Discussion and Art

- Before reading Chapter ten aloud, share the title of the chapter and invite the children to recall their reflections about the lyrics discussed in session three. *Based on these reflections and what we know about Floella's experiences up to this point, what do we think she will be anticipating about her new home?* Note any thoughts on her role on the wall.



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- Read the chapter and continue to pause, reflect and note any insights shared by the children on the role on the wall. Locate Southampton and London on the map and consider what a tremendous journey Floella and her siblings had undertaken since leaving the Port of Spain in Trinidad. If you haven't done so already, you could revisit the previous three chapters with the children and place pins or stickers at each of the key points on their journey and connect these using string or a marker to fully grasp the significance of the distance travelled.
- Invite the children to revisit chapter ten and identify the key observations that Floella makes that form her first impressions of the UK, from the landscape, to the different modes of transport to the architecture and the people. Through shared writing, model noting each item and Floella's corresponding association and feelings on some flipchart paper in a grid like the example below in figure 6:

Object/ Landmark/ Person	Association	Feeling
Train in Southampton	Hissing animal	scary, intimidating
Train track	Swirling maze	disorientating
Trees in the field	Christmas	joy, heavenly

Fig.6

- Source and share photographs of the different locations and scenes referenced in the chapter, specifically during this era. Source and share photographs of the same places in recent times. Invite the children to work in groups to sort the photographs into past and present and discuss the contrasts that have arisen over time.
- Share photographs of train maps, train tickets, underground maps, train timetables, train departure boards, ticket machines and information desks from the era in which the chapter is set and photographs of versions of the same items in recent times. Invite the children to reflect on the ways in which these items have evolved and how this may have changed our experiences of travel.
- Provide children with a selection of photocopies of the photographs from the past that formed the basis of the discussion. Explain that you would like to give them the opportunity to create a mixed medium collage of Floella's arrival in the UK as detailed in chapter ten. Invite them to choose the images that they wish to use and cut them into different sizes and shapes of their choice. They should experiment with different ways of placing and arranging these onto coloured card or sugar paper. Once they are happy with the placement, these should be fixed onto the card or sugar paper using a glue stick. Children might want to experiment on a separate sheet of sugar paper or card before committing to their final piece.



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- Depending on how the children have organised the images, they should now fill the spaces between and around these using pastels. The colours, symbols, shapes and even words they add using the pastels should be reflective of the feelings and associations connected with the images as discussed and noted in the earlier part of this session.
- The final piece will capture the range of feelings and intensity of this whirlwind experience as depicted in Chapter ten and might be reminiscent of the artistic style of Jean-Michel Basquiat. These final pieces can be cut into the shape of a thought bubble and arranged on a display board around a silhouette of young Floella's head that can be drawn from one of Joelle Avelino's illustrations in the book.

Session 8: Empathising with Characters in Historical Settings through a Graph of Emotion

- In preparation for this session, take a moment to view the content and videos on the Newsround website here: <https://www.bbc.co.uk/newsround/52965984>. This will enable you to identify any videos you might wish to share based on the direction in which the discussion in the latter part of this session might go. It is also recommended that you acquire a copy of the non-fiction title, *What is Race? Who are Racists? Why Does Skin Colour Matter? And Other Big Questions*, authored by Nikesh Shukla and Claire Heuchan to support you in exploring issues and facilitating discussions.
- Read aloud Chapter eleven, stopping at different points, to clarify the children's understanding and to allow for discussion around what the children observe and to discuss what questions or reflections these observations pose.
- Return to the Role on the Wall to note reflections about Floella and consider how traumatic and challenging these early experiences in England are likely to have been.
- Revisit the notes displayed on the Working Wall or class reading journal and Floella's Role on the Wall. Ask the children to reflect on her story so far and the emotional journey she has undertaken:
 - *What are the high and low points of her journey so far?*
 - *What words best describe the high and low points?*
- Collect suggested vocabulary and consider the range of emotions and shades of meaning between them. Through shared writing demonstrate how to map the main events in the story onto a graph of emotion (x axis) and the high and low points of Floella's emotions (y axis), demarcated with the carefully chosen vocabulary which explore the limits of these emotions and shades of meaning between them:

Overjoyed	
Excited	
Hopeful	
Calm	
Uncertain	
Worried	
Upset	
Distraught	



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- A laminated version of a blank graph of emotion could be displayed on the Working Wall and referred to periodically as the story progresses. Dry wipe pens could be used to compare and contrast the emotional journey of other characters in the text with Floella's. This technique could also be used to reflect on key events in history and how people would have reacted to them.
- Invite the children to volunteer words that they would use to describe Floella's early school experiences and encounters with her new peers. These may include, bullying, teasing, verbal abuse etc. Encourage them to offer definitions of any terms that are shared.
- Note their contributions on some flipchart paper. Ask them to consider what the root of these behaviours might be. If the children don't offer the word racism, add this to the word bank.
- Ask the children to suggest a definition for this term. Clarify and recast until you have settled on an accurate and clear definition. It may be at this point that you choose to share a suitable video from the Newsround online bank of videos that most appropriately consolidates and expands upon the conversation so far.
- The non-fiction title, *What is Race? Who are Racists? Why Does Skin Colour Matter? And Other Big Questions*, includes a series of profiles in which individuals share accounts of their own experiences of racism. Divide the children into groups and assign each group one of these profiles.
- Provide all of the groups with some prompts to help them draw out key insights such as:
 - *In what ways has the person experienced racism?*
 - *How have these experiences impacted on how they feel about themselves?*
 - *How have these experiences impacted on they view the world around them?*
- Once the groups have had time to discuss and note their thoughts, invite a representative from each group to share a summary of what they have gleaned from their individual profiles. Use these summaries as a foundation upon which to facilitate a whole class discussion around these themes, using questions such as:
 - *In what ways are these accounts of racism similar/ different?*
 - *How do these accounts compare with the thoughts, feelings and experiences that Floella shares?*
 - *In what ways can racism be damaging to individuals, communities of people and wider society?*
 - *In what ways can we work collectively to counteract such discrimination?*
- You might choose to consolidate the insights and notes from these discussions to work with the class to create an anti-racist manifesto or declaration outlining the ways in which we as a class, school and wider community will promote and adopt behaviours to ensure an anti-racist society.



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Session 9: Broadening our Knowledge and Understanding through Research to enhance our Experience of the Story

- Read aloud Chapter twelve, stopping at different points, to clarify the children's understanding and allow for discussion and reflections. Invite the children to consider why Floella's experiences of England might have been so different from her expectations before coming to England and reflect on why her schooling in Trinidad might have had such a strong emphasis and focus on studying the UK.
 - *Why do they think that schools in the UK didn't require children to learn about Trinidad and the Caribbean islands?*
 - *In what ways might studying the languages, cultures and histories of these countries have benefitted Floella's classmates?*
 - *What is the purpose of education?*
 - *Has much changed in terms of what we study in geography and history now compared to Floella's time in school in England? If yes, what has changed? If no, why do you think this?*
- Note the children's thoughts and reflections and add these to the working wall or class journal.
- Revisit the map of the Caribbean islands and locate the 6 islands that Floella references on page 89. Divide the children into six groups and assign an island to each group. Explain that you would like the children to research their chosen island, gather a range of interesting facts and insights that might include insights into the way of life, languages spoken, kinds of food grown there, history of the island, wildlife, climate, national celebrations, culture etc.
- Once they have gathered the information, they must decide on how they are going to present this. They might, for example, choose to create a poster, leaflet, fact file or PowerPoint presentation. They must work together to plan, design and complete this to form part of a celebratory and informative display. Titles that might support this research and form part of this display are listed towards the end of this resource.

Session 10: Book talk and reflecting on the novel as a whole

- Read Chapter thirteen to the end of the novel, stopping at different points, clarifying the children's understanding and allowing for discussion and reflections. Some stopping points with suggested discussion cues have been provided below:

Pause at the end of:	Invite the children to consider:
<i>'This was quite a common reaction when any black families moved into an area where mostly white people lived.'</i> (p.93)	<ul style="list-style-type: none"> ▪ <i>In what ways would the racism, hostility, discrimination and terrible acts have affected young Floella and her family?</i> ▪ <i>How would such acts have made them feel?</i> ▪ <i>How would these experiences have shaped their impressions of England?</i>



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<p>p.97</p>	<ul style="list-style-type: none"> ▪ <i>In what ways did Floella and her family show great resilience and bravery during this time?</i> ▪ <i>What things, people and experiences helped to provide them with comfort and happiness?</i> ▪ <i>What could those around them have done to counteract the victimisation they faced as a family?</i> ▪ <i>In what ways could those around them have provided more support in all areas of their lives?</i>
<p><i>'Many intelligent West Indian children left school under-achieving because no one, including the teachers, took the time to understand, nurture, guide or advise them like Marmie did for us.'</i> (p.101)</p>	<ul style="list-style-type: none"> ▪ <i>Can you ever recall a time when you had to hide something about yourself? How did this make you feel? Make clear here that children should only share what they are comfortable sharing.</i> ▪ <i>How challenging and hurtful must it have been for Floella to hide parts of her identity that made her special?</i> ▪ <i>How might this have affected the way she felt about herself?</i> ▪ <i>Do you find it surprising that she felt she had to hide parts of who she was in the classroom and school environment? If yes, why? If no, why not?</i> ▪ <i>In what ways did the school system fail Floella and other children with experiences like hers?</i>
<p><i>'Her cooking was part of the Caribbean culture of which I felt so proud – and still do.'</i> (pp.103-104)</p>	<ul style="list-style-type: none"> ▪ <i>Are there any particular foods that you enjoy eating?</i> ▪ <i>Are there any foods that are distinctive to your own family traditions or culture?</i> ▪ <i>Why do you think food can have special associations for people? Do you have special associations with any particular foods? What are these and why are they special to you?</i> ▪ <i>In what ways did food provide comfort and pleasure for young Floella?</i>
<p><i>'So I was left on my own to splash and paddle around in the shallow end while the other girls were coached and encouraged to swim length after length from the deep end.'</i> (p.108)</p>	<ul style="list-style-type: none"> ▪ <i>In what ways did Floella's swimming teacher fail her?</i> ▪ <i>What could have been the effects of the swimming teacher's words and actions?</i>



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<p><i>'I realized that she thought I was good enough to win races for them but not good enough to take the cup home to show my family. I was refused that honour.'</i> (p.112)</p>	<ul style="list-style-type: none"> ▪ <i>In what ways were the behaviours, choices and decisions of the school staff discriminatory?</i> ▪ <i>What could have been the likely impact of this unjust and racist treatment for young Floella and other children in similar circumstances to her?</i>
<p><i>'This was one set of people in England I expected to greet us with open arms but they proved to be totally hypocritical, going against everything they had just vowed to uphold: to love, care for and respect their fellow man and treat others as they would expect to be treated.'</i> (p.114)</p>	<ul style="list-style-type: none"> ▪ <i>What do we traditionally expect from places of worship?</i> ▪ <i>Why might the racism and rejection from the Christian congregation have felt particularly hurtful?</i> ▪ <i>In what ways had both the education system and the local church community failed Floella and her family?</i>
<p><i>'I would have to work twice as hard as anyone else and be twice as good. I had to develop the ability to make people see me as a person, someone with feelings, pride, dignity and intellect.'</i> (p.117)</p>	<ul style="list-style-type: none"> ▪ <i>What experiences will have led Floella to come to this conclusion?</i> ▪ <i>Whilst it is totally understandable that Floella will have felt this way: Is it fair for society to expect one group of people to behave more exceptionally than another in order to be accepted?</i> ▪ <i>What should be the minimum expectation of all people to ensure a society in which everyone feels seen, valued and respected for who they are?</i>
<p><i>'These were to be the ground rules on which my new life was to be built. I had to make something out of it without losing my true identity.'</i> (p.117)</p>	<ul style="list-style-type: none"> ▪ <i>Reflecting on Floella's personal ground rules and the experiences and people that inspired these rules, think about the key people and experiences have shaped who you are today.</i> ▪ <i>Who and what are they and how have they shaped you?</i> ▪ <i>If you were to have core ground rules to live by what would these be?</i>
<p>End of Afterword</p>	<ul style="list-style-type: none"> ▪ <i>Consider how the events unfolded over the course of the story. Reflecting on the Role on the Wall notes and emotions graph: How did Floella feel, process and react to key moments?</i> ▪ <i>What can we infer from her reactions?</i> ▪ <i>What does this suggest to us about her character?</i> ▪ <i>How did these moments shape our opinions of the other characters?</i> ▪ <i>Which character did you find most interesting?</i>



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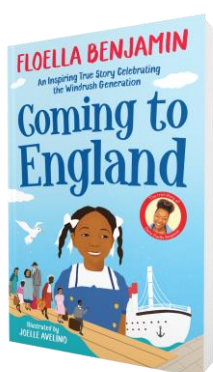
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	<ul style="list-style-type: none"> ▪ <i>Are there any 'minor' characters that you would have liked to have spent more time with?</i> ▪ <i>Did any of the characters remind you of people you know or remind you of characters in other books?</i> ▪ <i>Having now finished reading the book, how do your thoughts and feelings about the book compare with your original expectations?</i> ▪ <i>When you first saw this book, even before you read it, what kind of book did you think it was going to be? What made you think this?</i> ▪ <i>Now you've read it, is it as you expected? Have you read other books like it? How is this one the same? How is it different?</i> ▪ <i>Would you read a biographical novel again? Why? Why not?</i>
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Building on Learning

- Read aloud the editor's note about the legacy of the Windrush generation. Reflect on what historical information the children have learned from the book, what questions they have answered, what they will need to investigate further and any other historical questions their reading of the book has generated.
- Identify aspects of life from this era and specific to the Windrush generation that they might want to learn more about. Explore with the children how they can work to develop their own lines of historical enquiry to answer unresolved questions or investigate aspects of interest further in individual, paired or grouped projects to present to the class or wider school community. Look at how they will ensure information they research and present is historically accurate and look at different ways they could present what they have explored and found out. They could make books, videos, a web page, prepare a presentation or script and stage a historical drama.
- Source and display books such as those listed below and other materials to complement the existing display of books and props relating to the study of this book. This could form the foundation for your 'Windrush Research Centre,' that children can draw on to inform their research. The research and work produced could culminate in a class exhibition showcasing their learning about this important part of British history. The work produced from the cross-curricular possibilities outlined below and the activities suggested in the sessions above could also form part of the exhibition.



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Cross-Curricular Possibilities

- In chapter one Floella describes at length the plant life, architecture, interior design and foods specific to the island, as well as, the tradition of oral storytelling. You could undertake a series of activities beyond your core literacy lessons to expand children's knowledge, understanding and appreciation of these different aspects of Floella's early life. This could include opportunities such as those listed below:
 - **Plant Life:** create time and opportunity for children to research plants specific to the island and wider region. During art lessons, draw and label the different plant life they identify. Add captions and short descriptions that provide interesting facts and information about each plant. These drawings and captions could be collated to create a class encyclopaedia of plants from Trinidad. Towards the end of chapter two Floella describes some of her recollections of nature lessons in which she studied the insect and bird life on the island. There are further descriptions of the tropical birds and flowers that could be found in the mountainous parts of the island in chapter four. You could create the same opportunities for children to research these aspects of life in the same way as suggested for studying plant life. The learning generated from the study of this range of plant, insect and animal could form the research base for creating your own class documentary.
 - **Architecture:** create time and opportunity for children to research Trinidadian architecture and interior design from this era. You might choose to compare and contrast this with British equivalents. During Design and Technology lessons, children could create their own 3D model of a typical Trinidadian home from this era informed by their research or alternatively they could choose a room and recreate a model with all the furnishings in the form of a diorama.
 - **Food:** Create a display of some of the fruit and vegetables described in the opening chapter, allowing children the opportunity to taste these (checking for allergies first), as well as, draw, paint and photograph them. They could go further by creating clay models that they go on to paint once dry. The artistic output from this range of activities can form the basis of a beautiful display. The children could build on the tasting session by researching the nutritional value of the fruit and vegetables and creating an equivalent of Top Trump cards of fruit and vegetables grown in Trinidad. You could work with the children to research recipes for some of the meals and baked goods referenced in Chapter one and give children the opportunity to bake and taste these for themselves. You could research the optimum growing conditions for different fruit and vegetables and map where in world food is typically grown. This research could form the basis for discussions around trade, transport and world relations over time and how that has influenced changes in what types of food can be accessed in the UK.



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- **Oral Storytelling:** work with the children to research and collate Anancy stories. Create a display of books or story cards featuring these stories for children to browse and read independently. Share some of these during your story times and give children the opportunity to prepare and perform their own oral retelling of an Anancy tale by creating a dedicated oral storytelling slot as part of your routine timetable.

Possible Further Writing Outcomes

- Writing diary entries in role as the central characters, as well as diary entries from the perspective of historical figures chronicling key historical events from this period.
- Letters in role as the central characters or as historical figures from the period.
- Fact-files outlining what the children have learned about this period.
- Autobiographies of selected characters.
- Self-published non-fiction titles documenting plant, insect and animal life in Trinidad.
- Traditional Trinidadian recipes for meals referenced in the book that could culminate in a class cook book.
- A guide to historical artefacts explored and published in the form of an exhibition catalogue to complement your class Windrush exhibition.
- Captions for historical photographs exhibited as part of your class Windrush exhibition.
- News reports relating to the arrival of passengers on board the ship MV Empire Windrush.

Potential Historical Enquiry Questions inspired by the book and the study of this era

- *What role did Britain play in the colonisation of the Caribbean islands and what have been the long lasting effects of this?*
- *In what ways was British schooling in the 1950s similar and different to British schooling in recent times?*
- *How has British transport changed and evolved since the 1950s?*
- *How has the food and cuisine available in the UK changed and evolved since the 1950s and why?*
- *What sacrifices did members of the Windrush generation make to help rebuild Post-War Britain?*
- *In what ways did the Windrush generation influence British culture before, during and since the Second World War?*
- Identify and profile key British Caribbean public figures across all areas of life, noting and celebrating their achievements and contributions to British society. Publish this learning either in the form of a class non-fiction anthology, a gallery exhibition or documentary.



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Historical Themes that could be covered:

- The Mechanisms, Impact and Legacy of Slavery, Colonialism and Empire
- Defining and Understanding the Impact of Institutional Racism
- Rebuilding Post-war Britain
- National and International Relations
- Understanding of Geography and Evolution of Territories
- Studying Contemporary Historical Icons

Core History NC Learning Objectives:

- Understanding historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and how these concepts are used to make connections, draw contrasts, and frame historically valid questions.
- Understanding methods of historical enquiry, including how evidence is used to make historical claims, and how and why contrasting arguments and interpretations of the past have been constructed.
- Gaining historical perspective by placing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.
- Developing an awareness of the past and the passing of time, and how events fit within a chronological framework, establishing narratives within and across the periods of study.
- Identifying similarities and differences between the ways of life in different periods.
- Understanding some of the ways in which we find out about the past and identifying different ways in which it is represented, constructing their knowledge of the past from a range of sources.
- Learning about significant events and people in local, national and global history.

Key NC Historical Concepts:

- Know and understand the history of these islands as a coherent, chronological narrative, from the earliest times to the present day: how people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world.
- Gain and deploy a historically grounded understanding of abstract terms such as 'empire', 'civilisation', 'parliament' and 'peasantry'.
- Understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses.
- Understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed.



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- Gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

Complementary Fiction Titles:

- *Windrush Child* (Voices 5) by Benjamin Zephaniah (Scholastic)
- *A Caribbean Dozen: Poems from Thirteen Caribbean Poets* ed. John Agard and Grace Nichols (Walker)
- *Dancing in the Rain* by Jon Lyons (Peepal Tree)
- *Tales from the Caribbean* by Trish Cooke (Puffin)
- *Gregory Cool* by Caroline Binch (Frances Lincoln)

Linked Non-Fiction Texts:

- *What is Race? Who are Racists? Why Does Skin Colour Matter? And Other Big Questions* by Nikeshe Shukla and Claire Heuchan (Wayland)
- *Black and British: A short, essential history* by David Olusoga (Macmillan)
- *The History Of African and Caribbean Communities in Britain* by Hakim Adi (Wayland)
- *The Story of the Windrush* by K.N. Chimbiri (Scholastic)

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