

The Journey by Francesca Sanna

In her stunning first picture book the author/illustrator Francesca Sanna has drawn on the experiences she heard about from recent refugees from many countries. The text in this book is easy to read in terms of vocabulary and sentence structure and this apparent simplicity combined with the memorable illustrations have great power to move readers of all ages. Each spread features a carefully chosen colour palette, depicting the variety of landscapes, real and emotional, through which a family passes, escaping conflict and seeking sanctuary. The book ends on a hopeful note but makes it clear that most refugees live with continued uncertainty, even when they hope they have reached a place of safety.

Overall aims of this teaching sequence

- To develop an insight and appreciation of the challenges of the refugee experience.
- To support the development of empathy.
- To explore the concept of the entitlement of fundamental human rights and freedoms for all.

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

Overview of this teaching sequence

This teaching sequence is approximately 5 weeks long if spread out over 26 sessions. The book supports teachers to teach higher level reading and writing skills through a challenging and emotive text. The rich and evocative illustrations provide the opportunity to develop reader response and reflections of complex and mature themes. There are a wealth of opportunities to explore in depth response to the challenging issues and sensitive content. The text offers a framework to explore these themes whilst inspiring creative and authentic responses.

It is advisable to give careful consideration as to whether or not all members of your class have the emotional maturity to engage with this text in light of the sensitive nature of its focus. Teachers must also be mindful and sensitive to the prior experiences of their pupils and use this to inform the extent to which they deem it appropriate to explore the themes addressed.

National Curriculum objectives covered by this sequence

Reading: (Word reading / Comprehension)

- Increase familiarity with a range of books
- Identify themes and conventions and compare these across books they have read
- Discuss words and phrases that capture readers' interest and imagination and consider how this impacts on the reader
- Draw inferences about characters' feelings, thoughts, motives and actions,

Writing: (Transcription / Composition)

- Plan writing by identifying the audience for and purpose of the writing, selecting the appropriate form
- Note and develop initial ideas, drawing on reading and research
- Draft and write by selecting appropriate grammar and vocabulary
- In narratives, describe settings, characters and atmosphere, integrate dialogue to convey character and

<p>justifying inferences with evidence from the text</p> <ul style="list-style-type: none"> ▪ Ask questions to improve their understanding identifying how language, structure and presentation contribute to meaning ▪ Predict what might happen from details stated and implied. 	<p>advance action</p> <ul style="list-style-type: none"> ▪ Use a range of devices to build cohesion within and across paragraphs ▪ Evaluate and edit by proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning ▪ Proof-read for spelling and punctuation errors ▪ Perform their own compositions, using appropriate intonation, volume, movement so that meaning is clear ▪ Select appropriate grammar and vocabulary, and understand how such choices can change and enhance meaning
<p>Speaking and Listening:</p> <ul style="list-style-type: none"> ▪ Maintain attention and participate actively in collaborative conversations, responding to texts ▪ Ask relevant questions to extend their understanding and build vocabulary and knowledge ▪ Articulate and justify answers and opinions ▪ Use spoken language to develop understanding through speculating, imagining and exploring ideas ▪ Participate in discussions, presentations, performances and debates ▪ Consider and evaluate different viewpoints, attending to the contributions of others ▪ Select and use appropriate registers for effective communication ▪ Use spoken language to develop understanding through imagining and exploring ideas in discussion, role-play and drama ▪ Consider and evaluate different viewpoints, attending to and building on the contributions of others 	
<p>Cross Curricular Links:</p>	
<p>Science:</p> <ul style="list-style-type: none"> ▪ This sequence links to the science focus on classification: ▪ Pupils should build on their learning about living things and their habitats in year 5 with a study focus on birds. Children could choose specific types of birds. Their study could culminate in the production of short documentary, presentation or class book. Inspiration and research can be drawn from David Attenborough's 1998 BBC Nature documentary series, The Life of Birds. Books such as Beautiful Birds (Flying Eye) written by Emmanuelle Walker and illustrated by Jean Roussen and Animalium: Welcome to the Museum (Big Picture Press) written by Jenny Broom and illustrated by Katie Scott could serve as useful starting points to stimulate 	

discussion and interest.

Art and Design

- As part of their study of great artists, pupils could study different artistic interpretations of the sea. Such art works could include but are not limited to:
 - Katsushika Hokusai's The Great Wave off Kanagawa (1830-1833)
 - Albert Bierstadt's Puget Sound on the Pacific Coast (1830 1902)
 - Winslow Homer's West Point, Prout's Neck (1900)
 - Claude Monet's Wave Breaking (1881)
 - JMW Turner's Storm at Sea (1820-1830)
 - Vija Celmins Ocean (2005)
- These studies could inform experimentation with the different styles adopted by the artists. In taking the time to read, interpret and discuss the artwork the children's reflections and responses to the key moments in the story will be deepened and enriched. Such work will support their understanding of the integral role that the sea serves in the book, both in terms of reflecting common experiences of refugee journeys but also the metaphorical and symbolic significance this has in terms of the emotionally draining and often damaging nature of such journeys.

Geography:

- The exploration of the fictional environment in the story could link to the focus on describing physical environments in the Key Stage Two Geography Programmes of Study:

'Pupils should extend their knowledge and understanding beyond the local area to include the United Kingdom and Europe, North and South America. This will include the location and characteristics of a range of the world's most significant human and physical features. They should develop their use of geographical knowledge, understanding and skills to enhance their vocational and place knowledge.'

- This area of the curriculum could be explored through a consideration of the journey and varying locations and landscapes depicted in the book. Time could be spent on mapping the journey in real terms to deepen pupils' appreciation of how challenging this will have been in real life.

History

- Focusing on the local history strand of the Key Stage 2 History Programmes of Study, you could conduct a study of the history of migration in your local area. You might consider the variation and types of immigration and the ways in which migration has enriched and influenced the cultural capital of the area.

Music

- In line with the Key Stage Two Programmes of Study, which encourages pupils to 'improvise and compose music for a range of purposes using the inter-related dimensions of music,' the children could compose a soundtrack inspired by the story. The soundtrack could form part of a production of video that captures the exploration of the book, which could include highlights of the work produced including displays, written work, drama, dance and artwork interspersed

with the illustrations and key phrases from the book.

Teaching Approaches

- Response to illustration
- Book talk
- Role on the wall
- Role-Play
- Conscience Alley
- Group discussion
- Debate and Argument
- Shared Writing

Writing Outcomes

- Annotations
- Text marking
- Note taking
- Captions
- Poetry
- Writing in role
- Persuasive letter
- Book/ booklet/ leaflet
- Collection of short stories
- Class Newspaper
- Documentary script
- Lyrics
- Argument
- Emotive letter
- Extension to narrative

Links to other texts:

Prior to starting work on this sequence you might choose to display a selection of texts inspired by the subject and themes of *The Journey*. Exploration of such texts can complement and extend the study of the book. Given the sensitive nature and often adult themes of the subject matter some texts in the list will require adult mediation.

- *Azzi In Between* by Sarah Garland (Frances Lincoln)
- *The Silence Seeker* by Ben Morley and Carl Pearce (Tamarind)
- *Moon Man* by Tomi Ungerer (Phaidon Press)
- *Green Lizards vs Red Rectangles* by Steve Antony (Hodder)
- *The Arrival* by Shaun Tan (Hodder)
- *Ali's Story - A Journey from Afghanistan* by Andy Glynne, illustrated by Salvador Maldonado (Wayland)
- *Hamid's Story - A Journey from Eritrea* by Andy Glynne, illustrated by Tom Senior (Wayland)
- *Juliane's Story - A Journey from Zimbabwe* by Andy Glynne, illustrated by Karl Hammond (Wayland)
- *Navid's Story - A Journey from Iran* by Andy Glynne, illustrated by Jonathan Topf (Wayland)
- *Rachel's Story - A Journey from a Country in Eurasia* by Andy Glynne, illustrated by Salvador Maldonado (Wayland)
- *Oranges in No Man's Land* by Elizabeth Laird (Macmillan)
- *The Unforgotten Coat* Frank Cottrell Boyce (Walker)
- *After Tomorrow* by Gillian Cross (Oxford University Press)
- *We Are All Born Free* by Amnesty International (Frances Lincoln)

- *Dreams of Freedom* by Amnesty International (Frances Lincoln)
- *I Have the Right to Be a Child* by Alain Serres and Aurélia Fronty, translated from French by Sarah Ardizzone (Phoenix Yard)
- *Who are Refugees and Migrants? What Makes People Leave their Homes? And Other Big Questions* by Michael Rosen and Annemarie Young (Wayland)

Weblinks

The following sites can support research and extension of study relating to the refugee experience.

- <http://refugeeweek.org.uk/info-centre/educational-resources/classroom-resources/>
- <http://www.redcross.org.uk/What-we-do/Teaching-resources/Lesson-plans/Refugee-week-2016>
- <http://www.tracesproject.org/>
- http://www.risc.org.uk/files/refugee_assembly.pdf
- <http://www.bbc.co.uk/programmes/b01k7c4q/> clips – BAFTA award-winning animated series of short stories produced by BBC Learning. Based on a project entitled Seeking Refuge (2012), this project aimed to raise awareness and empower young refugees to tell their own stories.
- <https://www.clpe.org.uk/library-and-resources/booklists/refugee-booklist>
- <https://www.clpe.org.uk/powerofreading/teaching-approaches/tell-me-booktalk>
- <https://www.clpe.org.uk/powerofreading/teaching-approaches/role-on-the-wall>

Teaching Sessions

Session 1: Response to illustration, Role on the Wall and Book Talk

Before proceeding with the exploration of this text take the time to clear a wall in your classroom to enable you to pin examples of responses, reflections, notes and language generated from your exploration of the book. 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 and the journey through the text.

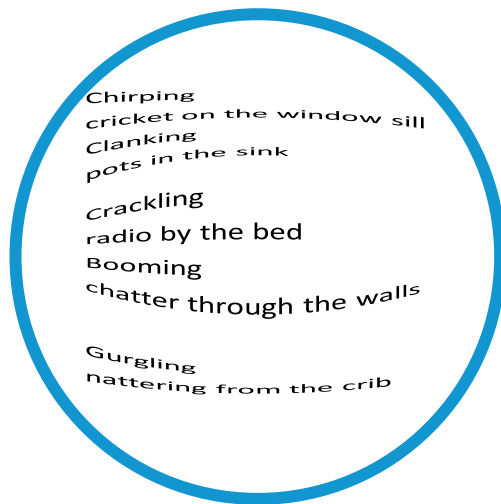
- Present the children with a pair of glasses, ideally with a circular red frame like the glasses worn by the father in the story.
 - Invite the children to speculate upon who the glasses might belong to and consider:
 - Where they may have come from
 - What the owner might have seen through the glasses
 - How they might have been misplaced
 - How this might affect the owner
- Note reflections and suggestions and add these to the first page of your class reading journal or the start of your working wall.

- Divide the children into discussion groups. Provide each group with the first page of the double page spread with the opening paragraph omitted.
- In their groups invite the children to consider:
 - What they notice?
 - What aspects of the illustration they like and are drawn to and why?
 - What aspects of the illustration they dislike and why?
 - What puzzles them and what questions the illustration prompts?
 - What connections they make, what does the illustration remind them of? They might reference previous experiences, other books, film, animation or art as part of their reflections.
 - How the illustrator uses colour and shapes and what impact this has on the reader.
- Once they have discussed the first half of the illustration, provide each group with the second part of the illustration. Encourage the groups to extend their discussion to consider how the additional detail develops their initial impressions as well as considering the use of colour and shape.
 - What effect does the dimension and ratio of the composition have?
 - Where might the scene be set?
 - Why might the illustrator have chosen to set the opening scene here? How might it be relevant to the story?
 - What is each character doing? What does the body language and facial expression suggest and what might this tell us about each character?
 - How is shadow used in the illustrations and what does it suggest?
- Invite them to note their discussions around the illustrations and then use these notes to inform a whole class discussion.
- Using role of the wall, (<https://www.clpe.org.uk/powerofreading/teaching-approaches/role-on-the-wall>) focus specifically on the woman in the illustration and encourage the children to consider what they infer about her character from the outset of the book.
- Read the opening part of the book. Discuss what the choice of words and phrases suggest about their lives before the change? Explore what aspects of the language indicate a sense of routine, stability and normality.
- Drawing on their responses to the illustration invite the children to speculate what the change may have been, what might have triggered it and what the consequences might be.
- How do the details in the illustration support these inferences?
- Invite the children to reflect on previous summer holidays and recall a fond memory of summer. Ask them to consider what three or four colours most effectively capture the mood and energy of this memory.
- Using their chosen palette, encourage them to draw their fondest memory or an image that best captures what summer means to them on A4 card.
- On the other side of the card invite them to draft a caption to accompany their memory to create a postcard memory.

Session 2-3: Response to Illustration and Looking at Language

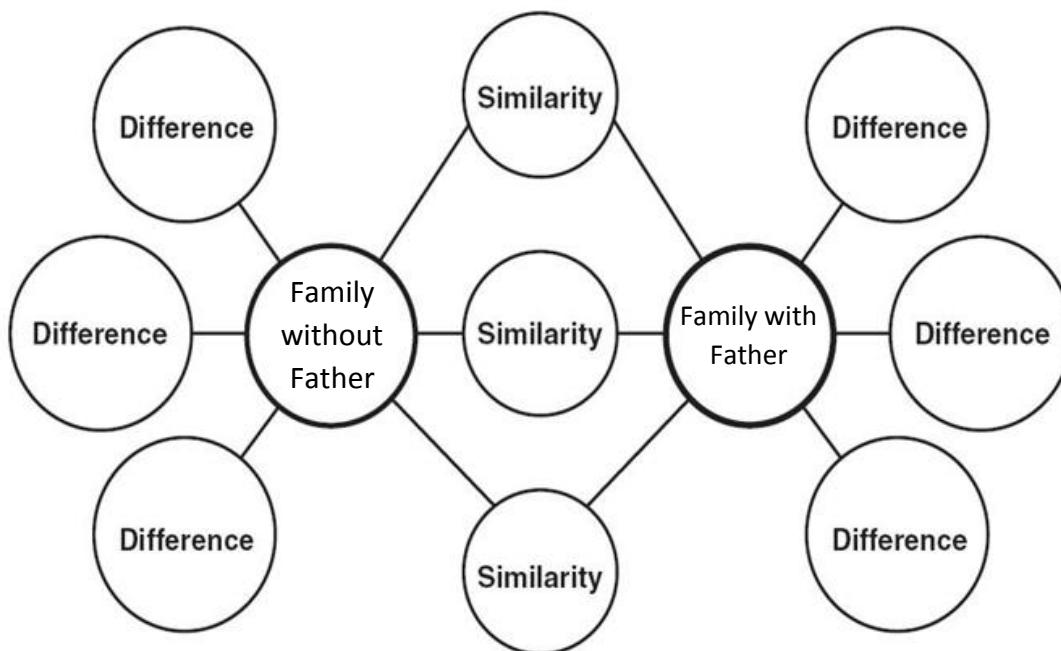
Prior to the session make a colour photocopy of each piece of artwork produced in session one.

- Provide each child with a piece of A3 black sugar paper and a copy of their drawing from session one. Ask them to cut the A4 piece of artwork into as many pieces as they choose and arrange and stick the pieces onto the black sugar paper in any way they choose. (Alternatively cut the artwork up in advance and return this to each child in an envelope).
- Discuss how it feels to have the image of their memory fragmented and altered in this way.
- Using black crayon or paint, invite them to cover as much or as little of their collage as they choose.
- Discuss and note how this makes them feel.
- Share the next page of the book that features the image of destruction without the text and invite the children to respond. Note their responses on the working wall/ reading journal.
- Discuss how the colour black is used and what effect this has. What might it symbolise or represent?
- Read the text accompanying this illustration.
- Read onto the next page and encourage response to and discussion of the text and illustration.
- Bring back the glasses from the first session and consider with the children the sentimental value of objects and what it can feel like to only have an object to remind you of a person?
- Discuss why the illustrator may have chosen the glasses specifically.
 - What significance or symbolism can be drawn from this choice?
 - What will have been viewed through the glasses over time? What will have been the last thing viewed through the glasses?
- Drawing on the discussions and reflections, invite the children to form groups and in their groups create a freeze-frame that captures what they deem would be a poignant memory for the father. Provide each group with a strip of paper and encourage them to draft a line that best captures the essence of the memory created.
- Collate the strips and as a class agree an order that can form the basis of a collaborative poem.
- Encourage the children to use the freeze-frames and collaborative efforts to inspire their own compositions. Allow the children to use the frame below to help support their own poem or alternatively use the inspiration to write their own free verse.
- Using the 'smart art' and 'word effect features' in Word encourage the children to consider the layout, shape and font of their final draft and how to use these elements to best convey the emotion and intention that underpins their poem. Refer to the example below for guidance. Once complete, print the poems onto card, cut the circles out and using either red pipe cleaners or strips of card join the circles to create a pair of glasses and use the collection of glasses to form the basis of a 3D whole class poetry display.



Session 4-6: Response to Illustration and Book Talk

- Read the next page and share the illustration of the family in their embrace. Using the double bubble visual organiser encourage the children to consider the similarities and differences between the two images of the family.



- What do the two family portraits suggest about the two different moments in the lives of this family?
- Explore this further with the children and ask the children to consider how the mother might be feeling at this point in the narrative; what are her concerns likely to be and how the sequence of events so far are likely to have affected her? Refer back to your notes from the role on the wall discussion in session one and consider how our perceptions may have developed. Note the reflections in a different colour.

- Encourage the children to consider the use of colour and shapes in the illustration and what affect this has. In what ways does the illustrator use the colour black, what affect does this have and what might it suggest? Explore the strong sense of foreboding that is created through the use of colour, shape and detail in the illustrations.
- Share the poem *The Raven* by Edgar Allan Poe. (The David Pelham and Christopher Wormell illustrated pop-up book published by Abrams Books August, 2016 is a particularly striking edition and can be used to introduce the poem)
- Discuss initial responses and use the Aidan Chambers book talk responding to poetry grid, <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry> to frame and guide the discussion. Extend the responses through a consideration of how Edgar Allan Poe's language, style and structural choices shaped the poem and heightened tension, anticipation and fear.
- If using the pop-up text extend the discussion to reflect on how the design of the book and illustrations influence our interpretation and whether these complement/ enhance the text.
- Divide the class into groups and provide each group with a stanza from the poem. Ask them to look closely, text mark and discuss the ways in which their portion of the poem uses darkness and what effect this has on the mood and tone of the poem.
- Through shared writing and drawing on the reflections of all the discussions from this session work with the children to use the illustration of the family to inspire a draft of an opening stanza from the perspective of the mother and in the style of Edgar Allan Poe's poem. Refer to the example below as guidance.

Original Text	Adapted text inspired by style of Poe and this key moment in the text
<p>Once upon a midnight dreary, while I pondered, weak and weary,</p> <p>Over many a quaint and curious volume of forgotten lore—</p> <p>While I nodded, nearly napping, suddenly there came a tapping,</p> <p>As of some one gently rapping, rapping at my chamber door.</p> <p>“’Tis some visitor,” I muttered, “tapping at my chamber door—</p> <p>Only this and nothing more.”</p>	<p>Once upon a dark night dreary, my aching heart beat weak and weary,</p> <p>My children wrapped in arms of sorrow</p> <p>While I sighed with heavy breath, nearly sinking there came a whispering,</p> <p>As of some one slowly wafting, wafting through my chamber window.</p> <p>“’Tis some visitor,” in pain I disregarded, “wafting through my chamber window—</p> <p>Where it came from I do not know.”</p>

- Map out the structure of the poem with the children to allow them to have a frame to draw from should they need one. Allow the children the time to draft their own poem inspired by the emotion and darkness conveyed in this part of the story in the style of Edgar Allan Poe. Alternatively, you may choose to assign a stanza from the original poem to the different

groups and allow them time to draw from this as in the example above to write their own stanza that captures the essence of the illustration in the style of Poe.

- After having the opportunity to draft, refine, edit and finalise their poems or stanzas, provide the children either in their groups or individually with a colour photocopy of the illustration on card as well as black card or sugar paper and silver pens.
- Invite them to consider how they might create a 3D version of the illustration by possibly cutting out some of the shapes in the illustration and incorporating additional black sweeping shapes using the black card provided. Once they have settled on a design for their 3D piece and the placement of the different elements on a black piece of card, ask them to consider where on the different 3D design they might write the final draft of their poem. Invite them to consider the use of space, as well as, the shape, style and size of their text.
- As well as drawing on the David Pelham and Christopher Wormell illustrated pop-up version it would be advisable to give them the opportunity to browse a selection of pop-up books for inspiration for their design as well as referencing any of renowned paper engineer Paul Johnson's titles such as *Get Writing! Ages 7-12: Creative Book-making Projects for Children* (A & C Black) that will provide practical guidance and support in this area.
- It would be advisable to give children black and white copies of the illustration and paper to experiment with before you give them the card, silver pens and colour illustration.

Session 7-8: Teacher in Role and Writing in Role

- Read the next page. Discuss the text alongside responses to the illustration. Discuss the details of the illustration as well as the contrast in colour and shape. What might the choices made by the illustrator signify? How does this setting differ from the seaside setting in the opening of the story? What might be the symbolic significance of this contrast? Discuss the possible symbolic significance of the turbulence of the sea and erosion of the sands juxtaposed with the sturdy stability of the mountains.
- Read on to the next page. Identify the animals and nature depicted. You may choose to provide the children with the opportunity to research where this place might be.
- Share with the children the BBC Planet Earth Series clip, *Aerials of the Alps* - <http://www.bbc.co.uk/programmes/p0037825>. Play the clip two-three times to allow the children the opportunity to note the visual and scripted detail.
- Ask them to contribute which words and phrases stood out.
- Drawing on the notes and reflections invite the children in pairs to script their own voice over for the clip. Select an appropriate soundtrack and give the children time to record their voice-overs.
- Invite the children to consider how this vastly different landscape and climate is likely to affect what will already be a very large upheaval for the family.
- Take on the role of the mother and invite the children to represent the voice of the friend. In role facilitate a conversation to explore what options are available to the mother and her family and the challenges involved in staying or going.
- Invite the children to draw on the contributions made in the drama activity to write a letter in role as the friend offering advice on what they think the mother should do.

Session 9: Book talk and Response to Illustration

- Share the next illustration spread featuring the family departing with the text omitted.
- Invite the children to discuss what they notice.
- Either provide them with thought bubble templates or a copy of the illustration upon which to draw thought bubbles and encourage the children to note down what they think the different characters featured in the illustrations are thinking in that moment.
- Discuss what they would choose to pack and what they would choose to leave behind if they were in the same position.
- Invite the children to list what they would take.
- Once they complete their lists, highlight that the journey is likely to be a long and difficult one. Encourage them to review their list and consider whether they would remove any items in light of this.
- Present the class with a bag or small case and explain that there is limited space and so there is only space for three items. Ask them to re-evaluate their list to determine which three items they would take. Which items are most important to them and why?
- Finally express to them that along the journey, they are likely to lose two of the three items. With this in mind, which one item on their list is most important to them and why?
- Invite the children to compose a free verse poem inspired by their object and its sentimental value.
- Provide them with a luggage tag upon which to write their final version.
- You could invite the children to bring in their objects to attach their tags to. These could be positioned in and around an open suitcase as part of a 3D display.
- If the items are too delicate you could substitute these for photographs or drawings of the object. These could be placed inside shoe boxes decorated by the children to look like suitcases and the poem written on the luggage tag could be attached to the suitcases.

Session 10: Group discussion and Response to Illustration

- Prior to the session remove some of the special objects from the display produced from the last session.
- Share the next four illustrations depicting the journey with the text omitted. You can do this by conducting a gallery walk to allow the children to walk through the story of the pictures. The illustration spreads should be displayed without the text in sequence around the classroom or larger hall space. The children should be given the opportunity to walk individually or in groups around the room building their own picture of the narrative through the illustration. Children can discuss their different interpretations of the story by discussing the images, working out what is happening and possible motivations of the characters. They can also empathise with different characters and situations by drawing on personal experiences.
- As part of this process, invite the children to explore:
 - what they notice in the images
 - what the details convey

- how the images compare and contrast
- what they indicate about the nature of the journey
- Revisit the role on the wall activity from session one and consider the thoughts and feelings of the mother at the varying stages of the journey. Note your reflections in a different colour.
- Extend and consolidate the reflections from this session by providing the children with strips of paper and inviting them to write the text that they feel would most appropriately complement each illustration.
- Read the accompanying text for the illustrations that feature in the book. Spend time reflecting on distinctions and similarities between what they have written and the text in the book. How do the language choices and the structure in both instances complement, enhance and extend the narrative and the meaning conveyed in the illustrations?
- Finish the session by directing the children's attention to the display of personal objects from the previous session. Do they notice any items missing and if so, how does that make them feel? Relate their reflections back to the significance of this in relation to the experiences of the family in the story.

Sessions 11-12: Response to Illustration, Freeze-Frame, Thought Tracking and Writing in Role

- Share the forest scene at the border and read the accompanying text.
- Encourage the children to respond to the illustration, what words and phrases does the illustration initially evoke?
- Consider the use of colour, proportion, shapes and lines and the affect this has.
- Ask them to consider how it would feel to be stood at the periphery of the dark forest. You might choose to provide them with the grid below to frame their group discussions or you may use the grid to lead a whole group discussion.

What might you see?	What might you hear?
How might you feel?	What might you be thinking?

- Ask the children to form groups of three with each member of the group taking on the role of either the mother or one of the children in the text.
- Ask them to create freeze-frames for each of the following key moments of the family's journey through the forest.
 - At the periphery of the forest.
 - At the foot of the forest.
 - In the heart of the forest.
 - Moving through the forest.
 - At the foot of the wall.
- At each point conduct thought tracking to capture the thoughts and feelings of the characters. You may choose to photograph the different moments.
- Invite the children to write in role from one of the three characters perspectives. Allow the

children the opportunity to draft, refine and edit their written piece.

- Provide the children with a selection of sugar paper cut into wide strips and crayons in colours and shades similar to those depicted in the illustration. Allow time for the children to select a strip of sugar paper and a crayon(s) to create rubbings from tree bark.
- Ask them to place the sugar paper in a portrait position and make a thin vertical fold on each side of the paper.
- Invite them to write their final composition onto their strip of sugar paper.
- Arrange the final pieces onto dark green/ black backing paper and attach these by stapling on the fold to create a 3D forest of poems inspired by the illustration and this moment in the text.

Session 13: Response to Illustration, Teacher in Role and Writing in Role

- Read aloud the next page featuring the flame like guard, emphasising the dialogue.
- Give the children the opportunity to respond to the illustration considering their initial impressions as well as how the use of detail, body language, colour, ratio and proportion impact on us as readers and how this contrasts with the illustrations up to this point.
- Explain to the children that you are going to take on the role of the guard at the border and advise them that you want them to take on the role of the family members.
- In role, facilitate an exploration of the themes and dilemmas of this point in the story and consideration of what should happen next. This dialogue should engage with wider public debate in this matter and be conducted with sensitivity and responsibility.
- Use this activity as a stimulus for writing a letter of persuasion to the guard arguing why the family should be allowed to pass.

Session 14-16: Looking at Language

- Building on the work of the previous lesson, this session will be focused on discussing public perception of refugees and what might be the source of these perceptions.
- Provide the children with a selection of statements drawn from the British Red Cross resource. http://www.star-network.org.uk/index.php/refugees/facts_figures This document can be further supported by the Red Cross Key Fact publication <http://www.redcross.org.uk/~media/BritishRedCross/Documents/What%20we%20do/Teaching%20resources/Lesson%20plans/Refugee%20week%202016/Key%20Facts.pdf> without revealing the source or title of the document. Ask them to consider whether they think the statements are true or false. Explore what they think informs their views or leanings?
- Discuss the role and responsibility of the media and determine from your discussion what the purpose of the media should be. Once you have reached a common agreement, note the key principles of this agreement down.
- Provide the class with a range of examples of newspaper articles, headlines and/ or news clips, e.g. p.22 in the RISC pack http://www.risc.org.uk/files/refugee_assembly.pdf You might choose to divide the children into groups to discuss and text-mark either an article, set of headlines or transcript of a news clip. Encourage them to consider how the words and

language used shape the view of the reader. Ask them to then use their notes to consider whether or not their text satisfies the ethical common agreement established by the class and to determine the extent of the bias.

- Allow the children the time in groups to research facts on refugees drawing from the sources summarised at the beginning of this teaching sequence.
- In their groups invite them to present their research in the form that they deem most fitting. This might be
 - an infomercial using stop-frame or clay-animation
 - a PowerPoint
 - a documentary
 - a booklet
 - a leaflet
 - an article that forms the basis of a special edition class newspaper or magazine

Session 17: Book Talk, Response to Illustration, Role on the Wall and Dance

- Share the text and the two illustrations of the mother and her children in the forest. Take the time to consider how the two compare and contrast and what the text suggests about the parent/child dynamic and their different perceptions.
- Revisit the role on the wall notes from previous sessions and note how the mother is feeling and what she might be thinking these two moments.
- Play the Massive Attack Teardrop music video and provide the children with the opportunity to reflect on what thoughts, feelings, words and phrases the video conjures up.
- Provide the children with a copy of the lyrics and give the children the opportunity to respond to this using the Aidan Chambers' book talk responding to poetry grid, <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry> to frame and guide the discussion.
- Invite the children to work in groups to choreograph a dance that captures the essence of the song and the emotional and physical journey of the mother and her family up to this point. Encourage them to draw on the reflections from the role on the wall discussions, the freeze-frame work from session 11 and the wider considerations of the sacrifice, challenges and emotional turmoil that the mother has experienced.
- Encourage them to perform their dances to inform a wider discussion of the feelings and thoughts inspired by this process. Note the language generated from this discussion and their responses.
- Use the language generated from the discussions, responses, reflections and creative interpretation to inspire the children to write their own odes to motherhood.
- Alternatively you might revisit the song lyrics and consider the way in which love is defined through the lyrics. The children could spend time thinking about how they might define love, what it means to them and use these reflections to support the writing of their own song inspired by the concepts of love, motherhood and parent/child relationships.

Session 18-20: Response to illustration, Looking at Language

- Read on from, 'Shouting wakes us up.' to 'It is dark and nobody sees us.' Take the time to pause to reflect on the illustrations on each page and speculate what might happen next and what decisions the class would make if they were in the same position. Consider the emphasis on eyes and hands in the first illustration and what this might suggest. Consider how the use of darkness is contrasted at this point versus how we might have perceived darkness at the beginning of the story.
- Discuss the concept of instinct and the ways in which at times our initial impressions can be misleading particularly when we often may not have the full picture.
- Return to the beginning of the book and explore with the children what appears to be visible on each page and consider what could be an abstract or metaphorical interpretation of what is witnessed as opposed to a literal observation. The table serves as an example of how you might frame the discussion and capture suggestions.

Scene	What is the illustration showing us? What do you observe?	What is the illustration telling us? How you might describe it in abstract, symbolic terms?
Opening Beach Scene	Family playing on the beach	Burgeoning empire engulfed by wave of darkness
Family fleeing the beach	Wave destroying the sandcastles	Dagger like fingers swiping away generations of life
Black page	Black page with objects	Life submerged into darkness leaving only fragments of who we once were

- Share the 17th century poem, I Saw a Peacock with a Fiery Tail, preferably the version illustrated by Ramsingh Urveti and published by Tara Books (2014) Discuss with the children the background to this form of poetry known as 'trick verse.' Reflect on the how the design of the Urveti illustrated version plays on this.
- Model how the notes from the last activity could be adapted to create a poem in this form as exemplified below:
- Part 1 – Formulate and extract sentences from the contributions and preface each sentence with the words, 'I saw:':
 - I saw a burgeoning empire engulfed by a wave of darkness
 - I saw dagger like fingers swiping away generations of life
 - I saw life submerged into darkness leaving only fragments of who we once were
- Part 2 – Divide the sentence into two parts and reorganise as below:

- I saw a burgeoning empire
 - engulfed by a wave of darkness I saw dagger like fingers
 - swiping away generations of life I saw life submerged into darkness
 - leaving only fragments of who we once were
- Provide the children with the time to formulate their own sentences for each key scene from the book up to this point and use this to create their own trick verse following the process modelled.
 - Taking inspiration from the design of the Urveti illustrated book allow the children the time and opportunity to create their own book in which to present the final version of their poem.

Session 21-23: Book Talk, Conscience Alley and Discussion

- Read on to the next page. Take the time to respond to the significant shift in colour, landscape, use of shape, prominence of birds and how this contrasts with the previous illustrations, what impact this has on us as readers and what this might suggest about what might happen next.
- Consider the size of the people in the illustration and what the significance of this might be.
- Using Conscience Alley explore what the children would advise at this point in terms of the family's next steps.
- Use this to inform a class discussion about the adversity and challenges of such a predicament and their views on what individuals should do and what responsibilities governments should have in safeguarding people at risk.
- Read the next page and take the time to respond to both the illustration and text.
 - How does the illustrator use shapes, shades of colour, shadows and detail to convey the vastness and depth of the sea?
 - In what ways does the illustration emphasise the vulnerability of the boat of people? You might discuss the various hand like shapes and spiralling nature of the underworld of the sea and the sense of how these elements appear to be grabbing at the boat.
 - You might choose to facilitate the discussion with a copy of the illustration on the IWB or provide colour copies for the children to annotate in groups.
- Share Alfred Lord Tennyson's poem The Kraken in Jane Ray's illustrated collection of sea inspired tales entitled The Little Mermaid and other Fishy Tales (Boxer Books).
- Discuss initial responses to the poem using the Aidan Chambers book talk responding to poetry grid, <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry> to frame and guide the discussion. Give due consideration to the imagery that is depicted in the poem and the impression it creates of this particular sea creature. In what ways has the choice of language informed our perception?
- Consider with the children other sea animals that could be perceived as menacing. In what ways do the qualities, features, associations, means of movement and physical appearance inform this perception? You could draw on film and documentary clips such as David Attenborough's Blue Planet series to inform this discussion and extend knowledge of the different species of the sea. Information texts such as Shark Smart by Owen Davey (Flying Eye) could also be introduced and utilised to inform this discussion.

- Allow the children to have time to select and research a sea creature and draw on this research and the reflections of this session to create their own 'terrible tale of the sea.'
- Provide the children with the time to draft, refine, edit and finalise their story.
- Take the time to return to the Jane Ray collection and reflect with the children on the distinctive style and design of the illustrations.
- Ask the children to reflect on what they identify as the key moment or character that captures the essence of their story and devise a sketch on this basis. Taking inspiration from Ray's graphic scraperboard illustrations provide the children with poly-block tiles to scratch their sketch into and ask them to consider which colour ink would best complement the tone of their story.
- Provide the children with a range of A4 coloured paper in similar shades to the Ray collection and allow the children to choose which to roll their final print onto.
- Allow time for the children to type up their stories.
- Collate and bind the stories and artwork to create a class anthology of Terrible Tales from the Sea.

Session 24: Working with Multi-modal Texts

- Share the next page and take the time to reflect on the mixed and intense emotions that they are experiencing in this moment. In what ways does the text and illustration convey this?
- Share the film clip featuring the storm scene from the film adaptation of *The Life of Pi* https://www.youtube.com/watch?v=-ibYSME5_Vo Discuss and note their responses. Explore the range of emotions experienced. How do the characters, dialogue and actions convey this? How do the camera shots intensify the emotion of the scene? How is sound used to heighten tension? What impact does the grey tone of the scene to influence the mood?
- Make a note of the discussion and the language generated.
- Invite the children to consider how they would feel if they were on a small boat in the middle of the ocean in the middle of a storm. How would they feel? What might they be thinking about? Where else would they rather be?
- Ask them to draft their own hope, wish or prayer to encapsulate what they would be hoping for.
- Once they have refined, edited and finalised this piece of writing provide each child with a colour photocopy of a yellow teardrop from the illustration. Using an orange pencil, ask them to write their final price on their teardrop.
- Use these to form a class display that mirrors the illustration. Use:
 - black backing paper, teal coloured paint to create the backdrop
 - red, orange, yellow, orange and white pastel to create the boat and whooshing tear drops
 - the final pieces of writing by the children to arrange and scatter as done so in the illustration

Session 25: Role on the Wall and Thought Tracking

- Share the text and illustration on the next page. Consider details such as:

- The shift in colour and shape.
- The distinctive positioning, proportion and prominence of the mother.
- The emphasis of horizontal lines in the foreground and curvy lines in the distance.
- Reflect on what these details suggest about the state of mind of the mother and what the future might hold.
- Revisit your role on the wall notes and discuss and note what the mother might be feeling and thinking in this moment.
- Invite the children to take on the role of the mother, staring into the distance and as you walk around the room, tap children on the shoulder to prompt them to speak their thoughts out loud.
- You might choose to provide the children with thought bubble templates to note the mother's reflections in this moment.
- Ask the children to consider what she might tell her husband if she could speak to him in this moment.
- Use the discussions and activities up to this point to inform a letter in role from the mother to her husband. You might choose to model how this could be drafted through shared writing.

Session 26: Group Discussion and Book Talk

- Read to the end of the story.
- Use the Aidan Chambers Tell Me grid to initiate discussions regarding their impressions of the book as a whole. Once you have garnered their initial responses take the time to revisit the presence of birds throughout the narrative and encourage the children to reflect on why the author may have chosen to thread this parallel throughout the story. What might be the symbolic significance of this particular animal and in what ways does it resonate with the story of the family?
- The author chooses to end the story in an uplifting and hopeful manner. At this junction in the story of this family they have survived significant traumatic experiences and for the first time there is hope. Invite them to consider the challenges that will lie ahead for the family and how those they encounter might ease this.
- Share the Amnesty publication, *Dreams of Freedom in Words and Pictures* (Frances Lincoln). Discuss the concept of inalienable rights and the various attempts over the course of history to legislate for this.
- Facilitate a discussion about what freedoms in their view should be protected.
- Invite each child to consider what in their view is the most important or valuable freedom and why. Drawing on the Amnesty publication as a frame of reference, invite the children to write about their nominated freedom and what has informed their opinion.
- Provide the children with a selection of different coloured A3 paper. Allow the children to choose a colour and guide them through creating their own origami bird. <http://www.origami-fun.com/origami-birds.html>
- Ask them to write their final piece regarding their chosen freedom onto the wings of their bird.
- Attach a coloured piece of string to each bird and hang these from the ceiling.
- You could choose to make colour copies of pages from the book backed onto coloured card

and cut into the shape of clouds. These could be hung to intersperse the hanging origami birds.