

English planning and resources

Planning and Resources

School -

Year group (s) – 5

Teacher –

Text – Cosmic

Term – Autumn 2

Overview

| | | | | | Lesson | | |
|--|---|--|---|---|--|--|---|
| Half term (Blocks of 6 weeks allow for most terms to have an assessment week or collapsed curriculum week) | | | | | | | |
| A7 | POR 1 tell me | POR 2 role on the wall | POR 3 role play | POR 4 compare similarities and differences | POR 5 character feelings | Cosmic by Frank Cottrell Boyce and Steven Lenton | Discussion text – strengths and weaknesses of fathers |
| A8 | POR 6 Setting descriptions – SPAG focus similes and metaphors | POR 9 Model text of discussion – should children be allowed in space? Box up and tadpole | SPAG focus comparative and contrasting conjunctions / phrases – on the one hand / on the other hand etc | POR 9 make notes for an argument for different father | Innovate model text for Which father should accompany the space mission? | | |
| A9 | Complete innovation shared writing | POR 10 Conscience alley Plan discussion text for Should Liam go into space? | Write discussion text from plan | Write discussion text from plan | Perform, edit and review | | |
| A10 | POR 13 Read to end and Tell me | Model text learn Newspaper report – box up | SPAG focus write orientation paragraphs as practice from pictures and headlines – cohesion | SPAG focus direct and reported speech | Innovate model text for different section of the story - shared writing | | Newspaper report |
| A11 | Complete innovation from previous lesson – shared writing | Plan newspaper report – act out different characters to get quotes from Dr Drax and Shenjian | Write newspaper report from plan about Shenjian's mission | Complete newspaper report from plan | Perform, edit and review | | |
| A12 | Session 11 model text of poem as a list of events – use of repetition | Verb choices SPAG focus – innovate model text changing verbs to create different tone and mood | Act out a rocket launch – freeze frame (use sound effects from video clips on IWB – recreate intensity and volume etc. hot seat characters at different moments to gain feelings – brainstorm words | Write own feelings poem of a launch into space | Perform, edit and review. | | List poem |

Writing outcomes and SPAG focus

Writing outcomes

- * Discussion text
- * Newspaper report
- * List poems

SPAG focus

- * Comparative and contrasting conjunctions
- * Similes and metaphors
- * Cohesion within paragraphs
- * Direct and indirect speech
- * Verbs to create mood

NC objectives

| <u>Discussion Expectations Y5</u> | <u>National Curriculum Writing Expectations Y5</u> |
|---|---|
| Use addition conjunctions | Spell some words with 'silent' letters. |
| Use contrast conjunctions | Distinguish between homophones by their spelling. |
| Use conclusion conjunctions | Identify my audience and write with them in mind. |
| Use generalisers, such as 'people', 'everybody' | Draft my work developing initial ideas and researching where necessary. |
| Use words to introduce opinions | Select and use the correct grammar to enhance meaning. |
| Paragraph 1 - What is being discussed and why does it matter? Paragraph 2 - Reasons for Paragraph 3 - Reasons against Paragraph 4 - State what you think is right and give reasons | Use the correct tense throughout. |
| | Ensure subject and verb agreement. |
| | Check for spelling and punctuation errors. |
| | Write cursive text legibly. |
| | Punctuate direct and indirect speech. |
| | Use passive verbs. |
| | Use the perfect form of verbs. |
| | Use expanded noun phrases. |
| | Use modal verbs or adverbs. |
| | Use relative clauses. |
| | Use commas, brackets, and dashes for parenthesis. |
| | Use a colon to introduce a list. |
| | Use a semi-colon to separate a more detailed list. |
| | Punctuate bullet points. |

Genre objectives

Report Expectations Y5

Use generalisers, such as 'people', 'everybody'

Use addition conjunctions

Use subject specific and technical vocabulary

Use present tense

Use third person

Use detail and description with comparisons

Vary sentence openers

Use formal language

Paragraph 1 - Introduce the topic

Paragraph 2 - Describe what it looks like

Paragraph 3 - Describe where it is found

Paragraph 4 - Describe what it is best known for

Paragraph 5 - Final amazing fact

Imagery / Narrative / Non-sense / Free verse / Classic / Performance

Poetry Expectations Year 5

Discuss poet's possible viewpoint, explain and justify own response and interpretation

Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor

Comment on how this influences meaning

Explore imagery including metaphor and personification

Compare different forms and describe impact

Vary pitch, pace, volume, expression and use pauses to create impact

Use actions, sound effects, musical patterns, images and dramatic interpretation

Invent nonsense words and situations and experiment with unexpected word combinations

Use carefully observed details and apt images to bring subject matter alive; avoid cliché in own writing

Attempt different forms, including rhyme for humour

Reading poetry (subject matter and theme / language use / style / pattern)

Performing poetry (use of voice / presentation)

Creating poetry (original playfulness with language and ideas / detailed recreation of closely observed experience / using different patterns)

Please read the POR unit plan in full

- * Link below
- * <https://clpe.org.uk/system/files/Cosmic%20Teaching%20Sequence.pdf>

Week 1 Monday

- * Learning Outcome / Objective
- * I can infer from pictures and information.
- * I can use inferences to make predictions.
- * I can give personal responses with justifications.
- * I can see patterns and connections between books I read.

A rocket, launched yesterday from a private site in northern China, is missing. Yesterday the Internet was alive with rumours of a secret manned space mission. Today NASA and the Russian Federal Space Agency both confirmed that a rocket did take off but denied it was theirs. The rocket entered high orbit and then disappeared into 'deep space'. No manned rocket has left Earth's orbit since Apollo 17 in 1972.



Frank Cottrell Boyce

Cosmic

it's one giant
leap for all
boy-kind



He wanted to see the world –
but not quite like this . . .

Liam Digby is an ordinary twelve-year-old. A very, very TALL ordinary twelve-year-old. Some people even think he's a grown-up. This is the incredible story of how he told some fibs, nearly stole a Porsche, went to a theme park and sort of by accident ended up in space.

Best children's book of the year The Guardian Children's Fiction Prize
Best Book The Sunday Times

'A mixture of comic genius – he has something of Roald Dahl's magic, but with more heart' *Sunday Telegraph*

'Clear, funny and suspenseful' *Sunday Times*
100 Children's Modern Classics

'Funny, engaging and in the end, rather moving'
Charlie Higson, *Guardian*

Have you read . . .



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Read chapter 1 and 2

I AM NOT EXACTLY IN THE LAKE DISTRICT



Mum, Dad – if you're listening – you know I said I was going to the South Lakeland Outdoor Activity Centre with the school?

To be completely honest, I'm not exactly in the Lake District.

To be completely honest, I'm more sort of in space.

I'm on this rocket, the Infinite Possibility. I'm about two hundred thousand miles above the surface of the Earth. I'm all right . . . ish.

I know I've got some explaining to do. This is me doing it.

I lied about my age.

I sort of gave the impression I was about thirty. Obviously I'm more sort of thirteen-ish.

Read chapter 1 and 2

- * Tell me....
- * What do you like?
- * What do you dislike?
- * What patterns can you find?
- * What puzzles you?

OPENING ARTICLE

1. What has disappeared? What two countries have denied that it was theirs? Why do you think this little article opens the book?

I AM NOT EXACTLY IN THE LAKE DISTRICT



1. Who is the narrator of this chapter? What important things does the narrator tell us about himself?

MY FAVORITE GRAVITY

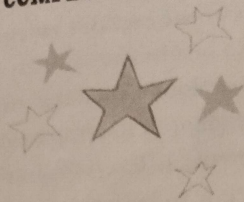
1. How old is the narrator? Why is that important to this story? Why don't people believe this?
2. What is Premature Facial Hair? Why is it written in capital letters? What does this tell you about Liam?

What do we know?

- * Brainstorm what we now know from these first 2 chapters.

Read chapter 3

COMPLETELY DOOMED



The slightly worrying thing is that I am sort of enjoying this. Being doomed is Not Good. But being weightless is Outstanding. Every time I lean forward I do a perfect somersault. When I stretch my arms in the air I levitate. Back on Earth my only special skills are being above average in maths and height. Up here I've got so many skills I'm practically a Power Ranger.

Then there's the stars.

On Earth, our house is right next to the New Strand Shopping Centre. The multi-storey blots out most of the sky. The only stars I ever really noticed were the ones on the 'It's Your Solar System' glow-in-the-dark mobile I got when I was nine. And the only reason I noticed them was that they kept getting tangled in my hair. Mobiles do not

MY FAVOURITE GRAVITY



I don't think the world has vanished. But it is worrying not being able to see it. After all, Earth is where I keep all my stuff. Thinking about all my favourite bits – my mum, and my dad, my bedroom, my computer – makes me feel a bit calmer. There's my massive Playmobil Viking ship that takes up half the floor. Or used to take up half the floor. I put it back in its box the day I discovered I'd grown facial hair. I just thought that anyone with a beard – even just a wispy one – is probably too old for Playmobil.

I say *I* discovered the facial hair. To be honest, I never noticed it, because we've got energy-saving light bulbs in the bathroom. It was other people who pointed it out to me, during the Year Six Leavers' Outing to Enchantment Land.

The most famous ride in Enchantment Land

Week 1 Tuesday

- * Learning Outcome / Objective
- * I can give opinions about characters using evidence from the text.

‘I suppose that means I’m not a kid
any more.’

- * Why do you think Frank Cottrell Boyce used this line for the last of chapter 3?

Read chapter 4

* I nearly shaved myself to death.

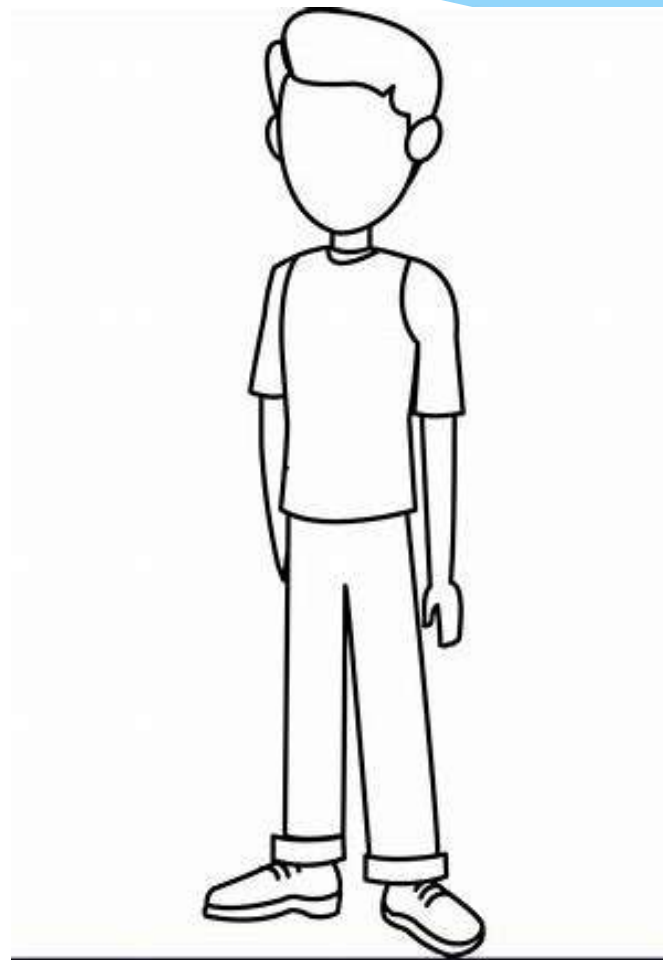
I NEARLY SHAVED MYSELF TO DEATH



1. On page 17, the specialist at the hospital tells Mrs. Digby that the important thing to remember about Liam is "that he is still a child. Even though he looks like a grown-up. Just because he can't shop in the children's section anymore, that doesn't mean his childhood is over..." Why does the specialist tell her this?
2. But on page 18, Mr. Digby says, "Seven inches is not a spurt. Seven inches is a mutation." What does Mr. Digby mean by this? What does this tell you about how Mr. Digby sees Liam?
3. Liam tells us, "Truly, grown-upness is wasted on grown-ups." Another old saying goes like this, "Youth is wasted on the young." Who might make this statement? And how are these two statements alike?
4. What does "Mr. Middleton" talk about in his speech to the students? What happens when he is finished giving the speech?



Role on the wall - Liam



untrustworthy
irresponsible

daring

conceals his
feelings

enthusiastic

troublemaker

selfish

calm

frightened

not bothered about
consequences

excited

lonely

has good
intentions

risk-
taker

unique
carefree

tender

sad

no common sense

absent-minded

humiliated

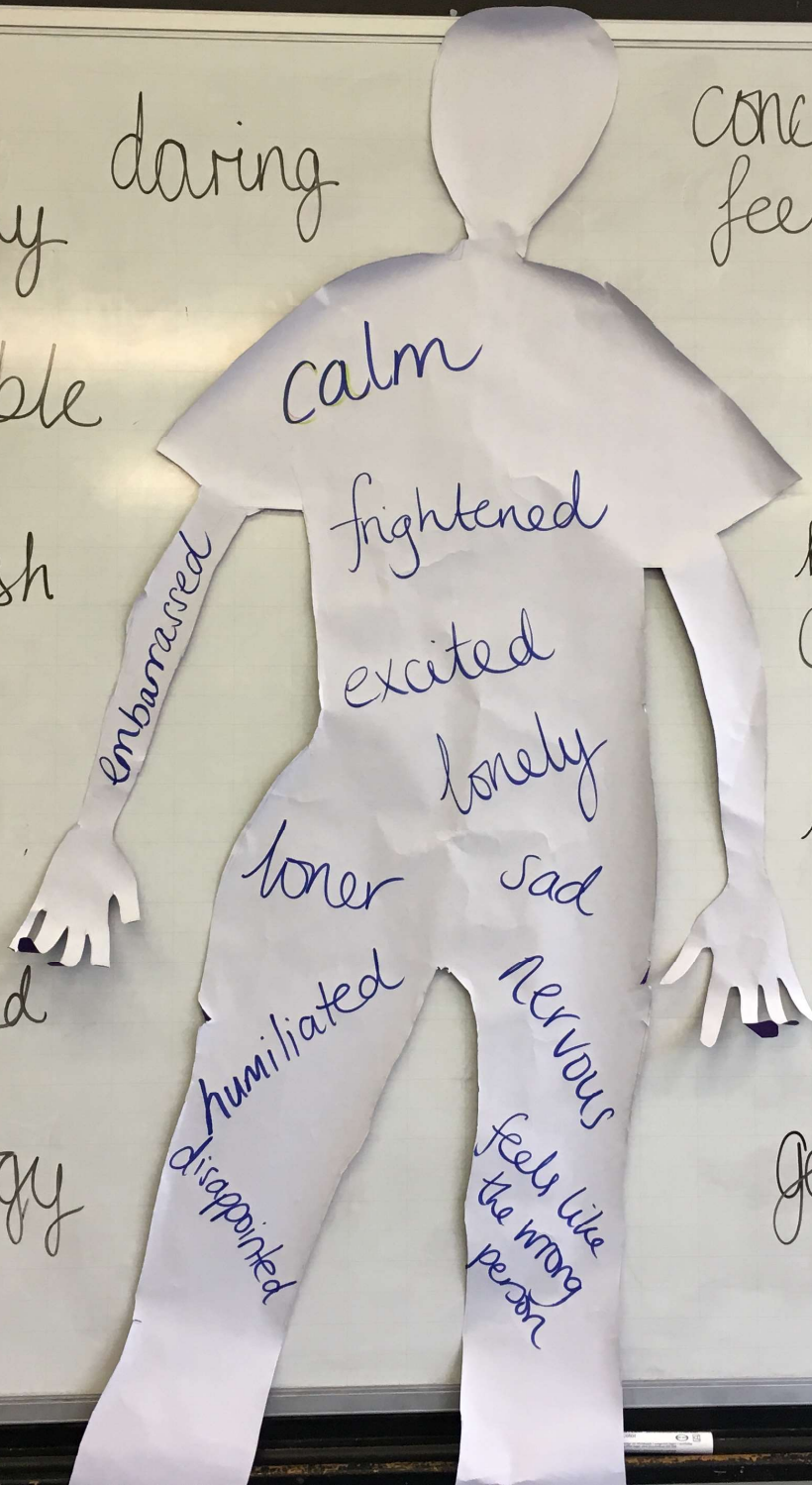
nervous

gets away with things

likes technology

disappointed

feels like
the wrong
person



Read chapter 5 – my visible friend

MY VISIBLE FRIEND

1. Who is the important character we meet in this chapter? What fact does she and Liam discover when they are together in public?
2. What happens at the Porsche showroom? Who arrives just in time to make sure that things don't get out of hand?
3. What do you think Mr. Digby means when he says, "I'm your dad. It's what dads do."?



Week 1 Wednesday

- * Learning Outcome / Objective
- * I can begin to explore character motivations through dialogue and actions.
- * I can recognise connections between storylines of different authors.

Mr Digby

* Hot seat Mr Digby

What is he thinking about Liam's behaviour?

What are his concerns for Liam?



What do you think he should do to support Liam?

Read chapter 6 – my planet panda pop



MY PLANET PANDA POP



1. Why is Liam so interested in "all the Waterloos of the world"? What does this tell us about Liam?
-  2. The "friendly voice" from Drax Communications asks Liam, "As a dad, how would you summarize your philosophy of child rearing?" Liam replies, "I want my children to think of the whole world as their thrill ride." What does Liam mean by this?
-  3. What happens when Mr. Digby asks Liam to play the game MONOPOLY®? What happens when Liam tries to explain the game "Warcraft" to his dad?
4. What is a "quest"? What does it mean to "engage"?
5. What does Liam say is the difference between "in-game" and "in-life"?



Role play / freeze frame

- * In groups of 3 (one mum, one dad, one director) act out mum and dad's discussion after dad has spent time with Liam to find out his interests.
- * Make a note of each of the key points made by each parent.

Note for under the door...

Still as a three, write a note of advice for Liam from his parents to slip under his door.



Read chapter 7 – I am on hold

- * Connections – is this similar to any other story?




Week 1 Thursday

- * Learning Outcome / Objective
- * I can compare similarities and differences between books, characters, families.

Read chapter 8 – Fathers have children

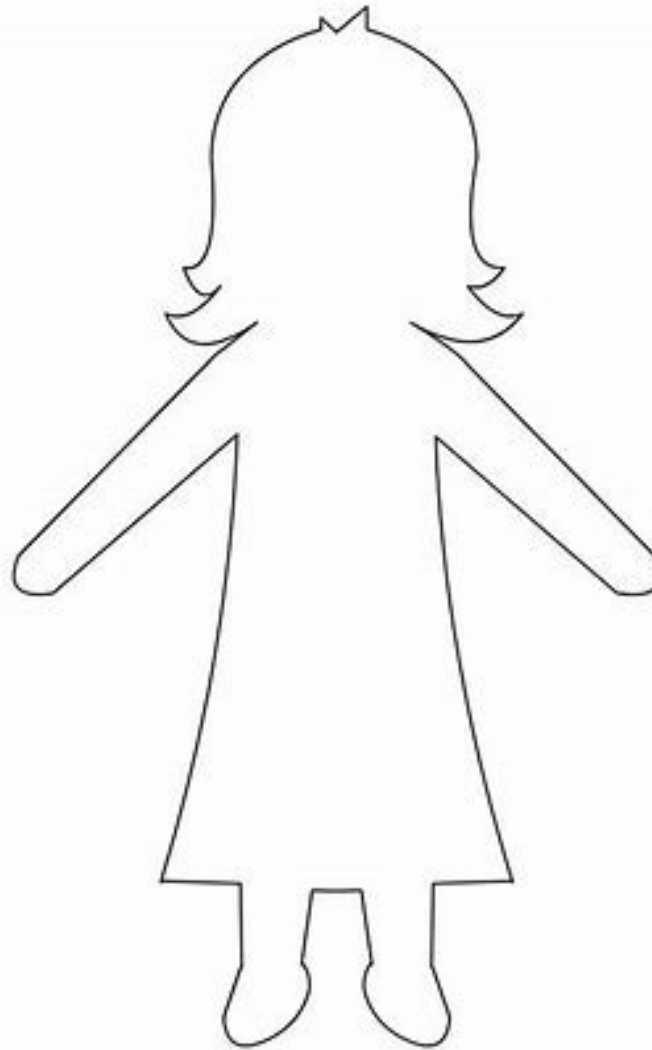
FATHERS HAVE CHILDREN

1. According to Liam, what is the book *Talk to Your Teen* about? Why does Liam think finding this book is so important?
-  2. Liam discovers that conversations with his dad could be broken down into five headings. What are they? Why is this an important discovery for Liam?



* Read first 2 paragraphs of chapter 9

Role on the wall - Florida





Comparisons...

Differences

Similarities

Differences

| Differences | | Similarities | | Differences |
|-------------|--|--------------|--|-------------|
| |  | |  | |
| | | | | |
| | | | | |
| | | | | |

An email...

- * As he cannot speak to her, compose an email in role as Liam to Florida to talk her into speaking to him again and to 'coax her' into agreeing to his idea



Read chapters 9 + 10
'you'll like it when you get there' 'hello,
lucky winners'



Week 1 Friday

- * Learning Outcome / Objective
- * I can understand the actions and thoughts of characters.
- * I can use knowledge of characters to be able to write as them.

Read chapter 11: 'competitive dadliness'.

COMPETITIVE DADLINESS



-  1. On page 90, Liam says, "I'm Florida's father." Why is this an important moment for both Florida and Liam? What then happens when Liam asks "the most dadly thing" he could think of to the other dads? (Also on page 90)
-  2. What do you think the book *Talk to Your Teen* means when it says, "The more you listen, the more you'll understand."? Why is this of interest to Liam?

What would the four 'dads' think of each other after their first meeting on the Drax flight?

| | Liam | Samson One | Monsieur Martinet | Eddie Xanadu |
|-------------------|------|------------|-------------------|--------------|
| Liam | | | | |
| Samson One | | | | |
| Monsieur Martinet | | | | |
| Eddie Xanadu | | | | |

Read chapter 12: 'in chinayouidiot' and 13: 'thrill ride of the century'

THRILL RIDE OF THE CENTURY

1. What does the word "possibility" mean?
2. Why does Dr. Drax say she needs "a young crew"?
3. What does Liam mean by, "What's the point in forfeiting your childhood if all you get for it is filling out forms."?

Week 2 Monday

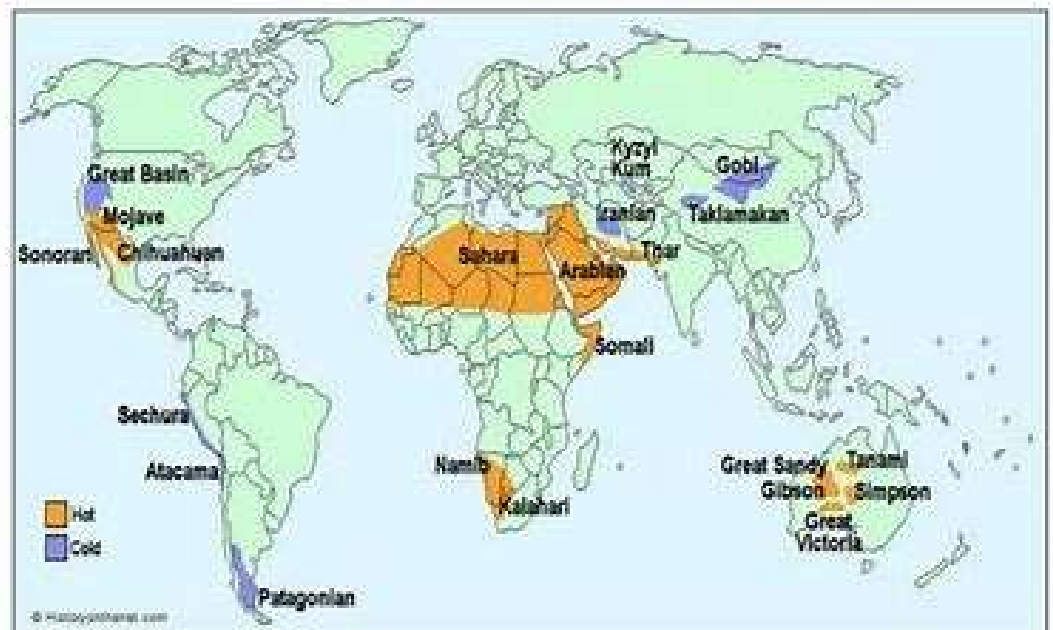
- * Learning Outcome / Objective
- * I can effectively use similes and metaphors to create setting descriptions.

The Gobi Desert

I said, 'No, we're not on the coast.'
'We are in the desert,' said Samson Two. 'And taking into account speed and direction, I would estimate that the desert in question is the Gobi. Sometimes known as Han-Hai, or the Dry Sea.'



The World's Deserts



Read these sections of the text – what do they all have in common?

There's something about the way the Earth just sits there in the middle of all that blackness, with nothing holding it up, that makes you worry about it. I kept thinking that if I looked away it might just fall. I was so busy keeping the planet up, that I completely forgot about Samson Two until he suddenly said, 'OK, well, we could go now.'

When we caught up with them, Dr Drax was pointing out into the desert. 'Look,' she said. 'The shadow of the Possibility.' The building's shadow stretched out into the desert, long and straight like a road made of ink. 'A road that is pointing to something. Something I'd like you all to go and find and bring back for me.'

else was there. There was just a... stretching shadows. Even the Possibility Building didn't look that solid, until the Sun rolled up and peeled a strip of shadow off its back, as though it was a huge red banana. And then it tore up all the other shadows like tissue paper and there was everyone unwrapped on the tarmac, like surprises.

Then we saw it. Beyond the tents and over to the left, the Possibility Building. It really was big. And red. Like a huge unopened present. I was trying to imagine what was inside, which is probably why the car drifted slightly off the side of the track, which is probably what led to the sirens and flashing lights going off all over the place and Florida shouting,

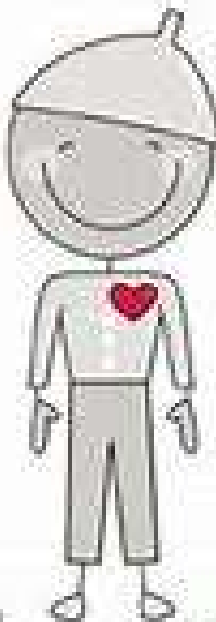
Simile and metaphor

Simile

A comparison of two different things using the words, "like" or "as".

Example:

On her first day of school, Jane was as cool as a cucumber.



ForAllSpecialEd

Metaphor

A comparison of two different things that DOES NOT use the words "like" or "as".

Example:

Noah has a heart of a lion.



ForAllSpecialEd

What's the point?

The images need to invoke feelings.

- * Similes and metaphors are both techniques known as figurative language.
- * Figurative language is used by writers as a way of creating images in their readers mind.
- * Think about a building that had snow shimmering like diamonds on it.
- * What emotion does this bring? Why is that? When we think diamonds we think precious and smile – they are a gift and so we link this memory and idea with the building meaning we see it as important, safe and good.
- * Contrast that with a building that is blanketed in coal as black as night.
- * What emotion does this bring? Why?
- * Your choice of metaphor or simile is important as it needs to be something familiar to most people so they can relate it to an image and more importantly, an emotion.

Look again at these descriptions, can you spot the use of similes or metaphors?

There's something about the way the Earth just sits there in the middle of all that blackness, with nothing holding it up, that makes you worry about it. I kept thinking that if I looked away it might just fall. I was so busy keeping the planet up, that I completely forgot about Samson Two until he suddenly said, 'OK, well, we could go now.'

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Like a road made of ink...

- * Thoughts?
- * Images?
- * Emotions?

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Like a huge unopened present...

- * Thoughts?
- * Images?
- * Emotions?

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like tissue paper...

- * Thoughts?
- * Images?
- * Emotions?

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stretching shadows. Even the Possibility Building
didn't look that solid, until the Sun rolled up and
peeled a strip of shadow off its back, as though it was
a huge red banana. And then it tore up all the other
shadows like tissue paper and there was everyone
unwrapped on the tarmac, like surprises.
... were sitting in a golf buggy

And more...

- * 'It looked like a big, red cliff lit by banks and banks of spotlights.'
- * 'A hundred-foot hill of slippery sand. You could see the wind stripping streamers of sand from the top of it'

Think back to Liam describing his first day at secondary school.

- * Think about your own school, write a short description.
- * Use similes and metaphors to help your readers understand how you feel about the school through your choices of images you are creating in their mind.

Read chapters 14 and 15– I am the space daddy / The ice-cream man of the Gobi Desert

THE ICE-CREAM MAN OF THE GOBI DESERT

1. How do Liam's "in-game" skills help him in this chapter that is "in-life"?



Week 2 Tuesday

- * Learning Outcome / Objective
- * I can recognise text features of a discussion text.
- * I can recognise language features of a discussion text.

Read chapters 16 and 17 – I can't work my trousers / Vomit Comet

I CAN'T WORK MY TROUSERS

1. What important discovery does Liam make about Florida when she tells him on page 156, "Space suits aren't clothes, idiot. Space suits are equipment."?

THE VOMIT COMET

1. Who does Dr. Drax introduce all the dads and kids to? How old is this character? What skill does this character possess?



In Cosmic, Dr Drax passionately talks about her own dreams of finding another planet for people to live on and trains her daughter from an early age to be an astronaut.

On the next slide is a discussion text to argue both sides of whether children should be allowed to explore space.

Before reading, share your thoughts with a partner on reasons for children travelling into space and reasons against children travelling into space.

Should children be allowed to explore space?

Since ancient times, societies have been fascinated by the moon. From making up stories to explain its phases, including gods and mythical beasts, to scientists researching endlessly through telescopes. With such intrigued, space appeals to those both young and old, so the question is at which age is space exploration most effective and efficient?

To save our future

Some people believe that planet Earth is a precious resource that is being abused and used up by a global population fixated on taking and taking and taking. They believe that at this current rate of destruction, future generations will need to look to find another planet in which to live. Therefore, training children in space travel is the key to the survival of the species. If another planet is needed to support life, then it is up to the young to make this journey so that they survive to create this new world.

Our children are our future

Other people feel strongly that children are a precious resource that are not too be abused, both emotionally and physically, through a training process of sending them into space. They feel that at young ages they are mentally incapable of undergoing the pressures of being isolated from family and friends. This psychological strain would be significantly increased if the pressure of saving the world's population was to be thrust upon them. If the only hope of saving the species was to abandon their current loved ones, then how are they to survive the one way journey to another world?

In conclusion, the future may be dependent on investing in children to let them gain skills to explore space, however at such a young age any chance of surviving to these other worlds is near impossible and too much pressure for undeveloped minds. Therefore, we must invest in supporting Earth now so our children are able to grow into adults who explore space for their own choices and not to try to rectify the mistakes of their ancestors.

Should children be allowed to explore space?

title - question

Since ancient times, societies have been fascinated by the moon. From making up stories to explain its phases, including gods and mythical beasts, to scientists researching endlessly through telescopes. With such intrigued, space appeals to those both young and old, so the question is at which age is space exploration most effective and efficient? **opening – explaining title – giving facts but no opinions – setting the context of the question**

To save our future **sub-heading – beginning to be more intriguing than just stating what it is about**

Some people believe that planet Earth is a precious resource that is being abused and used up by a global population fixated on taking and taking and taking. They believe that at this current rate of destruction, future generations will need to look to find another planet in which to live. Therefore, training children in space travel is the key to the survival of the species. If another planet is needed to support life, then it is up to the young to make this journey so that they survive to create this new world. **reasons for – clear arguments building on a single point with expanding information not list of lots of different, unconnected points**

Our children are our future **sub-heading – almost the same as the first sub-heading but with contrast to show opposing idea**

Other people feel strongly that children are a precious resource that are not to be abused, both emotionally and physically, through a training process of sending them into space. They feel that at young ages they are mentally incapable of undergoing the pressures of being isolated from family and friends. This psychological strain would be significantly increased if the pressure of saving the world's population was to be thrust upon them. If the only hope of saving the species was to abandon their current loved ones, then how are they to survive the one way journey to another world? **reasons against – clear arguments again with a single point expanded upon but with a clear reflection of the reasons for – mimicking again**

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Read chapter 18 - Astrogossip

Week 2 Wednesday

- * Learning Outcome / Objective
- * I can effectively use comparative and contrasting conjunctions.

Read chapter 19 – Gravity is not a trivial monster

GRAVITY IS NOT A TRIVIAL MONSTER

1. Dr. Drax tells everyone they are about to experience "15g. That's fifteen times your normal gravity."
Can you explain, in your own words, what's meant by a "g force"? Why is it important to COSMIC?
What does Liam think of this?
2. Why does Liam finally get six votes by the end of this chapter?



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Conjunctions...



Conjunction

Definition

- 😄 A conjunction is a joiner, a word that connects (conjoins) parts of a sentence.
- 😄 A word connecting words, clauses or sentences

In pairs, come up with as many conjunctions as you can in 1 minute

Any of these on your list?

- | | | | |
|-----------------|-------------------|-------------------|--------------|
| 1. after | 14. if | 27. provided | 40. whenever |
| 2. although | 15. if only | 28. provided that | 41. where |
| 3. as | 16. if when | 29. rather than | 42. whereas |
| 4. as if | 17. if then | 30. since | 43. where if |
| 5. as long as | 18. inasmuch | 31. so that | 44. wherever |
| 6. as much as | 19. in order that | 32. supposing | 45. whether |
| 7. as soon as | 20. just as | 33. than | 46. which |
| 8. as though | 21. lest | 34. that | 47. while |
| 9. because | 22. now | 35. though | 48. who |
| 10. before | 23. now since | 36. till | 49. whoever |
| 11. even | 24. now that | 37. unless | 50. why |
| 12. even if | 25. now when | 38. until | |
| 13. even though | 26. once | 39. when | |



Conjunctions to contrast, to compare, to add...

Addition

Further
Also
Too
Besides
Finally
Last
Additionally
In addition
Then

Summary

In short
In other word
Anyway
In brief
It seems
Clearly
In sum
After all
In general

Place

There
Here
In the back
Adjacent to
Next to
Nearby
Beyond
Opposite to
At that point

Example

Such as
For one thing
For instance
For example
That is
Specifically
Illustrated by
In particular

Comparison

Equally
A similar ...
Likewise
Similarly
Comparable
As with
Another ... like
In the same way

Time

Meanwhile
Finally
At last
Presently
Currently
In the past
In the meantime
Eventually
Immediately

Pick a conjunction from each box and in partners create a sentence.

Then, let's share...

Conjunctions to add information...

Addition

Further

Also

Too

Besides

Finally

Last

Additionally

In addition

Then

In addition, people feel that space is a dangerous place that could be fatal for children to be exposed to.

Additional conjunctions usually start sentences and build upon a previous idea.

Conjunctions to sum up an argument or idea...

Summary

In short
In other word
Anyway
In brief
It seems
Clearly
In sum
After all
In general

Clearly, space is dangerous
but what choice does the
human race have if it
wants to survive?

These conjunctions are
usually used in the
concluding sentence or
paragraph of a discussion
text.

Conjunctions to contrast, to compare, to add...

- * Contrasting conjunctions are effective in discussion texts as they set out the other side of the argument.

- * On the other hand,
- * However,
- * Alternatively,

However, even with children giving their consent, are they even mature enough to understand the risks they are going to be undertaking by travelling into space?

Conjunctions to contrast, to compare, to add...

Addition

Further
Also
Too
Besides
Finally
Last
Additionally
In addition
Then

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Let's look at our model text to see if we can find some examples in a discussion text.

Should children be allowed to explore space?

Since ancient times, societies have been fascinated by the moon. From making up stories to explain its phases, including gods and mythical beasts, to scientists researching endlessly through telescopes. With such intrigued, space appeals to those both young and old, so the question is at which age is space exploration most effective and efficient?

To save our future

Some people believe that planet Earth is a precious resource that is being abused and used up by a global population fixated on taking and taking and taking. They believe that at this current rate of destruction, future generations will need to look to find another planet in which to live. Therefore, training children in space travel is the key to the survival of the species. If another planet is needed to support life, then it is up to the young to make this journey so that they survive to create this new world.

Our children are our future

Other people feel strongly that children are a precious resource that are not too be abused, both emotionally and physically, through a training process of sending them into space. They feel that at young ages they are mentally incapable of undergoing the pressures of being isolated from family and friends. This psychological strain would be significantly increased if the pressure of saving the world's population was to be thrust upon them. If the only hope of saving the species was to abandon their current loved ones, then how are they to survive the one way journey to another world?

In conclusion, the future may be dependent on investing in children to let them gain skills to explore space, however at such a young age any chance of surviving to these other worlds is near impossible and too much pressure for undeveloped minds. Therefore, we must invest in supporting Earth now so our children are able to grow into adults who explore space for their own choices and not to try to rectify the mistakes of their ancestors.

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Write sentences with conjunctions based on space travel.

- * For each conjunction you use – underline to show it as a conjunction and then explain the effect it is having on the sentence.
- * State how it is joining ideas – contrasting / adding / comparing / summarising etc.

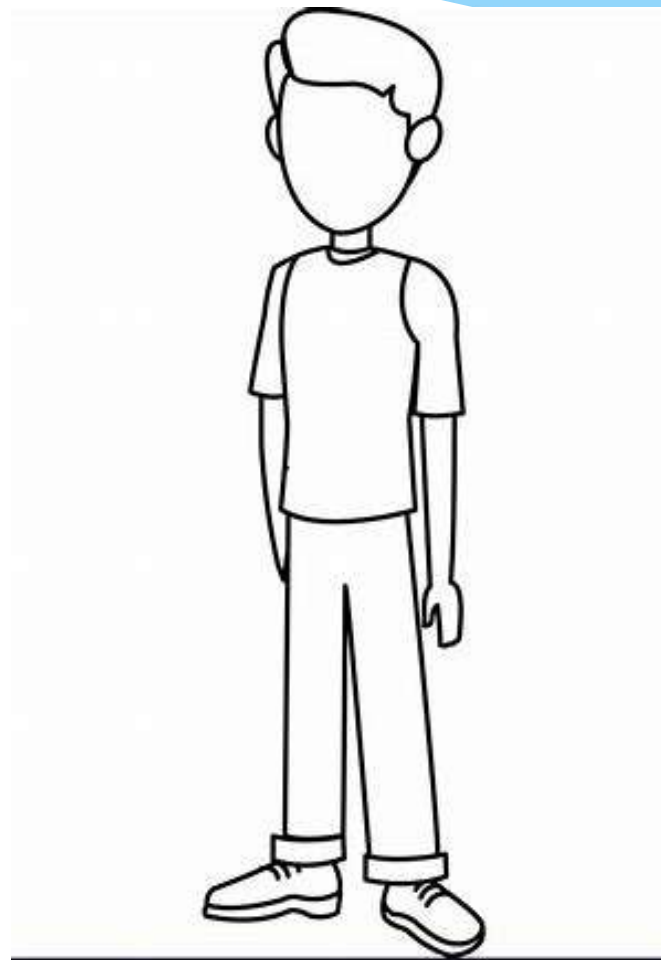
Week 2 Thursday

- * Learning Outcome / Objective
- * I can write effective notes.
- * I can use persuasive techniques to put forward an argument.
- * I can use inference to understand a character's motivation.

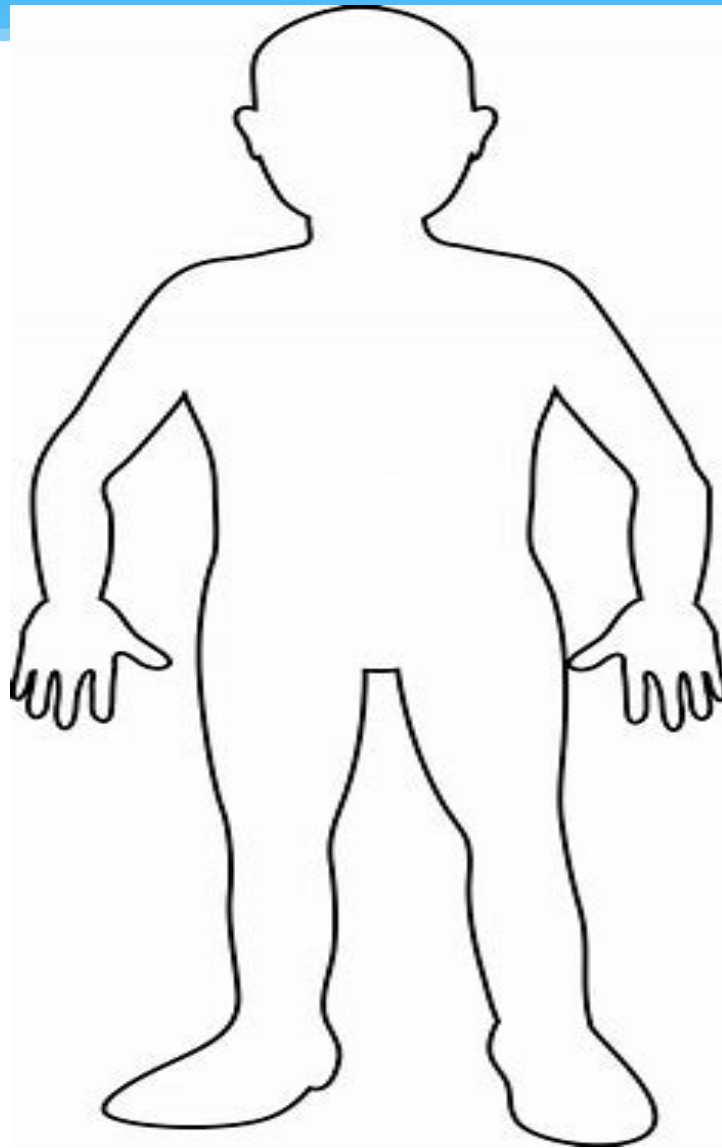
Read chapter 20 – Last chance to vote

As reading, think about the 4 different 'dads'.

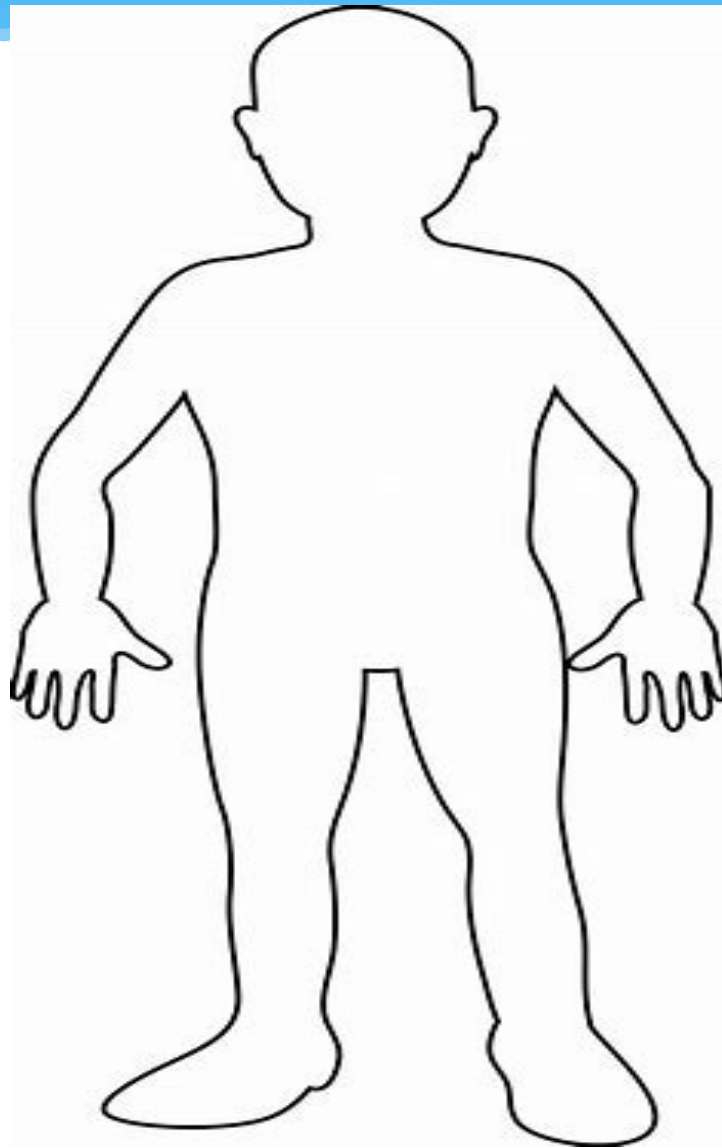
Role on the wall – Dad - Liam



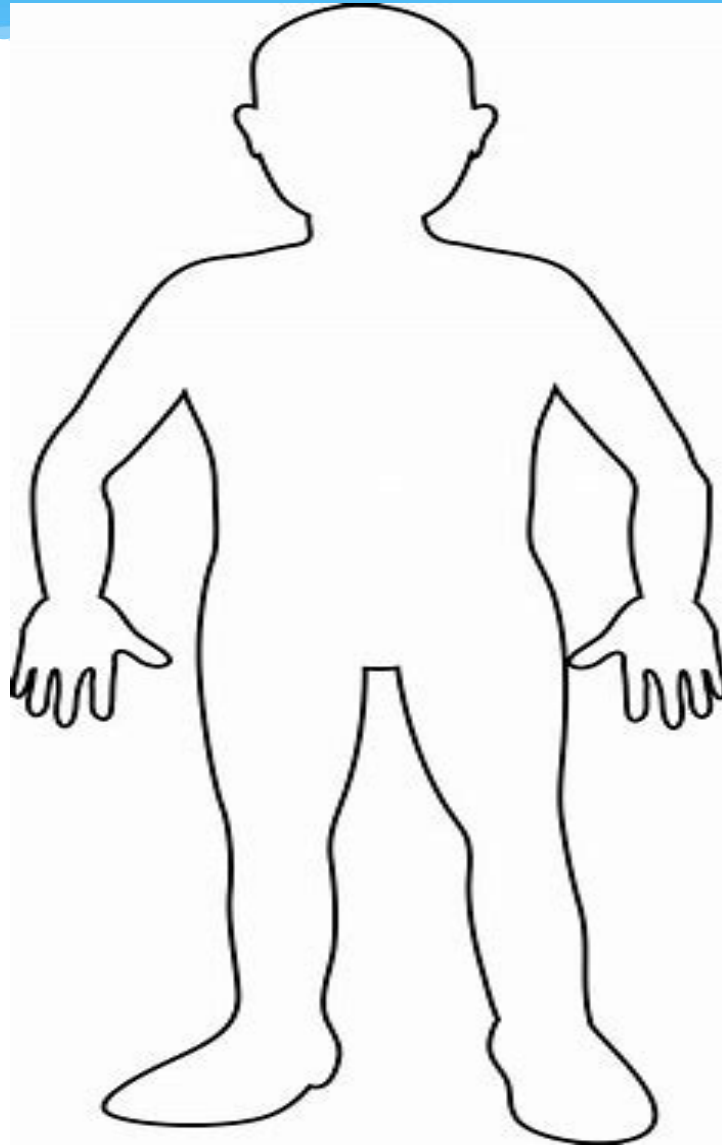
Role on the wall – dad – M. Martinet



Role on the wall – dad – Eddie Xanadu



Role on the wall – dad – Samson One



Half a discussion text is an argument

- * Should Samson One be the father to take the children into space?

Reasons for only:

- * extremely intelligent – understands how things work so would problem solve in a crisis

Half a discussion text is an argument

- * Should M Martinet be the father to take the children into space?

Reasons for only:

- * dominate – would control situation – is competitive so would want to get the job done

Half a discussion text is an argument

- * Should Mr Xanadu be the father to take the children into space?

Reasons for only:

- * voted for by children

Mr Xanadu be the father to take the children into space.

Mr Xanadu won the vote to be the dad to travel into space. By winning, he has proven to everyone that he has the confidence of the children and the skills to succeed. Furthermore, the use of bribery, with the ice-cream, shows he is capable to doing what is necessary to win and understands how young minds work. Additionally, he large funds allow for an complications to be sorted as whatever is required to fix the situation would be completely paid for. In conclusion, Hasan's father is loyal and would go to any lengths to protect his son and the sons of others.


Week 2 Friday

- * Learning Outcome / Objective
- * I can adapt a discussion text as a shared write.

Read chapters 21, 22 and 23– I am half a world away / If anything goes wrong / You don't get extra lives in space

IF ANTHING GOES WRONG...



-  1. Why does Liam think Eddie Xanadu is the wrong dad to go with the children into space? Is he right? What reasons does Liam give for his judgment of Mr. Xanadu?

YOU DON'T GET EXTRA LIVES IN SPACE



1. What do the huge black Chinese letters up the side of the Possibility Building spell out? Where does this slogan come from? What does this slogan tell us about Dr. Drax's decision regarding which dad should go into space with the children?

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Should Liam be allowed to accompany the children into space?

Since as early on as Liam can remember, he has been fascinated by space. From playing video games, including Orbiter IV, to watching the planets rotate around his play mobile. With such passion, space appeals to both his desire and imagination, so the question is whether Liam would be the most effective and efficient person to accompany the children?

To offer support and understanding

Some people believe that maturity is not an age but a state of mind. They believe that anyone who is able to reason, listen and be able to learn is capable to understanding situations and acting in the best interests of themselves and others. Therefore, regardless of Liam's age, he has proven that he is skilled at piloting the rocket; adept at handling both high gravity and a lack of gravity; and leading in stressful, challenging situations. If another 'father' had shown these attributes, then they would have been equally successful at taking the trip into space, but they were not.

To not have support and understanding

Other people feel strongly that Liam is still a child, both emotionally and physically, with a lack of experience of the world to be able to be a support system for the other children. They feel that at his young age, he is mentally incapable of undergoing the pressures of not having his own support system of an adult there to take control. This psychological strain would be significant in the rocket should something go wrong, therefore causing Liam to potentially do something dangerous or damaging to himself or others. If his father were around to guide and support this decision, would he agree to sign the permission slip?

In conclusion, Liam may have proven more capable than the other three adults competing for the position on the rocket, however at such a young age the pressure is too much for him to shoulder by himself. Therefore, we must confess to his real age and allow a more experienced adult to take his place.

Week 3 Monday

- * Learning Outcome / Objective

- * I can ...

Week 3 Tuesday

- * Learning Outcome / Objective
- * I can plan a discussion text.

Choose a title for your own discussion text...

- * It could be linked to space / Liam etc.
- * It could be something else completely that has sparked your imagination.
- * Should Liam tell Dr Drax the truth about his age before going into space?

Success criteria:

| <u>Discussion Expectations Y5</u> | <u>National Curriculum Writing Expectations Y5</u> |
|---|---|
| Use addition conjunctions | Spell some words with 'silent' letters. |
| Use contrast conjunctions | Distinguish between homophones by their spelling. |
| Use conclusion conjunctions | Identify my audience and write with them in mind. |
| Use generalisers, such as 'people', 'everybody' | Draft my work developing initial ideas and researching where necessary. |
| Use words to introduce opinions | Select and use the correct grammar to enhance meaning. |
| Paragraph 1 - What is being discussed and why does it matter? Paragraph 2 - Reasons for Paragraph 3 - Reasons against Paragraph 4 - State what you think is right and give reasons | Use the correct tense throughout. |
| | Ensure subject and verb agreement. |
| | Check for spelling and punctuation errors. |
| | Write cursive text legibly. |
| | Punctuate direct and indirect speech. |
| | Use passive verbs. |
| | Use the perfect form of verbs. |
| | Use expanded noun phrases. |
| | Use modal verbs or adverbs. |
| | Use relative clauses. |
| | Use commas, brackets, and dashes for parenthesis. |
| | Use a colon to introduce a list. |
| | Use a semi-colon to separate a more detailed list. |
| | Punctuate bullet points. |

Plan using pictures for each box

- * 5 boxes
- * one for each paragraph
- * add words and phrases in each box
- * add where key features are going to go e.g. contrasting conjunctions etc.
- * say your plan out loud to a partner
- * give constructive feedback to your partner – 2 stars and a wish

Week 3 Wednesday

- * Learning Outcome / Objective
- * I can write a discussion text.

Week 3 Thursday

- * Learning Outcome / Objective
- * I can write a discussion text.
- * I can edit and improve my writing.

Week 3 Friday

- * Learning Outcome / Objective
- * I can perform my discussion text.
- * I can evaluate the effectiveness of another discussion text.

Share discussion texts but don't read your concluding paragraphs.

- * In groups of 5 / 6, take turns to read your discussion texts.
- * Read your title and ask people to vote for or against before hearing the arguments.
- * Then read your arguments for and your arguments against (don't read your concluding statement)
- * Ask people to vote again and see if anyone changed their mind from the start
- * Then give your concluding paragraph – did people vote the same as you?
- * Complete the sheets.

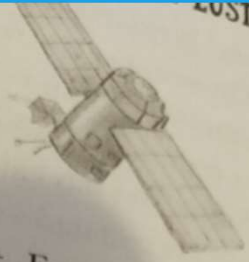
| | Discussion text 1 | Discussion Text 2 | Discussion Text 3 | Discussion Text 4 | Discussion text 5 |
|---|----------------------|----------------------|----------------------|----------------------|----------------------|
| Question being asked | | | | | |
| Initial vote – how many for and how many against | | | | | |
| Reasons for | | | | | |
| Reasons against | | | | | |
| Second vote – how many for and how many against | | | | | |
| What was author's conclusion | | | | | |

Week 4 Monday

- * Learning Outcome / Objective
- * I can understand the purpose of newspaper reports.
- * I can recognise bias.
- * I can explain the difference between a tabloid and a broadsheet newspaper.

Read to the end of the book.

- * Tell me questions in pairs...
- * What did you like?
- * What did you dislike?
- * What patterns did you find?
- * What puzzled you?



LOST

It was very quiet. Everything was white and cold. I was lying there, trying to figure out what was happening. I could feel something hot – breath: stinking, hot breath – and a smell of damp and the sound of breathing. I noticed all these things before I noticed where they were coming from – a wolf.

A wolf? I sat up and it snarled at me. More hot, stinking breath.

The door of the command module was open. There was snow outside and more wolves. Shoving each other, trying to get in.

We're back on Earth.

But we're tinned food.

Something went whizzing past my head and hit the wolf between the eyes. It yelped and backed off.

Florida lunged past me, lashing out at the wolf,

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Professor Brian Cox, who is the world's foremost authority on extra-terrestrial lifeforms, has made indignant claims to the authenticity of the photograph, showing the moon message. He remarked that there were too many flaws with the alleged evidence meaning that the likelihood of its veracity is minimal. He further reported that this is not aliens' primary form of contact.

A genuine form of contact? A company's cynical gimmick? Either way, a child has been exploited for financial gain and at the tender age of 13, is Shenjian capable of informed consent?

Mad Moon Message

In the early hours of this morning, a rocket returned to the planet after a short trip into space. Shenjian, who is a 13 year old girl from China, became the first female child astronaut. She left Earth's atmosphere and continued on to orbit the moon, where she snapped a captivating photograph of a message on the moon written in rocks.

"I couldn't believe it," she cried on leaving the spacecraft, "someone has written words in rocks on the moon!" The message of 'HELLO DAD!' has left both Shenjian, and the rest of the world, wondering who could have created such a thing and why these words.

Several UFO experts have already discussed this monumental occurrence and are keen to visit the extraordinary scene on the moon for themselves. Uri Geller, who is 51 and a space enthusiast, has dedicated years of his life to researching the possibility of life outside of Earth and was amazed when this incredible phenomena was unveiled. He said that he could not believe his eyes when he first saw the photograph and instantly had to find out more about it. Although he was not able to see the message first hand, he claimed that he would be taking a trip to the moon at the first opportunity.

Shenjian has already been approached by several government agencies, as well as rich entrepreneurs, who are interested in sponsoring future space exploration and who knows what further messages may be found.

TABLOID

VS

BROADSHEET



What are the differences between a tabloid and a broadsheet?

broadsheet

Paragraphs

- Much longer
- Much harder to get through

Tabloid Language

- Snappier
- Shorter words
- Shorter crisper sentences
- Straight to the point
- Without flamboyant sentences
- 20 words in a paragraph
- Easier to read
- Faster paced
- More in tune with readersh

Features of Tabloid vs Broadsheet

- Tabloid
 - Short sentences
 - Features celebrities
 - Uses biased or emotional language
 - Aims to entertain
 - Sensationalist
 - Lots of pictures
- Broadsheet
 - Longer sentences
 - Features serious stories
 - Uses formal language
 - Aims to inform
 - Detailed stories
 - Focus on major world events and politics
 - Assumes well educated readers

What do you need to know about
BROADSHEET newspapers?

THE BROADSHEET



No. 55555

Saturday, August 8, 2018

Broadsheets feature less
pictures and more
information with a smaller

The tone of the
articles is always
formal and serious

In broadsheets, you'll find:

- informative headlines
- highly researched articles
- long, explanatory paragraphs
- extensive vocabulary - ambitious words and terms
- complex sentences used more frequently
- smaller print (font size) than in a tabloid
- they're more expensive than a tabloid

Also,

- broadsheets are larger and more cumbersome to read making them more difficult to handle compared to smaller tabloids
- they contain reports on politics, finance and current public affairs
- they use very little colour
- their articles contain less bias
- broadsheets are

Typical broadsheet papers in Britain:

The Times (daily)The Daily Telegraph (daily).....The Observer (Sundays)The Sunday Times (Sundays).....I (daily)Financial Times (daily)The Guardian (daily)



Week 4 Tuesday

- * Learning Outcome / Objective
- * I can recognise key features of a newspaper report both as tabloid and broadsheet.

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"I couldn't believe it," she cried on leaving the spacecraft, "someone has written words in rocks on the moon!" The message of 'HELLO DAD!' has left both Shenjian, and the rest of the world, wondering who could have created such a thing and why these words.

Several UFO experts have already discussed this monumental occurrence and are keen to visit the extraordinary scene on the moon for themselves. Uri Geller, who is 51 and a space enthusiast, has dedicated years of his life to researching the possibility of life outside of Earth and was amazed when this incredible phenomena was unveiled. He said that he could not believe his eyes when he first saw the photograph and instantly had to find out more about it. Although he was not able to see the message first hand, he claimed that he would be taking a trip to the moon at the first opportunity.

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Week 4 Wednesday

- * Learning Outcome / Objective
- * I can write an orientation paragraph in both a broadsheet and tabloid style.

Is this really the future of space travel?

Yesterday, Shenjian, an extra-ordinary 13-year-old girl from China, became the first young taikonaut to go to space and allegedly captured a message created on the moon. The opportunity for this expedition arose through the actions of a reckless corporation, Drax World Communication Ltd., further increasing the company's carbon footprint and displaying their current disregard for the United Nations pledge of reducing harmful and dangerous gases. This single-manned flight is raising questions across the world as to why a child has been sent into space unsupervised with a possible risk of death.

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Orientation – who where when what

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Use this picture to think of the who, what, where, when...



rocket exploding – what
last week – when
America – where
young children - who



Broadsheet

A disaster of unparalleled tragedy occurred late yesterday evening when an American rocket exploded on take off. Unfortunately, rockets exploding is not uncommon, but what made this event so significant was that on board were twelve primary children who had won a competition to be the first to travel into space.

Tabloid

Parents are sobbing today after their children exploded in a rocket that was set to launch them into space. The rocket was set to take off from the America space station with 12 children on board but burst into flames before leaving the ground.

Use this picture to think of the who,
what, where, when...



Week 4 Thursday

- * Learning Outcome / Objective
- * I can recognise the difference between direct and indirect speech.
- * I can convert speech from direct to indirect and vice versa.

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Direct speech – what do you notice?

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Think of who could be the witness to the event for the rocket explosion.

- * What sort of questions could you ask this person because what sort of responses are you hoping to get to put in as a quote?



Indirect (reported) speech – what do you notice?

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Think of who could be the second witness to the event for the rocket explosion.

- * What sort of questions could you ask this person because what sort of responses are you hoping to get to put in as a quote?



Use responses from both your first and second witnesses.

- * As a group of 3, use your notes to write a paragraph that includes direct speech and one that includes indirect speech.
- * Focus each paragraph on one of the witness interviews.

Use the model text for support.

Share these with the class and discuss bias and approach taken.

Week 4 Friday

- * Learning Outcome / Objective
- * I can recognise how a report reorientates as reader.

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Reorientation – the first paragraphs gives the who, what, where and when of an event whereas the reorientation is future focussed and includes the reader where possible.

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BREAK TIME IS TOO SHORT

SCHOOL break times have got shorter, and it's damaging children.

Those are the findings of a study that looked at how school breaks and young people's social lives have changed over 25 years. Data was studied from more than 1,000 primary and secondary schools.

The research showed that children aged five to seven have 45 minutes less play time each week than children of the same age in 1995, and pupils aged

by editor in chief Nicky Cox

11 to 16 have 65 minutes less.

Researchers also found that school kids are half as likely to meet up with friends outside school than in 2006.

Dr Ed Baines, from the UCL Institute of Education, who wrote the report, said: "Not only are break times an opportunity for

children to get physical exercise – an issue of particular concern given the rise in obesity – but they provide valuable time to make friends and to develop important social skills."

As well as having less time for breaks, the study also said nearly 60% of schools withhold breaks for poor behaviour or as time to complete work.

In groups
write a
reorientation
for this
report.

CHINA REACHES THE MOON

The first image of the rover on the far side of the moon and, right, a close-up of the lunar surface

by Eddie de Oliveira

CHINA has successfully landed the first ever robotic spacecraft on the far side of the moon.

The Chang'e-4 probe, which lifted off in early December, touched down on the lunar surface on 3 January.

Many missions have explored the side of the moon that faces us, but this is the first time humans have sent a probe to the side we cannot see. This half of the moon is often called the 'dark side', but this isn't accurate. The moon spins on its axis at exactly the same rate as it orbits the Earth, so one side remains permanently out of our view. It isn't dark, though, as it still receives light from the sun.

Chang'e-4 will study geology on the far side of the moon and carry out biology experiments. It is hoped this research will show how the moon was formed and what went on at the beginning of our solar system.

What about this one?

Week 5 Monday

- * Learning Outcome / Objective
- * I can plan a report using the structure from the model text.
- * I can create a newspaper report as a class using features identified.

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Plan

Think about the opening of the Infinity Park.

As a class plan the parts to this report for a broadsheet.

Headline – informative

Orientation – who what where when

Eye witness account - direct quote

Eye witness account - indirect quote

Reorientation – sum up and future orientated

Are theme parks now about survival?

Yesterday, Infinity Park, a brand-new state of the art theme park based around preparing the next generation of space travellers, opened in a remote area of China. Due to this remote nature and the intensity of the park, it is currently only open by invitation to gifted individuals and those with significant wealth. Drax World Communication Ltd, the company behind the recent space exploration mission that saw Shenjian become the first unaccompanied teenager in space, has opened the park to offer the experience of being an astronaut. The premise of this is that it will inspire and upskill other teenagers to follow in Shenjian's footsteps.

Week 5 Tuesday

- * Learning Outcome / Objective
- * I can plan a report based on text and language features practiced.

Week 5 Wednesday

- * Learning Outcome / Objective
- * I can write in the formal style of a broadsheet newspaper.

Week 5 Thursday

- * Learning Outcome / Objective
- * I can edit and improve my writing.
- * I can write in the formal style of a broadsheet newspaper.

Week 5 Friday

- * Learning Outcome / Objective
- * I can select a newspaper that would be appropriate for my news report.
- * I can select images, font and size to signify report importance within a newspaper.

Week 6 Monday

- * Learning Outcome / Objective
- * I can recognise different poetic techniques.
- * I can understand the impact of repetition in creating emotion.

themoonyouidiot

Then it stopped.
Then it shouted.
Then it stopped again.
The Earth vanished.
And then came back.
Then vanished.
And then came back.
And then we stopped rolling.
And Earth was gone.
No-one said a word.

Poetry Toolbox



rhythm

Create a fun pattern that makes it easy to remember.



line breaks

Write in shorter lines to slow the reader down.



metaphor

Tell the reader that something is something else.



simile

Tell the reader that something is 'like' or 'as' something else.



imagery

Give them help to form a picture in their mind.



personification

Give human qualities to something that isn't human.



alliteration

Start some words in a line using the same sound or letter.

repetition

Repeat a word or phrase.



rhyme

Use words with similar sounding final syllables.



onomatopoeia

Use words that mimic the sound of the noun or verb they describe.



Poetry Terms

Adjectives

Adjectives are describing words. They are used in poetry to create many different effects and visual pictures to the reader.

Couplet

A couplet is a pair of lines. These two lines typically rhyme together.

Prose

Prose is a form of language used in poetry that has no formal structure and is written in paragraphs.

Assonance

Assonance can also be identified as a 'vowel rhyme'. It is when a pattern or similar sounds within a poetry line are repeated. Assonance is used in poetry in order to create many different effects. It creates a form of rhyme not just within a verse, but within a whole line.

Onomatopoeia

Onomatopoeia is when a word imitates its natural sound, or suggests the sound a certain object makes. It is used in poetry to create a sound effect to make the description more expressive and interesting.

Repetition

Repetition is when a certain word, sentence or phrase is written more than once in a poem. Repetition is used in poetry to help make the poem more interesting, and to help create patterns.

Syllables

A syllable is a unit of written or spoken words. Syllables are broken up sounds that are used to create words.

Rhyme

Rhyme occurs when two words sound the same when spoken out loud.

Verb

Verbs are doing words. They show actions within a sentence.

Alliteration

Alliteration is when the sound or letter at the beginning of each or most of the words in a sentence is the same.

Chorus

A chorus is the part of a song or poem that is repeated after verses.

Oxymoron

Oxymoron is a figure of speech that uses different or opposing terms.

Simile

A simile is a figure of speech. It is when one thing is compared to another using the words 'like' or 'as'.

Synonym

A synonym is a word that has the same, or similar, meaning as another word.

Consonance

Consonance occurs when a consonant, or a consonant pattern is repeated two or more times in a short space of writing.

Hyperbole

Hyperbole is a figure of speech which involves an exaggeration of an idea.

Metaphor

A metaphor is a figure of speech which describes a place, object or subject as something unlikely and uncommon.

Stanza

A stanza is a group of lines gathered together by rhythmical pattern and meter.

Rhymed Verse

Poetry written in a metrical form that rhymes throughout.

If

by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Tell me...

What did you like?
What did you dislike?
What patterns could you see?
What puzzles you?

What emotions did this create?

What poetic technique was used?

Tell me...

Space Launch

On a day like any other day when all the instruments agreed,
I watched a spear of flame ascend till the fire was as small as a star and was extinguished,
And the tug with earth was broken.

And as I gazed upwards I wondered:
Will man who journeys so far above us into solitude and darkness find out who we are?
Hear a heavenly choir? Sing to the music of spheres? See the faces of God?
As the tug with the earth is broken.

Or will he who journeys so far return knowing just this:
In us there are journeys more desolate still, uncertain, endlessly far:
Where there is no one in wonderment watching the sky as the flame of the world grows
small as a star that shone once in the glare of the dark:
Will he who must journey so far in himself journey on, when even starlight is gone?
As the tug of the world is broken.

[Charl JF Cilliers](#)

Week 6 Tuesday

- * Learning Outcome / Objective
- * I can understand the deeper meaning from poetry.
- * I can recognise language choice that creates tone and mood.

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Vocabulary

- | | |
|------------------------|-----------------------|
| * instruments | control panel |
| * extinguished | put out |
| * ascend | go up |
| * solitude | quiet |
| * tug with the earth | gravity |
| * heavenly choir | angels |
| * starlight is gone | deep space |
| * music of the spheres | sounds of the planets |
| * desolate | bleak emptiness |

Space Launch – meaning and mood

On a day like any other day when all the instruments agreed,
I watched a spear of flame ascend till the fire was as small as a
star and was extinguished,
And the tug with earth was broken.

excitement -

spear of flame and set adrift

Space Launch – meaning and mood

And as I gazed upwards I wondered:

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Hear a heavenly choir? Sing to the music of spheres? See the faces of God?

As the tug with the earth is broken.

**thoughtful and in wonder – what could be found in space –
answers - religion**

repetition of broken – starting to feel detachment

Space Launch – meaning and mood

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In us there are journeys more desolate still, uncertain, endlessly far:

Where there is no one in wonderment watching the sky as the
flame of the world grows small as a star that shone once in the
glare of the dark:

Will he who must journey so far in himself journey on, when even
starlight is gone?

As the tug of the world is broken.

fear and anxiety over not finding anything – distant and depressed

Week 6 Wednesday

- * Learning Outcome / Objective
- * I can develop language around emotions.

Imagine you are onboard the next rocket being launched from Infinity park...



- * <https://www.msn.com/en-us/news/offbeat/see-spacex-rocket-prepare-for-launch-to-international-space-station/vi-BB1fXSMk>
- * <https://youtu.be/x9xFRch7N5o>

Brainstorm words / phrases

What was happening, but also emotions involved.

getting ready to board the rocket – saying good bye to family – getting into space suits – checking controls – feeling power of engine – pressure of gravity – release from atmosphere – disappearing earth

fear / panic / anxiety / alone / empty / forgetful /
overwhelmed / afraid / excitement / joy / success / pride
/ wonder

Build phrases into poems

- * Each write a phrase on a strip of paper to show a stage of the journey, the emotion and the reason
- * Layout the phrases on tables and sort into orders and stages
- * Create free verse poems on tables
- * Read aloud and discuss impact of those created

Week 6 Thursday

- * Learning Outcome / Objective
- * I can edit and improve my work.
- * I can write an emotive free verse poem using repetition for effect.

Week 6 Friday

- * Learning Outcome / Objective
- * I can perform a poem.