

# English planning and resources

Planning and Resources

School -

Year group (s) – 5

Teacher –

Text – Varmints

Term – Spring 2

1

## Overview – original

|      |  |   |   |   |  |  |  |
|------|--|---|---|---|--|--|--|
| Sp7  | POR 1+2 dictionary work definition Varmints and Tell me grid for opening of story (no words)   | POR4 – responding to music to create mood in art - pastels  | POR 5 – film focus – camera angles / mood creation  | POR6 – responding to music to create mood in art – charcoal - contrasting mood created  | Read story and watch film to 'they stopped thinking' tell me grids Compare and contrast of book and film   | Varmints by Helen Ward and Marc Craste | Character description driven narrative |
| Sp8  | POR 3 role play freeze frame – character thoughts from start to others arrival   | Read to the end of the story Tell me grids Watch full 24 min film Reflect on those left behind and those in the pods          | Have a copy of the complete text to learn as model text – discuss use of capitalisation for effect – box up Plan for alternate version of story | SPAG expanded noun phrases – use of model text to show effective use of this – shared writing alternate version opening from plan | Shared writing own version of build up and problem in style of author – imagining another varmint – write independent resolution and ending from shared plan |  |  |
| Sp9  | Drama and freeze framing for picture at and 'the beginning' children plan for story of those left behind or those in the pods        | Orally tell own story from plans – begin writing opening and build up   | Peer review before continuing with problem resolution   | Peer review before completing own stories   | Review, edit, improve – create own books with illustrations to support own story sequel – share and publish  |  |  |
| Sp10 | POR 9 + 10 conscience alley – should varmint stop thinking – have model text for argument that they should – learn – poster campaign | Box up argument and look at vocabulary choice   | Model text to have SPAG relative pronouns clearly defined – children to identify and recognise impact and use                                   | SPAG relative clauses – model text to have this evident – identify and explain effect   | SPAG passive voice – model text to have this evident – identify and explain effect   |  | Persuasive poster advert – argument    |
| Sp11 | Shared writing – model and write argument for them to not stop thinking – poster campaign  | Pose end of book question – should varmint leave in pods or stay? Give time to pick and then plan an argument poster campaign | Write and create poster campaign for decision from plan   | Complete argument and poster campaign – thinking about colours and presentation   | Edit, review and improve. Hold gallery and ask others to decide on most persuasive campaign to stay or go  |  |  |
| Sp12 | POR 3+7 model text The Ocean's Blanket – mood creation in each verse   | Text and language features analysis – performance Recap of plural possessive apostrophe use SPAG                              | Shared writing – creating mood for start of Varmints and when 'others' arrive   | Write own poem based on model of The Ocean's Blanket for Varmints and the mood change from start to the others arrive             | Edit, improve and review – perform own poems and illustrate to show the mood shift effectively   |  | Poetry – mood contrast                 |

2

## Writing outcomes and SPAG focus

### Writing outcomes

- \* Character description driven narrative
- \* Persuasive advert and argument
- \* Contrasting mood poetry

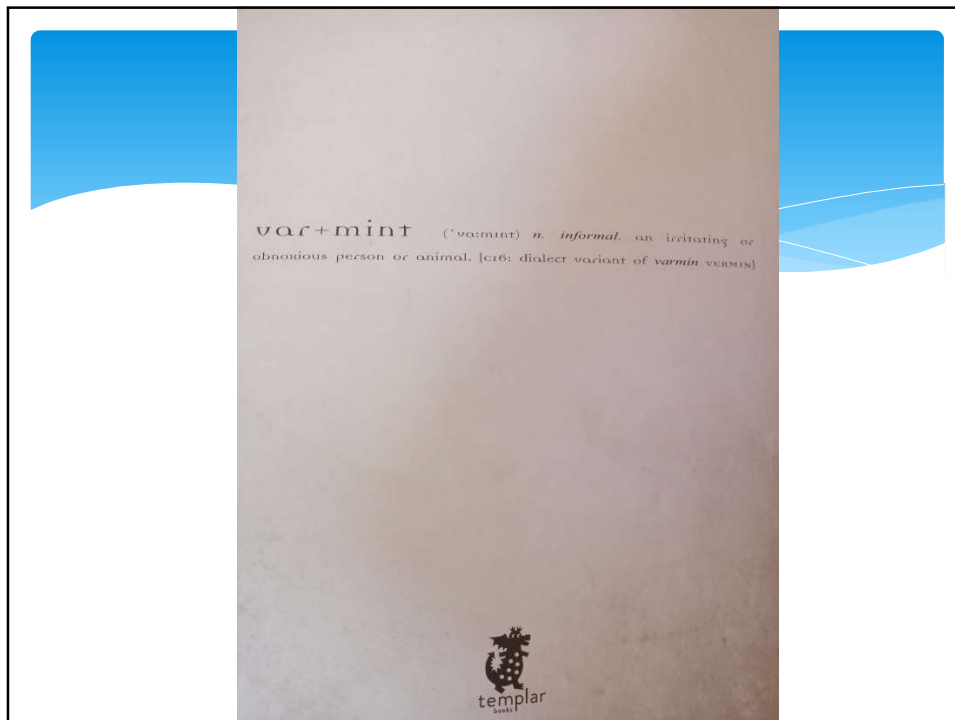
### SPAG focus

- \* Relative pronouns
- \* Relative clauses
- \* Expanded noun phrases
- \* Passive voice
- \* Plural possessive apostrophe

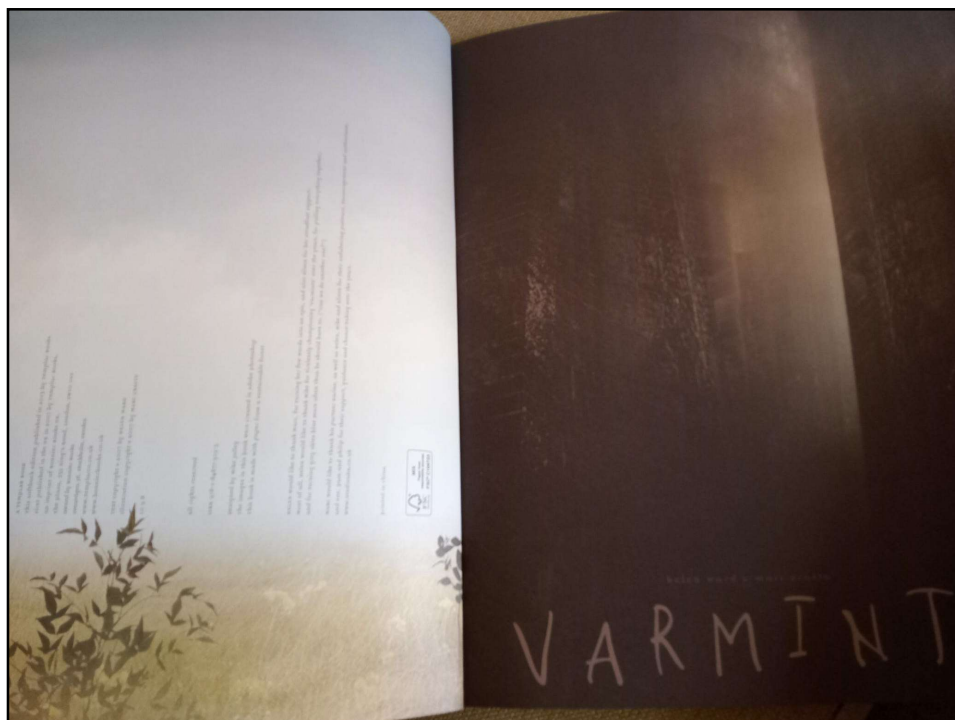
3



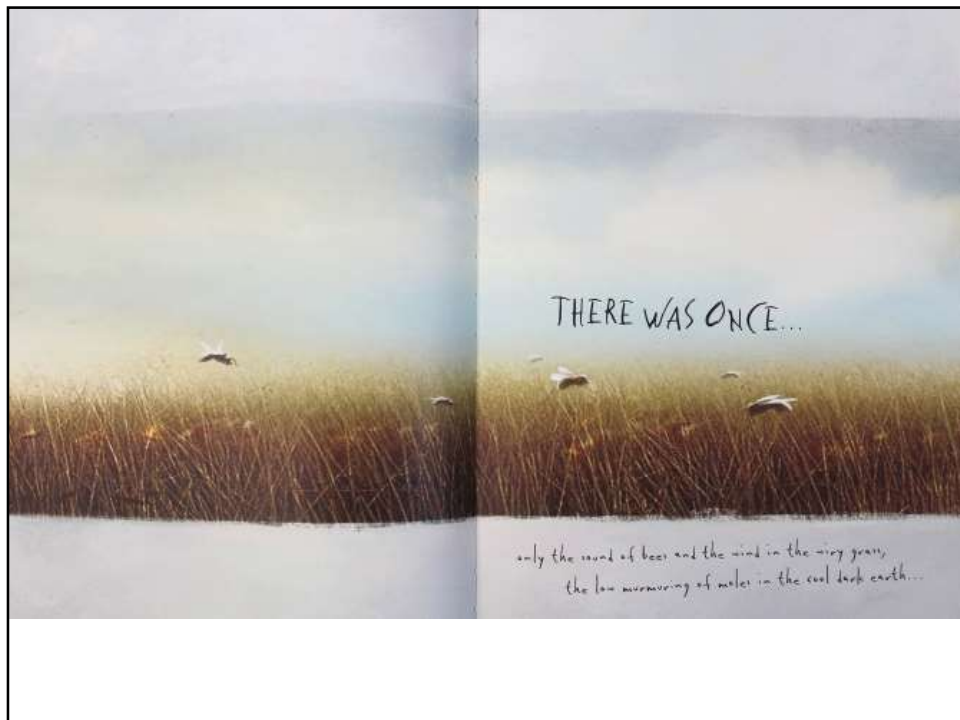
4



5



6



7



8

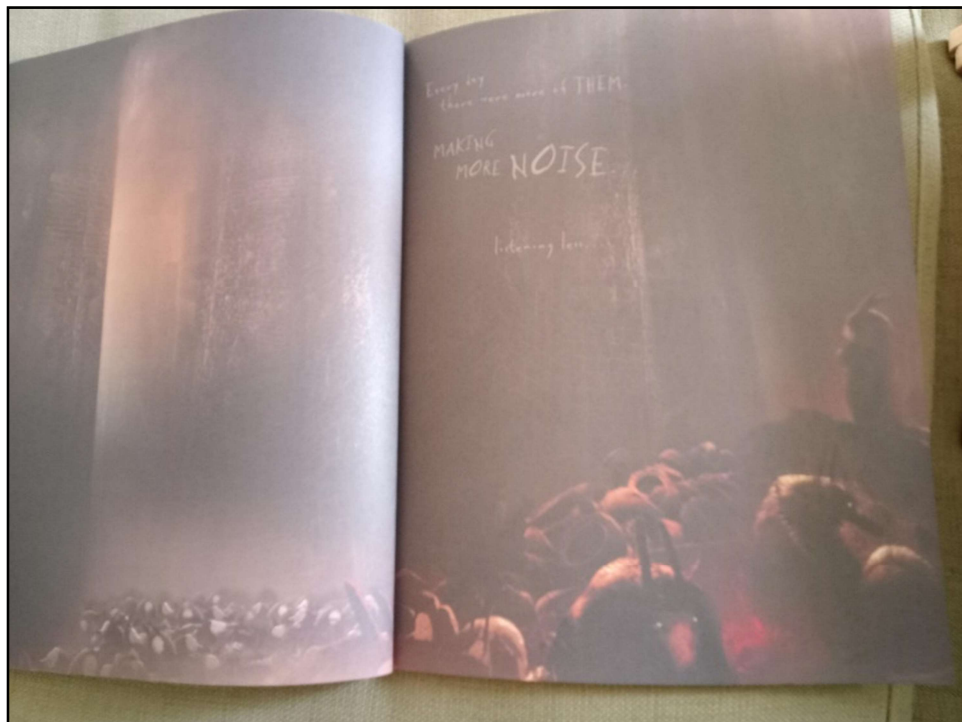




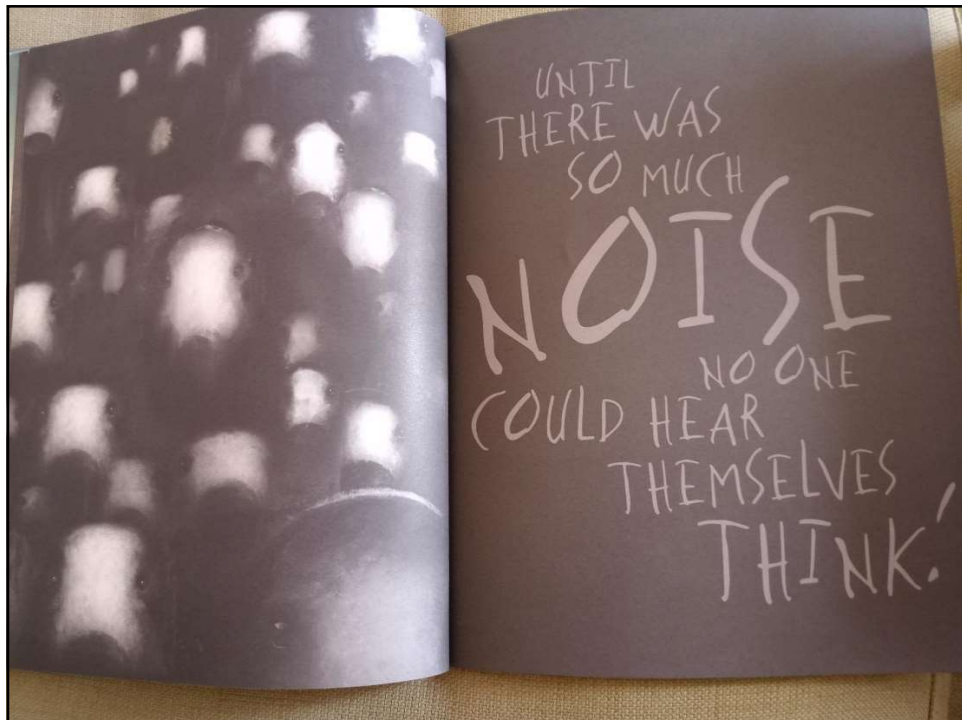
9



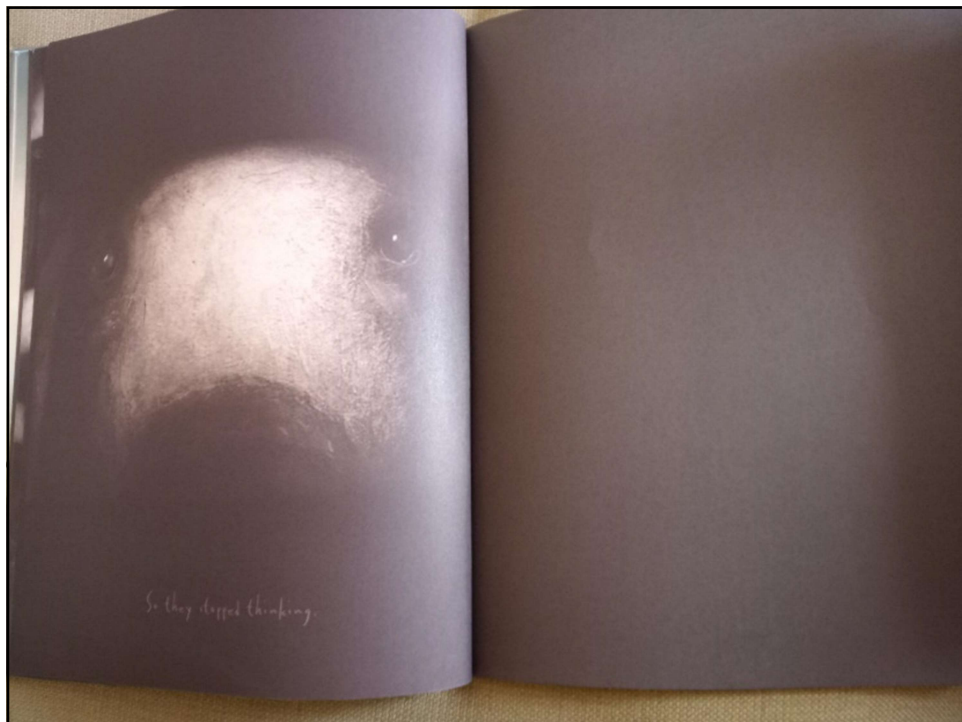
10



11



12



13

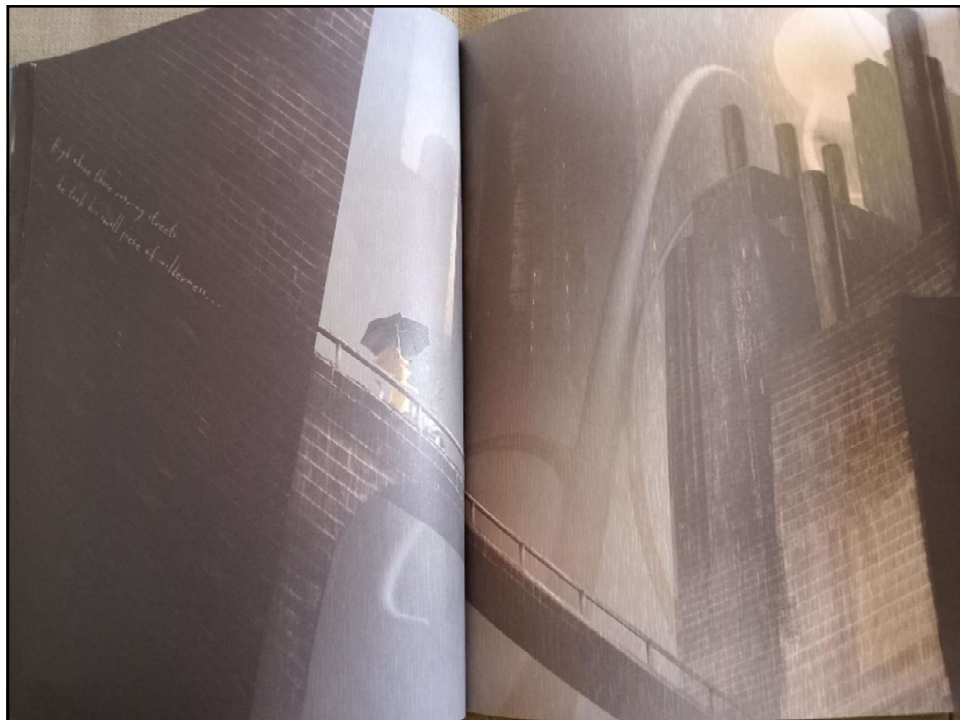


14





15



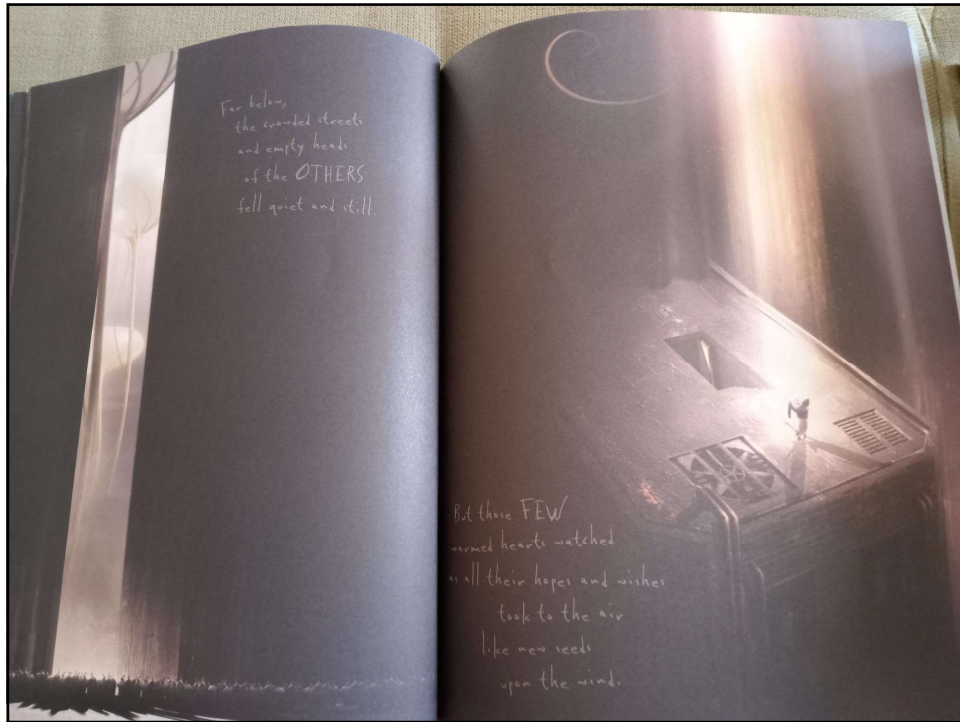
16



17



18



19



20





21

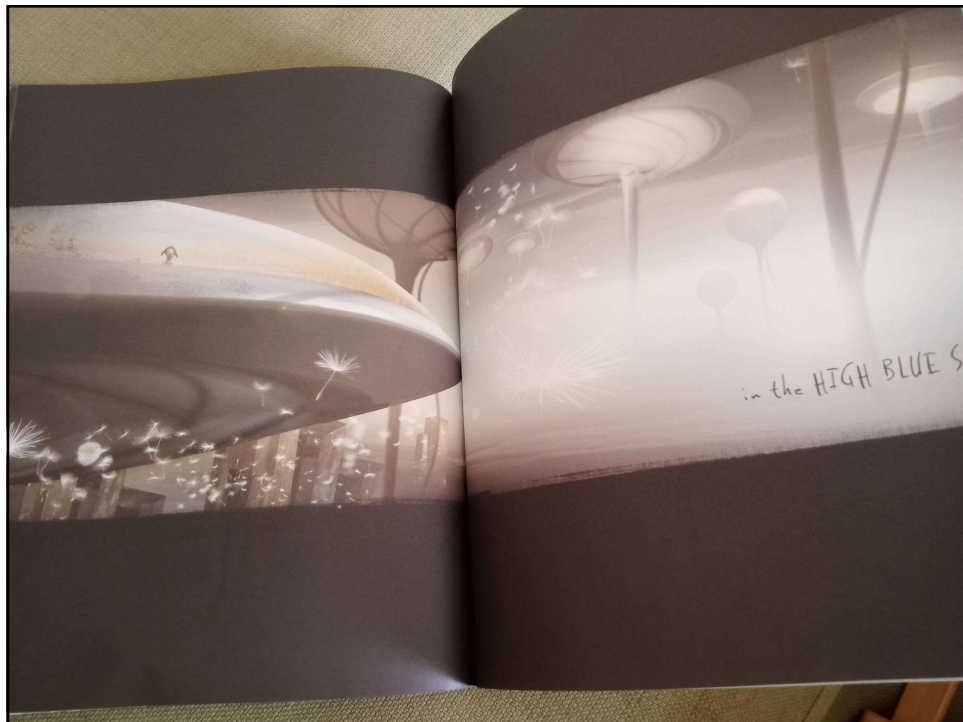


22

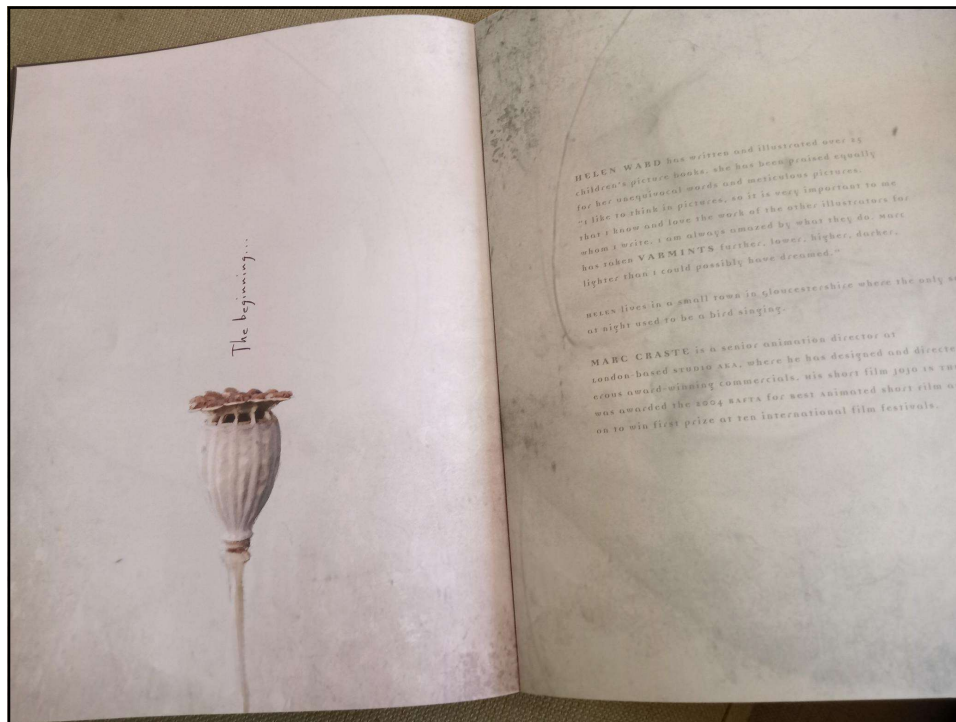




23



24



25

## Patterns...

- \* Similar themes of colour and style to Moth (Y2 evolution story text)

26

## Genre objectives and NC objectives

| National Curriculum Writing Expectations Y5                             |  |
|---|--|
| Spell some words with 'silent' letters.                                 |  |
| Distinguish between homophones by their spelling.                       |  |
| Identify my audience and write with them in mind.                       |  |
| Draft my work developing initial ideas and researching where necessary. |  |
| Select and use the correct grammar to enhance meaning.                  |  |
| 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.  |  |

| Imagery / Narrative / Non-sense / Free verse / Classic / Performance  |
|---|
| <b>Poetry Expectations</b>  |
| Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes                                   |
| Explain the impact of figurative and expressive language, including metaphor  |
| Comment on poems' structures and how these influence meaning  |
| Vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form   |
| Use actions, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT                                  |
| Use language imaginatively to create surreal, surprising, amusing and inventive poetry  |
| Use simple metaphors and personification to create poems based on real or imagined experience   |
| Select pattern or form to match meaning and own voice   |
| <b>Reading poetry</b> (subject matter and theme / language use / style / pattern)   |
| <b>Performing poetry</b> (use of voice / presentation)  |
| <b>Creating poetry</b> (original playfulness with language and ideas / detailed recreation of closely observed experience / using different patterns) |

27

## Please read the POR unit plan in full

- \* Link below
- \* [Varmints TS.pdf \(clpe.org.uk\)](https://clpe.org.uk/varmint-ts/)

28

## Hook ideas

- \* A – give cameras / tablets to take pictures of different parts of the school outside – ask to look through the lens of rural aspects and urban aspects – share photos – group and discuss
- \* B – Play the music only to the animation for this story up to 2 mins – ask children to imagine the story that might unfold

29

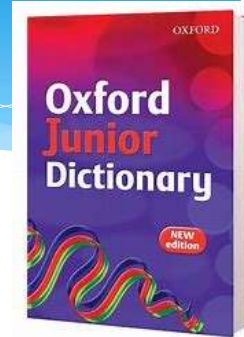
## Week 1 Monday

- \* Learning Outcome / Objective
- \* I can effectively use a dictionary.
- \* I can link ideas of vocabulary families.
- \* I can give justify my personal responses.
- \* I can compare and contrast characters.

30

# Varmints

- \* What do you think this word might mean?
- \* What words does it look similar to?
- \* Say it out loud, what does it sound similar to?
- \* Look this word up in a dictionary.
- \* Is this what you predicted it to be?



31

# Varmints?



32

## Why?

*var+mint* ('va:mi:nt) *n.* *informal.* an irritating or obnoxious person or animal. [ci6: dialect variant of *varmin* VERMIN]

- \* What is the author's purpose of putting this on the first page?

33



## Varmint

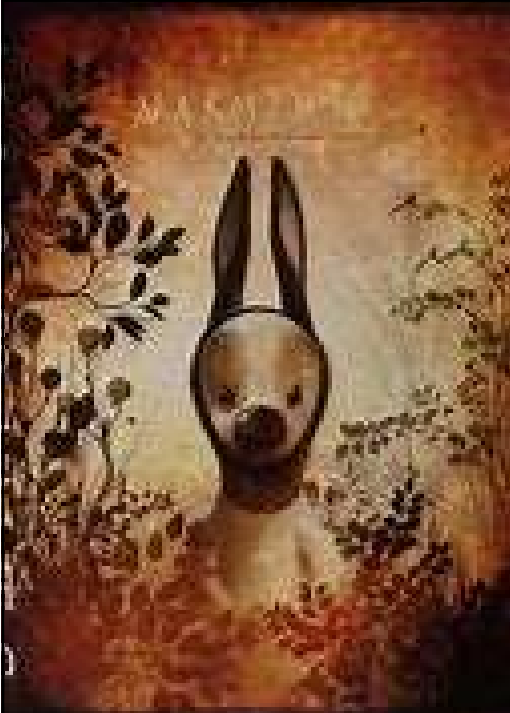


Definition:

['va:mi:nt]  
NOUN  
*varmints* (plural noun)

1. a troublesome wild animal.
2. a troublesome and mischievous person, especially a child.

34



## Tell me...

- \* Likes?
- \* Dislikes?
- \* Patterns?
- \* Puzzles?

35

## Week 1 Tuesday

- \* Learning Outcome / Objective
- \* I can recognise author's style.
- \* I can create a mood through language choices.

36



Just listen to the first 2 minutes 50 seconds of this clip.

\* <https://youtu.be/S-uecoZMXzl> Animation of story

- \* What did you hear?
- \* How would you describe what you heard?
- \* What did you picture in your mind?
- \* How did it make you feel?

37

Listen again...

\* <https://youtu.be/S-uecoZMXzl> Animation of story

- \* Use pastels to draw what you see in your mind.

38

Here is the language from the book  
for this first section...

**There was once only the sound of bees and the wind in the  
wiry grass, the low murmuring of moles in the cool dark  
earth...and the song of the birds in the high blue sky.**

Reflect on the language used by the author.  
What do you think is most effective and why?  
What impact does it have on you as a listener?

39

Look at your own pictures.  
Think of Ward and Craste's style, can you add  
phrases to your own pictures mirroring them?

'wiry grass,'  
'murmuring moles,'  
'high blue sky.'



40

## Week 1 Wednesday

- \* Learning Outcome / Objective
- \* I can recognise how film effects can add and enhance a mood.
- \* I can compare and contrast film and book.

41

Now watch up to 2 minutes 20 seconds.

- \* <https://youtu.be/S-uecoZMXzI> Animation of story

How is the mood evoked after this first watch?  
How has the director created this mood?

On your second watching, think about how camera angles (close ups, long shots, panning left and right), graphics (size and colour) and sound (volume, instruments and speed) are used in harmony.

42

Watch again up to 2 minutes 20 seconds.

\* <https://youtu.be/S-uecoZMXzI> Animation of story

How were camera angles used?

*(close ups, long shots, panning left and right)*

How were graphics used?

*(size and colour)*

How was sound used?

*(volume, instruments and speed)*

Was harmony created in conjuring a single mood and theme?

43

Tell me...

- \* What did you like about the clip?
- \* What did you dislike about the clip?
- \* What patterns could you see?
- \* What puzzles you?

44

Now let's look again at the language of the book for this film section.

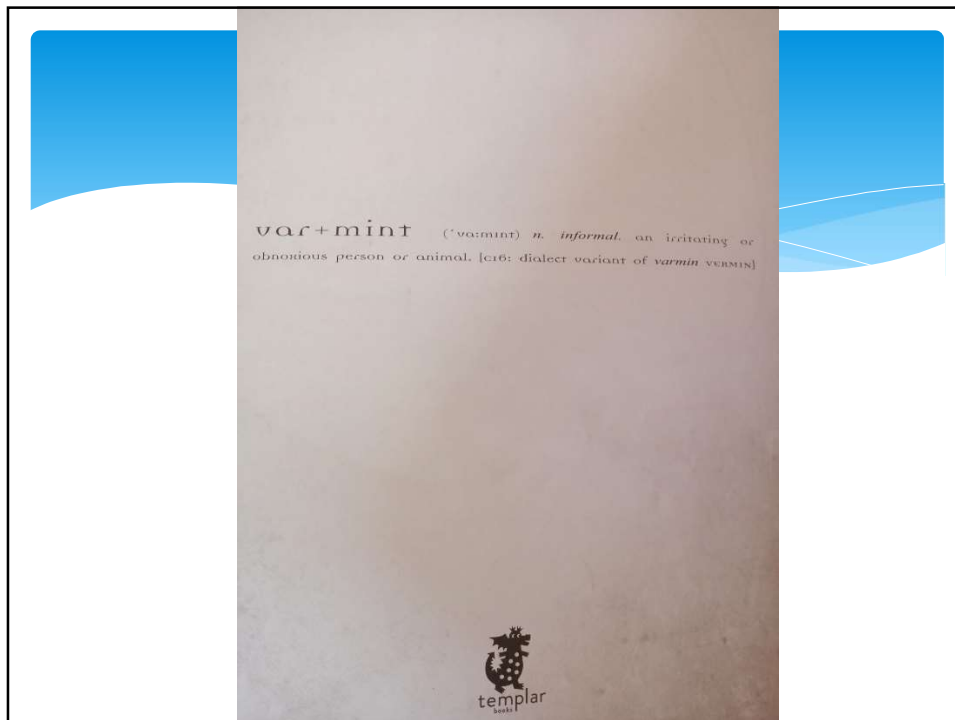
There was once only the sound of bees and the wind in the wiry grass, the low murmuring of moles in the cool dark earth...and the song of the birds in the high blue sky.

Now let's look at the book.

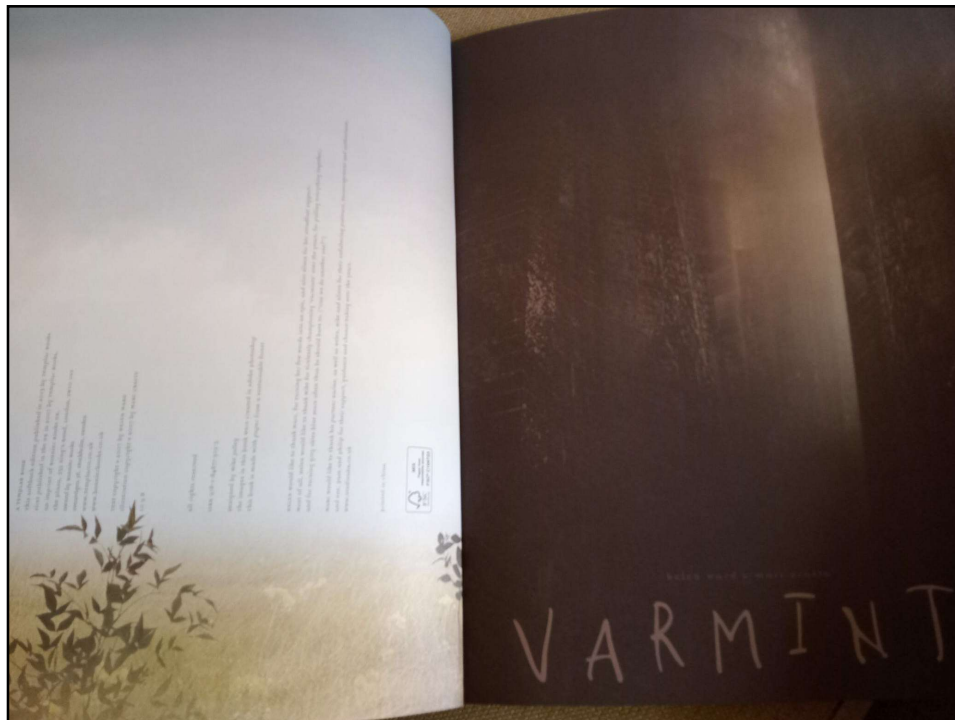
45



46



47



48



49



50



## Tell me...

- \* What do you like / dislike?
- \* What questions does it raise?
- \* What connections do you make with the text?

51

## Compare and contrast. Reflections.

- \* What does the text give, and what can you observe in the illustrations to enhance or extend your thinking from watching the film?
- \* Has your view of varmints changed, and if so why?

52

## Week 1 Thursday

- \* Learning Outcome / Objective
- \* I can recognise contrasting moods.
- \* I can respond to music with personal thoughts and justifications.

53

Listen again to the language at the start of the book.

**There was once only the sound of bees and the wind in the wiry grass, the low murmuring of moles in the cool dark earth... and the song of the birds in the high blue sky.**

54

## Now listen to the next extract.

- \* As you do, think about how the mood changes after this line...

**It touched and warmed the hearts of those few who paused and cared to listen.**

Think about how this line is so important for preparing the reader for what is to come.

55

## Language

Then one day OTHERS came, and the sound of bees was lost.

They scraped away the wiry grass. The low murmuring of moles went unheard. Tall buildings SCRATCHED the sky were the birds once sang.

56

Listen only from 2 minutes 20 to 5 minutes 25.

\* <https://youtu.be/S-uecoZMXzl> Animation of story

As you listen, think about:

Likes  
Dislikes  
Patterns  
Puzzles

57

Listen again (2.20 – 5.25)

\* <https://youtu.be/S-uecoZMXzl> Animation of story

- \* What did you hear?
- \* How would you describe what you heard?
- \* What did it make you picture?
- \* How did it make you feel?

58

Listen again and draw what is in your mind. (2.20 – 5.25)

\* <https://youtu.be/S-uecoZMXzl> Animation of story

Use charcoal instead of pastels to help convey the mood.

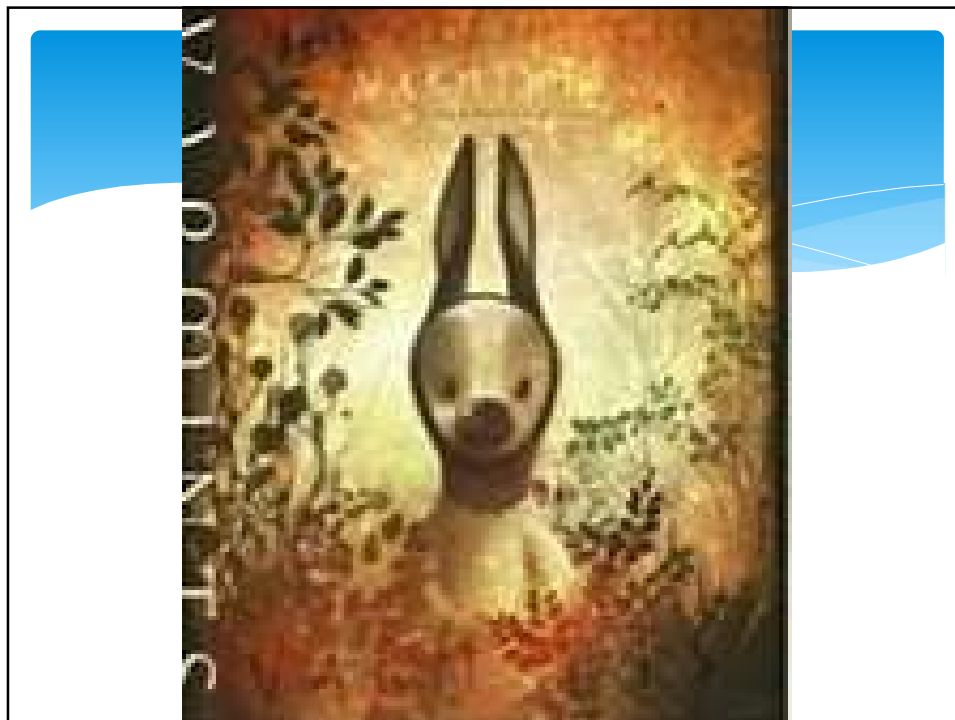
59

Now watch up to 5 minutes 25 seconds.

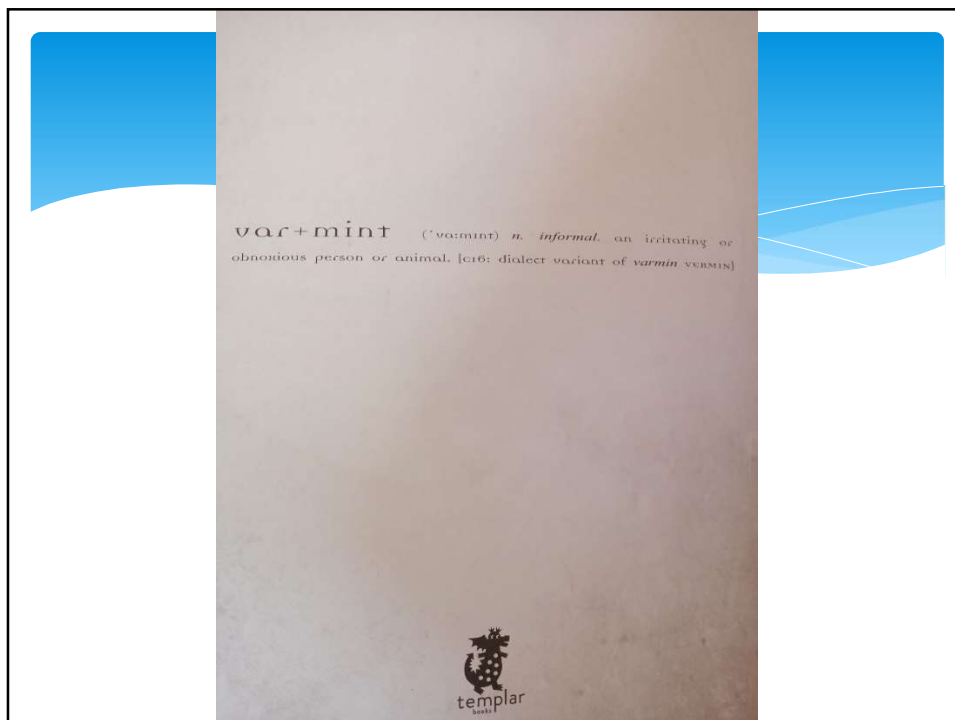
\* <https://youtu.be/S-uecoZMXzl> Animation of story

Look closely for camera angles (close ups, long shots, panning left and right), graphics (size and colour) and sound (volume, instruments and speed) to see how they are used.

60



61



62



63



64



65



66





67

## Tell me...

- \* What do you like / dislike?
- \* What questions does it raise?
- \* What connections do you make with the text?

68

## Compare and contrast. Reflections.

- \* What does the text give, and what can you observe in the illustrations to enhance or extend your thinking from watching the film?
- \* Has your view of who the varmints are changed, and if so why?

69

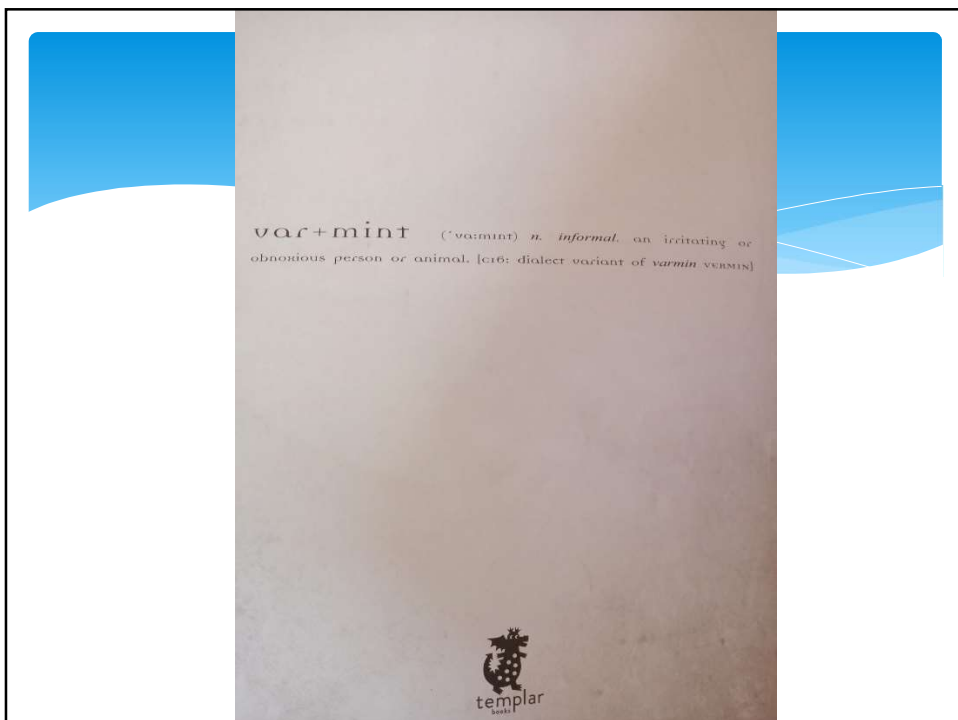
## Week 1 Friday

- \* Learning Outcome / Objective
- \* I can recognise similarities and differences.
- \* I can compare and contrast film and book extracts.

70



71



72



73



74

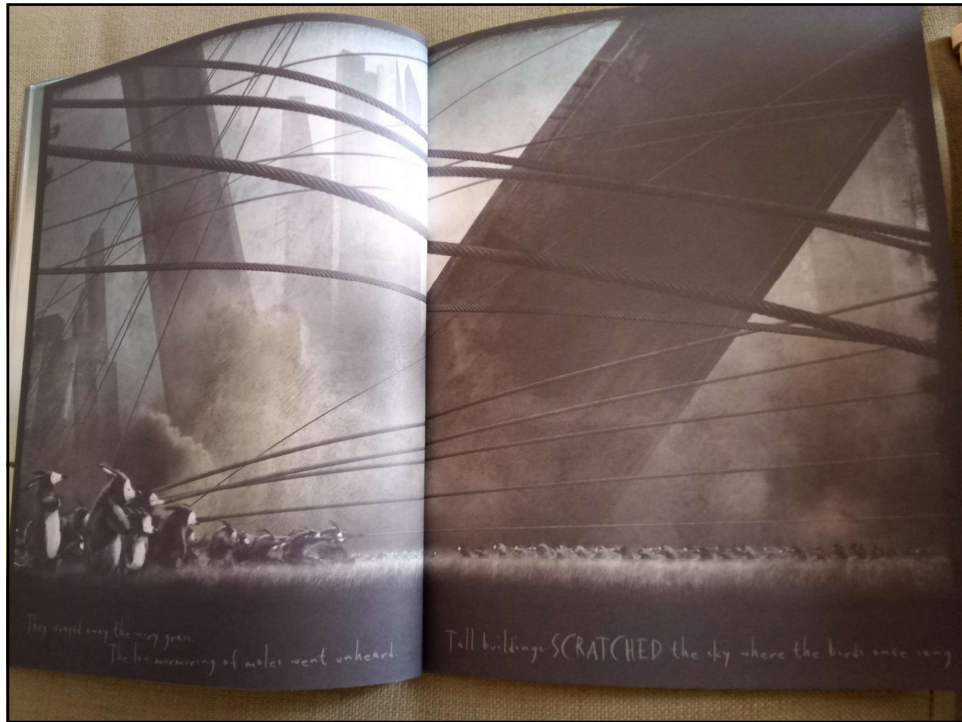


75

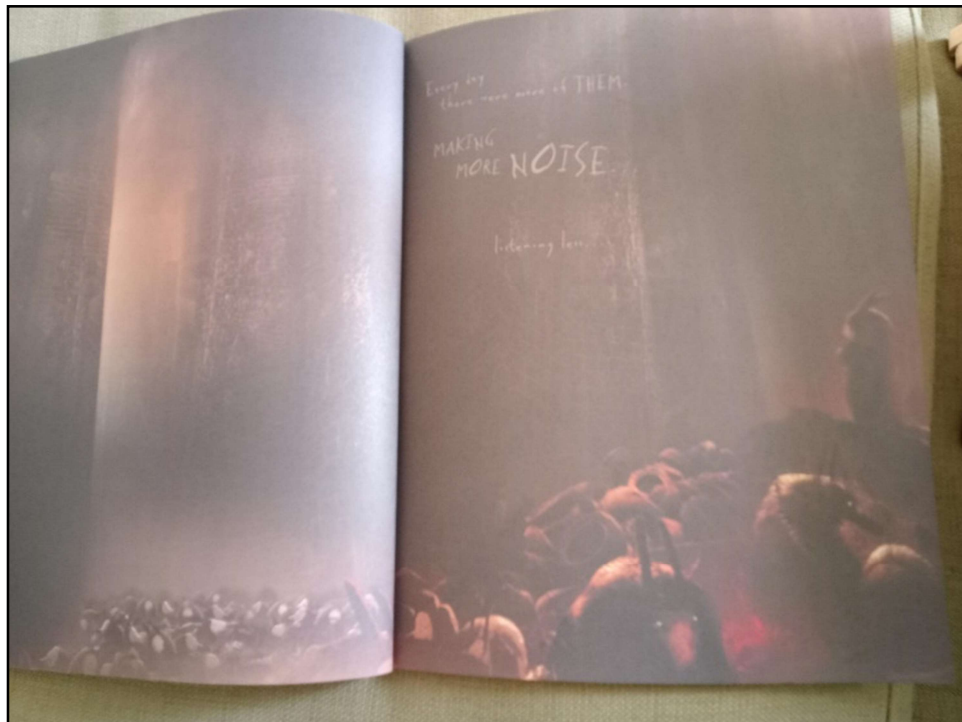


76

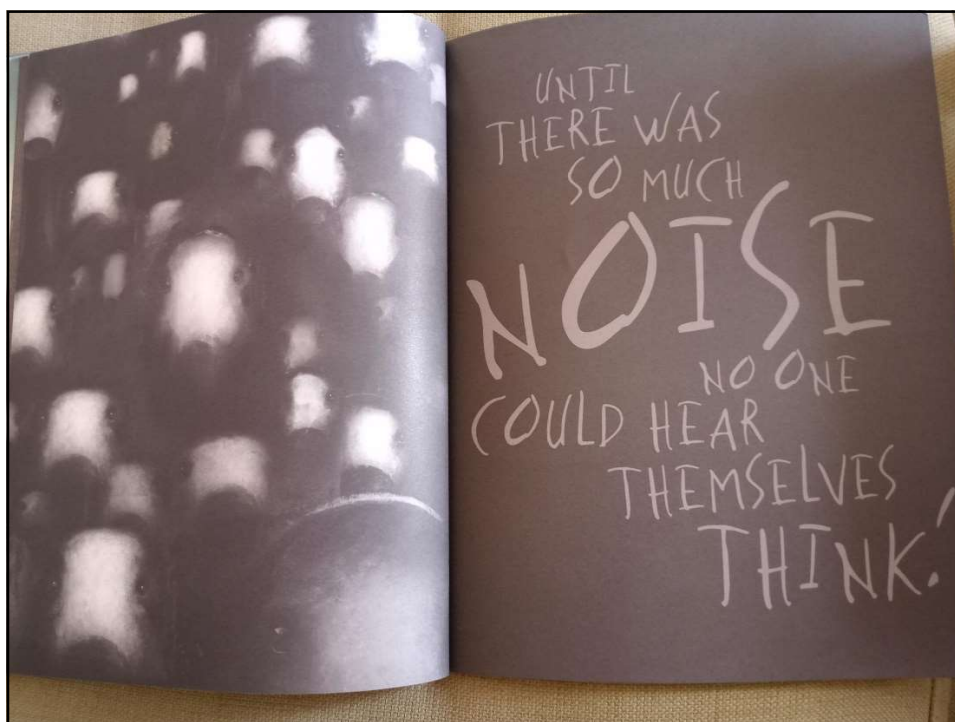




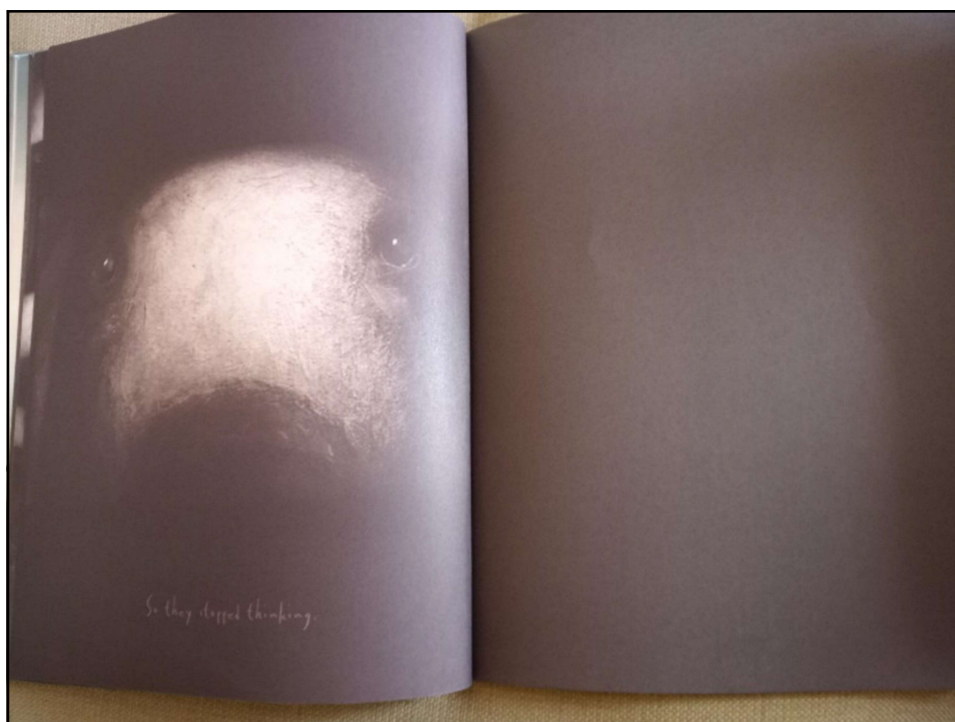
77



78



79



80

Watch to 6 minutes 18 seconds.

\* <https://youtu.be/S-uecoZMXzI> Animation of story

As you watch, think about:

what is similar to the book and what is different.

81

Similarities...

- \* Mood?
- \* Colours?
- \* Emotions?

82



## Differences?

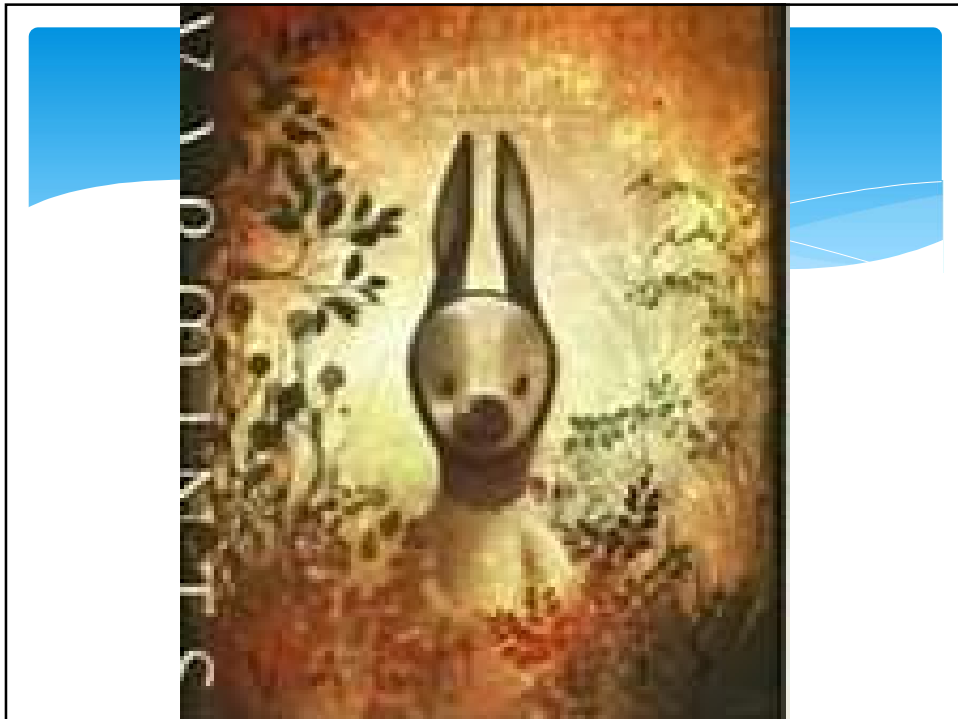
- \* Length of film – detail?
- \* Development of character?
- \* Full black out at 6 minutes 18?

83

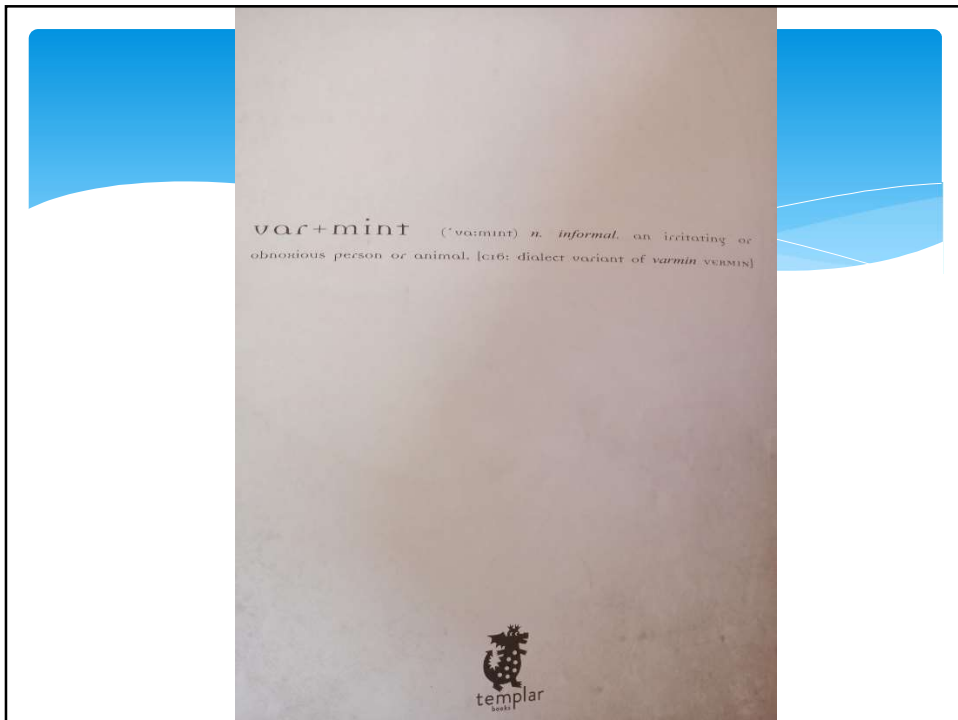
## Week 2 Monday

- \* Learning Outcome / Objective
- \* I can sequence a story.
- \* I can infer character thoughts and feelings.
- \* I can summarise significant events.

84



85



86



87



88



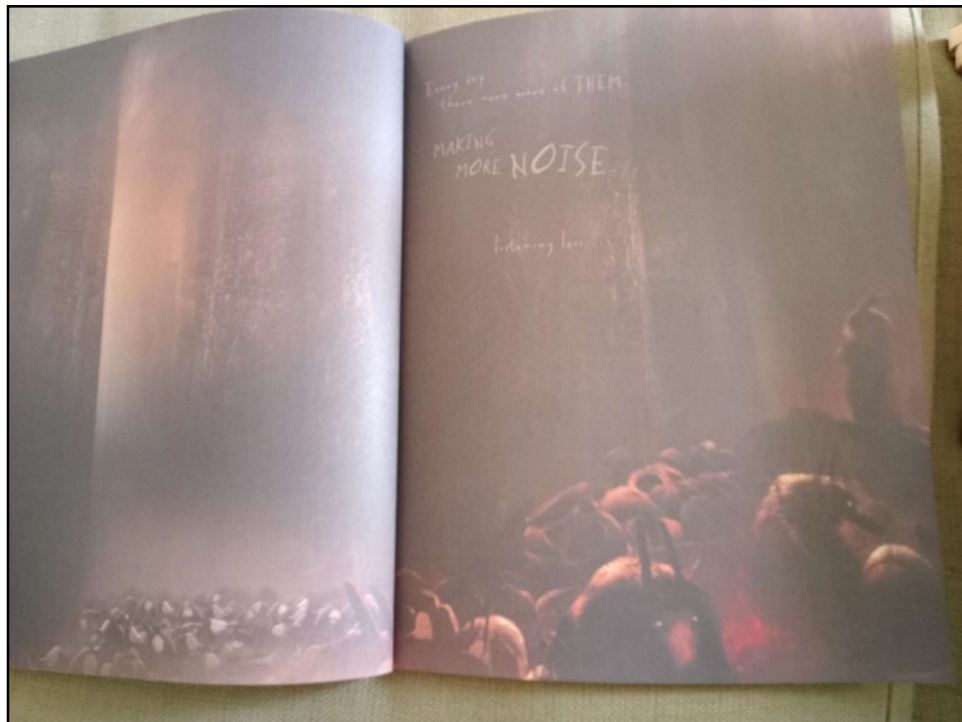
89



90

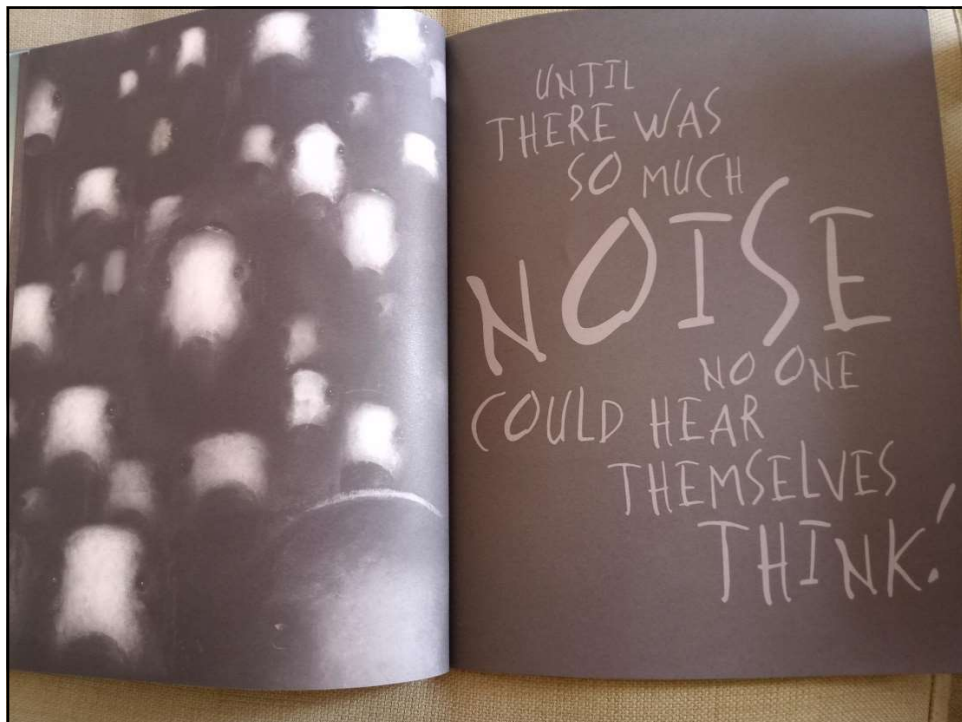


91

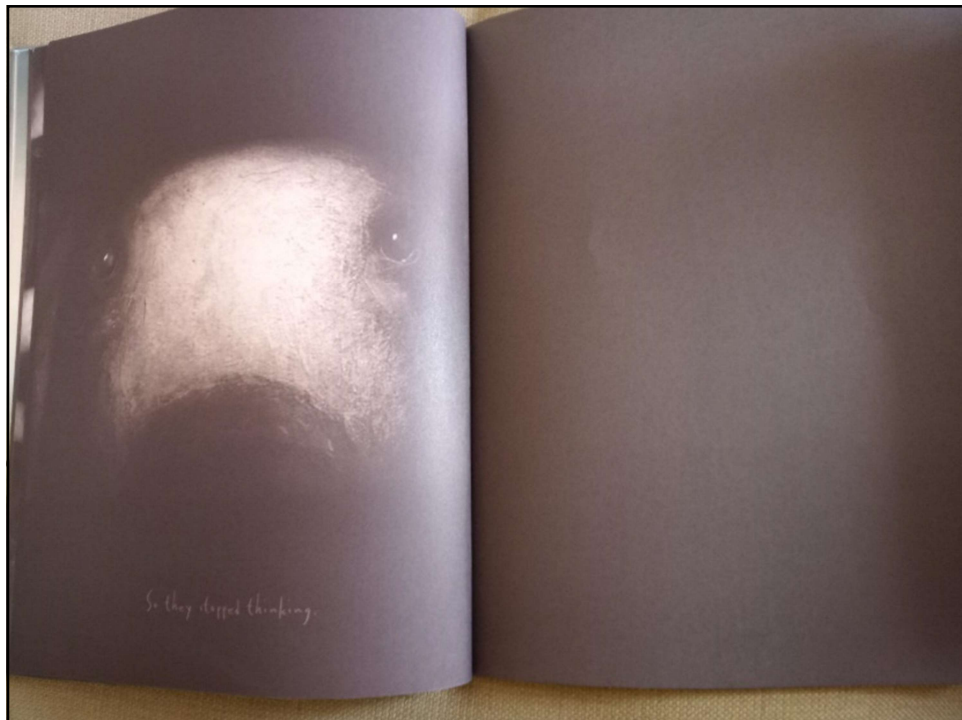


92





93



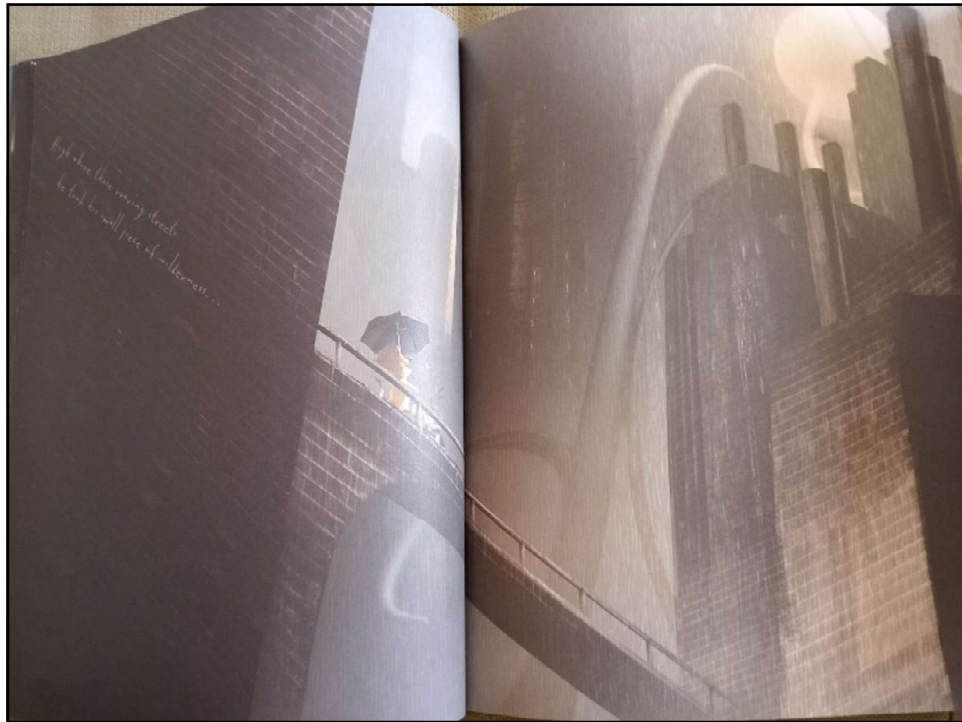
94



95



96



97



98



## Freeze frame

- \* Decide on 5 key moments of the story so far.
- \* For each moment, create a freeze frame in your group. Take turns to speak aloud within the freeze frame to share thoughts of the character.
- \* Photograph each freeze frame.
- \* Annotate your photographs to show the character thoughts and inner turmoil.

99

## Key moments that could have been selected...

- \* Enjoying the wild
- \* Arrival of others
- \* Stopping thinking
- \* Growing own wilderness
- \* Leaving wilderness behind

100

## How does the story differ in the animation?

- \* <https://youtu.be/S-uecoZMXzl>

Watch up to 14 minutes and 6 seconds.

- \* Now make predictions as to how this story might end.
- \* Will we be filled with hope or sadness?
- \* Will we be longing for what is past or embracing the new reality?

101

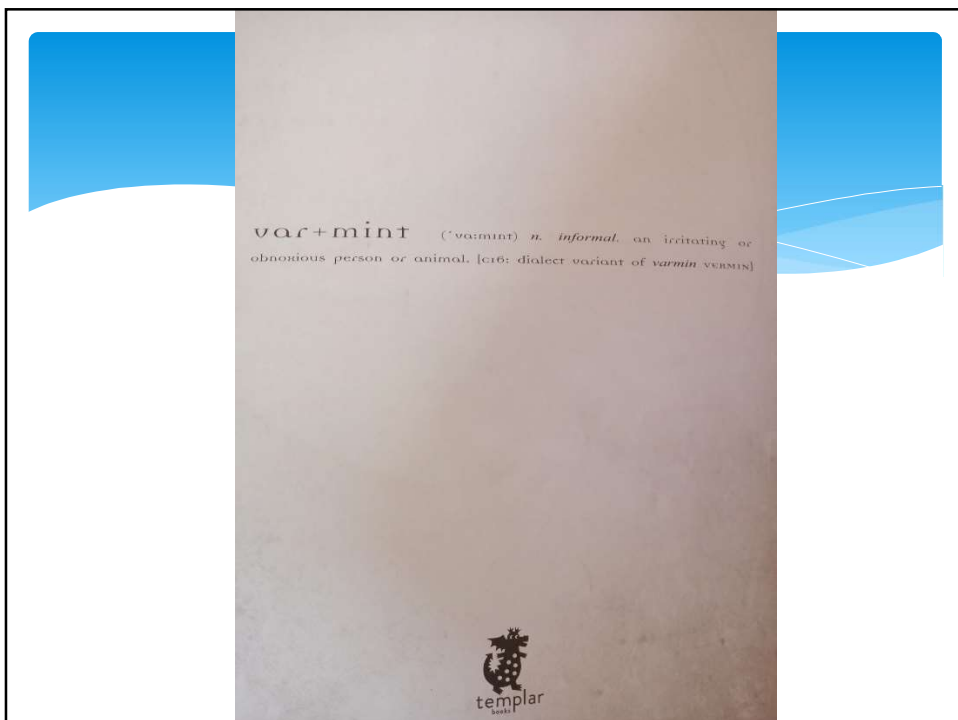
## Week 2 Tuesday

- \* Learning Outcome / Objective
- \* I can give personal responses with justifications.
- \* I can relate to different characters and explore their viewpoint.

102



103



104



105



106



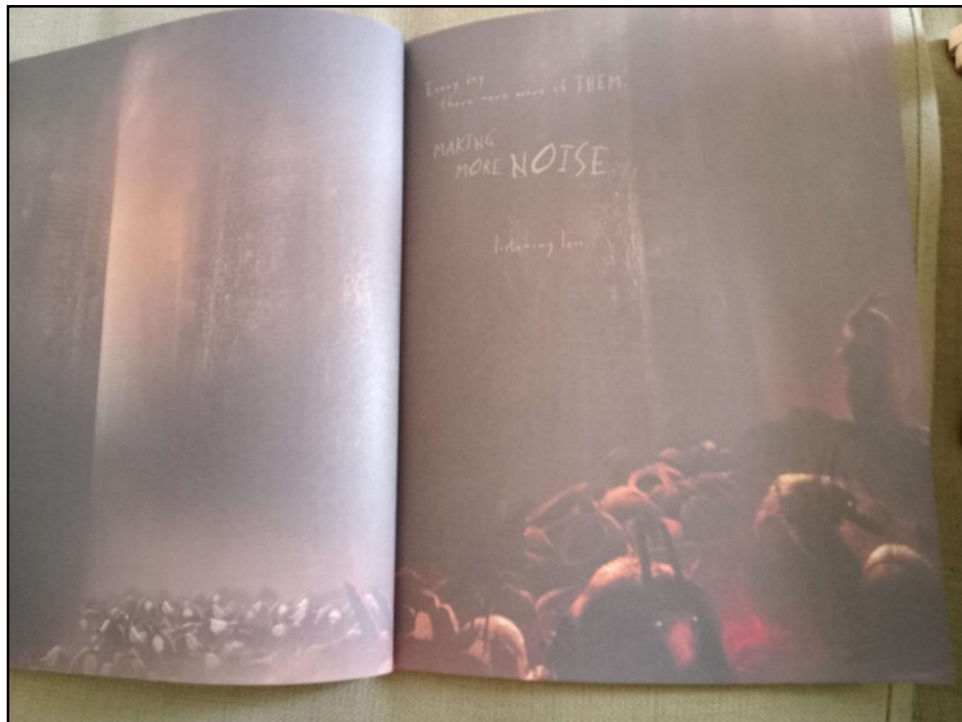
107



108

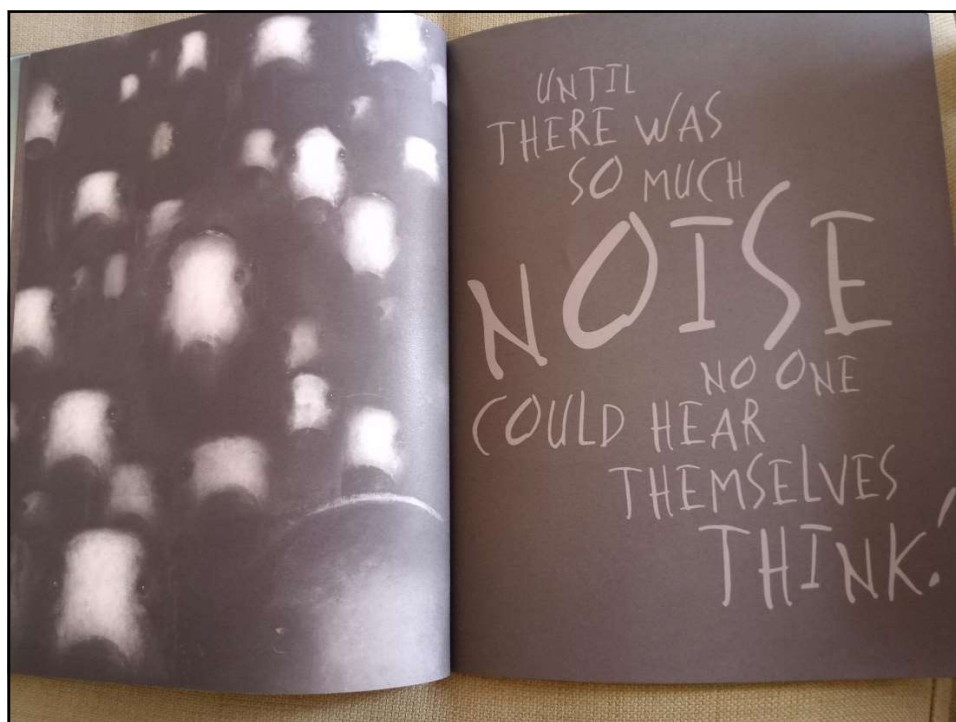


109

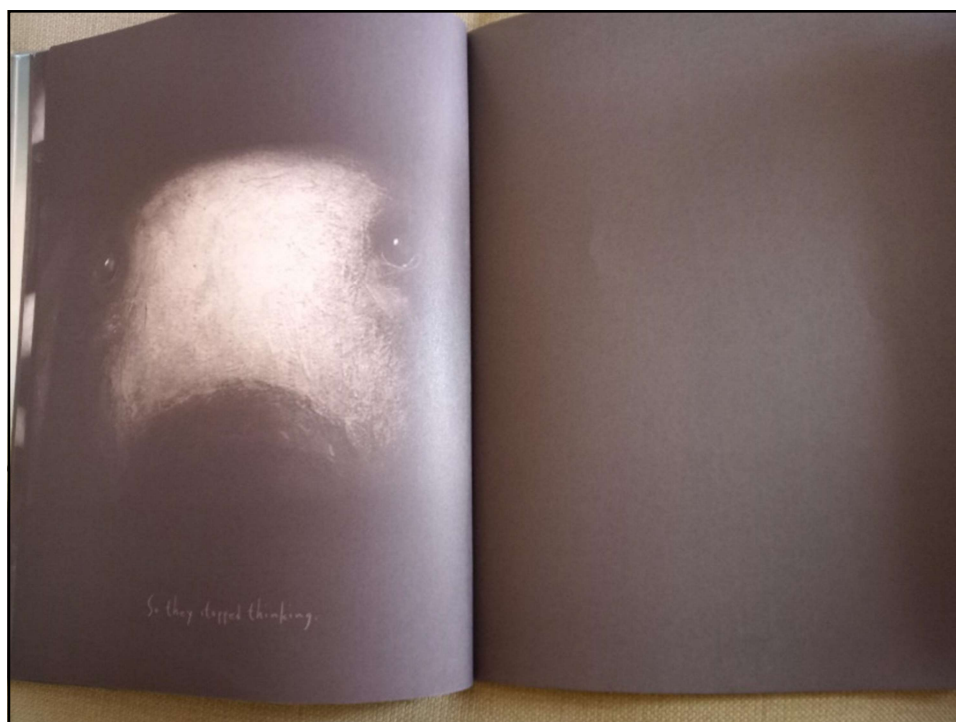


110





111



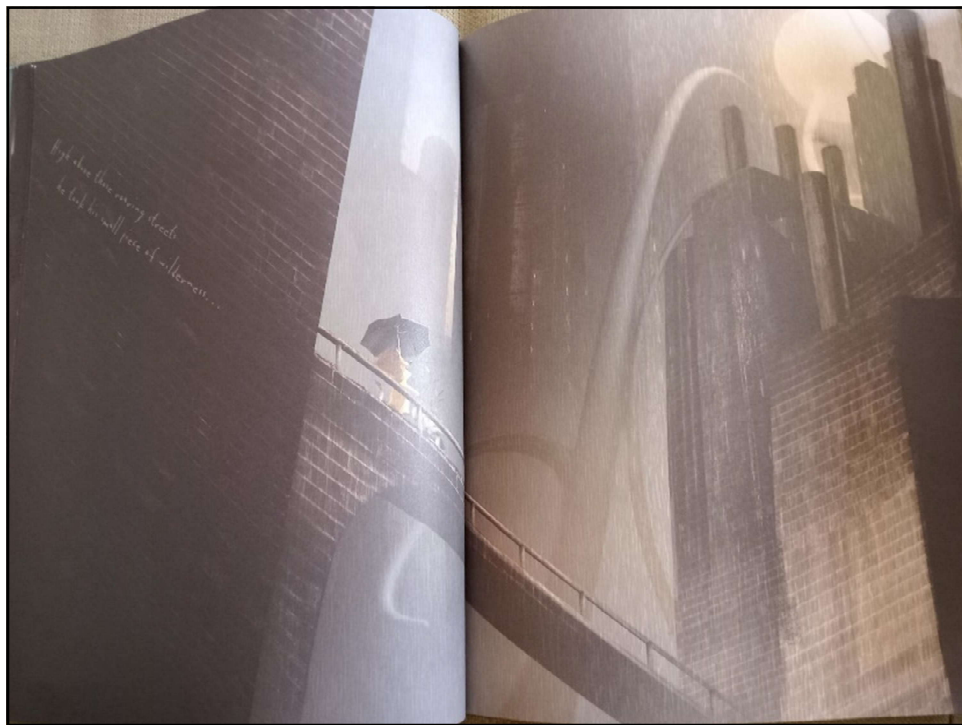
112



113



114



115

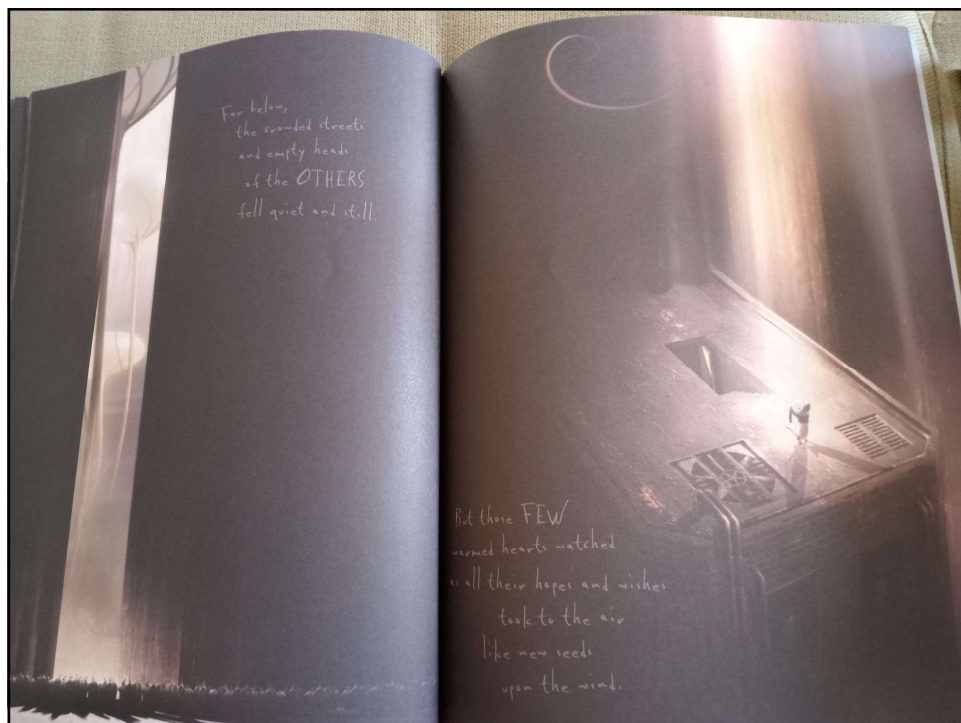


116





117



118



119



120

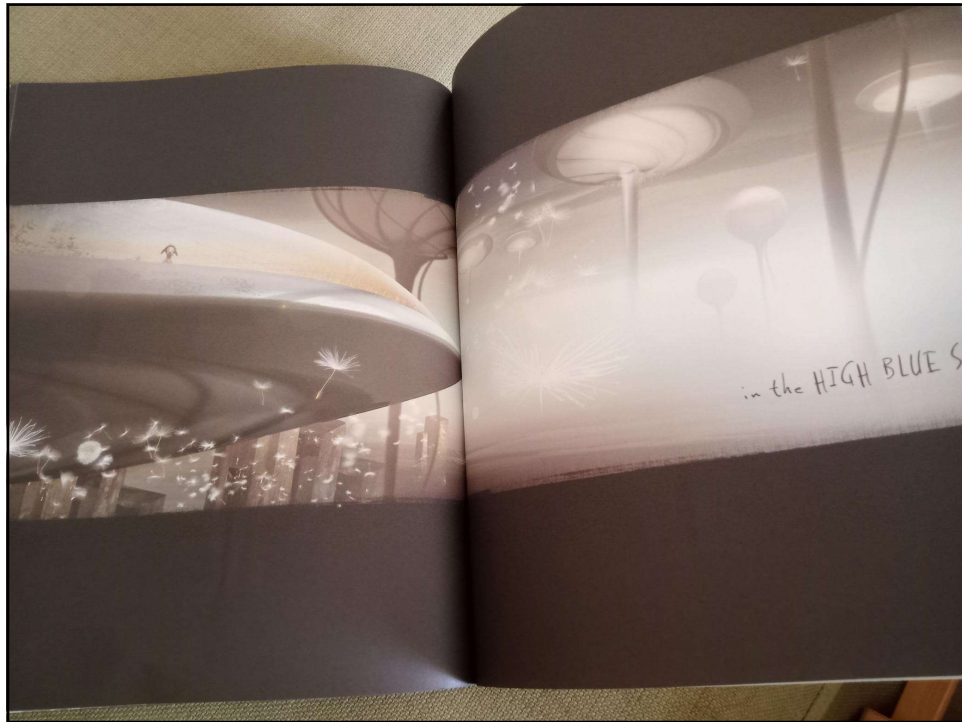


121

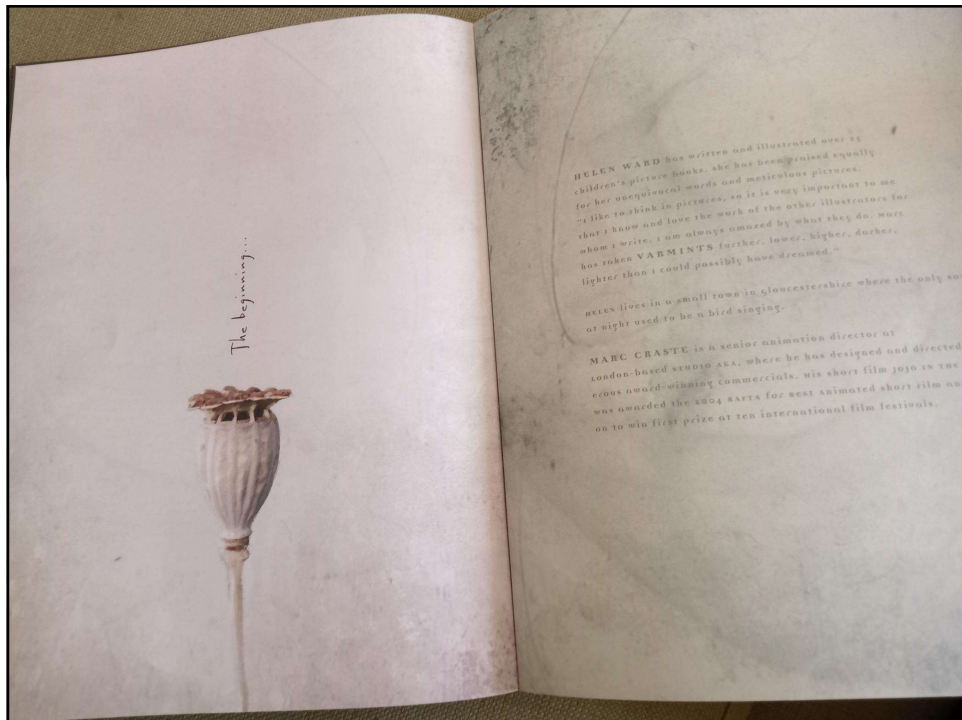


122





123



124

## Tell me...

- \* Likes
- \* Dislikes
- \* Patterns
- \* Puzzles

125

## How does the story differ in the animation?

- \* <https://youtu.be/S-uecoZMXzI>

Watch the complete 24 minutes.

- \* Were your predictions correct?

- \* Tell me...

Likes / Dislikes / Patterns / Puzzles

126

## Week 2 Wednesday

- \* Learning Outcome / Objective
- \* I can recognise how language choice can create mood.
- \* I can recognise how font and use of capitals can emphasis mood.
- \* I can speak with fluency, confidence and use prosody to support comprehension.

127

## Model text – Varmints Opening and Build-up

There was once only the sound of bees and the wind in the wiry grass, the low murmuring of moles in the cool dark earth and the song of the birds in the high blue sky. It touched and warmed the hearts of those few who paused and cared to listen.

Then one day OTHERS came, and the sound of bees was lost. They scraped away the wiry grass. The low murmuring of moles went unheard. Tall buildings SCRATCHED the sky where the birds once sang. Every day there were more of them. Making more noise... listening less... UNTIL THERE WAS SO MUCH NOISE NO ONE COULD HEAR THEMSELVES THINK! So they stopped thinking.

128

## Model text – Varmints Problem and Resolution

But in a place high above the fury of the streets, where the wind carried the wailing roar of the traffic, SOMEONE nurtured a little piece of wilderness. As he watched from his window, his wishes drifted over the city and found the hope his heart longed for growing among the dark towers. It was TIME! High above the roaring streets he took his small piece of wilderness... to a safer place... where he left all that was important to him behind. A final fragment of the wild was carefully collected in. He hurried home.

Far below, the crowded streets and empty heads of the OTHERS fell quiet and still. But those FEW warmed hearts watched as all their hopes and wishes took to the air like new seeds upon the wind.

129

## Model text – Varmints Ending

And in that endless pause... there came the sound of bees. There was once more the sound of the wind in the wiry grass... and the song of the birds... in the high blue sky.

The beginning...

130

## Look at your copy of the text...

- \* Find the expanded noun phrases used commonly by Ward and Craste. Copy a selection into your books.
- \* What purpose do these create?
- \* Find and copy the words that have been capitalised in the text.
- \* What purpose do these have?
- \* What impact does the phrase used at the end have 'In the beginning...'?

131

## Week 2 Thursday

- \* Learning Outcome / Objective
- \* I can offer ideas and suggestions.
- \* I can work collaboratively.
- \* I can recognise effective expanded noun phrases.

132

## Planning

- \* Let's imagine you are writing this story now from the view of an other.
- \* Think about the mood that would be from the outset.
- \* Think about the relentless ploughing down of wilderness to build towers stretching to the sky.
- \* Think about the darkness surrounding them constantly, unswerving, bearing down on them.
- \* Think about this character having the chance to enter a pod and the shift from one mood to another.
- \* Could the character feel trapped in the pod and overwhelmed? Could he try to escape? Or does he feel peace at last?
- \* As a class plan your story in 5 parts.

133

## Shared writing...

### \* Opening...

How could the opening of...

'There was once only the sound of bees and the wind in the wiry grass, the low murmuring of moles in the cool dark earth and the song of birds in the high blue sky.' be converted to create our new story opening from our plan.

134



## Think about the expanded noun phrases and their impact

There was once only the sound of bees and the wind in the wiry grass, the low murmuring of moles in the cool dark earth and the song of birds in the high blue sky.

There was once only the sound of factories and machines clanking as they burned coal into the polluted skies, the loud thump of pummelled earth from the tall towers and the moan of workers in the cold dirty streets.

135

## Week 2 Friday

- \* Learning Outcome / Objective
- \* I can offer ideas and suggestions.
- \* I can work collaboratively.
- \* I can recognise how mood can be changed swiftly to create an impact.

136

## Editing and improving

- \* Select a piece of writing from one group and model editing and improving by reading aloud and offering suggestions on vocabulary choices etc.
- \* Continue to shared write the problem building on their build up and from the shared plan.
- \* Children to work in groups to write the resolution and ending.
- \* Share complete story by selecting 2 different groups to read their problem and resolution aloud.

137

## Week 3 Monday

- \* Learning Outcome / Objective
- \* I can plan a story using five parts.
- \* I can orally tell my plan to a partner.
- \* I can recognise key phrases that would support my story and create a style of writing similar to Ward and Craste.

138

## Freeze frame...

- \* Elevate a member of the class above the rest.
- \* Look down upon the others who have not left and the plant left behind.
- \* Use this as a stimulus for ideas about what could happen next either for the ones who left or the ones who stayed behind.

139

## Success Criteria

- \* Work in groups to come up with success criteria for writing this story in the style of Ward and Craste.

Think about ...

- \* Use of adjectives for expanded noun phrases.
- \* Emphasis given to key words.
- \* Contrast in mood created when the problem is introduced.

140

## Week 3 Tuesday

- \* Learning Outcome / Objective
- \* I can begin to write in the style of Ward and Craste.
- \* I can recognise aspects of writing done well and areas that need to be developed.

141

## Examples from other schools...

- \* At the end of the book, the Varmints and all that is good in their world (the buzzing bees and the murmuring moles) are rescued and taken off in pods. Year 6, at another school, have continued the story of the Varmints from this point. Read the different examples of work and in pairs offer feedback.
- \* Are they good examples? Do you feel your ideas will be better? Have they kept the style of creating mood through language choice?

142

In the distance, the immense pods hover are bringing a thunderous noise along with it. Subtle flowers start to cool the creatures feel like a blanket as he stood around around looking outside the glass. Rustles come from the emerald green bushes but it is only that malicious mole scurrying around just as he used to.

With a heartbroken frown, the creature started to realize that the pod started to rise. As blossom started to float out of trees, he began to feel guilty about everything that he had left behind, would they miss me? As he sorrowfully looked out of the pod, he wished that everything he had left behind was up there with him no matter how selfish or cruel they had been, it wouldn't matter.

As he walked away he sighed, trying to forget about it, it didn't help as the pod rose up and was completely dark. He bolted to his plant before it broke the dome. Suddenly out of nowhere a flash came and left and then they were nowhere somewhere no body or thing would ever be able to find where they were lost.



143

As he walked across the long grass, oxygen filled his lungs with love and happiness. Buzzing bees collecting nectar. Warmth, growing inside his body. Clouds of cotton ticked his nose. Flowers growing like they have never grown before. The varmints living their lives for ever. Flower blossoming in the pod. Happily, the varmints skipped along the grass enjoying what they have now.

But then,

The varmints hands pressed against the glass, his heart melted. Building bursted down in tiny little pieces. ~~Smoke~~ smoke choking creatures others frozen like statues.

by E. Epiphany



144



As the unpolluted air once more filled the lungs of the creature, a delighted smile grew across the determined varmint's face. Nature once filled the smothering, choking air. He layed down, shutting his eyes and absorbing all the smells. The smells of flowers, the breeze, the birds fluttering and plants growing. Bees were eager to collect their nectar to make lovely honey.

And yet.

Beyond the blooming flowers, the singing birds, he was thinking of the world he had on the other side. Glass ~~peered~~ peered along his eyes; his heart sank as he peered down with misery. Despite the world below, atleast he is living in a happy life. Others are frozen like statues, unable to move. What a gloomy place that is. Hopefully he will never go their again.

The pod is a broad place. It will fill joy to all varmints in the universe. Where would the journey take him now? Is he ready for that? Where would it end?

BY MAYWA



145

As I slowly open my my eyes, I see sunlight better than I had ever seen in years. I got up and sniffed as hard as I could to get as much oxygen as I could. I ran around in joy and happiness. Then, what do I see I see my plant that begone in the polluted air was dying. TO my surprise I see my plant growing it is healthy and long. I hear goats then when I look to my right I see my one friend that I made in that gloomy place.

I run to the edge of the pod I see varmints dying. I felt a shiver go down my spine. Varmints frozen, buildings collapse will the varmints survive? Was this mother natures payback for destroying nature?

Pods start to rise and slowly drift away into blueness. Where would this journey start? ~~end~~ Where would it



146

The huge flying pod was just like his old home before the Others came and built their dark, gloomy and grey city. This is a place where the Varmint will be happy and enjoy his new life, like how he was before. The Varmint closed his eyes and imagined what fun times he could have in his new pod.



The Varmint, who was very excited to be in his new flying pod, stared down at the dark city. As he explored the pod, he happily nurtured the plants and the wilderness. He joyfully skipped around the marvelous pod.

The Varmint, that was overjoyed, had fun admiring the plants and skipping around his pod. The Varmint looked down at the city, while he was in his slow pod, and thought to him-self it is so good to be back in his normal habitat. He enjoyed the pod, he loved it like it was his old home before the others came.

The gentle Varmint is on his pod having a great time. His new environment pleases him a lot. Now away from the despaired Others, he is happy and is having the time of his life, he couldn't be more happy. With grass below his feet, he is loving life.

147

## Week 3 Wednesday

- \* Learning Outcome / Objective
- \* I can edit and improve my writing.
- \* I can give effective feedback.
- \* I can write in a specific style.

148

## Week 3 Thursday

- \* Learning Outcome / Objective
- \* I can edit and improve my writing.
- \* I can give effective feedback.
- \* I can write in a specific style.

149

## Week 3 Friday

- \* Learning Outcome / Objective
- \* I can publish my own work in the style of Ward and Craste.
- \* I can illustrate my writing to enhance the mood.

150

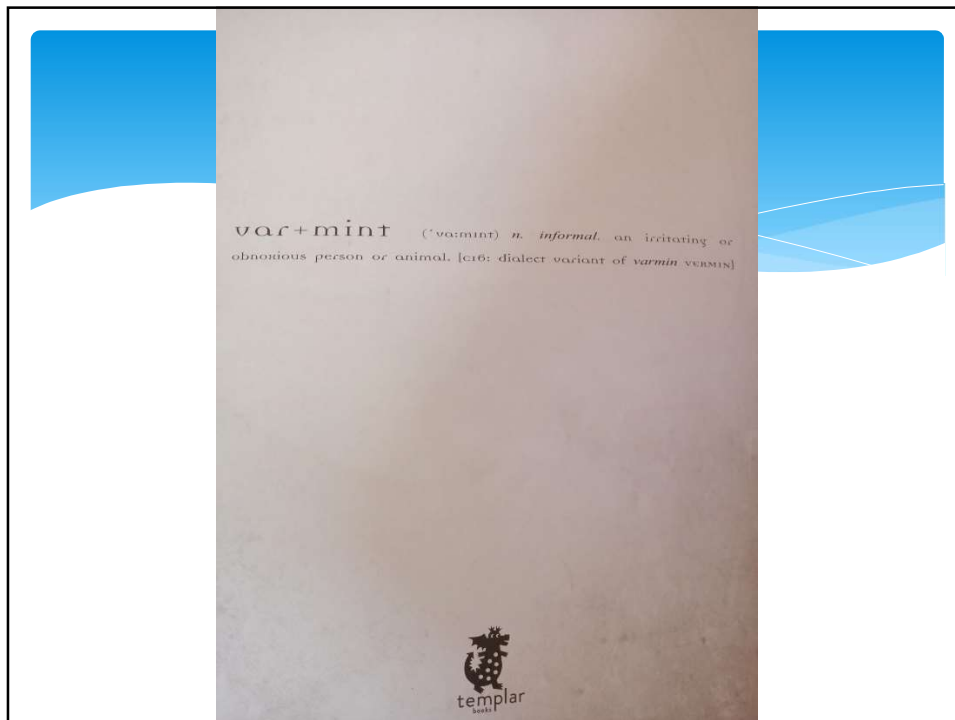
## Week 4 Monday

- \* Learning Outcome / Objective
- \* I can work collaboratively.
- \* I can present an argument.

151



152



153



154





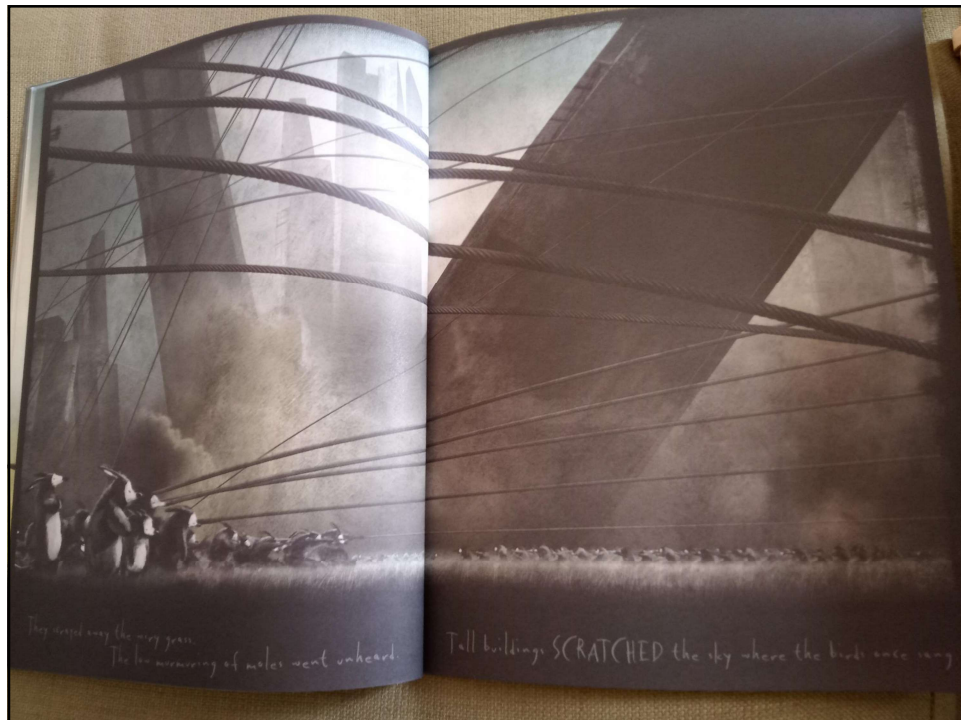
155



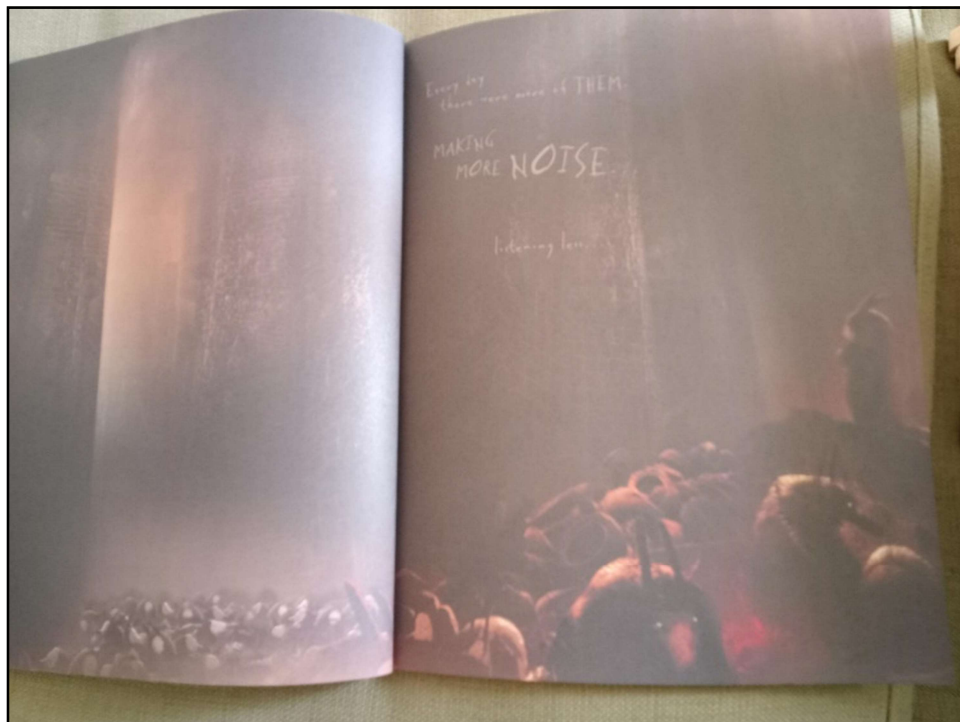
156



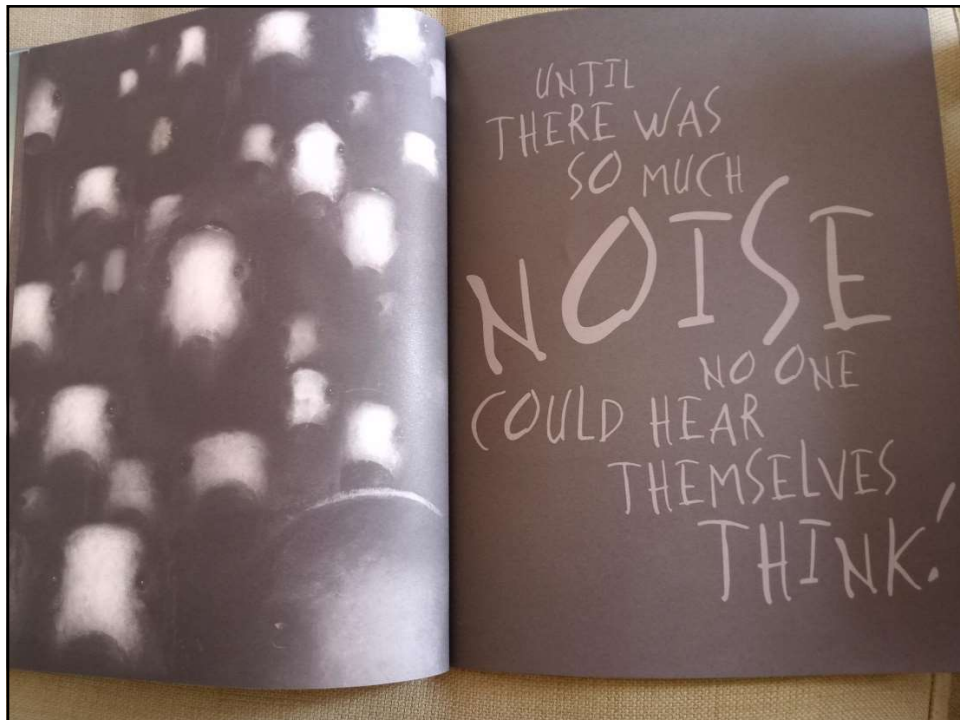
157



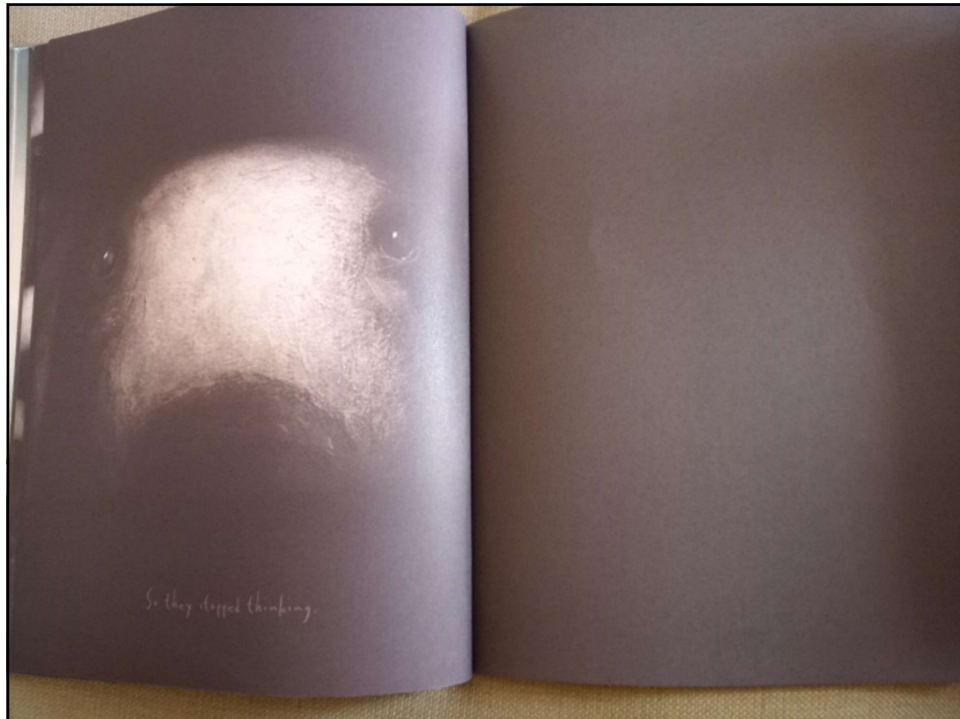
158



159



160



161

Should the varmints stop thinking and accept the changes as a sign of positive progress?

Initial thoughts...

\* For:

\* Against:

162

## Now split into groups...

- \* Group 1 – Industry and economy perspective
- \* Group 2 - Environment
- \* Group 3 - Bees
- \* Group 4 - Varmints
- \* Group 5 – The 'Others'

In these groups, use flip chart paper to write down your arguments for or against from your chosen position as these people.

163

## In each group label yourselves A B C D E F

- \* Group 1 – Industry and economy perspective
- \* Group 2 - Environment
- \* Group 3 - Bees
- \* Group 4 - Varmints
- \* Group 5 – The 'Others'

All A's please get together on a table, all B's on another table etc.

You should now all be on a table with different people. There should be a person from each group representing a different position. Take it in turns to share your arguments from your original group position.

164



## Week 4 Tuesday

- \* Learning Outcome / Objective
- \* I can use drama to explore an idea.
- \* I can select words and phrases for impact.
- \* I can recognise a balanced argument.

165

## Conscience alley

- \* Imagine you are a varmint and the others have just arrived into your wilderness.
- \* Walk down our conscience alley and make a decision on whether you should stop thinking and accept the changes as a sign of positive progress.
- \* Class to split into two groups, one to encourage the thinking to stop and accept the changes, the other to resist and fight. Each group to come up with key phrases to present their point of view as the right one.

166

## Should the varmints stop thinking and accept the changes as a sign of positive progress?

### Opening

Varmints live in the wilderness surrounded by bees, moles and wiry grasses. This habitat has been their established environment for several centuries. Over the last few decades, industrialisation has led to many of their habitats shifting to more concrete, buildings and humans. With these changes, the question has been asked as to whether varmints should accept these changes or fight against them.

167

## Reasons to accept the changes:

Some people believe that this change is a natural step in the evolution of the planet. Habitats rarely remain constant and change is inevitable. With change comes the chance to evolve, adapt and flourish in new and often exciting ways. The more buildings, the more opportunities for work which leads to better pay and chances to be promoted. In many people's opinion, staying the same leads to a lack of innovation: a stagnation of ideas. Most people feel that to fight against development is to fight against progress.

168

## Reasons to reject the changes:

On the other hand, some people believe that not all progress is healthy or successful. Habitats that are lost or destroyed to build more factories and houses mean that certain plants and animals are made extinct. Covering wilderness with concrete causes issues such as flooding, deforestation and adds to climate change concerns. Just by creating more buildings and jobs, does not improve the life chances of those workers. Indeed, in the opinion of many, being forced to work in high pollution areas means their health is affected and their lives cut short. Fighting for what is right and protecting the planet, should not be seen as fighting against progress.

169

## Closing

This is a controversial issue: fighting against or accepting change. Points on both sides are significant and valid. If people fight change then progress and innovation could be stilted, however if development and change happen rapidly without constraint, key aspects of life could be lost forever. In relation to varmint and the situation they face, I feel that they should fight the changes as they are not positive signs of progress in my opinion.

170

## Recreate your conscience alley.

After learning our model text, have you got other ideas you could add or use?

Take turns walking down the alley as a Varmints. Make your own decision as to whether you would accept or reject the changes.

Select phrases or words from the conscience alley or model text that justify your opinion.

171

## Week 4 Wednesday

- \* Learning Outcome / Objective
- \* I can recognise passive voice.
- \* I can understand how passive voice is used to increase formality.

172

## Should the varmints stop thinking and accept the changes as a sign of positive progress?

### Opening

Varmints live in the wilderness surrounded by bees, moles and wiry grasses. This habitat has been their established environment for several centuries. Over the last few decades, industrialisation has led to many of their habitats shifting to more concrete, buildings and humans. With these changes, the question has been asked as to whether varmints should accept these changes or fight against them.

173

## Reasons to accept the changes:

Some people believe that this change is a natural step in the evolution of the planet. Habitats rarely remain constant and change is inevitable. With change comes the chance to evolve, adapt and flourish in new and often exciting ways. The more buildings, the more opportunities for work which leads to better pay and chances to be promoted. In many people's opinion, staying the same leads to a lack of innovation: a stagnation of ideas. Most people feel that to fight against development is to fight against progress.

174

## Reasons to reject the changes:

On the other hand, some people believe that not all progress is healthy or successful. Habitats that are lost or destroyed to build more factories and houses mean that certain plants and animals are made extinct. Covering wilderness with concrete causes issues such as flooding, deforestation and adds to climate change concerns. Just by creating more buildings and jobs, does not improve the life chances of those workers. Indeed, in the opinion of many, being forced to work in high pollution areas means their health is affected and their lives cut short. Fighting for what is right and protecting the planet, should not be seen as fighting against progress.

175

## Closing

This is a controversial issue: fighting against or accepting change. Points on both sides are significant and valid. If people fight change then progress and innovation could be stilted, however if development and change happen rapidly without constraint, key aspects of life could be lost forever. In relation to varmints and the situation they face, I feel that they should fight the changes as they are not positive signs of progress in my opinion.

176



## Active and Passive

Sentences can be described as active or passive. Sentences are usually constructed using the **active voice** with a **subject**, **verb** and **object**.

Using the **passive voice** is a way of writing sentences so that the subject has the action 'done' to it – the object of the sentence comes first. The passive voice can be useful for making writing sound more formal and objective by focussing on the result of an action rather than the person doing the action.

The Varmints loved their home in the wilderness.

177

## Subject Verb Object

The Varmints loved their home in the wilderness.

The subject is the one doing the verb.

The object is the one having something acted on them.

178

## Active = Subject is first

The Varmints loved their home in the wilderness.

The subject is the one doing the verb.

The object is the one having something acted on them.

179

## Passive = Object is first

Their home in the wilderness was loved by the Varmints loved.

The subject is the one doing the verb.

The object is the one having something acted on them.

The use of the word 'by' often helps show the passive voice.

180

## Passive = Object is first

Their home in the wilderness was loved.

The subject is the one doing the verb.

The object is the one having something acted on them.

Sometimes the subject is implied rather than actually written. Even though the part 'by the Varmints.' is missing we know from the context who loved their home so it is still passive.

181

## So what?

Why know the difference between active and passive?

Well, look at these sentences and explain which would be best used in a discussion text and why.

This habitat has been the established environment for Varmints for several centuries.

Varmints have established this habitat.

Points on both sides are significantly made by Varmints.

Varmints make significant points on both sides.

182

Passive sentences are more formal in tone.  
They emphasis the impact of actions on things.

This habitat has been the established environment for Varmints for several centuries. (Passive)

Varmints have established this habitat. (Active)

Points on both sides are significantly made by Varmints. (Passive)

Varmints make significant points on both sides. (Active)

183

### Active versus passive

Using the active voice in a sentence often means less words are used than in the passive voice.

For example:

- **Passive:** The books were collected by the teacher. (7 words)
- **Active:** The teacher collected the books. (5 words)

Passive sentences can cause confusion because they can be vague about who is responsible for the action. For example, 'A goal was scored'. Who scored the goal? Doesn't the writer know?

### Converting sentences to active voice

One way to avoid using the passive voice is to look for a 'by' phrase. Rewrite the sentence so that the subject in the 'by' phrase is closer to the beginning of the sentence.

For example: 'The exam was passed by the pupil' would **change** to 'The pupil passed the exam'.

184

### Reasons to use the passive voice

Although the active voice is usually the preferred choice, there are sometimes good reasons to use the passive voice:

- To show interest in the person or object that experiences an action rather than the person or object that performs the action.  
For example, the castle was built in 1066 - we are interested in the castle, not in who built it.
- Because we don't know or do not want to say who performed the action.  
For example, 'I had the feeling that I was being watched.' - I don't know who was watching me
- To create an authoritative or factual tone.  
For example, 'Pupils are not allowed in the dining hall after 1:45 p.m.' - it is a general rule

### Which of these is *not* in the passive voice?

1. Mistakes were made.
2. In this science experiment, sugar and hot water are stirred together to form a solution.
3. The kite soared high in the sky.
4. The secret plans were stolen last night!



185

Decide, and then explain, if these are active or passive sentences.

Frieda the Fish Monster roared.

Roaring was heard.

The fisherman eats fish for his dinner.

Fish are caught from the ocean.

186

|   |  |
|---|--|
| <p><b>Question 1 of 4</b></p> <p>Is the sentence passive or active? The fisherman screamed.</p> <p>passive</p> <p>active</p>  | <p><b>Question 2 of 4</b></p> <p>Is the sentence active or passive? Roaring was heard.</p> <p>active</p> <p>passive</p>                                  |
| <p><b>Question 3 of 4</b></p> <p>Which is a passive sentence?</p> <p>Whales are caught in the sea.</p> <p>Did you catch a whale?</p> <p>The whale caught a man.</p> | <p><b>Question 4 of 4</b></p> <p>True or False: 'An octopus was caught in the ocean by a fisherman.' is a passive sentence.</p> <p>True</p> <p>False</p> |

187

| Answers  |  |
|--|--|
| <p>— Answer 1 ✓</p> <p>Well done! 'The fisherman screamed.' is an active sentence.</p>                             | <p>— Answer 3 ✓</p> <p>Well done. 'Whales are caught in the sea.' is a passive sentence.</p>                                 |
| <p>— Answer 2 ✓</p> <p>Well done! 'Roaring was heard.' is a passive sentence as we don't know who was roaring.</p> | <p>— Answer 4 ✓</p> <p>Well done! It's true. 'An octopus was caught in the ocean by a fisherman.' is a passive sentence.</p> |

188



Here is a section of a discussion text that has been written in active voice. Rewrite it in pairs to sound more formal by adapting some sentences to passive voice.

Should trees be cut down to provide human housing?

People cut down forests and woodlands to make homes. These human homes destroy animal habitats. Concrete covers over acres of trees. People build flats and tower blocks. Buildings cause the extinction of plants and creatures.

189

Here the whole text is in passive. Does it work if all sentences are passive?

Should trees be cut down to provide housing?

Forests and woodlands are cut down by people to make homes. Animal habitats are destroyed by these human homes. Trees are covered over by concrete. Flats and tower blocks are built by people. The extinction of plants and creatures are caused by these buildings.

190

## Which works best and why? Would a combination of both work better?

Should trees be cut down to provide human housing?

People cut down forests and woodlands to make homes. These human homes destroy animal habitats. Concrete covers over acres of trees. People build flats and tower blocks. Buildings cause the extinction of plants and creatures.

Should trees be cut down to provide housing?

Forests and woodlands are cut down by people to make homes. Animal habitats are destroyed by these human homes. Trees are covered over by concrete. Flats and tower blocks are built by people. The extinction of plants and creatures are caused by these buildings.

191

## Week 4 Thursday

- \* Learning Outcome / Objective
- \* I can recognise relative pronouns.

192

## Should the varmints stop thinking and accept the changes as a sign of positive progress?

### Opening

Varmints live in the wilderness surrounded by bees, moles and wiry grasses. This habitat has been their established environment for several centuries. Over the last few decades, industrialisation has led to many of their habitats shifting to more concrete, buildings and humans. With these changes, the question has been asked as to whether varmints should accept these changes or fight against them.

193

## Reasons to accept the changes:

Some people believe that this change is a natural step in the evolution of the planet. Habitats rarely remain constant and change is inevitable. With change comes the chance to evolve, adapt and flourish in new and often exciting ways. The more buildings, the more opportunities for work which leads to better pay and chances to be promoted. In many people's opinion, staying the same leads to a lack of innovation: a stagnation of ideas. Most people feel that to fight against development is to fight against progress.

194

## Reasons to reject the changes:

On the other hand, some people believe that not all progress is healthy or successful. Habitats that are lost or destroyed to build more factories and houses mean that certain plants and animals are made extinct. Covering wilderness with concrete causes issues such as flooding, deforestation and adds to climate change concerns. Just by creating more buildings and jobs, does not improve the life chances of those workers. Indeed, in the opinion of many, being forced to work in high pollution areas means their health is affected and their lives cut short. Fighting for what is right and protecting the planet, should not be seen as fighting against progress.

195

## Closing

This is a controversial issue: fighting against or accepting change. Points on both sides are significant and valid. If people fight change then progress and innovation could be stilted, however if development and change happen rapidly without constraint, key aspects of life could be lost forever. In relation to varmints and the situation they face, I feel that they should fight the changes as they are not positive signs of progress in my opinion.

196

## Spot the pronouns...

This is a controversial issue: fighting against or accepting change. Points on both sides are significant and valid. If people fight change then progress and innovation could be stilted, however if development and change happen rapidly without constraint, key aspects of life could be lost forever. In relation to varmints and the situation they face, I feel that they should fight the changes as they are not positive signs of progress in my opinion.

197

## Pronouns – quick recap

**Pronouns take the place of nouns in a sentence.** If we didn't have pronouns, we'd have to keep repeating our nouns and that would make our sentences awkward and repetitive.

**For example,** if we didn't use pronouns a sentence might look like this:

**Tom went upstairs to the bedroom. Tom opened the door and Tom sat on the bed.**

Pronouns are short words like **it, she, he, you, we, they, us** and **them**.

They are used to describe either individuals or groups of people, rather than using their name or names.

198

Personal pronouns allow us to know the person we are writing in.

| Point of View | Personal Pronouns |                |
|---------------|-------------------|----------------|
|               | Subject Pronoun   | Object Pronoun |
| 1st person    | I                 | me             |
|               | We                | us             |
| 2nd person    | You               | you            |
| 3rd person    | He                | him            |
|               | She               | her            |
|               | It                | it             |
|               | They              | them           |

Discussion texts are mainly in 3<sup>rd</sup> person.

199

Link to passive voice and subject / object use yesterday

### Personal Pronouns

**Personal pronouns** are used in place of nouns (*people, animals and things*);

- i. as **subjects** (*placed at the beginning of sentences*).

|            | Singular        | Plural |
|------------|-----------------|--------|
| 1st person | I               | We     |
| 2nd person | You             | You    |
| 3rd person | He<br>She<br>It | They   |

- ii. as **objects** (*not placed at the beginning of sentences*).

|            | Singular         | Plural |
|------------|------------------|--------|
| 1st person | me               | us     |
| 2nd person | you              | you    |
| 3rd person | him<br>her<br>it | them   |

- **1st person** pronoun = the speaker
- **2nd person** pronoun = the person spoken to
- **3rd person** pronoun = the person, animal or thing spoken about

200



Pick 3 pronouns in third person to write in the style of a discussion text about Varmints.

| <b>Pronoun Chart</b>            |                  |                 |                       |                     |                    |
|---------------------------------|------------------|-----------------|-----------------------|---------------------|--------------------|
|                                 | Subject Pronouns | Object Pronouns | Possessive Adjectives | Possessive Pronouns | Reflexive Pronouns |
| 1 <sup>st</sup> person          | I                | me              | my                    | mine                | myself             |
| 2 <sup>nd</sup> person          | you              | you             | your                  | yours               | yourself           |
| 3 <sup>rd</sup> person (male)   | he               | him             | his                   | his                 | himself            |
| 3 <sup>rd</sup> person (female) | she              | her             | her                   | hers                | herself            |
| 3 <sup>rd</sup> person          | it               | it              | its                   | (not used)          | itself             |
| 1 <sup>st</sup> person (plural) | we               | us              | our                   | ours                | ourselves          |
| 2 <sup>nd</sup> person (plural) | you              | you             | your                  | yours               | yourselves         |
| 3 <sup>rd</sup> person (plural) | they             | them            | their                 | theirs              | themselves         |

201

## Examples could have been...

- \* **They** believe that they have no choice but to accept the new way of living.
- \* It is seen as unfair by many to have lost **their** identity.

202

Did you spot the shift from 3<sup>rd</sup> person to 1<sup>st</sup> person in the final section of the closing?

This is a controversial issue: fighting against or accepting change. Points on both sides are significant and valid. If people fight change then progress and innovation could be stilted, however if development and change happen rapidly without constraint, key aspects of life could be lost forever. In relation to varmints and the situation they face, I feel that they should fight the changes as they are not positive signs of progress in my opinion.

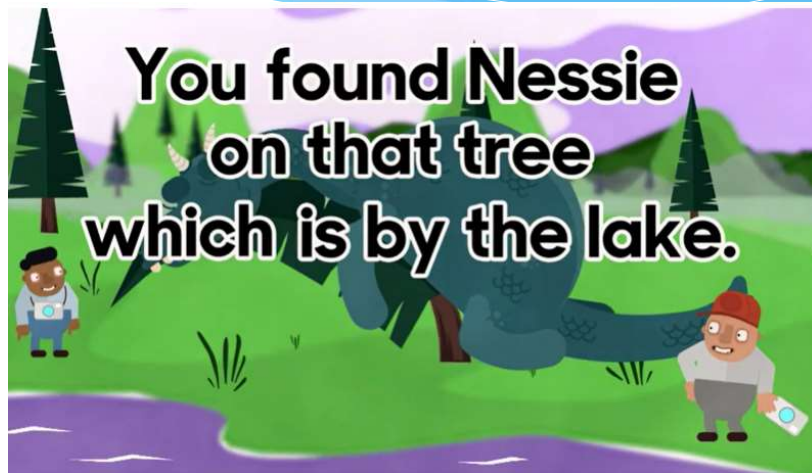
203

## Relative pronouns

- \* Sometimes it is useful to position something in relation to where it is to something else.
- \* To do this we use words that are called 'relative pronouns'.
- \* Relative pronouns are 'who', 'whose', 'that', 'where', 'when' and 'which'.

204

Spot the relative pronoun...



205

Spot the relative pronoun...



206

| Relative pronouns | Usage   | Examples   |
|-------------------|---|--|
| <b>Who</b>        | Used for people   | <ul style="list-style-type: none"> <li>The woman <b>who</b> called yesterday wants to buy the house.</li> </ul>  |
| <b>Which</b>      | Used for things and animals                               | <ul style="list-style-type: none"> <li>Did you see the letter <b>which</b> came today?</li> <li>I love the puppy <b>which</b> is jumping at the kitchen.</li> </ul>  |
| <b>Whose</b>      | Used for possessions of people, animals                   | <ul style="list-style-type: none"> <li>He's a man <b>whose</b> opinion I respect.</li> <li>She's the student <b>whose</b> handwriting is the best in my class.</li> </ul>  |
| <b>Whom</b>       | Used for people when the person is the object of the verb | <ul style="list-style-type: none"> <li>The author <b>whom</b> you criticized in your review has written a letter in reply.</li> </ul>  |
| <b>That</b>       | Used for people, things, and animals                      | <ul style="list-style-type: none"> <li>The girl <b>that</b> we met in France has sent us a card.</li> <li>We live in a ground floor flat <b>that</b> backs onto a busy street.</li> <li>Do you like the cat <b>that</b> is sleeping underneath the table?</li> </ul> |

207

Have a go...

1. The film \_\_\_\_\_ I saw was good.
2. The film \_\_\_\_\_ was about poverty made us cry.
3. The girl \_\_\_\_\_ was standing alone looked lost.
4. I know the girl \_\_\_\_\_ he intends to marry.
5. The girl \_\_\_\_\_ I met on the way came from Japan.
6. Where is the table \_\_\_\_\_ was broken?
7. The table \_\_\_\_\_ they bought was in a very bad condition.
8. We are to welcome the guests \_\_\_\_\_ are attending the programme.
9. One of the guests \_\_\_\_\_ we invited hasn't turned up yet.
10. Where's the letter \_\_\_\_\_ Umita sent you?

208

## Week 4 Friday

- \* Learning Outcome / Objective
- \* I can recognise relative clauses.

209

Should the varmints stop thinking and accept the changes as a sign of positive progress?

### Opening

Varmints live in the wilderness surrounded by bees, moles and wiry grasses. This habitat has been their established environment for several centuries. Over the last few decades, industrialisation has led to many of their habitats shifting to more concrete, buildings and humans. With these changes, the question has been asked as to whether varmints should accept these changes or fight against them.

210

## Reasons to accept the changes:

Some people believe that this change is a natural step in the evolution of the planet. Habitats rarely remain constant and change is inevitable. With change comes the chance to evolve, adapt and flourish in new and often exciting ways. The more buildings, the more opportunities for work which leads to better pay and chances to be promoted. In many people's opinion, staying the same leads to a lack of innovation: a stagnation of ideas. Most people feel that to fight against development is to fight against progress.

211

## Reasons to reject the changes:

On the other hand, some people believe that not all progress is healthy or successful. Habitats that are lost or destroyed to build more factories and houses mean that certain plants and animals are made extinct. Covering wilderness with concrete causes issues such as flooding, deforestation and adds to climate change concerns. Just by creating more buildings and jobs, does not improve the life chances of those workers. Indeed, in the opinion of many, being forced to work in high pollution areas means their health is affected and their lives cut short. Fighting for what is right and protecting the planet, should not be seen as fighting against progress.

212



## Closing

This is a controversial issue: fighting against or accepting change. Points on both sides are significant and valid. If people fight change then progress and innovation could be stilted, however if development and change happen rapidly without constraint, key aspects of life could be lost forever. In relation to varmints and the situation they face, I feel that they should fight the changes as they are not positive signs of progress in my opinion.

213

## Recap...

- \* Explain to a partner what a pronoun is and does.
- \* Explain to a partner what a personal pronoun is and does.
- \* Explain to a partner the person that a discussion text is written in, when it changes and why.
- \* Explain to a partner what a relative pronoun is and does.

214

## Recap...

- \* Explain to a partner what a pronoun is and does.  
Replaces a noun to avoid repetition e.g. it
- \* Explain to a partner what a personal pronoun is and does.  
Replaces a person and gives example of person e.g. they
- \* Explain to a partner the person that a discussion text is written in, when it changes and why.  
Third person until the final line and then first person for the writer's own opinion.
- \* Explain to a partner what a relative pronoun is and does.  
Explain something in relation to something else and is 'whose', 'that' and 'which'.

215

## Relative clauses...

### Relative clauses

**A relative clause can be used to give additional information about a noun.**

They are introduced by a relative pronoun like 'that', 'which', 'who', 'whose', 'where' and 'when'. For example:

**I won't stand by the man who smells of slime.**

In this example, the relative clause is 'who smells of slime'. It provides more information about the man. The relative pronoun, 'who', is used to connect these clauses in the sentence.

216

## Have a go...



Highlight the words that form a **relative clause** in this sentence.

Nessie the Loch Ness  
Monster, who is long and  
scaly, slept all afternoon.

217

### Question 1 of 5

A relative clause gives us extra information about \_\_\_\_.

a noun

a verb

an adjective

### Question 2 of 5

Which of the following is a relative pronoun?

why

who

what

### Question 3 of 5

Spot the relative clause in the sentence:  
You found Nessie on that tree which is by the lake.

You found Nessie

on that tree which

which is by the lake

### Question 4 of 5

Spot the relative clause in the sentence:  
Nessie stood next to the man whose shirt was pink.

Nessie stood

next to the man

whose shirt was pink

218

## How did you get on?

### Question 5 of 5

Choose the relative clause to end this sentence: Nessie had a long tail \_\_\_\_.

like a snake

that was very scaly

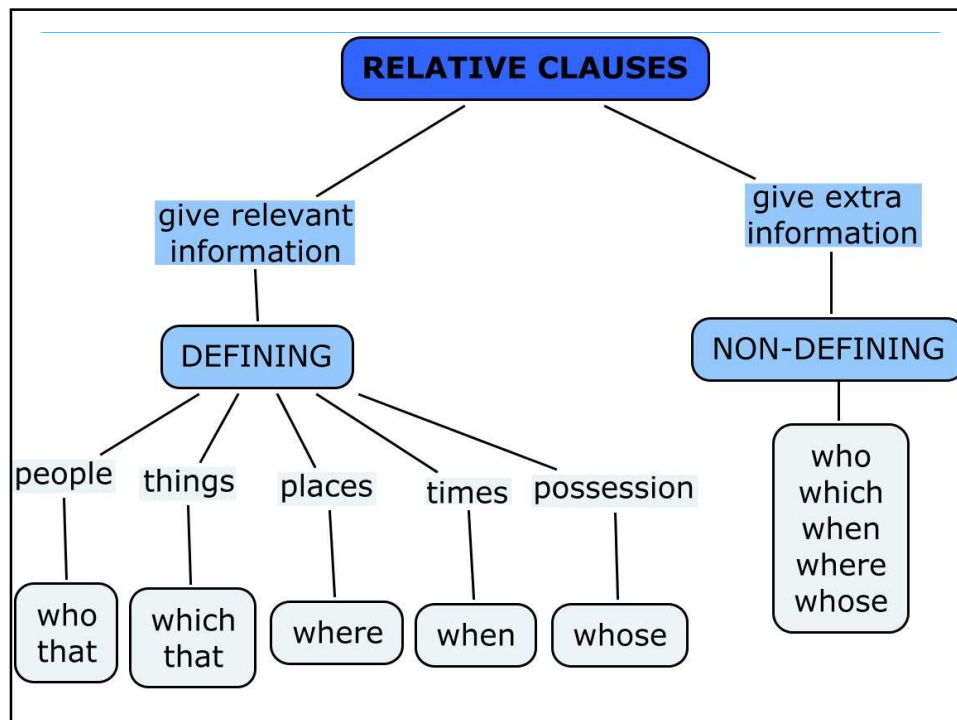
and big ears

\* Discuss your answers with a partner.

219

|   |          |   |   |
|---|----------|---|---|
| — | Answer 1 | ✓ | Well done! A relative clause gives us extra information about 'a noun'.   |
| — | Answer 2 | ✓ | Well done! That's the correct answer - 'who' is a relative pronoun.   |
| — | Answer 3 | ✓ | Well done! The relative clause in the sentence 'You found Nessie on that tree which is by the lake.' is: 'which is by the lake'.    |
| — | Answer 4 | ✓ | Well done! The relative clause in the sentence 'Nessie stood next to the man whose shirt was pink.' is: 'whose shirt was pink'.     |
| — | Answer 5 | ✓ | Well done! We can use the relative clause 'that was very scaly' to make the sentence: 'Nessie had a long tail that was very scaly.' |

220



221

## Relative Clauses: The Rules

Relative clauses give extra information related to a previously mentioned noun or pronoun within a sentence. A relative clause always starts with a relative pronoun.

**Jess was going to a fancy dress party.  
She was dressed as Batman.**

The second sentence adds some extra information about the noun in the first sentence so we can turn it into a relative clause, like this...

Jess, who was dressed as Batman,  
was going to a fancy dress party.

Who is a **relative pronoun** so this clause of extra information is called a **relative clause**. As this is extra, non-essential (non-restrictive) information we put the clause in **commas**.

222

Turn these paired sentences into one sentence with a relative clause.

Varmints need to make a decision.

Varmints are struggling with their new way of life.

Try writing your own sentences using a relative clause.

223

## Relative clause

Varmints, who are struggling with their new way of life, need to make a decision.

Highlight your relative clause with a colour and use a different colour to show if you have use commas to mark it.

224



## Week 5 Monday

- \* Learning Outcome / Objective
- \* I can collaborate and share ideas.

225

## Shared writing

- \* Should the Varmints selected for the pods leave the other Varmints below?

Conscience alley of ideas

226

## Shared writing –Should Varmints leave in pods?

| Opening<br>Set scene for<br>why the<br>question is being<br>asked | Reasons for: | Reasons against: | Closing<br>Sum up and<br>personal opinion |
|---|--------------|------------------|---|
|   |              |                  |   |

227

## Week 5 Tuesday

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

228

## Planning

| Opening<br>Set the scene for<br>why asking the<br>question | Reasons for: | Reasons against: | Closing<br>Sum up and then<br>offer personal<br>opinion |
|--|--------------|------------------|---|
|  |              |                  |   |

229

## Week 5 Wednesday

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

230

## Week 5 Thursday

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

231

## Week 5 Friday

- \* Learning Outcome / Objective
- \* I can publish my discussion text.
- \* I can evaluate the effectiveness of discussion texts based on shared success criteria.

232

## Week 6 Monday

- \* Learning Outcome / Objective
- \* I can identify a poet's intent.
- \* I can give justifications for personal responses.

233

### *The Ocean's Blanket*

The ocean's blanket is made of dark green seaweed  
and golden mermaids' hair.  
We see a thousand starfish there.

The ocean's blanket is made of crashing waves  
and frothy, creamy foam.  
It keeps us warm.

The ocean's blanket is made of smiling dolphins  
and lonely, singing whales.  
We see the silver of the fishes' scales.

The ocean's blanket is made of waltzing octopuses  
and dancing, inky squid.  
It keeps us hid.

The ocean's blanket is made of hidden pearls  
and spicy, salty smells.  
We see the jewels of a million shells.

The ocean's blanket is made of sunken ships  
and we are drowned, are drowned.  
Beneath the ocean's blanket we will not be found.

## Tell me...

- \* Likes?
- \* Dislikes?
- \* Patterns?
- \* Puzzles?

234

### *The Ocean's Blanket*

The ocean's blanket is made of dark green seaweed  
and golden mermaids' hair.  
We see a thousand starfish there.

The ocean's blanket is made of crashing waves  
and frothy, creamy foam.  
It keeps us warm.

The ocean's blanket is made of smiling dolphins  
and lonely, singing whales.  
We see the silver of the fishes' scales.

The ocean's blanket is made of waltzing octopuses  
and dancing, inky squid.  
It keeps us hid.

The ocean's blanket is made of hidden pearls  
and spicy, salty smells.  
We see the jewels of a million shells.

The ocean's blanket is made of sunken ships  
and we are drowned, are drowned.  
Beneath the ocean's blanket we will not be found.

### Tell me...

What do you think the author's intention was in creating the text?

What has the poet done to create this?

How does the language and the way the poem is written affect you as a reader?

235

### *The Ocean's Blanket*

The ocean's blanket is made of dark green seaweed  
and golden mermaids' hair.  
We see a thousand starfish there.

The ocean's blanket is made of crashing waves  
and frothy, creamy foam.  
It keeps us warm.

The ocean's blanket is made of smiling dolphins  
and lonely, singing whales.  
We see the silver of the fishes' scales.

The ocean's blanket is made of waltzing octopuses  
and dancing, inky squid.  
It keeps us hid.

The ocean's blanket is made of hidden pearls  
and spicy, salty smells.  
We see the jewels of a million shells.

The ocean's blanket is made of sunken ships  
and we are drowned, are drowned.  
Beneath the ocean's blanket we will not be found.

### Performance time...

Split into groups of 5 or 6 and consider how the poem should be performed to enhance the impact on the reader.

Think about dynamics, body language, rhythm, repetition, instrument use...

236



## Week 6 Tuesday

- \* Learning Outcome / Objective
- \* I can recognise how mood shifts can be created.
- \* I can collaborate and share ideas.

237

## Structure...

The ocean's blanket is made of...

We see...

The ocean's blanket is made of...

We see...

238

## Structure...

The wilderness is made of...

We see...

The wilderness is made of...

We see...

239

## Week 6 Wednesday

\* Learning Outcome / Objective

\* I can plan a poem

240

Planning – draw pictures of your scene to create mood and then how it might shift – discuss ideas with your partner.

| Title   | Pictures to show mood / notes of key words and phrases |
|---|--|
| Verse 1<br>The _____ is made of _____<br>We see _____ |  |
| Verse 2<br>The _____ is made of _____<br>We see _____ |  |
| Verse 3<br>The _____ is made of _____<br>We see _____ |  |
| Verse 4<br>The _____ is made of _____<br>We see _____ |  |

241

## Week 6 Thursday

- \* Learning Outcome / Objective
- \* I can write a poem in the style of Carol Ann Duffy.
- \* I can edit and improve my writing.

242

## Week 6 Friday

- \* Learning Outcome / Objective
- \* I can perform my poem using dynamics, prosody and body language to help convey meaning to the audience.

243

## Performance evaluation

| Did you enjoy the poem?<br>Why?               |  |
|---|--|
| How was dynamics used?                        |  |
| How was prosody used?                         |  |
| How was rhythm, rhyme or<br>instruments used? |  |
| How was body language used?                   |  |
| What worked well?                             |  |

244

# Varmints

- \* What have you achieved?
- \* What have you enjoyed?
- \* What have been your strengths?
- \* What have you improved?
- \* What are you going to keep working on?

