







SMART WAYS TO HARNESS THE 'GOLDILOCKS ZONE' E-SAFETY PLAN Help kids steer clear of clickbait

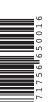
HAS YOUR SCHOOL SET THE WRONG GOALS?

9 no-budget NUSIC ideas

STREAMLINE SEND IN 4 STEPS



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ISSUE: 17.

MATHS GET TO GRIPS WITH PERIMETER CATCH-UP HOW TO SUPPORT TUTORING HISTORY DETECTIVES LESSON PLAN





6 January–20 February 2023



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Hello!



appy New Year, everyone. I hope you all had a relaxing winter break, and are feeling rested ready for the new term. January can be a tricky time for all of us – it's cold, dark, and budgets are pushed to their limits after the decadence of Christmas. This is even more true for most of us this year, as the cost-of-living crisis continues to take its toll. And it's not only personal finances that are feeling the squeeze. Schools

across the country are struggling to meet basic needs, let alone having any spare cash to provide for non-core subjects. Though we can't balance your budgets, we hope the ideas within these pages might help to make a small difference in the right direction. In this issue's music special, Jimmy Rotheram shares nine no-budget ideas to help enhance your provision on page 52; Dr Liz Stafford details ways to make sure your CPD is effective and efficient on page 58; and Ben Connor's got three key takeaways from Ofsted's research review of music on page 61.

Elsewhere, we have a great six-week MFL unit on food and drink, from Dr Amanda Barton on page 24, as well as some tips on how to streamline your SEND provision and help SENCos and DSLs work together, from Sara Alston on page 28. We also have a cracking lesson outlining interactive ways to teach your pupils about avoiding clickbait online (and developing their literacy skills as they do so) on page 70, just in time for Safer Internet Day on the 7th of Feb.

Speaking of literacy skills, if you're one of the 69 per cent of teachers spending over an hour writing model texts for your class, or if you're not even sure where to start, you're in for a treat with Matt Beighton's breakdown on how to create a quick, effective WAGOLL for your pupils, minus the stress, on page 40.

I hope the beginning of term treats you well, and as always, if you have ideas, advice, or resources you'd like to share, please do get in touch at charley.rogers@theteachco.com

Charley

Charley Rogers, editor

Don't miss our next issue, on sale 24th February

POWERED BY...



KEVIN HARCOMBE on the lasting impact teachers have on pupils – sometimes even years after they've left...

"Teachers sometimes forget the profound impact they have on thousands of childrens' lives" p13



ELIZABETH POWELL on whether the education system can allow for both academic and wellbeing success at the same time...

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NICK SERMON

discusses ways to make sure your instrumental music lesson stays on key (even if you can't sing)...

"The excitement I witness every week underpins how important this is for pupils" p55





Outstanding Schools: Ofsted, School Improvement, and Character Education

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We want to hear from you!

Get in touch with your rants, comments, photos and ideas.

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ARTS COUNCIL ENGLAND JANUARY

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3 INSTANT LESSONS... (You're welcome)



ECO-ACTIONS

Keen Britain Tidy has launched free resources tackling eco-anxiety, via its Eco Schools programme. The series has partnered with eco-journalist and author Sarah Roberts on the series of videos to help teachers and pupils get 'climate confident'. Visit tinyurl.com/ tp-EcoActions



KINDNESS PODCAST

Supported by the Anti-Bullying Alliance and funded by the Arts Council, The Rez podcast and accompanying comic is accredited for classroom learning, and focuses on kindness and resilience as part of PSHE. To listen, visit tinyurl. com/tp-TheReztp-LetsPlay



SAFFRON SOUNDS

A new programme of work for primary school pupils and teachers, Saffron Sounds: SPACE (from Saffron Hall in Essex) includes lively introductions and performances of music from Bach to Bowie, supporting lessons in KS2. Step into a virtual world of sound at tinvurl.com/ tp-SaffronSounds

TODAY'S TOP ESOURCES qQ 000000000 pp -and of torc_ p n n p map ▲ _ug Plazoom

Handwriting practice sheets Do your learners need to

practise forming letters correctly? Are you looking for ways to ensure they develop fully legible handwriting? This resource pack provides simple and attractive pre-cursive and print handwriting worksheets; a set for each letter of the alphabet, using a pre-cursive font. Take a look at bit.ly/PlazoomPreCursive

Celebrate your TA!

Educational charity National Council for Further Education (NCFE) has launched a new initiative to showcase the impactful and essential work of Teaching Assistants (TAs) throughout the school system - 'All I Do'. TAs make up almost 35% of the workforce in primary schools, says the charity, yet don't often receive the recognition they deserve. Angie Rogers, subject specialist at NCFE, said: "We want to raise awareness of the impact Teaching Assistants are having every single day in supporting the needs of children and young people. Despite the essential work they do, Teaching Assistants are often the first role to be made redundant or have hours reduced when budgets get stretched. That's despite most teachers across primary and secondary schools saying they don't have everything they need to support students with SEND." Learn more, take the survey, and find TA resources at tinyurl.com/tp-CelebrateTA

Teaching Primary Nutrition

The British Nutrition Foundation (BNF), with support from the All Saints Educational Trust, has launched Teaching Primary Food and Nutrition (TPFN), a professional development programme for primary teachers, trainees and teaching assistants across the UK. TPFN is free and has been designed to provide teachers and support staff with the necessary knowledge and skills required for teaching high-quality nutrition lessons, and to inspire them to champion a whole-school approach towards food. The BNF aims to train at least 2,000 teachers and support their professional development through this programme, and the first 1.500 teachers to register for the programme will receive a free Professional Portfolio. Sara Stanner, science director at the BNF said: "Whether you are a new teacher or have been working with pupils for some time now, [the programme] has something to offer to everyone as learning and refreshing skills should never stop!" Learn more at tinyurl.com/tp-TPFN

Young Geographer of the Year

The Royal Geographical Society (RGS) has announced the winners of the 2022 Young Geographer of the Year awards, honouring pupils across four different categories (KS2, KS3, KS4 and KS5). The 2022 competition was an opportunity for students to explore the question 'Where, how and why?' by asking young people where they want to travel to, how they would get there, and why they want to travel there. The KS2 winner is Aryan Shekar, from Westminster Under School, for his entry on Peru. Learn more about the winners, and see their work, at tinyurl.com/tp-YGotY



36% OF KS2 GIRLS FEEL CAPABLE AT SCHOOL, POST-PANDEMIC, COMPARED TO 43% OF BOYS

Look ahead Book ahead

PLAY TASKMASTER!

Play Taskmaster across the country with thousands of children (and Alex Horne!), as part of Children's Mental Health Week (6-12 Feb). Learn more



at tinyurl.com/tp-Taskmaster

SAFTER INTERNET DAY

This year's Safer Internet Day theme is 'Want to talk about it? Making space for conversations about life online'. See how your pupils can get involved at tinyurl.com/tp-SID23





Sonali Shah Broadcaster and ambassador for Oxford University Press' 'Raise a Reader' campaign

What was primary school like for you?

In my day, it was called First and Middle school - and I have very fond memories of it. My dad worked quite hard but dropped me to school on his way into work and I always enjoyed that special time with him. Sometimes we found the time to visit the newsagent before school to buy 1p sweets which I then sold for 2p to kids in the playground. The school wasn't happy with my side hustle, but my dad was very proud of my entrepreneurial skills! By the time I reached secondary school – a move I was certainly ready for - I was a bit of a social butterfly and didn't really have one main group of friends, and was equally happy by myself. I'm still a bit like that, now!

How did you feel about reading as a child?

Books were everything to me growing up because they allowed me to have friends when I didn't have the language skills to make them myself. I didn't speak English when I started nursery at the age of three, as we only spoke my mother-tongue Gujarati at home. But this, in the end, led to me being the first child in nursery to learn how to read. I then went on to read a book a day, sometimes, and my mum gave up on telling me off for reading at the breakfast or dinner table.

What was your favourite book as a child?

I really enjoyed pretty much any Enid Blyton book, as I loved the adventures they took me on.

Find out more about the 'Raise a Reader' campaign at tinyurl.com/ tp-OUPrar

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REVISE



The National Curriculum is a bet against the creativity and expertise of educators. We are chained to burdensome and statutory objectives

Solomon Kingsnorth

gesolomon_teach wedium.com/@solomon_teach

hat feelings arise when you bring the government to mind? Even among the minority who voted for it, you would struggle to find a significant number who trust it to act competently when the stakes are raised. And yet, very few of us seem to question one of its most omnipotent powers, that of deciding what all children should think about for much of their waking lives.

From the foothills of Scafell Pike to the streets of inner-city Birmingham, the content of every English primary school's curriculum has been standardised and carbon copied since the dawn of the 1988 Education Reform Act, which brought in the first National Curriculum.

As a primary teacher, it can be heart-breaking to move on to the next statutory objective, delivered from hundreds of miles away, when you know there is a set of children who still haven't a clue what it is you're talking about. Often, they won't get another chance.

It is not unusual in Year 6 to find these children taught in a separate room by the least skilled adult in the team during the run-up to SATs. I've worked in schools where they are the only pupils to be moved out of the classroom, while the best teachers try to get the 'marginal' children over the line come May. It is disheartening to feel like a mere mercenary of the state, paid to turn up and deliver a curriculum drafted nearly a decade ago by a very small number of remote 'authorities' who left the classroom long ago, if they ever taught in one.

It is not even that I think the current curriculum is terrible (I don't). It's that I don't think central government – and in particular *this* central government – is the right arbiter of what happens every day in the minds of my children or those who I teach. There are simply better candidates. The strange thing is – the government itself agrees with me.



It was of course the 2010 coalition government that brought in the almost-radical policy of Free Schools. And it is the current administration who are pushing very hard for every school to become an academy, which brings the freedom to determine your own curriculum.

In reality, these will remain completely toothless options until the current remit of Year 6 SATs is significantly reduced. As it stands, the test specifications are a stealth (and very lengthy) National Curriculum. Perhaps the most egregious example of the government's hypocrisy is recent education secretary Nadhim Zahawi's effusive praise of private schools, who have the most freedom of the lot. Somehow, we are expected to look to these schools for inspiration, while at the same time remaining chained to a burdensome and statutory set of objectives for each subject.

What most people outside of education perhaps miss is the increasing 'universitification' of the primary sector, with the parallel growth of 'executive' headteachers, 'Key Performance Indicators' and CEOs. It's getting harder to see what is 'primary' about it.

The National Curriculum is a bet

against the creativity and expertise of educators. That's literally what it is. It says that government is the best curator of words and images, and that there is too little wisdom in the system to enable a better deal for children. I'm calling for a rebalancing of scholarship and craftsmanship. Of work and play. Of design and spontaneity. I'm also calling for the option to opt-out of the National Curriculum and a huge, oncein-a-generation bet on the creativity of educators. On the collective wisdom of parents and teachers to shape flexible and meaningful curriculums in healthy partnership. On the power of conversation.

What might that look like in the short term? As a first step – a radical (and I mean *radical*) shrinking of the KS2 SATs specifications, along with the power granted to every school to become a Free School should it wish to do so. It would be a brave government indeed that chose to deny their own policy to a school who asked for it. Let every school community decide the best path for its children.

Time to reverse the bet, if we dare. **TP**

Solomon Kingsnorth is a primary teacher and blogger.

FEATURES TUTORING



6 WAYS to support school-led tutoring

Keep it calm and check the tech: successful support not only requires input from tutors, but teachers and schools too, says Adele Key

1 | CHOOSE STUDY GROUPS CAREFULLY

This early part of the process can make or break the sessions that follow. Consider not only academic ability when choosing small groups for tuition, but how to mix the right personalities. Sometimes this can be a steep learning curve. In a group of three I selected, one child became domineering, not giving the others a chance to contribute. Another of my earlier groups featured three pupils who were all quiet together: when it came to a tutor asking a question, nobody responded. While it is ultimately down to the tutor to get the best out of the sessions, teachers know their students and what they are like. Create the right combinations and everything will be easier from day one.

2 | GET PARENTS ON BOARD

Despite its many benefits, there is still occasionally stigma surrounding tuition, with some parents worrying about their child being picked out. Pitch it and communicate to families very carefully. Explain the reasons behind tuition and the expected results. Focus on how sessions will build confidence, self-esteem and resilience, not just better grades. Get families on board from the outset, and their enthusiasm will be a great support.

3 APPOINT A TUTORING CHAMPION

While all classroom teachers need to have contact with their students' tutor, a single representative for the school's overall programme is also a huge plus, especially when tutoring sessions go across year groups. Designating one person who can oversee how things are going is a brilliant way to help the process go smoothly. I hold this role in my own school. When either teachers or our tutors need a quick point of contact, they know who to approach – saving everyone time and resources.



Adele Key is a deputy headteacher and Year 6 teacher, as well as English and maths lead at Woodlea Primary School in Chester-le-Street, which works with the Pearson Tutoring programme. tinyurl.com/tp-PearsonTutoring **4 | MAKE TIME TO MEET TUTORS**

Meeting the tutor before sessions start is a key opportunity to discuss expectations, build an accurate picture of the children being tutored, share what makes them tick, and add anything else the tutor needs to know — including what you're currently teaching so the sessions truly complement classroom learning. The provider we use, Pearson Tutoring, encourages tutorteacher contact throughout the programme, with tutors providing personalised feedback at the end of every session. After reading these notes we can link back in with pupils to discuss how they feel things are going. Similarly, if anything has happened to one of our pupils that might impact learning, we can flag this with their tutor. Sessions can then be adjusted accordingly.

5 | DOUBLE-CHECK THE TECH

Overall, pupils are very excited to be part of tutoring sessions, meaning they can become quickly demoralised if they can't get up and running straight away. Make sure you have the required technology in place and it's fully functioning – and that this is done in plenty of time before sessions. Providing headphones with microphones is especially helpful, we've found. Do test these to ensure they're working correctly. Test firewalls too, as these can block tutoring platforms and cause frustration.

6 | GET THE RIGHT LOCATION

Lastly, we've found that securing the right space for pupils to enjoy their sessions is really important. I've heard of tutoring taking place in corridors; at the back of the classroom when the rest of the class is being taught by a teacher; even outside toilets. None of these is conducive to focusing and learning. Find an empty room, or a spacious indoor area that can hold a few group sessions – and, if doing the latter, make sure groups are well spread out. Holding sessions before or after school can help alleviate distractions. On a similar note, it's crucial to get the timing of sessions right: if they clash with something the pupils love, like PE, they may disengage. By doing all you can to help pupils feel they aren't missing out, they're far more likely to stay motivated – and make the most of this major opportunity.





PLEASANT ENCOUNTERS OF THE PAST KIND

From fond memories of encouraging chats to the odd sweary scream across a football pitch, you can't say educators don't leave their mark...

🍯 @kevharcombe

y governors like to keep track of successful former pupils and keep meaning to set up a mahogany alumni board with gold lettering recording achievements: 'Soap, J. Class of 1998, currently a successful artist in Devon'; 'Mint, T. currently senior civil servant in the Home Office and still spending her days staring out the window.' For balance there'd need to be another board, made of MDF with magic marker lettering for those less glittering prizes; 'Bill, B. Class of 2002, currently in Parkhurst doing a six stretch for robbery.'

Former pupils often like to reach out to us. For a secondary teacher friend, this sometimes means shouts of "Oi, you baldy p***k!" at the football. Once, standing in a crowded city centre bar, I'd noticed three young lads looking over at me and clearly weighing me up. They looked menacing and began pushing their way through.

I was convinced I was going to get a random hiding till one said, "Mr Harcombe, how're you doing, Sir?" and smiled and extended his hand.

"Nick?" I queried, recognising him from Year 6 many moons ago. Cue some catching up and reminiscing about rehearsing the Christmas concert when Nick tripped while walking to the altar and exclaimed "S**t!" – the oath echoing through the silent church above muffled sniggers. The 11-year-old looked at me in deadly earnest and claimed, "God made me say it!"

You don't forget children like that and, happily, they don't forget you either.

Teachers sometimes forget the profound effect they have on thousands of children's lives and how much former students remember. Analyse the hundreds of episodes of Desert Island Discs and count how many celebrated guests mention their school days (all of them), how many talk of an inspirational or influential teacher (nearly all of them) and how few (a handful) mention a malevolent b*****d who said they would never amount to anything – so they set out to show them they bloody well would and, hey presto, even the evil teachers have a positive effect. Queueing to pay for petrol, once, I ran into another former pupil. He recalled my asking him after a school concert, "Well, that's Year 6 nearly done – what are you going to do with your life now?" a big question and one which I'd long since forgotten asking – but had clearly stayed with him.

"I quite like maths," he had said. "You're a really good

mathematician, go for it!" I agreed. He now runs his own engineering firm. Whether my support was pivotal I would doubt, but it clearly contributed. Such is the soft power you wield on other people's lives.

For every future success and pleasant encounter there are bound to be some failures. The odds are heavily stacked against some children and have been since they were born, and even brilliant teachers might struggle to turn them around.

I once heard an HMI put sforward a theory. He referenced a documentary about anti-social youths, filmed treating residents and the local police with open disdain. His theory was that, had one of their former teachers walked round the corner at that moment, they would immediately have ceased their anti-social shenanigans. This was such an optimistic theory, showing teachers in a very favourable light and put forward with typically iron conviction by the HMI that it never left me. I was reminded of it years later, walking down a street where some surly youths on bikes were idling outside McDonalds, smoking, drinking and jeering and jostling passers-by. Fully expecting the same treatment, I neared the spot where they were congregated and, as I did, the group magically parted, clearing my way and the alpha male, shamefacedly hiding his cigarette from me by cupping it backwards in his hand, said cheerily, "Hello, Sir, how're you doing?" We chatted and then parted on pleasant terms with me telling him to behave himself. At school he had been difficult but I always had a good relationship with him and I was grateful for the residual show of respect the HMI had predicted. I'd love to end this piece on that upbeat note but I learned a few years later that young man received a lengthy custodial sentence for drug dealing. I wonder what the HMI would have made of that? Still, it's another one for the MDF alumni board. TP

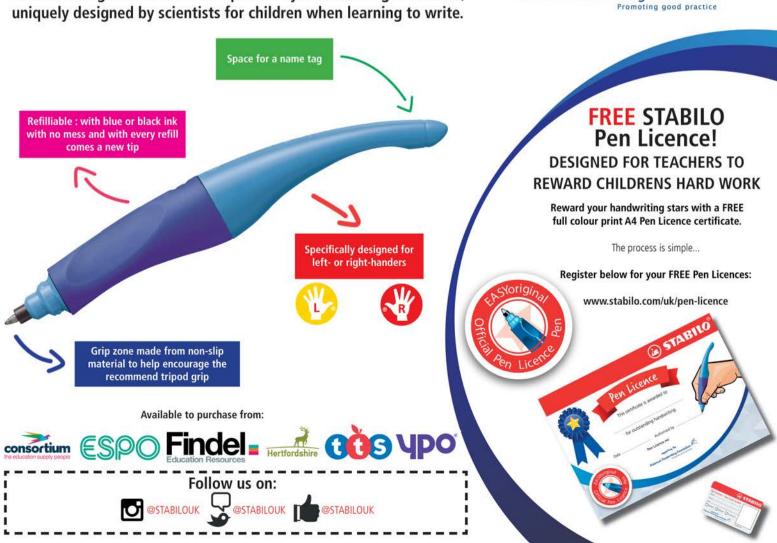
Kevin Harcombe is a Teaching Awards winner and headteacher at Redlands Primary, Fareham.

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VOICES

Each issue we ask a contributor to pen a note they would love to send

A letter to... #EduTwitter

We need to bring the joy back into teaching and say goodbye to social media negativity, argues **Bethan Harding**...



s teachers, we are always setting goals: whether for ourselves, our school, our class or even individual pupils.

But are you more scared or excited by the goals you're setting? We need to get the balance right.

Recently, I have been saddened by the number of social media messages I have read that portray a fear factor. As a profession, we don't seem to have the balance right, at all. One of the messages read: *'What is best thing about being a teacher? Answer: August.'* While I see the funny side, quotes like this give a constant, subtle message of discontent about the job – and the life – we have chosen.

The old adage goes, 'A goal should scare you a little...'. And of course it should. If it doesn't, it may not be challenging enough. We all know the feeling when we go for an interview or stand at the start line of a race; those 'butterflies' are good, healthy fear that drive us to give our best and focus on doing everything we can to achieve.

But as soon as we tip the balance too far, the fear overwhelms us and takes over. We are overcome with negative thoughts that are then played out in our words and actions. But it doesn't have to be this way.

A goal should scare us a little, yes, but it should also excite us a lot.

Ask yourself, very honestly, if you are excited by the goals you have set. If not, it's highly likely that others around you (such as colleagues, parents, and students) will not be excited by them either. Without question, we all want to do the best job possible. So, what do we need to consider when it comes to feeling more 'excited' about our goals?

EXCITE yourself!

- Expert be confident in your ability. Remember, *you* are the expert. You have been put in this privileged position to teach, and you have so much to offer. Embrace this opportunity and get excited about your role.
- Expectations you can only get genuinely excited by goals that are ambitious, so aim to have high expectations. For example, when watching the Olympics you see that coming first (the hardest challenge) leads to far greater excitement from the athlete and everyone around them, than coming fifth. Your expectations for goals need to be high enough that everyone will want to celebrate like the athlete getting gold!
- Collaborate excitement grows when others around you share your enthusiasm. Work with others to set your goals. Put aside quality time together, and question processes, challenge assumptions, reflect on the goals and why you've set them, think about rewording some aspects... and of course, repeat, repeat, repeat.
- Inspired look at others who have been there and done it already. Learn as many lessons as you can from those who have gone before you and achieved great things. Read books and articles, follow the latest research and unfollow those on social media platforms who fill your head and heart with negativity about the



profession. How often do you get excited and inspired by others and by what you read? Do you need to commit more time to this?

- Tweak when agreed, your goals should remain the same but the road to get there may have to be reviewed and actions changed. If you continue with an action that is clearly having little impact, the negativity at all levels will soon kick in and hoover up all the excitement. Accept, before you start, that tweaks will be part of the journey.
- Empower consider if your goals will go on to empower others. If you set the goal correctly, it is not just about arriving at the destination, but about creating a platform to build on along the way. A goal will really excite you when it empowers those that pursue it, and is seen as part of a far bigger picture within your classroom or even your school.

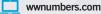
The great thing about EXCITE is that it leads to action. It can help you to be confident in your expertise, have high expectations, collaborate, be inspired, accept tweaks and look to empower your pupils. Considering this framework will help spur you on to take action that achieves goals and even celebrates them!

'A goal should scare you a little and excite you a lot.'

Is this true for you?

From Bethan

Bethan has been a headteacher of an outstanding primary school in Wales and a principal in an excellent all-through school in England. She is co-founder of Winning with Numbers, providing a maths curriculum and learning platform.



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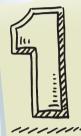
*Based on a primary school pupil visiting on selected dates in 2023. Price correct at time of printing. Visit website for a full list of pricing and calendar availability.Workshops available to book online at an additional cost.

FEATURES MATHS

How I do it

Ruler and string at the ready – try these real-world measuring activities for LKS2

LYDIA DAVISON



Begin by introducing the concept of perimeter with a real-life example. I took my children outside, sat everybody down and walked around the edge of a marked area (being mindful to clearly model ending in the same position as I began). I asked for a volunteer to copy what they had observed. Then another. I asked: *what did you do to copy me exactly?* Here the children dictated the

rules on what success looked like based upon what had been modelled. Attention, engagement and a critical eye equalled success.



hen we consider perimeter, it is not uncommon to envisage a collection of 2D, not-to-scale rectangles pre-drawn on a worksheet. Fast forward to assessment and pupils have a 50/50 chance of success – dictated by a toss-up on whether to multiply the sides or add. At its core, however, perimeter may be one of the most concrete concepts we teach in primary maths. Research shows that humans have a greater chance of remembering something if it is part of a meaningful experience, so before children simply equated perimeter with rectangles, we stepped into the

garden to make a memory.

0000>

- Next, ask the children to go into the garden
- or playground and find two leaves. In real
- Taskmaster style, I gave pupils five minutes
- to find and retrieve the two leaves that they
- agreed were the most visibly different. The
- children worked in their learning pairs for this
- activity, to promote talk and collaboration.
- Circulate the group and listen for those pupils
- who are already conjecturing about shape,
- width, length, sides or edges!
- what it, it ight, sides of edge

Once the leaves are collected, the real excitement can then begin. Inform children that you want to measure the outside of the leaves using string. Ask pupils to predict which of their leaves they think will use the most string and why. *Is it because of the number of sides? Is it due to the length or width?* For my Year 3 children, this was a great opportunity to practise the skill of sifting the wheat from the chaff. Which qualities of the leaf were relevant and which needed to be left on the playground?



/////////



time to measure! Begin by modelling to the children how to use the

Now it is

string to measure the perimeter of a leaf. Go back to the success criteria identified at the beginning of the lesson (e.g. measuring around the outside edge, starting and finishing at the same point and not over or under measuring). Again, use learning partners to support your children to be successful in their accuracy. Mark the lengths on the string and encourage pupils to use a ruler or metre stick to measure the string - this is a great chance to practise using a ruler!



Finally, take the time to reflect and discuss what has been discovered in the session. Are children surprised by the perimeter of a seemingly 'small' leaf? As children progress through

progress through perimeter, and take on area too, the appearance of a shape often throws up misconceptions. Take this time to apply their initial thinking and give children different regular and irregular polygons and ask them to predict which would have the larger perimeter.



Lydia Davison is a KS2 teacher, with responsibility for maths and cognitive science at a 3–11 primary school in Leicestershire.

🔰 @davison



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PARTNER CONTENT

REASONS TO TRY... Porthpean Outdoor Education Centre

Re-opening for Spring 2023 and under new management, Porthpean Outdoor Education Centre, overlooking the sea in Cornwall, is the perfect place for your next school residential

OUR EXPERIENCE 1

We are proud to hold over 15 vears of experience in organising successful school residentials. Visiting schools will be in very safe, experienced hands. All activities will be provided by fully qualified professionals, experienced in working with children and young adults.

THE ACTIVITIES 2

We are committed to the provision of fantastic value school residentials. We have put together an action-packed two-night/threeday package, offering a mix of beach and land-based activities, while still allowing for down-time. High ropes, climbing walls, caving, giant SUPs, coasteering, kayaking, archery, laser tag, and bodyboarding are all on offer.



EVENINGS AT 3 PORTHPEAN

Evenings at Porthpean OEC will endeavour to provide busy teachers with much-needed time to relax and enjoy their stay as much as the children. Our timetable offers instructor-led activities all day until lights out! BBQs, pizza making, silent discos, campfires, and talent shows will all form part of the Porthpean OEC experience.

THE ACCOMMODATION

4 Alongside our timber camping pods, we have luxury bunkhousestyle canvas accommodation with raised beds, carpeted flooring, and lots of room to stand and move around! Our new Cornish-themed camping villages include spacious and airy bunkhouses with room for up to 12 children; timber camping pods and an additional bell tent for teachers: and a marguee for group meetings and wet weather play.



Contact: Visit: porthpean.com Fmail info@porthpean.com Call: 01726 72901

- At a glance
- Brand new spacious and airy bunkhouses with room for up to 12 children
- Onsite activities and our very own beach!
- · Evening entertainment and a full meal programme included in the price

WHY OVE

Gavin Stanger discusses his reasons for embracing Edulink One

ABOUT ME:

NAME: Gavin Stanger

JOB ROLE:

SCHOOL:



would like their children to attend. Staff can then see which children attended which clubs.

We've seen improved home/school connections

The Parent Voice has been very positive about Edulink One. They really like the increased school communication, and love the reports on positive behaviour. I send out quite a few bulk messages, which parents can reply to, so queries are answered quickly. It's been very successful..

Achievement points are loved by parents and kids Sharing positive feedback is building better relationships between home

and school, and helping to motivate students. During a recent Friday afternoon quiz, one usually difficult boy seemed highly motivated. The reason? He said his parents were rewarding him for positive reports in Edulink One.

Seating plans are invaluable

We insist all lessons have a seating plan stored in Edulink One. This has really helped us during recent staff absences, enabling cover teachers to pick up lessons with pupil info readily to hand. I see Edulink primarily as a communication tool, but we use virtually all its features. Adoption has been smooth for staff, parents and pupils alike.

edulinkone

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Kettering Science Academy

FAVOURITE FEATURE:

Messaging, Clubs and

Achievement Points

All our admin for 85 weekly clubs runs through Edulink. Parents are able to look through the clubs that we run nightly and select which ones they

UNDERCOVER TEACHER

Our anonymous educator gets something off their chest

Thinking of mixing classes? Wait until you read this. You might want to think again...

ost teachers in a school with two-form entry (or more) will be familiar with the arguments for mixing classes: children broaden their friendship groups, using their developing social skills to interact with new children; established hierarchies in the class are removed, providing a 'reset' and allowing some children to flourish under a new start; bad pairings can be split; and classes can be balanced, enabling the school to better meet the children's needs in the years ahead.

I was all for the idea, until I had to face it as a parent...

When my daughter started at my school, I knew there would come a time where my roles as a member of staff and as a parent would clash. It took until the end of Year 2 and the big class mix-up for this to be tested.

The school had chosen not to consult with parents when choosing the make-up of each class; instead, families were reliant on teachers knowing the children and acting in their best interests. As a member of staff, I held my tongue and didn't get involved – after all, I trusted

the school! I knew my daughter wouldn't keep all her friends, and prepared her for the inevitable upset of losing some of them.

When the class lists were released, however, we discovered she hadn't just lost some of her friends, it was nearly all of them, including all the ones she had a relationship with out of school. As a collective social group, they had remained intact, with only one omission: my daughter! When she found out, she was inconsolable.

I immediately went to her class teacher, fearing I would hear that she had been a bad influence and that it was her friends who needed separating from her. What I found out was worse: she hadn't been considered at all! I was told: *"We focused on balancing the classes in terms of ability and SEN."*

The children had been separated entirely by academic ability, without consideration for friendships, personality or social wellbeing. Statistical equality had been achieved with equal numbers of boys and girls; of children with SEN; and of higher, middle and lower attaining children. Yet, they hadn't been considered any more deeply than by these demographic attributes.

At this point, I was already livid! As a Year 6 teacher, I spend hours in meetings each year to decide the make-up of the dorm rooms and groups for the week-long school residential. We know that children need to feel happy in their surroundings to make it a success. To hear such little effort was made in deciding groups for the next four years felt professionally negligent. I told them so.

"She'll make new friends," I was told. This was true, at least to the extent that she hasn't been alone at break or lunchtimes. However, this respite came too late to save our summer holidays: instead, we had six weeks of tears and sleepless nights; a summer holiday where she was desperate not to go back to school. The school's failure to understand that

all children were nervous about their classes and needed careful consideration, shows something approaching contempt for them.

Our network of parents had been taken away, too. Children may be good at making new friends, but sadly adults are not.

Working parents, in particular, need other adults around the school who they can trust and turn to when needed. The school needs to function as a community and mixing classes makes this so much harder.

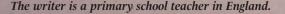
"No-one else has complained," we heard.

We were just the first! A handful of other parents I spoke to were in a similar situation. Of course, by the time our complaints were heard, it was too late to change it.

I felt the same feelings of betrayal and sadness my daughter did; we had been let down through either incompetence or laziness. This conversation ruined my relationship with the teachers in question, and left a host of others in the infants deeply suspicious of me as word got around about my complaints.

My school clearly handled the mixing of classes badly, however, there are seemingly endless threads on parents' websites complaining about the practice, and how their concerns have been overlooked or ignored.

So for those considering mixing up classes, think very carefully about exactly what you hope it will achieve. Are you sure it's worth it? **TP**





"We had been let

down through either

incompetence or

laziness"

What is **EDUCATION FOR?**

When it comes to intellectual and emotional development in EYFS and KS1, can we have our cake and eat it?

ELIZABETH POWELL

o you ever wonder what we are educating children for? What do you want pupils to get out of being at your school and in your class? The curriculum has become tougher and more crowded, and it can be hard sometimes to take a step back and ask ourselves why – why do we teach what we do, and what can we offer children to help to ensure they have a happy and successful future?

I have asked myself this question for as long as I have been teaching, and even more frequently since I became a parent 20 years ago. What experiences do we want our children to have and what are we helping them to become? What does an education need to look like in this modern world; a world where the current system seems so out of kilter with the needs of the working population?

A country's economic success, driven by adult life satisfaction, is affected heavily by children's emotional wellbeing and also their pro-social behaviours (What predicts a successful life? A life-course model of wellbeing, The Economic Journal, 2014). Whereas 'the intellectual development of the child is the least important of the three dimensions of child development, when we consider life-satisfaction as the outcome of interest'.

So what does this mean in practical terms? Can we have our cake and eat it? Can we fulfil the needs of the curriculum, developing each pupil's intellectual capabilities and also ensure we support all children in having the best chance at a happy and successful future through emotional wellbeing and pro-social behaviour interventions?

Child-centred challenge

At my school, we have taken a long journey to ringfence a designated time for children to lead their learning in Reception and KS1. We call this Independent Learning Time (ILT) and it is a protected time to develop the children's self-worth and skills acquisition. We've been through many iterations of it.

Each day, children choose a project to work on in this time. The project must be appropriately challenging and this takes support and guidance from adults. Appropriate challenge is one which is not too easy and not too hard; we say that the children need to find the Goldilocks Zone! Once they have a challenge, pupils work to solve it, and over time they are supported to develop key skills such as resilience, tenacity, problem solving, divergent thinking and perseverance.

In KS1, once the children have well-developed individual learning skills and a strong sense of self-worth, they then work in groups to develop their collaborative learning skills such as compromise, negotiation and effective communication. Valuing children's interests and ways of working is crucial in ILT, and we use these to ensure that the children are intrinsically motivated to complete their chosen project.

Projects can happen using any resource and in a variety of spaces. The possibilities are endless. We've done all sorts of things, including making a small table for a miniature restaurant (Year 1 project), making wearable cardboard shoes (Year 2), and using forest resources (sticks etc) to make a small person (Reception). See the panel on the right for a list of ideas.

How do you measure learning?

We use a learning line model during ILT and we refer to a challenge as being in the 'rough red'. Children then work on their challenge and we refer to this as 'growing green'. When they are successful, they reach 'brilliant blue'. If children are not challenging themselves, we refer to this as 'beginning black'; this part of the learning line represents what the child can already do independently. Essentially the gap between beginning black and brilliant blue is Vygotsky's Zone of Proximal Development (the difference between what a learner can do without help and what they can achieve with guidance and encouragement from a

skilled partner). The amount of time it takes for a child to move through this learning line varies – some can work on a single project for days or weeks – and we monitor each child's journey.

The planning sessions are key to the success of ILT, and at the start of each day in Reception we plan with a handful of children. This is supported by the whole class and all of the pupils' learning is moved on through these

discussions; it is in these sessions that high expectations are set. Children learn about possible challenges and help to invent new ones. They can be inspired by other pupils, come up with unique ideas or develop projects with reference to sources such as the real world and our environment, books and the internet.

We put a big focus on vocabulary development, too, which can be in spheres of children's interest such as castles and dinosaurs, or more closely linked to curriculum subjects, such as scientific vocabulary. We also develop the language of learning itself, and children begin to understand and apply words like *patience*, *perseverance*, *resilience*, *divergent thinking* and so on.

In KS1, where there is more of a timetable constraint, children still plan, and abilities move on as pupils are more experienced and many can plan independently, with a little support and guidance to fine-tune ideas. Children who find coming up with ideas trickier are given more adult time to help them to find a

challenge. We review ILT daily in Reception, and

sometimes during and at the end of each session, too. In KS1, we review the learning during sessions.

Community involvement Parents are important in the

success of ILT. They receive half-termly ILT summaries in Reception and termly summaries in KS1. These summaries identify what learning skills children are developing, including the ones they have mastered and those they need to work on. Families are encouraged to look at the photographs and videos of their children's ILT projects with their child and discuss the learning and their child's understanding of their successes and next steps. Often a dialogue is started between teacher and parent about their child's learning processes and how they can help at home to develop these further. We have recently invited parents to attend an adult ILT session to help them to understand the process. We have done this with teachers as well. These sessions have been very successful and enjoyable; adults have relished the opportunity to work on a challenge and develop their own learning skills.

Developing an educational offer that goes beyond our primary remit and seeks to contribute to our children's adult life satisfaction is a high ideal, but one we are not about to give up on. It isn't easy but it is important. **TP**

ILT PROJECT IDEAS

Thinking of introducing ILT to your class? Try these to get started:

Reception

- Making a clay sewing
- machine
- Using natural resources from the forest to create a mini person
- Sewing a felt ball

Year 1

- Making a table for a
- miniature café
- Writing a book about
- Batman
- Making connecting
- tunnels using sand

Year 2

- Drawing the Millennium
- Falcon from a picture • Learning to play a tune on the glockenspiel and then performing it • Learning to do the
- 'around the world' skill using a football
- Making wearable shoes
 out of cardboard

Year 2 collaborative

- Writing a script and then
- performing a playPlanning then executing
- face paint designs
- Making a photographic comic strip
- Designing, then making a working game using an iPad



Elizabeth Powell is the assistant headteacher at Horsforth

Newlaithes Primary School in Leeds

"We have taken a long journey to ringfence time for children to lead their learning"

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PARTNER CONTENT

REASONS TO TRY... Premier Education extracurricular clubs

Encourage children to keep active, and provide a much-needed service to busy parents

30 SECOND BRIEFING

Premier Education's extracurricular clubs promote active learning and boost confidence. Clubs are run by fully qualified professionals who deliver engaging and exciting sessions to improve physical literacy and keep kids more active for longer. They also enhance sporting participation and help pupils of all interests and abilities to find an activity they love.

> range of clubs to include other desirable subjects such as gymnastics, handball and drama.

NATIONAL 4 PARTNERSHIPS

Thanks to its longstanding reputation, Premier Education partners with a number of leading UK Sports Associations and National Governing Bodies such as the LTA, British Tennis England. These comprehensive training for over 1,000 coaches, forefront of educational schools have confidence that the clubs on offer are of an outstanding level.

Gymnastics, England Handball, England Lacrosse and Table partnerships allow for ensuring it is at the sport delivery. In turn,

ATTRACTIVE TO 5 PARENTS

Extracurricular clubs offer a lifeline to busy parents. Beyond providing wraparound childcare options, schools that offer Premier Education clubs are making a commitment to upholding unparalleled levels of physical activity delivery and the highest professional standards. Parents can rest assured that their children are developing new skills, improving their physical health and extending their social network, all under the watchful eye of fully qualified experts who are at the forefront of the industry.

Get half-price clubs for six weeks! Enjoy this limited-edition offer completely obligation free! Learn more and sign up now at premier-education.com/clubs

Premier Education has over 23 years' experience working with thousands of schools to improve the health and wellbeing of children through active learning.

VARIETY

are more likely to have a

range of activities, children

positive attitude to physical

levels of participation and

other interests, which can

improve physical literacy,

schools can expand their

activity, resulting in increased

engagement. Children get to

try new activities and explore

boost confidence and develop

When offered a diverse

3

KEY POINTS

Over 15,000 verified positive Trustpilot reviews from parents mean that Premier Education is the highest rated extracurricular clubs provider nationwide.

Sessions are designed for children of all abilities and are run by highly trained professionals who are committed to improving pupil health, so there's something for everyone.



HEALTH AND 2 WELLBEING PROMISE

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COACHING

Premier Education prides

activity professionals who

are able to deliver over 40

exciting sports and activities.

Many are former PE teachers

or sports specialists who run

sessions that are tailored

personal development of

pupils. Planning, delivery

and staffing are taken care

of, with coaches building a

genuine rapport with school

staff to become an extension

of the team. Coaches are also

subject to rigorous training

which includes paediatric

first aid, safeguarding,

equality and diversity.

to nurturing individual

itself on a 'best in class' network of over 1.000 expert

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Schools wanting to show their commitment to pupil health are enriching their extracurricular offering with expert-led clubs and activities. Premier Education clubs are aligned to the individual mission and ethos of each school, and for leaders who are passionate about prioritising wellbeing, the extracurricular offering is an opportunity for children to enjoy the benefits that go with living a physically active life such as improved fitness, reduced anxiety, enhanced selfesteem, improved cognitive function (thus boosting attainment and focus), and stronger bones and muscles.

social skills. As well as offering popular sports such as netball, basketball and rugby,

remier Education

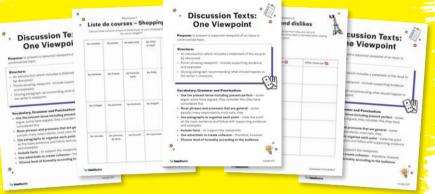
Find out more: premier-education.com



DR AMANDA BARTON

Very often hear children say that their favourite modern languages lesson was the one where they ate croissants, tasted Lebkuchen or made paella. The topic of food and drink is great for motivating children, as well as encouraging them to think about healthy eating. It can be pretty low-prep if you use actual food and drink items as a change to showing a Powerpoint, and you might want to hand out some of the goodies as rewards. Examples below are given in French, but the activities for this unit can be done in any language.

DOWNLOAD RESOURCES AT **teachwire**



Download your FREE worksheets for this unit at tinyurl.com/tp-KS2FoodDrink

WEEK 1 Lesson objective

• To introduce children to five fruits and five vegetables.

• To recognise the definite article 'les' for nouns in the plural.

Place a selection of fruit and vegetables on a tray, covered with a tea towel, on your desk. Ideally, have more than one of each type of food. Show the children the food items in turn and practise repeating the vocabulary with the whole class, starting off with the cognates – *les carottes, les bananes, les oranges, les tomates, les poires* – and progressing to the more difficult words – *les fraises, les* pommes, les pommes de terre, les petis pois and les haricots verts. Make sure that the children know what each is called in English. Draw their attention to les pommes de terre, explaining that the literal translation is 'apples of the earth'. Can anyone remember what verts means in les haricots verts? What does petits in les petits pois mean? Does anyone know what *les* means, and why it is used here? Explain that this is the plural definite article used in place of le or la. Continue with the repetition, varying it to make it fun. Repeat the words quietly, loudly, slowly and quickly, and break longer vocabulary down into individual words. For instance, present potatoes as: les; les

pommes; les pommes de; and *les pommes de terre*.

Put the fruit and vegetables back on the tray and cover with the tea towel. Carefully remove one kind of fruit or veg without the children seeing and ask "Qu'est-ce qui manque?" (What's missing?) Hold up each food item from the tray, ask pupils to repeat the word in French after you, and when you've shown them everything on the tray, ask them again to identify the missing fruit or vegetable. To make this more challenging, keep the tea towel in place so that the children can't see what's on the tray.

Display a list of the 10 words on the board for the children to copy and illustrate, or hand out copies of the shopping list (see **Resource 1** in the download).

Assessment

Can the children say each of the words for fruit and vegetables with accurate pronunciation? Most children should be able to remember the easier words with some prompting; higher attaining children should be able to say all vocabulary independently.

WEEK 2 Lesson objective

To extend children's vocabulary to include unhealthy foods and drinks.
To reinforce understanding of direct articles.

Recap the previous lesson: how many of the fruits and vegetables can the children remember? Do a language auction. Who can remember one item? Two items? Three items? All 10 items? The child who claims to remember the greatest number

FEATURES PLANNING

of items is then challenged to repeat them all, while the rest of the class count. Introduce 10 unhealthy foods and drinks on the tray on your desk. These could include les bonbons, les biscuits, les chips (crisps), les frites, les burgers, les saucisses, le gâteau, le chocolat, le coca, and la pizza. Again, using real items or toy food can be more fun than using pictures; the burger, and chips, could be represented using McDonalds packaging, the pizza through a Dominos box, and the sausages through a can of hot dogs. Repeat the food items several times, checking first that the children understand what the items are called in English.

Once your pupils seem fairly confident with the words, play some games to consolidate memorisation and correct pronunciation. Hold up one item from the tray and either say the word correctly, or a different word. If you say it correctly, the class repeats; if you say it incorrectly, they stay silent. Keep score on the board: each time the class gets it right, they score a point; each time you catch them out, you score a point.

Cover up the food items on the tray with the tea towel and ask the class to guess which food item you have your hand on. Invite the child who guesses correctly to come and take your place as the teacher, and repeat the game several times.

Ask why some of the items are preceded by *le* or *la* and some by *les*. This will prompt a discussion of gender and whether the words are masculine, feminine or plural. Get children to add to their written list of food and drink, copying the list of unhealthy foods from the board or using **Resource 1**, and adding their own illustrations.

Assessment

Assess whether the children are able to use articles correctly by saying one of the words without the article and asking the class to vote with a show of hands for the article they think precedes it.



• To reinforce pupils' knowledge of all the food and drink vocabulary.

.....

This lesson is spent consolidating all the new vocabulary to ensure that the children have a sound knowledge of a reasonably extensive set of words



before moving on. The activities are sequenced so that they start with testing the children's passive knowledge before moving on to tasks that require them to produce language independently. Start the lesson by recapping the food and drink items through a game of bingo. On their mini-whiteboards, or in their books, the children draw a bingo grid. Referring back to their written lists for support, they fill the grid with six food or drink items of their choice, writing the words in English. You shout out items in French, and the winner of a full house shouts out their favourite food or drink word in French. Repeat the game, but this time get pupils to write the words in the grid in French, and you shout the words in English.

You can also try a game of lip reading. Silently mouth one of the food or drink items in French and get the children guess what the word is.

Next, say the start of the new words – the article and the first letter or syllable – and the children have to complete the word. If pupils are struggling with certain words, get them to repeat the word to themselves quietly, with their hands cupped around their ears to create a personal sound booth.

If you want something with a bit more energy, play 'Shout it out'. Shout the food and drink items, and get the children to translate. Make this more challenging, and fun, by randomly using French and English, and alternate shouting with whispering the words.

Finally, go back to your tray of food items under the tea towel and remove one. The children can compete to see who can identify it first.

Assessment

Can the children remember all the food and drink types from the previous lessons and say them accurately?

.....

WEEK 4 Lesson objective

• To express opinions about food and drink using the verb 'to like' in speaking and writing.

.....

• To talk to each other in French about which food they like and dislike.



Place all the food and drink items on the tray. Can anyone translate the question, Qui aime les oranges/les carottes/ les petits pois? Once you are sure the children know what the question means, repeat for each food and drink item, and hand the items out to the individual children who say they like them. When all the items have been handed out, tell pupils to hold up their food or drink so that everyone can see it, then hide it under their desks. Repeat the question for all the different foods. The children must remember who likes what and tell you in a sentence, e.g. Jasbir aime les carottes. Tell the children that if you say the food they are holding, they should not give the game away by responding. Ask Jasbir to verify that the guess is correct -Tu aimes les carottes, Jasbir? to which Jasbir holds up his food item and responds with either Oui, j'aime les carottes or Non, je n'aime pas les carottes.



adventures

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FEATURES PLANNING

Children should then complete the two sentences on the board starting J'aime... and Je n'aime pas... with as many food and drink types as they like.

Next, ask pupils to carry out a short survey of likes and dislikes. Get them to draw a table on their mini-whiteboards or in their books with three columns one in which to enter their interviewee's name; one headed *Il/Elle aime*; and one headed Il/Elle n'aime pas. (Resource 2). First, practise the questions they're going to ask, displaying these on the board: Tu aimes? And Tu n'aimes pas? Pupils should interview five classmates and enter the results in their table. Once they've finished, ask them to tell you in French what certain individuals like or dislike, encouraging them to use whole sentences with the correct pronoun, i.e. Il/Elle aime les saucisses.

Assessment

Can the children use pronouns correctly? The higher attaining should be able to use whole sentences to describe their likes and dislikes without support.

WEEK 5 **Lesson objective**

• To say whether foods and drinks are healthy or unhealthy.

.....

Pick up a fruit or vegetable from the tray and tell the class, with a thumbs up, C'est bon pour la santé (It's good for your health). Show them an unhealthy item and, thumb down, say C'est mauvais pour la santé. Ask a child to translate the phrases into English. Pick up other items and ask the class, C'est bon ou mauvais pour la santé? To begin, the children respond with either a thumbs up or a thumbs down; later they progress to saying either bon or mauvais. Show them the two sentences – *C'est bon pour la* santé and C'est mauvais pour la santé on the board and repeat with them, word by word, until they are confident with the whole sentence.

Ask the children to work with a partner. In their books, they should write the two sentences side by side. They take turns to point to an item in their vocabulary list to which their partner responds with either C'est bon pour la santé or C'est mauvais pour la santé. The pointer responds with either 'oui' or 'non'. When they agree, they list the food or drink under either healthy or unhealthy. Model this first with one of the children to demonstrate the activity or use the **Resource 3** worksheet.

Assessment

Some children may struggle with using the whole sentence and resort to using just bon or mauvais. All children will need encouragement to use the whole sentence.

WEEK 6 **Lesson objective**

• To introduce children to the conjunction mais (but) and use this in a whole sentence.

.....

Start with a memory game to recap the vocabulary learned previously. Get the pupils to pretend to be playing table tennis in pairs. They bat food and drink words in French between them, looking at their vocabulary lists if needed, and trying to respond as quickly as they can without repeating any words. Model this first with one pupil.

Next, say a sentence or phrase covered in one of the previous lessons to express a like or dislike of various food items, and whether a food type is healthy or unhealthy. Ask individual pupils to translate the sentence into English.

Ask the children for the meaning of the sentence, J'aime le chocolat, mais *je'naime pas la pizza* (l like chocolate, but I don't like pizza), focusing particularly on the meaning of *mais* (but). Change the sentence to J'aime le chocolat, mais c'est mauvais pour la santé and, again, ask someone to translate. Show the children the two

sentences on the board, highlighting the word mais.

Ask the children to write their own two sentences with the word *mais*, using the sentences on the board as a model. The first sentence should focus on the food they like and dislike, and the second should focus on a food that they like but which is unhealthy.

Finally, start a word chain with the whole class, based on the sentences the children are practising. Throw a small sponge ball, beanbag or soft toy to one child and get them to provide the second word in the sentence. This child throws the ball to another child who provides the third word, and so on. You can write the sentence up on the board while it is being constructed like this, or ask one of the children to write it up for you.

Assessment

Are the children able to incorporate the food and drink vocabulary in a longer sentence using a conjunction to express their opinions? TP



Dr Amanda Barton is a freelance writer and teacher trainer who has taught MFL in primary and secondary schools. She is co-author of **Teaching Primary**

French and Teaching Primary Spanish (Bloomsbury).

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Birds of a FEATHER

Designated safeguarding leads and SENCos have demanding roles, says **Sara Alston**, so how can we help them work together?

e all know that ensuring comprehensive provision for SEND pupils can be a complex process, and often one that requires multiple team members to coordinate their efforts.

In many schools, for example, there is an overlap between the children supported by the SENCo and the designated safeguarding lead (DSL). For the first time, Keeping Children Safe in Education (KCSIE) 2022 made the importance of these staff working together explicit, pointing out that coordination is vital for effective safeguarding and SEND support.

But what does that look like?

Increased vulnerability

We know that those with SEND have an increased vulnerability to safeguarding risks. There are also some barriers to recognising signs of abuse and neglect in SEND children, which are explicitly identified within KCSIE as:

- assumptions that indicators of possible abuse such as behaviour, mood and injury relate to the child's condition without further exploration;
- these children being more prone to peer group isolation or bullying (including prejudice-based bullying) than other children;
- the potential for children with SEND or certain medical conditions being disproportionately impacted by behaviours such as bullying, without outwardly showing any signs;
- communication barriers and

difficulties in managing or reporting these challenges.

In 2022, a fifth bullet point about cognitive abilities was added to this list:

 cognitive understanding – being unable to understand the difference between fact and fiction in online content and then repeating the content or behaviours.

To be able to safeguard children effectively, we need to understand how these vulnerabilities might impact individual children, and those with SEND as a group. Therefore, the DSL and SENCo need to share their expertise and knowledge of their pupils. For example, children with SEN may



need additional support in order to build their skills and understanding of the connections between the online and offline worlds, and what behaviour is safe and appropriate in each setting.

We also need to ensure that we understand any underlying issues around social communications and understanding, so we can promote an appropriate safeguarding response that fits with the child's needs.

Masking needs

The impact of domestic abuse, attachment issues and experiences of ACEs (adverse childhood experiences) can, unfortunately, be easily confused with some indicators of autism. For example, language and developmental needs can be caused by neglect and other abuse; and behaviour and mental health difficulties can be a communication and indicator of abuse. Too often our response to these issues is either through a safeguarding or a SEN approach, however we need an holistic outlook, including an awareness that both may be present. When the DSL and SENCo work together, both can be considered, supported and kept on the agenda.

Advocating for children

As KCSIE highlights, it is also more difficult for those with communication difficulties to manage, report or share safeguarding concerns. Often, we need the expertise and experience of the SENCo to support children's communications and identify the best ways for them to share with responsible adults. Further, we need to be able to advocate for pupils and, where needed, to challenge other professionals' understanding of their needs, difficulties and what is normal for them. Too often, social workers and others have a limited understanding of special needs and fixed ideas of how to engage with children with specific diagnoses, which may not be appropriate to the individual.

Appropriate PHSE

Fundamental to supporting all children, particularly those with SEN, to be able to identify, respond to and ask for support with safeguarding risks both online and offline, is robust and effective PHSE teaching. However, too often a 'one size fits all' approach means that the teaching is not accessible for many with SEN. Worst of all, the demands of the curriculum can mean that intervention groups may take place during less 'academic' subjects, such as PHSE, so these children are not even in the room when it is taught. This needs to be a focus for the DSL and SENCo.

Supporting families

Many families develop strong relationships with the DSL or SENCo because of the degree of contact. It is important that the messages families receive are consistent, and they are not



PRACTICAL IDEAS

Ensure that the DSL is aware of who is on the SEND register and their needs. Equally, the SENCo should be informed of all safeguarding concerns about children with SEND. In this way both can contribute evidence, have supportive conversations and are not left having conversations without the appropriate information.

Establish regular information sharing meetings between the DSL and the SENCo.

Book together to build chronologies. If you have concerns about a family, but are struggling to reach LA thresholds for support, it is important to consider the whole family and link SEND, attendance, behaviour records, parent interactions and safeguarding concerns to identify the needs effectively.

Make sure SENCos and DSLs have the ability to share and analyse data together, to identify patterns and plan support.

being asked to repeat their story. We need to be aware of the possible risks and impacts for other family members when there is a child with SEND, such other children in the household becoming young carers. Furthermore, we need to be aware of the risks of disguised compliance, or everyone thinking that someone else has acted on a concern, thereby unintentionally leaving it unaddressed.

Both SENCo and DSL can be lonely jobs in school and carry a huge weight of responsibility. Promoting joint working shares the load, and only with collaboration can children be seen in a holistic light. It allows us to consider both safeguarding and SEND needs, without unduly focusing on one to the detriment of the other.

Joint working also provides that all-important listening ear for staff and gives another point of view for the difficulties and challenges that are part of both roles. **TP**



Sara Alston is an independent consultant and trainer with SEA Inclusion and Safeguarding, and a practising SENCo.



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2 SOCIAL-EMOTIONAL AND ACADEMIC LEARNING

Suitable for EYFS through to KS4, the platform helps to improve students' social-emotional mental health and well-being with easily implemented reading, writing, listening, and speaking activities. The online platform is accessible to staff, students, and parents at their points of need and includes wellstructured, cross-curricular lesson plans. Cloud9UK also offer extensive, customised support and training throughout the licence. A teacher who piloted the programme found that "the accompanying emotional resources were most helpful as the children enjoyed picking them up and using them to express their feelings. These were used all the time in continuous provision. The video



and story resources were also beneficial."

3 PRIMARY AND SECONDARY SOLUTIONS

Designed with EYFS, KS1 and KS2 in mind, Cloud9UK helps to build on students' social-emotional skills through character strength development and emotional wellness. It empowers them to increase their self-awareness, develop relationship skills and make responsible decisions. It also helps to prepare



Find out more: Cloud9worlduk.com info@cloud9worlduk.com 0191 380 5238 KS3 and KS4 students for success by building character core strengths and developing soft skills. The platform resources empower them to selfmanage, make accurate perceptions of the needs of others, and build strong relationships.

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Using the power of storytelling and literacy, animal characters from around the world are becoming classroom heroes. The animals, including KIWI, help children to make conscious decisions about their thoughts and actions. It helps to recognise, name

and understand emotions, building self-awareness and awareness of others. These skills lay a firm foundation for future character development and the acquisition of social-emotional academic skills.

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The Cloud9UK Mental Health Awareness Suite provides teachers with tools to build mental health awareness among students in various areas, including anxiety disorders, depression, and PTSD. It provides students with concrete strategies to approach these serious challenges.

Provides additional literacy practice in reading, writing, speaking, and listening in crosscurriculum activities to help students improve vocabulary, general comprehension, and research skills.

SEL implementation, including the tools used to reinforce skills, can be accessed by families at home, helping to build community engagement. The eLearning Platform includes a friendly interface and houses digital books, curriculum ideas, lesson plans, assessments, videos, games, interactive teacher tools and intervention tools.

KEY POINTS

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FEATURES REAL SCHOOLS



Matthew Shotton, headtcacher

"We have the cleanest sheds in Milton Keynes"

Collegiality and a values-based vision drive academic achievement and progress at Glebe Farm School, finds **Dorothy Lepkowska**

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ave you read this book?" asks Matthew Shotton, reaching behind him for his bookshelf. "This is where the culture of this school was born". He holds up James Kerr's Legacy: What the All Blacks Can Teach Us About The Business of Life. It comes as no surprise that rugby might be the preferred sport of a Welshman but it is clearly about more than just a game. As headteacher, Matthew is taking the culture of one of the world's most successful rugby teams and applying it to Glebe Farm school.

"The All Blacks live and die by their values," he says. "It means nothing to be the most capped player in the world if you have no humility and no team culture. They call it 'sweeping the sheds'. It means that their changing room is in exactly the same condition when they leave, as when they entered.

"I asked the staff what 'sweeping the sheds' means here. And it looks like this: this morning we were short-staffed in our nursery so our secondary art and design teacher volunteered to go and spend half a day there to help out."

STARTING FROM SCRATCH

This brand-new all-through school in Milton Keynes, which opened in September, sits on the edge of an executive housing estate, still largely under construction, with major retail distribution centres within sight. There is the potential that, one day, those companies may partner with the school and provide apprenticeships and employment for Glebe Farm's former pupils. But that is for the future.

For now, most of the school stands empty. The state-of-the-art £33m buildings are an impressive feature on the local landscape, but most of the classrooms remain locked, chairs are up-ended on desks and the floor coverings are clean like virgin snow. It will be another five years before these rooms are full and the school is at its 1,500-student capacity.

For the time being, there are children only in nursery, reception and Years 1 and 2. The secondary phase has admitted its first Year 7s, making around 250 pupils in all. Year on year, the school will grow as the next consecutive cohort arrives.

Glebe Farm is part of the Inspiring Futures through Learning (IFtL) multi-academy trust, which competed with other trusts for the right to create a school on this site, in keeping with local plans. The Trust has experience of turning around struggling – as well as managing

Pupil voice



I love the sporting opportunities and the clubs we have at school, and the fact we're the oldest pupils. We have a chance to shape the future, for example to make sure there's no bullying.



I like that we get to read to the reception children and help them with literacy. Teachers have told us they will go through the school with us and our form tutor will be with us all the way through, and it's reassuring to have that continuity.



high-performing – primary schools, and this is its first foray into the secondary sector, as Stephanie Boak, the Trust's head of professional and governance services explains:

"We have always wanted the combination of capacity givers and takers, and the Trust has so far worked in partnership with schools that have brought different strengths to it," she says.

"We work very closely with the local authority on its school-based planning, but we were keen to have a route into the secondary sector, and to grow the MAT.

"The staggered approach to admissions and entry felt like a real opportunity for us to grow gradually. There was a clear vision about how the school should be structured, that it should be one building and that there should be interaction between the youngest and oldest pupils.

"Linked to this was the development of our values-based curriculum, with secondary teachers bringing their specialist knowledge and expertise not only to older pupils but to the younger ones too, so that there is a continuum as pupils go through the school.

"Our philosophy is that everything is based on our values, and we work hard to embed these in the life of the school."

DRIVING ACHIEVEMENT THROUGH KEY VALUES

Glebe Farm has five key values – integrity, responsibility, endeavour, bravery and empathy – and three curriculum drivers: ambition, belonging and creativity.

"Within the primary phase, being a new school with a small staff, we've taken an off-the-shelf option – Cornerstones Curriculum 22," Matthew explains. "This





"The challenge lies in how we make a subject such as maths creative and fun for our pupils, in particular the children who might be struggling "

worked really well in my previous school, Fairfields Primary, but here we have paired up our teachers in the Early Years and Key Stage 1 with Fairfields teachers, so they can become familiar with its use and we can slowly develop it into our own version.

"We want to link the curriculum back constantly to those key drivers," Matthew adds. "So, for example, when thinking about ambition we consider how this is being reflected in what we are teaching. It could be talking about people who showed real resilience and overcame barriers, such as Rosa Parks, about whom the pupils have learned.

"At every turn we try to bring in those drivers. And it isn't just about being creative in art, but in every subject. The challenge lies in how we make a subject such as maths creative and fun for our pupils, in particularly the children who might be struggling."

The retention of 'sticky knowledge' – the key information pupils need to recall in order to progress with their learning – is another important feature of teaching and learning.

"We have to ask ourselves 'what is the end point for our pupils?" says Michael. "What do we want them to remember at the end of Year 1 in history, for example? What are the things they will need to know by the end of Year 2, and how do we map that out?

"Our aim is that by the time they reach the secondary phase their humanities teacher will have a sound understanding, and will have had an input in the pupils' academic journey, so there is no time wasted at Key Stage 3."

In reality, however, it won't be quite as simple as that. Glebe Farm will have three forms of entry into its secondary phase from its own primary, and it will take a further three forms from nearby St Mary's Wavendon CE Primary School. Matthew acknowledges that "there will be some integrating to do".

A SUSTAINABLE SCHOOL

At the heart of the school – from its buildings to the way pupils are taught and how they learn – is sustainability. Milton Keynes City Council aims to be carbon neutral by 2030 and carbon negative by 2050, and Glebe Farm is its first fossil-free and gas-free school.

The school runs a number of social enterprises, with the support of local charities and businesses. There is a shoe shop, run in conjunction with SALS Shoes and the Guinness Partnership, which has provided hundreds of pairs of shoes for families who are struggling financially. This will operate alongside a second-hand uniform shop.

In addition, a 'top-up shop' allows people to purchase 10 items for $\pounds 2$, which can be food or hygiene products such as toilet paper and sanitary towels. The school has an arrangement with local shops and supermarkets to cheaply buy items that are close to their sell-by, or use-by, dates. The money made from sales is used to top-up the stock.

Sustainability also cuts through to teaching and learning. Pupils are proud of the access they have to iPads for learning, which keeps paper use down to a minimum.

Matthew says. "As a primary head I've seen the amount of gluing and sticking and photocopying teachers are expected to do, only to have children rattle through a worksheet and for it to be thrown away. None of this is conducive to teacher wellbeing.

"We want to reduce the time spent on preparing resources in this way so it can be better spent on interventions. The accessibility features on iPads mean that all pupils can access learning, and the Apple brand would be beyond the financial capabilities of some of our families. This is an important tool, though not necessarily the solution to every challenge."

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FEATURES REAL SCHOOLS

"Those incoming pupils won't be at a disadvantage because we will liaise with the school about doing linked topics, but from a subject specialist's point of view they will have the luxury of knowing the journey, and will have a clear baseline in their mind."

PULLING TOGETHER

The all-through structure of Glebe Farm has other benefits, too. It was decided early on in the design of the school that there should be one staffroom, with no separation of primary and secondary. Nor are teachers restricted to teaching pupils in their phase.

"We were clear from the start that if we're going to be an all-through school, then it has to be exactly that, with no staff divide," Matthew says. "We don't want secondary, or primary, staff thinking they know it all. Sitting in one staffroom means they get a sense of how each other's day is going and understand that their challenges are often similar. It's a chance to find out about problems across the phases, or where something is going well.

"We also use our secondary subject specialists in primary. From Year 1, pupils are taught music, PE, Spanish and computing by a specialist from the secondary phase."

Literacy, and particularly reading, is a priority across the whole school. "I'm really pushing the Ofsted focus on reading. We have a new cohort of Year 7 children, but how do we know how they learned to read? Do our secondary staff understand how phonics was taught in primary? So, we currently have all our staff going through phonics training to get an idea of where is starts."

His expertise as a primary and Early Years specialist means Matthew can see what effects that early experience has had on the older children.

"We use such a vast number of resources in primary, but we narrow these as children get older. I've watched some of our Year 7s go into the nursery and head straight for the toy vice and workbench, and I'm like 'yeah, you remember doing that but now we're



Meet the team



KELLY FORRESTER ENGLISH LEAD

There's a real buzz in the air and it's a privileged position to be able to shape the future culture of the school, which we want to be one of innovation and excellence.



ERIN STEWARD DEPUTY HEAD It so exciting to have a hand in every stage of the pupils' development. These early, formative years are so important and we have the right staff and curriculum to give them the best possible start in life.



NATALIE WEBB, RECEPTION AND KS1 TEACHER, AND EARLY YEARS LEAD

We're all on a journey together and I love how the secondary specialist teachers come and teach the primary children. Hopefully I'll still be here to see my class do their GCSEs.



ALICE JACKSON YEAR 1 TEACHER Seeing a school set up from scratch has been insightful. I love it when secondary art teachers bring me resources for the little ones. I've never experienced anything like this before. It's a very supportive environment. narrowing this with talk of GCSEs, as well as leadership and responsibility'.

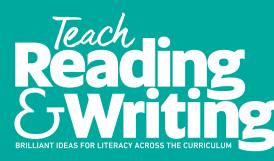
"As much as I understand it's about outputs and results, we also need to make sure children have clear and solid foundations for learning all the way through school, and not just in primary."

The importance of continuity of delivery across the phases, and the need to maximise the impact of teacher expertise between primary and secondary, takes us neatly back to the New Zealand rugby team and the culture of teamwork.

"When we're in a meeting or doing CPD, I sometimes ask the staff 'what is your legacy going to be here?' If you are the English or science lead, what are you setting up and doing now that will benefit the children who join us year on year? What is your impact, what is your purpose?

"It is what everyone of us needs to ask when we're 'sweeping the sheds'. What are we leaving behind? The staff have started using this terminology now when the opportunity arises or when I ask them to do something, and they respond: 'we're sweeping the sheds, Mr S'.

"We are all on the same journey and all having to do whatever it takes. And through their hard work and dedication, we have the cleanest sheds in Milton Keynes." TP



INSIDE THIS SECTION



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Meet the **AUTHOR**

As the world continues to change, questions (and stories) of agency and authority will only become more important, says **Sam Thompson**

ne of the great themes of children's books is the authority of grown-ups specifically, how much fun it would be to defy that authority or escape it. Peter Pan's Neverland is not just the place where you can be young forever, but also the place where the adults who order you around can, in the shape of Captain Hook, be mocked, outwitted and eventually fed to a crocodile. When Roald Dahl's Matilda uses her brain-power to get the better of Miss Trunchbull, the fantasy is irresistible. Not every child has been menaced by an authority-figure as monstrous as the Trunchbull, but children are expected, every day and everywhere, to submit to the decisions of others about what they ought to do and how they ought to be. No wonder that when we're small we want stories in which things are different.

Trust vs obedience

The anti-authoritarian streak in children's fiction isn't only a matter of wish-fulfilment. Often, it's an invitation to start thinking about what authority means, and to ask whether grown-ups necessarily deserve the trust and obedience they demand. In *Treasure Island*, Jim Hawkins learns that Long John Silver is not the raffish but good-hearted mentor he seems; in *The Wolves* of Willoughby Chase, Bonnie grapples with the machinations of the adult world to protect her family from Miss Slighcarp. These stories and others like them show children beginning to doubt the claims of those who are apparently in charge, and to judge for themselves.

Learning to make our own judgments and to stand up to authority when we need to: that might be one definition of growing up. But it would be a mistake to think of moral independence as the preserve of adults alone. Children in all parts of the world bear 'adult' responsibilities, whether it's a child in sub-Saharan Africa leaving education to work and to act as head of their household, or a child in the UK giving high-level care to an ill or disabled family member. Every child, whatever their situation, has somehow to negotiate the unsteady ground between dependency and freedom - every child, to some degree, lives in a world in which they are seen as less than fully competent to make their own decisions, but will find themselves obliged to do so nevertheless.

In my book *The Fox's Tower*, twelve-year-old Willow travels into a world of talking animals to find her missing dad. She discovers a huge, wondrous Tower built by Reynard, the clever leader of the foxes. Reynard's magical inventions have made a utopian



civilization possible inside the Tower, with all the animals' needs served by golem-like artificial creatures; but the magic that keeps this utopia going is a finite resource, and is about to run out. While Reynard tries to avert the impending catastrophe, his authority is under threat from a lion called Noble, who believes that he is the rightful king of beasts and is whipping up fear and hatred among the animals in an attempt to take power for himself. In the midst of these rival authorityfigures, these grown-ups in animal form, Willow has to decide which side to take — if she takes a side at all.

Looking at *The Fox's Tower* now, I think one of my motives for telling this story was to explore what it feels like for a child in Willow's situation: a child who finds herself in a world that is edging ever closer to collapse, in which destructive political narratives hold sway and the old seem guilty of the grossest negligence of care for the future they are passing on to the young. Wondering where to place her trust, Willow hears the various stories that the authorities tell and discovers that her point of view differs from all of them.

Imagined futures

We have (or we should have) left behind the paternalistic concepts of childhood in which children are seen as simply incapable of self-determination. Nor do we need to swing to the other extreme and assume that children need no help in learning how to judge what's best. Instead we have more flexible and realistic ways of thinking about children's wellbeing and rights, like the Lundy Model of Participation, which offers a framework for the implementation of the UN Convention on the Rights of the Child and has enabled children across the globe to be heard and taken seriously in the decisions that affect their lives.

As the world continues to change, these questions of agency and authority will only become more important. It's a truism that older generations have been accustomed to treat the planet's future as a kind of apocalyptic myth: a future much foretold and obsessively imagined, but with a dream-like detachment, as if entertaining the nightmare were enough to prevent it coming true. Children now do not have the luxury of being so detached. Today's children will live the social and material reality that their predecessors have so carelessly dreamed into existence.

I wonder if these children will have any use for stories that model how to be sceptical of authority-figures, how to judge whether or not they deserve the trust they demand. Perhaps they will laugh at the very idea of a trustworthy adult, or a grown-up who can speak on any subject with uncompromised, unhypocritical authority. But I think that's unlikely. The children I know have very strong instincts towards moral independence, and that means they want grown-ups to help them cultivate that faculty.

teachwire

Download your FREE literacy resources at

tinyurl.com/ tp-FoxsTower

As the accounts of the world that we get from authority-figures grow ever more frayed and fractured, children will have ever greater need of stories that help them learn how to give their trust and when to withhold it. **TP**



Sam Thompson lives in Belfast with his wife, three children, and their dog and cat. His latest book, The Fox's Tower (£9.99, Little Island) is out now.

How to write MODEL TEXTS

Dropping Little Red Riding Hood into Ancient Egypt could be just the spark you need to get typing your own WAGOLL...

ulia Donaldson, Stephen King. Philip Pullman and Eoin Colfer, not to mention me, all had careers as teachers before moving on to a life of crafting worlds and spinning yarns. It's perhaps no wonder that there seems to be a sneaky feeling that all teachers, particularly those working in a primary setting, are closeted writers desperate to break out. You only have to talk to a few about their confidence when it comes to creating short texts for their class, however, to realise this isn't the case.

Just as there are teachers who really have to study and work hard at their maths knowledge, their French skills (definitely me) or their grasp of computing, there are many who aren't immediately comfortable throwing together a few hundred words for their class. That might be you or somebody you know. It will probably be more people than you think.

We should clear up some confusing language first. If you teach using Talk4Writing, you might know them as model texts. You may refer to them as WAGOLLs or something else entirely. Here, I mean any content that you create for your class, be it a reading comprehension, an information text about rainforests, or the more classic structural model for writing.

MATT BEIGHTON

When my school moved to a Talk4Writing framework, creating the model texts was the part that I enjoyed most. I was writing a lot at the time – both my own books and freelance – and it was something that I felt comfortable doing. Not everybody felt the same, though. I recently carried out a survey as research for my new book *Write It Level It Teach It*, which highlighted some

consume more of your content than that of any other author. If you are creating content

or you might be singing

it from the rooftops.

but you aren't alone.

a few times a week, you are already guiding their reading experience. It's right that you want to make it an effective and efficient process.

Pupils in your class will

So, here are five things to consider when creating your content:

"Most teachers grade their confidence when creating content as about three out of five, or below"

interesting trends among the teachers who took part.

Most teachers graded their confidence when creating content as about three out of five, or below, and 69 per cent were spending at least an hour writing a text for their class. The main concerns were generating ideas, including grammar objectives and ensuring they were at an appropriate reading level.

The fact that you are reading this article might mean that you, too, are looking for a way to relieve some of the stress you feel when creating content. You might not have told anybody that you struggle,

1 It doesn't need to 'tie in'

Hear me out. Coming up with an idea that will hook your class is probably the most important part of the whole process. Your pupils might be totally immersed in the life of Victorian children, and your linked reading text might engage every one of them. Realistically, though, you probably have a group, however small, who are struggling to invest. Getting the hook right for your class is going to have more impact than ensuring it is linked to a topic. Writing a text focused on something that captivates your whole class -whether

or not it has any direct link to your current topic – will increase engagement.

2 Think about familiar perspectives

If children see people they know appearing in your text, I guarantee they will be more interested. Instead of a letter from a child trapped in a workhouse, consider a letter home from the premises officer trapped in the school by a forgetful head who's left for the holidays. A mystery with a lunchtime supervisor at the centre is a great way to not only grab your children's attention, but encourage them to engage with other members of the school community.

3 Use classic stories

If you take Little Red Riding Hood and replace her with an Ancient Egyptian slave, you can create a simple narrative. The wolf could become the Sphinx, and the delivery of food to Grandma an important document to the High Priest. You can then take any part of this story and write it for a purpose: the meeting with the wolf/Sphinx could be a diary entry, the delivery of the food/document a newspaper article, and so on.

This works for non-fiction, too. Little Red could be Ernest Shackleton. The food, his quest to reach the South Pole. The wolf, the harsh weather. If you use the same language that you would for the wolf (*stalk, lurk, pounce, creep*) to describe the weather, it becomes a great example of personification.

4 Get the right reading age

KS2 SATs papers have been consistently at a Y6 and above reading age. The latest maths paper had a reading age of Y6. If a Y6 class are only accessing texts at a Y4 level, they are at a disadvantage. Most KS2 reading books have a reading age of Y4, so you can't rely on them for exposure; it has to come from somewhere else. Renaissance, the company behind Accelerated Reader, have a free online tool that will tell you the reading level of any text or any book. Just search for ATOS Reading Analyzer to find out more.

5 Take inspiration from existing texts

All of this might sound daunting, but it doesn't need to be. There are lots of great resources out there to download and use. They are great time savers. In fact, if you use them as a source of ideas for your own writing, they can be a great tool. Downloading them as they are will be OK, but if you can use them as inspiration for your

own writing, you will end up with a resource that is uniquely tailored to your class and their needs. You can find a selection of free fiction, non-fiction and poetry texts written by Talk4Writing founder Pie Corbett at tinyurl.com/ tp-PieTexts TP

3 STEPS TO AN ENGAGING MODEL TEXT

Remember the mantra: purpose, purpose, purpose. Does the text need to inform? Will it provide a structural scaffold? Are you trying to demonstrate particular grammar objectives?

Consider whether it needs to include everything you are trying to fit in. If it's a scaffold, it probably doesn't need so many extra grammar objectives. If its purpose is to inform about a topic, are you adding to your stress levels by trying to include passive voice? Not only are you increasing your own workload, vou are also muddving the water for the children. They will be looking to the text for guidance in one form or another, and if you aren't clear on what its purpose is, there's a good chance that they won't be either.

Remember, at the end of the unit, your pupils are only going to be given 40 minutes or so to write their own text. If it's taking you over an hour, they probably won't be able to do it in less. If you're not expecting the children to include something, then don't worry if you don't either.



Matt Beighton is an experienced primary teacher turned

full-time children's writer. Matt now splits his time between writing his Monstacademy and Pick Your Path gamebook adventures, writing for The Literacy Shed and running writing workshops in schools.

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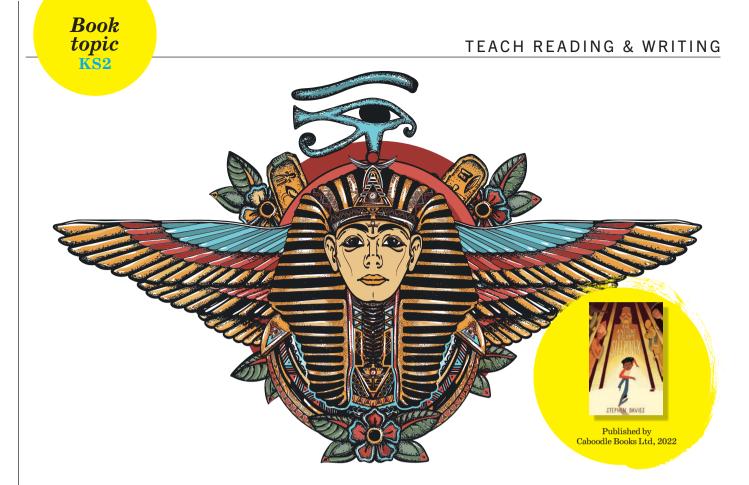
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The Ancient Egyp Sleepover

As we celebrate 100 years since the discovery of Tutankhamun's tomb, dig into this class read-aloud guaranteed to inspire young Egyptologists

STEPHEN DAVIES

henever I do a talk or assembly about my new book, *The Ancient Egypt Sleepover*, I describe the real sleepovers organised for children in the British Museum, and then ask, "What could possibly go wrong?" Ten hands shoot up. "Yes, you," I point.

"THE MUMMIES COME ALIVE AND START ATTACKING CHILDREN IN THEIR SLEEPING BAGS!"

"Exciting!" I grin inanely. "Who else has an idea?"

Nine hands go down, because everyone else was thinking the same thing. One hundred years of schlock horror and 50 years of *Scooby Doo* have convinced us all that Egyptian mummies love nothing more than to attack Egyptologists. *You disturbed my rest and now you must pay!*

For children's authors, too, the lure of the mummy is strong. Our fingers itch to write about Egyptian mummies that sit bolt upright in their coffins, walk stiff-legged into the rain and order roast hippo and chips from the nearest kebab van. But let's face it, that kind of book is not much help to the children in your classrooms trying to get their heads around their Ancient Egypt topic.

I wrote *The Ancient Egypt Sleepover* as a whole-class read for Key Stage 2. I wanted to write something exciting and funny but entirely devoid of ancient curses or marauding mummies. Instead, the book has a *Charlie and the Chocolate Factory* vibe, with a group of unsuspecting children (clutching golden tickets, no less) rocking up at the British Museum for a night of Ancient Egypt-themed activities. Things go wrong, of course. There is a mystery to solve and a dastardly heist to foil.

The Ancient Egypt Sleepover consists of 21 short chapters intended for reading aloud over the course of one month. I produced some free downloadable teaching notes to accompany the book, including the following ideas and suggestions.

Book topic

Sharing and talking about the book Explore the British Museum

The book's action takes place in the Great Court, the Ancient Egypt sculpture gallery and the mummy galleries of the British Museum. If a class outing to the British Museum is unrealistic, fear not – Google Streetview Interiors enables you to explore a crowd-free museum from the comfort of your classroom. Begin in the Ancient Egypt sculpture gallery, where eagle-eyed children will notice two of the statues featured on the cover of the book – the one-eared

colossus of Amenhotep III and the lioness-headed statue of Sekhmet the Destroyer – as well as several artefacts mentioned in chapter three. Your class can imagine this room at night and decide exactly where they would choose to lay down their sleeping bags.

Zoom in on the Rosetta Stone in the middle of the gallery, the most visited artefact in the whole museum. The story of Champollion's great breakthrough on 14 September 1822 is one of the best 'eureka' moments

in history, featuring an ecstatic dash across Paris, a hoarse cry (*"Je tiens l'affaire!"*) and a dramatic fainting episode.

Discuss with your class the fact that some Egyptian archaeologists have asked for the Rosetta Stone to be returned. Children could prepare a debate, with speakers for and against giving back the stone. (For your own edification, James Acaster's routine on this subject is a YouTube gem.)

Marvellous Mummies

In chapter eight of the book, Mo and his friends visit the mummy galleries, which again you can explore via Streetview. The chapter focuses on Tjayasetimu, a singer in the royal choir, who was only eight years old when she died. Of all the mummies in the British Museum, this one is the most relatable for children. Show pictures of the mummy case, and then, if appropriate, show CT scans of Tjayasetimu's face.

This is a good route into a frank discussion of mummies and our reactions to them. Why do we so often respond to mummies with fear and loathing, or with corny jokes? Acknowledge such responses but try to help children move beyond them. My favourite non-fiction children's book about mummies is *Mummies Unwrapped* by Tom Froese. It was written with the help of experts at the British Museum and came out just a few months ago.

Activities Hieroglyphs

In chapter five, Mo and his friends get their first lesson in Ancient Egyptian hieroglyphs. Put the puzzle on page 29 of the book under a visualiser and challenge your class to decipher the inscription. Then hand out a simple hieroglyphic alphabet and get each child writing their own name inside a cartouche. Collect their hieroglyphic names, split the class into two or three teams and display the cartouches one by one - contestants 'buzz' to answer and get points for correct guesses. This activity familiarises children with the whole hieroglyphic alphabet, not just the glyphs in their own name.

Chapter five ends with a boisterous game of Basket Lion Viper. Mo's friend Kelvin notices that the first three hieroglyphs of his name can be used as an Ancient Egyptian version of Rock Paper Scissors. Basket traps Viper, Viper bites Lion and Lion mauls Basket. As a two-minute filler, let

Take it further $\Rightarrow \Rightarrow \Rightarrow \Rightarrow$

Recreate the thrill

The discovery of Tutankhamun's tomb was in fact a whole series of electrifying moments: finding the first step... digging frantically... noticing the royal seal on the first door... clearing the rubble... piercing the top left corner of the second door... lifting the candle to peer into the antechamber of the tomb...

"Can you see anything?" "Yes. Wonderful things!" It is one thing for pupils to learn this sequence of events but quite another for them to feel the sheer spine-tingling delight of it all. What can we do to recreate that thrill in a classroom setting? Drama, of course, and a little bit of set design.

Recently, I visited a Year 4 classroom which had been transformed into the Valley of the Kings, with an improvised tomb at the back. Both the valley and the tomb were made of desks and display paper, all very low-budget. One girl read the narrator's lines from The Tutankhamun Experience (the italicised paragraphs in chapters nine and 10 of *The Ancient Egypt Sleepover*) and the other members of the class were workmen, basket boys and girls, officials, journalists, villagers and photographers, plus Carter, Carnarvon and the all-important water boy.

When it came time for Howard Carter (aka Rory) to enter the tomb, he made a small tear in the display paper, flicked on his very happy hour at my keyboard. Chapter 16 of *The Ancient Egypt Sleepover* describes a foot chase through the museum and can be used to enamour your pupils with dynamic verbs. Make a 4x4 bingo grid with the words below and

let students tick off the words as you read the chapter to them. First child to get three lines in any direction shouts BINGO! or

PTAH! or ANKHNESNEFERIBRA!

The words for the grid are: bounding, crashed, dashed, dived, ducked, grabbed, jumping, plunged, ran, scrambled, seized, skidded, slipped, snatching, sprinted, staggered.

After reading the chapter, challenge children to write a chase scene of their own, using plenty of strong verbs. Because they are only creating one scene,

Loved this? Try these...

- The Curse of the Tomb Robbers
- hy Andy Seed
- The Story of Tutankhamun
- by Patricia Cleveland-Peck
- Casting the Gods Adrift
- by Geraldine McCaughrean
- The Nile Adventures (series)
- by Saviour Pirotta

and coming soon... Myths, Mummies and Mayhem in Ancient Egypt by Stephen Davies and Núria Tamarit (March 2023)

there is no need for extensive planning or characterisation.

For another writing activity, children could do a newspaper report about the extraordinary



holographic exhibition in chapters nine and 10: imagine that you were one of the 99 children to enter The Tutankhamun Experience that night. Convey the sights, sounds and smells of the exhibition to readers of the newspaper. TP



Stephen Davies lives in London and enjoys visiting primary schools to conduct Ancient Egypt-themed writing workshops.

authorsabroad.com

children try this game with their talking partners, using cupped hands for Basket, fingers on forehead for (horned) Viper and outstretched claws for Lion. Basket Lion Viper could become a running joke in your classroom, as well, as a non-violent way to resolve disputes.

Detective notebook

At the sleepover, Mo meets a distinguished professor of Egyptology called Maria van Tam, but he begins to distrust her after she gives a wildly incorrect date for a coffin. Give everyone a page from a 'detective's notebook' with the heading Maria van Tam: Prime Suspect. As you read the book together, encourage children to make a note of anything suspicious which Maria says or does. By the end of chapter seven, they should have at least six pieces of incriminating evidence against the fake professor.

Writing a chase scene

I love chase scenes. Give me a hero, a villain, a memorable location and a MacGuffin, and I will spend a

battery-powered candle, peered inside and gasped. The children all took their turn, approaching the tomb in an oddly silent queue, their cheeks slack with anticipation. Each one of them gasped – they couldn't help themselves.

When my turn came, I gasped as well. Even though the mummy looked like a row of cushions with a sheet on top, and even though the canopic jars looked like painted yoghurt pots, and even though the necklaces and bracelets were from Claire's Accessories, I still gasped. I will never forget that moment, and nor will the children.

Wonderful things

Ancient Egyptians were consummate artists, and this topic lends itself perfectly to art of all sorts. Instead of everyone making the same thing, why not split the children into groups, with the purpose of blinging your makeshift tomb?

For Tutankhamun's death mask, cut out a cardboard headdress, beard and collarpiece, then tape them back and front to a rigid paper mask. Cover the whole with two layers of papier maché, leave to dry, then paint the whole thing with yellow or metallic gold paint. When the golden base is dry, add features and decorations with black, light blue, dark blue and dark red paint. Attempting a 3D cobra (*wadjet*) and vulture (*nekhbet*) is a recipe for tears, so paint these along with the other details!

The canopic jar team can use modelling clay to mould a jackal head (*Duamutef*), a baboon head (*Hapy*), a falcon head (*Qebehsenuef*) and a human head (*Imsety*). Leave five days for the clay to dry, then glue the heads to yoghurt pot lids and cover the pots and lids with three layers of papier mache. Leave to dry again, then paint. Voila!

PARTNER CONTENT



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5 tips for no-stress SATs revision

The clock may be ticking, but there's no need to ramp up the pressure for end-of-Year-6 assessments, says **Sue Drury**...

here's a certain amount of doublethink involved for Year 6 teachers in the run-up to May; of course, the wellbeing of our pupils is always paramount - and there aren't many in KS2 who wouldn't agree that instilling a love of learning in children is the most important thing they can do. At the same time, though, we know that assessment matters, and not just for Ofsted, either; it's how we can be sure our teaching is as good as it can be.

So, with all this in mind, here are some suggestions to make sure your SATs prep is as effective as possible, without unnecessary duress:

1 Teach and reteach

First, remember that there will still be areas of the curriculum that will need to be taught, or retaught, right up to the time of the tests. Revision opportunities should be built in around this, right from the start of the year. That way, children won't start to panic as a whole range of gaps are picked up in the spring term.

• Sharpen skills

Keeping skills sharp is important, too. For example, in maths, focus on fluency of written calculations. This will not only help pupils in the arithmetic paper, but will also reduce the cognitive load when tackling more complex reasoning questions.

Q Build it up

You should be looking to increase children's stamina (don't forget, paper 1 of the English GPS test has 50 questions!). Build up the length of tasks you are giving pupils gradually, so they are set up to succeed wherever possible – and again, do this from the start of the year. Make sure they get the chance to complete one full paper in the designated time allowed before the week of the tests.

Talk about it Keep the conversation about key knowledge and skills going, every day. Use grammar terminology during reading and writing activities, and encourage children to find examples in reading books, or in their own writing. Have pupils complete SATs-style questions, or sections of past papers, in pairs, to support discussion about the questions and how they should be answered. Present groups with a completed past paper and ask them to check it, correcting any errors and talking about any mistakes and why they may have occurred.

Mix and match

Finally, mix things up wherever possible. Games are a great way to revisit key objectives - card sorting, 'pimping' sentences and bingo are all much more than filler activities; they enable children to check and test their knowledge in an enjoyable context. If you start as you mean to go on, swapping between quick questions, games, online interactive resources, discussion and independent activities, pupils won't even notice they're revising.



Sue Drury is literacy lead at Plazoom, the expert literacy resources

website. Find more advice at plazoom.com/blog



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Book CIUB

We review five new titles that your class will love



Know it Owl by Emma Perry, ill. Andrea Stegmaier (£7.99, Storyhouse Publishing)

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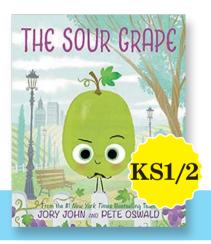
Owl has a lot of ideas, and is very energetic, but sometimes their suggestions come across as orders, and their friends are becoming annoved... It's only when a pal bans them from their treehouse that Owl realises the error of their ways. Beautifully illustrated with full-page spreads, this engaging picturebook is great for any of your pupils that might have a problem with letting go of control, stomping over their classmates' ideas as they go. A gentle reminder that although ideas and wanting to help are great, we must always make sure others have a chance to share theirs, too, this is a lovely, humorous story of the power of friendship. As a bonus, all copies sold in the UK will include a donation to children's mental health charity Place2Be.



My Momma Zo by Kelly & Zoey Allen, ill. Tara O'Brien (£7.99, UCLAN Publishing)

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Molly loves pasta, jumping in puddles, and of course, her family – brother George, dog Ziggy, Mommy Kel, and Momma Zo. Molly's Momma Zo used to be called 'Daddy', but these days she's much happier and has a lot more fun with the rest of the family; it's great! This story of a loving, supportive family can be taken as a simple tale of being thankful for those close to us, and the joys of days at the beach and adventurous dog walks, and more 'ordinary' pleasures such as making dinner together or staving at home crafting. But it can also be a great introduction to transgender issues, as Molly navigates Momma Zo's transition, and explains the ups and downs they've all had along the way.



The Sour Grape by Jory John and Pete Oswald (£6.99, HarperCollins)

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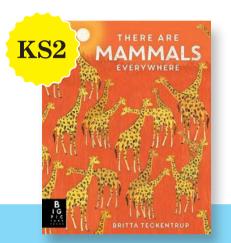
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The sixth title in Jory John and Pete Oswald's New York Times-bestselling Food Group series, this sweet picturebook takes us along on a ride with Sour Grape, who, despite his best efforts, seems incapable of letting things go. He holds grudges for every little slight - an unreturned borrowed scarf, a long supermarket line – but when he meets up with friend Lenny (who is just as sour) and makes a mistake, he's on the other side of the grudge! Grape starts to realise the error of his ways, and works to get back to the sweet little fruit he was as a child. A simple but engaging story of understanding and looking on the bright side, this is an ideal addition to your classroom for any of your little ones who may have trouble with emotion management.



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There Are Mammals Everywhere By Camilla De Le Bedoyere

(£12.99, Big Picture Press)

When it comes to children's books, one thing we're certainly not short of is animals. Talking bears, friendly tigers, and even imaginary fluffy companions are in abundance. But it never gets old – there is something about the animal kingdom that just doesn't cease to be enchanting. This goes for non-fiction, too. Enter There Are Mammals Everywhere, the latest educational tome illustrated by Britta Teckentrup (When I See Red), which - you guessed it - explores the menagerie of marvellous mammals that roam planet Earth. Taking us on a journey from the mighty Gigantopithecus from one million years ago, to the adorable tarsier and egg-laying platypus, this colourful book includes plenty of scientific facts to get your 'Animals including humans' topic off to a gallop!



The Silver Moth by Carol Lefevre (£8.99, SPCK Publishing)

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Following in the footsteps of the 1946 award-winning children's book The White Horse, Lefevre's sequel, some 56 years later, draws readers back into the magical world of Moonacre valley, with its dark forests, splendid ruins and mysterious little white horse, where the ancient feud between the Merryweather and the de Noir families has once again revived itself. In this new story, we meet Rose Merryweather, Maria Merryweather's granddaughter, and the two travel together to the safety of Moonacre Manor to escape the ravages of a war-torn London. A charming tale touching on the plight of refugees and subtle feminist themes, this is a novel written in the tradition of the classics we know and love from years gone by, with plenty of topical issues to keep modern children hooked.

Meet the **author** CAROL LEFEVRE ON THE

PERSONAL POWER OF STORIES, AND LASTING LEGACIES



What made you want to write a sequel to The Little White Horse? This was a really important book for

me when I was a child. Living in remote areas of the Australian outback, the landscapes that surrounded us were harsh and there were few luxuries. *The Little White Horse* took me away to a lush, green, and magical world, and I spent a long time deep within its pages. In the original book, Maria's room was always a dreamy place I longed to have for myself, and one day, while out walking, I saw a little room at the top of a house that reminded me of Maria's tower room, and I decided then and there that I would write the story that had somehow continued to evolve in my head.

What was it like, following in the footsteps of a beloved author?

The original book, *The Little White Horse*, was first published in 1946, and I started by re-reading it closely. I wanted to remain true to Elizabeth Goudge's style, but soon realised I was going to have to make some compromises. Young readers back in the 40s and 50s had far fewer distractions than in the present time; they could cope with longer descriptive passages than modern readers have patience for. So, it was a bit of a juggling act — to create something a modern reader would find entertaining, yet stay true to a beloved author's style.

How would you like teachers to use *The Silver Moth* in the classroom?

The Silver Moth could be used to initiate activities and discussions with children around a number of concepts. For example, you could use the story as a starter about the difficulty of taking sides – what would you do if someone you loved was on The Other Side, because of being born a certain way, (like Devin's father, who is the 'enemy' because he's German)? Would you still love them? For a longer activity, children could write their own sequel to *my* sequel.

The Silver Moth, by Carol Lefevre (£8.99, SPCK Publishing) is out now.



Sue says ...

Got a classroom question? **Our resident** literacy expert is here to help...



I teach Y6, and every year I struggle to get authentic evidence of pupils' writing that genuinely shows their understanding (for example, of using consistently correct tenses). How can I get all those boxes ticked, without telling them what they should be including?

– JP, class teacher

It can become a little overwhelming collecting writing evidence; ensuring all of those standards on the TAF document are ticked off. But fear not, you still have plenty of time to gather what's needed to make accurate teacher assessments and support moderation at the end of the year.

First of all, here is a quote from the 2022-23 Key Stage 2 assessment guidance (6.2):

Teachers may use success criteria in lessons to help them judge whether a pupil has met the objectives for a piece of writing and to help pupils understand what they have learnt. Using success criteria does not mean that a pupil's writing is not independent. Teachers would simply need to avoid modelling or over-scaffolding the expected outcome. Furthermore, using detailed success criteria as a teaching tool for one aspect of writing could still provide independent evidence of other 'pupil can' statements which have not been mentioned.

This explains that, even if you have modelled and scaffolded one area of the curriculum, that piece of writing could be used to evidence other areas that children have used independently.

Another tip is to always allow time to proofread and edit writing. Let's face it, all writers struggle to get everything right the first time. Pupils can discuss their work with their peers before editing, or you could give whole-class feedback to remind pupils of the grammar and punctuation that they have been taught. As long as children aren't given individual feedback and guidance from an adult about how to improve a piece of writing, it can be classed as independent.

If there are particular statements that groups of pupils are missing, think about the genres of writing that you are asking them to produce and whether they give children the opportunity to show these skills.

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3 LKS2 Storytelling Cards Bit.ly/PlazoomStories3





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Engage reluctant readers, develop key comprehension skills of retrieval, vocabulary, inference and sequencing, and inspire creative writing, with these brilliant resource packs based on hilarious stories from Beano - the nation's favourite comic. Each pack includes an original Beano adventure featuring children's favourite characters, such as Dangerous Dan, Minnie the Minx and Rubi not forgetting Dennis and Gnasher, of course! Alongside the comic strip are carefully pitched comprehension questions, plus an imaginative writing task based on what has been read. Download all 24 packs for free, at bit.ly/ PlazoomComicComp

Find out more about how comics and graphic novels can be used in the classroom to build pupils' reading expertise by watching this webinar recording, presented by literacy experts Christine Chen and Lindsay Pickton: **bit.ly/PlazoomWebinar**



Joseph Coelho is the current Waterstones Children's Laureate.

He grew up in a Roehampton tower block, with his mum and little sister.



Poetry is often used during times where emotions need to be shared, such as at weddings or funerals. However, in his Author in Your Classroom episode, Children's Laureate Joseph Coelho explains why he feels poetry should be read and enjoyed more widely by both children and adults. Through the accompanying resources pack, children will have the chance to read and explore Joseph Coelho's poem, This Bear, and investigate figurative language that the poet has used from his 'poetry toolbox'.

Listen to this episode and download your free teaching resources at **bit.ly/JCoelhopack**

Hack your class!



LEGO for fractions Every class should have a box of LEGO – it's great for supporting pupils' understanding of fractions. Using a 4 x 2 piece as the whole, make ¼, ½, ¾ of the whole. Or, find equivalent fractions.

	\equiv	

Y2 reading evidence Create a running reading record for each child and make comments linked to the TAF statements.

Use sticky notes to add comments during whole-class or group work to keep them up-to-date.



Clock watching Pupils still struggling to tell the time? Invest in a couple of analogue watches and have two 'time monitors'. They will need to tell you when breaktime or lunch begins.

Music SPECIAL

INSIDE THIS SECTION



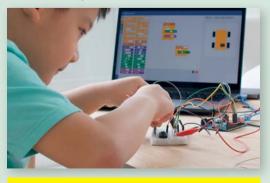
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How to improve your music classes

Are budgets tight and specialists thin on the ground? Fear not, these ideas will still help you boost your provision...

JIMMY ROTHERAM

hroughout my career, I've had wonderful opportunities to see how music works in scores of primary schools, and to develop my own work in learning from some of the best practitioners in the world. I have also collaborated with some wonderful organisations and individuals dedicated to supporting non-specialist delivery of music in primary schools.

Over the years, I have developed a system for supporting schools within fairly limited time frames, which I wanted to share here. Working with teachers for just six days spread over six weeks presents challenges, but gets schools off to a great start. These are the things we work on:

Audit leadership

Leadership for a subject is vitally important. Typically, the music coordinator will be a non-specialist – the reality is there are not enough specialists to go around and the government is only meeting 57 per cent of its own recruitment targets. Make sure music coordinators are given time to manage the subject, and the CPD to know how to support this. The interest that more senior school leaders have in music varies wildly, but their support is absolutely vital, as is the support of all staff.

Give children space

I often see children sat in front of videos with poor posture. Some are singing nicely, some shouting, others are disengaged and mumbling or singing very quietly. Often the teacher will be singing loudly at the front and sometimes the backing track contains a lead vocal part – both significantly mask what the children are doing. Teachers often prefer this to acapella singing, but it is not doing justice to the children's potential or developing their skills. Often the teacher will say, "Well done, everybody" - this is like praising children for saying " $2 \ge 5 = 8$ ". We can complement their attitude, or their eagerness, but we are not doing them any favours by praising poor singing. Conversely, we are also not doing them any favours by telling them their singing is poor, as this could put them off music for life. One of the first things I ask class teachers to do is ditch the videos and backing tracks and complete a musical activity in which they directly interact with the children. This is a significant step towards empowerment.

Get back to basics

The first basic is the environment. Are support staff encouraging? Do other members of staff noisily interrupt your singing lessons?

Most children have not developed the inhibitions adults have when it comes to singing and dancing, but without good music teaching, many will. The first thing we look for is confidence of expression, which we develop through a range of age-appropriate activities. Exploring the voice can be done in EY and KS1 through a range of animal impressions covering vocal technique (hissing like a snake, the high vibrato of a sheep, the rich baritone of a cow mooing) and imaginative movement to music (stepping through mud in wellies, tiptoeing on a hot floor). Props such as chiffon scarves (around £10 for a class set) are priceless, as they encourage musical movement and the focus is on the prop, not the self, which unlocks expressiveness. In KS2 this might be more formal, with vocal exercises such as sirening, but still presented in a playful way.

Once teachers have observed me modelling these kinds of things, just as with the children, I slowly withdraw until teachers are leading activities, including improvisation and composition, with aplomb, and making them their own. They sometimes surprise themselves with their ability!

Learn how to plan

Only when children have a good sense of pitch, pulse and tempo can structured learning begin. This is where class teachers have a unique power that a specialist doesn't; namely to develop musical skills on a daily basis, with short five-minute bursts of activity. The effects are profound. An effective starting point you can build upon is Kodály's '3 Ps' – Prepare, Present, Practise. You can see this in action at Feversham at **tinyurl.com**/ **tp-FevershamMusic3Ps**

You can use this system to develop musicianship in the long-term. For example, skipping and marching in Y2 prepares simple and compound time movement, useful for singing in Y4. This is then reinforced in Y5 before expanding this embodied practical knowledge to a cerebral understanding (e.g.9/8 is three groups of three quavers) in Y6. In the medium term, you could practise a rhythmic element while preparing a pitch element, building up layers of learning.

Develop 'semispecialists'

At Feversham, four members of staff took part in level-one certificates in the Kodály Approach with further CPD in Orff and Dalcroze. This has given them the tools and confidence to teach music brilliantly, and fill in the gaps where other teachers might be struggling. This was very cheap (online courses with the BKA are around £300 per person) and has turbo-charged their teaching. This is certainly something I would recommend for music coordinators as a bare minimum.

Be aware of barriers

There will be constant challenges to the success of a music programme in any setting. Music is a subject under threat and needs to be supported in order to survive. The 'State of the Nation' by ISM/APPG for music education gives a good overview of the challenges we face. You can read it at **tinyurl.com/tp-MusicSotN**

Be independent

In my approach, I gradually reduce my support until the school's music provision is running well and independently. Responsibility for music education cannot be passed on to external providers or someone only coming in for one day a week. Music cannot be 'out of sight, out of mind' - especially

under the new deep dive and inspections system. Music needs to be planned and delivered by practitioners with skill and knowledge, and supported and monitored by SLT.

Understand your power

Something that non-specialists can really struggle to understand is that when it comes to delivering classroom music, the power is all in their hands. A music specialist only seeing the class once a week with no followup work in between will find they have issues with things like pitch memory and quality of singing. A non-specialist has the power to develop children's musicianship consistently and regularly, and this will have a positive knock-on effect in literacy and self-esteem. As Kodály said, it is in the primary classroom where the musical future of the nation is decided, and whether these children will even attend concerts in future life, let alone play an instrument. Once classroom teachers are empowered to teach music well they really feel the benefits of connecting with their class and seeing their musicianship blossom.

Provide links to secondary schools

Once my six weeks in a school are up, I will encourage local secondaries to get involved with supporting the primaries if they can, and signposting future opportunities for children. After a few months, I will revisit in the hope they have taken ownership of a thriving music programme. **TP**



Jimmy Rotheram is a music teacher at Feversham Primary, Bradford.



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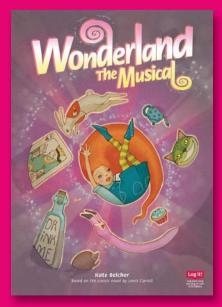
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All together now

Control the cacophony and get your whole class playing instruments in unison...

NICK SERMON

he last few years have seen the publication of The National Plan for Music Education, Model Music Curriculum (MMC) and the Ofsted Research Review, creating a buzz of discussion throughout the music community. Each of these documents mention - some in great detail - the implementation and impact of Whole Class Ensemble Teaching (WCET) and the importance it plays within the primary curriculum.

Since 2017, I have been privileged to be a part of this movement, delivering both brass and ukulele lessons within the school in which I currently work.

So why should we be offering this opportunity, and how do we inspire the next generation of musicians?

The National Plan says that within KS1 'pupils should experience the mechanics of how instruments create sound, exploring simple class instruments, such as simple hand or tuned percussion and recorders.' This should then be developed by the time they reach KS2 with the suggestion of flute, violin and djembe as examples of what you can deliver.

The excitement I witness every week underpins how important this whole-class opportunity is for so many pupils across the country. Playing an instrument and making music alongside your friends is something that all pupils should have the privilege of being afforded, and one that we as practitioners should be facilitating.

So how do we prepare for the task of coordinating 30+ children to play as a group?

Curriculum

The internet is awash with different schemes that will offer something different in every aspect. When considering your selection, look to see if you can you try before you buy. All the major platforms (Kapow, Charanga, Signup, etc.) offer a free option and, as budgets are precious, this is something I strongly advise exploring. Look at the additional aspects of these curriculums, too; can other classes benefit from the investment? Additionally, other music teachers are now starting to develop great resources and you can access these via Teachwire, and Tes Resources – these personally have been brilliant for me. Here, I was fortunate to stumble across Mr Gray's Music Shop and haven't looked back since.

You will also find that the hubs across the country have developed guidance for their teachers and schools. Through a quick search you can locate YouTube channels and PDFs to support most instruments. However, one size does not fit all and you will need to think carefully about your location and demographic.

What do

you want as the outcome for your school? A mix of resources might be more appropriate than using just one scheme. Take time to consider everything before you commence with the lesson.

The lesson

Singing, listening and performing are the key components for a successful music lesson. The first

> of their performance. I'm constantly reminding myself that I could quite easily have the next virtuoso brass player sitting in front of me. The first weeks of term are a key opportunity to embed the process and ensure everything is automatic. Keep repeating processes to ensure everyone understands. My ukulele class were not the greatest fans of the Ukulele Magic – Ukulele song, but after successive weeks of listening, all the parts were soon learned. Other essential elements of a strong lesson include: • Singing Singing always features in every music lesson. Most primary schools have packed calendars over the year, so it is easy to select a limited repertoire, however supplementing this with other pieces that are traditional, modern and from countries other than the UK will give the children a broad variety of genres. One of the most popular pieces delivered in recent years at my school was Oranges and Lemons, supported by the playground actions, which pupils thoroughly enjoyed learning.

• Targets Although exposure to multiple types of music is desirable, targets should be achievable: one or two pieces performed well is better than four or five fairly average ones. It might be that throwing in multiple songs seems like a good way of keeping the interest up, but in the long term the establishment of skills over a few pieces will have a greater impact, therefore a better performance for the class and school to enjoy. You can help keep your children engaged with repeating a song by including short games and tasks to focus on rhythm and pitch.

Recording

session is all about exposure

to the instrument. Listening

activities should feature

show pupils what can be

different performers that

produced, with an overview

of how that person started.

Our goal is to show that it is

possible to be like those who

Jess Gillam, Alexis Ffrench,

Wycliffe Gordon and many

underpinned by examples

more in conversation.

perform music: I regularly

reference Alison Balsom,

Record everything that you do, too; this is the greatest and most effective way to show progress. There are a variety of different secure platforms that you can use. Seesaw seems to be popular among many schools, and Stream offers the opportunity to record straight to Microsoft 365. Essentially, whatever you do, have the evidence to share when it's required.

Multi-sensory experiences

Lastly, don't forget to ensure that what you deliver incorporates a multi-sensory approach. Often, I will use five strips of masking tape to act as a stave on the classroom floor. When you are focusing on identifying notes, ask the children to step on the stave to show you the position of the note. Equally, if you want to describe how music will ascend and descend in pitch, this is a nice interactive way to demonstrate the process. It's also much more interesting than just showing a piece of music with a series of black dots! TP

Nick

Sermon

is a class

academy

music lead

teacher and



🥤 @nicsermon

8 STEPS TO A SUCCESSFUL MUSIC LESSON

Prepare the area for performance – if you are in a classroom, don't be afraid to move the tables and chairs around to support the learning. Equally, if you are delivering large instruments, it will avoid the possibility of a collision.

2 Be happy with the instrument you have selected. Take it home and have a play if it is the first time you have picked it up in a few years (or ever!).

Keep the structure of the Jesson consistent – singing. listening, and performance should feature every week. I'm not the greatest singer, but through the power of Sing Up, I can generate a collective enthusiasm quickly. Listening exercises should include a variety of genres and the MMC will provide a good list. However, I always try and share what I listened to while at university as it's likely many children would not have even heard it.

Always record each lesson – this is key as it will clearly document the progress of the pupils.

5 Don't be afraid to focus on one or two pieces a term, rather than four or five.

6 Making a mistake is OK! I will often strum the wrong chord or just generally put my fingers in the wrong place on the ukulele. After playing brass since a young child the whole process of strings can be a mystery to me.

Ask questions of colleagues and through the Music Hub. Alternatively, there are many teachers on Twitter and through forums on Facebook who would be delighted to offer remote support.

8 Make sure you enjoy yourself. Music is fun and you should have a good time with the experience as well.

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Revolutionise **MUSIC!**

A personalised approach and encouraging confidence go a long way in effective subject CPD, says Liz Stafford

usic is one of the main curriculum areas in which primary teachers report feeling least confident. Sometimes this is because music, in common with subjects like art and PE, is one of those where teachers feel that their lack of personal skill and experience means that they cannot teach it effectively. However, I often also hear from teachers who are themselves accomplished musicians, who feel that they 'don't know how' to teach music. You may find that you have both these types of teacher in your school, but that needn't cause you an issue when you are planning CPD and training. It just needs some thought before vou launch in!

Dump the generic INSET

As with all CPD and training, music requires a personalised approach to be truly effective. There is nothing worse than sitting through an INSET session or staff meeting and thinking 'What has this got to do with me?'. Before any training is organised, teachers should be consulted on what they feel they need help with, and then the school should look to provide that instead of wasting time (and potentially budget) going over already-familiar ground. It might be that the most appropriate approach could be a whole-staff INSET, or

possibly team teaching, perhaps demonstration lessons, or even providing reading materials, depending on individual teachers' needs.

Music, like all of the performing arts, is one of those subjects where you really have to 'put yourself out there' as a teacher. Often, it's not a lack of skill or musical knowledge, but a simple case of not feeling confident that causes the most problems. Fortunately, this is something that we as teachers all know how to fix, because we deal with this every day with our pupils! We can plan training for under-confident teachers to contain easy-win activities early on that will boost their confidence so that they can tackle the harder stuff later. A top tip would be to probably not start with singing unless the staff have specifically requested this, as a lot of adults have real hang-ups around singing out loud in front of other people! Perhaps start with a body percussion activity, or if your staff are really petrified of practical music, you could begin with a listening activity

could write or perform the song themselves. Music is written to be listened to by non-musicians! Focus on specifics Where teachers' level of personal skill or knowledge around music is **"Teachers are** professionals with high levels of relevant knowledge and skills, even if their musical

ones are a bit patchy"

where all they have to do is talk about the music rather than practically participate in it. Where teachers feel they are 'not musical' at all, I often like to start by asking them to bring in their favourite song and talk about why they like it. This underlines the fact that that in the relationship between songwriter and audience, it is the audience's opinion that is most important, regardless of whether they

perceived by them to be an issue, it's important to tackle this first, before launching into how to teach; after all, it is pretty much impossible to teach a concept successfully if you don't understand it yourself

(this is why I gave up teaching maths after my NQT year!). It can be worthwhile to start with the 'interrelated dimensions of music', going over the definitions and examples of the concepts of: pitch, duration, tempo, dynamics, texture, timbre, and structure. This will give teachers a solid foundation of the building blocks of music, which will in turn make it easier to lead listening, performing, and composing activities in the classroom. Depending on what your staff have identified as their areas of need, you might also consider some training in using instruments or singing, to develop practical skills alongside that theoretical understanding. You could even take this as far as having all the teachers sign up for a

Grade-1-athon challenge, where they are all sponsored to learn an instrument and take their Grade 1 exam. This has the added advantage of being great PR for your school and giving you the chance to raise some money for your music budget!

Draw on existing skills

It's important to remember, too, that teachers are professionals with high levels of relevant knowledge and skills, even if their musical ones are a bit patchy. Just because they may not be music specialists, doesn't mean that they should be treated as if they know nothing. Music contains what appear to be some very specialist concepts, but these can be related to similar areas in other subjects to help teachers understand them. For example, the development of music listening skills is a similar process to the development of reading comprehension, and the development of technical fluency on an instrument can be likened to the development of motor

skill and hand-eye coordination in PE. With music being a practical subject, however, sometimes the easiest way to explain can be really useful CPD experiences. If your school buys in a whole-class instrumental programme delivered by a specialist, this can be a great opportunity for CPD if you can arrange it so that the class teacher participates, rather than using it to cover their PPA. Similarly, if you have one-off workshops, or participate in performance projects with your local music hub or national organisations, the opportunity to observe the specialist leadership of these sessions can be invaluable for teachers. For subjects like music there is a real temptation to buy in an all-singing, all-dancing package where the 'training' aspect is limited to how to use that resource. While this can be a good approach to get you started on your music improvement journey, it will only get you so far. It is worth looking beyond this simplistic approach towards strategies that empower teachers to develop their own musical skills and knowledge in order that they can take real ownership of the curriculum, and extend and transcend a resource-driven approach. Ultimately, your goal should be that every teacher feels confident to create and deliver their own lessons. This may seem like a long way away now, but you'd be surprised how quickly the judicious use of appropriate CPD can revolutionise music in your school! TP

something is to demonstrate it,

which is where demonstration

lessons and team teaching



Dr Liz Stafford is director of Music Education Solutions®, a global

music education consultancy company, and author of The Primary Music Leader's Handbook (£9.99, HarperCollins).



5 GREAT BOOKS ABOUT TEACHING MUSIC

Mastering Primary Music by Ruth Atkinson (Bloomsbury, 2018) This book aims to help teachers to plan and teach inspiring music lessons, through the use of case studies, reflective reading, and questioning.

How to Teach Whole-Class Instrumental Lessons: 50 inspiring ideas by Kay Charlton (Collins Music, 2020) A great book for anyone leading a whole-class instrumental programme, full of practical ideas to get your pupils playing with confidence.

Teaching Primary Music by Alison Daubney (Sage, 2017)

This book gives really clear advice for teaching music, underpinned by research evidence explaining the why behind the how of music teaching.

Children composing 4-14 by Joanna Glover (Routlege, 2000) Composing is the most

common area of concern for primary teachers, and this book focuses exclusively and in depth on this area of the curriculum.

The Primary Music Leader's Handbook by Dr Elizabeth Stafford (Collins Music, 2021) This book for subject leaders covers all aspects of successfully leading music in your school, including ideas for supporting and upskilling non-specialist staff.



Get your curriculum

Music may be undervalued, but its lessons can be beneficial across every subject, says **Ben Connor**

hile music contributes billions to the UK's economy, it is becoming increasingly undervalued in schools. Though some settings still provide a high level of music education, the numbers of trainee teachers specialising in the subject has dropped over the past decade (as outlined in Ofsted's Research Review of music in July 2021), with primary trainee teachers receiving little specific music training

during their studies. However, the review also demonstrates the importance of music and its place within an effective curriculum, arguing that while lessons improve a child's specific knowledge of music, they also have a positive impact on phonemic awareness, literacy, memory and academic achievement in other curriculum areas.

One notable area on which the review focuses is the types of learning in music. Over the past few years, there has been a shift from focusing purely on what pupils should be taught, to look more keenly at how they learn best. The review outlines tacit, procedural and declarative learning that takes place within music lessons; an understanding of which can support excellent teaching across the board.

Tacit knowledge

Tacit, in this context, refers to implicit knowledge which is gained through everyday experiences rather than specific teaching. Often, tacit knowledge is difficult to put into words as the pupil will have gained their understanding through home life or cultural experiences. This can be gained through repetitive acts such as informally listening to music, engaging with cultural or religious events, or through dance, musical theatre or other media. Tacit knowledge can also support pupils with developing subject-specific knowledge, however each pupil will have a different starting point and so will approach new learning differently.

An example of tacit knowledge in action is that children will be able to ascribe emotion to certain types of music, for example film scores, as they have passive experience of watching films where the score creates a particular feeling. This will support pupils in developing the ability to analyse other pieces of music and could be used to support progression in understanding major and minor keys.

One way to approach this could be to play altered versions of famous film score extracts (such as the Imperial War March from *Star Wars* – composed in a minor key) but with the key altered. Can the pupils explain why the 'feeling' of the music has changed? Is it now unsuitable for that part of the film?

Procedural knowledge

Procedural refers to knowledge which is gained by performing a task repeatedly. An increase in procedural knowledge allows you to carry out a task to a higher standard or more efficiently. Children can gain this procedural knowledge by repeating a simple task often enough to then be able to perform more difficult tasks which follow a similar format or use the same core skills. Developing procedural knowledge allows pupils to improve the physical skills they require to carry out tasks by consolidating specific motor tasks as muscle memory.

One way to develop procedural knowledge is to use rhythm call-andresponse, which is a key element of Samba Band music. The lead (not necessarily the teacher!) plays rhythms for the rest of the group to copy. Imitating the rhythm requires the use of accurate listening skills, as well as procedural knowledge of how to replicate the rhythm. The lead can control the difficulty of the rhythms, slowing increasing the complexity in order to scaffold pupils as they develop these skills.

Declarative knowledge

Declarative knowledge refers to factual information which can be stored in the memory. An increase in factual knowledge provides pupils with specific information about eras, styles, composers or performers which can then be applied within wider learning opportunities. Often music is not treated in the same way as subjects with a more factual focus, such as science or history. You can, however, employ the same techniques.

One way to develop declarative knowledge is to create knowledge organisers for a particular unit of learning. You could focus on items such as a composer who had significant impact on the development of a particular genre or era of music. As with the development of any factual knowledge, the use of recall activities is key to ensure that these facts are remembered in order to allow pupils to apply them effectively. TP



Ben Connor is a primary deputy headteacher at a school in Bury, Greater Manchester . He has been teaching for 13 years in various schools

and currently leads on curriculum and teaching & learning.

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Impact map for children



www.melva.org.uk

PARTNER CONTENT

Pull out all the stops

Expert music resources to keep your lessons on-key



Keep the beat

Musical Futures Online's inclusive, highly visual resources have been designed to develop core musical skills that help create a solid foundation upon which to build. They are ideal for engaging students in fun, authentic, whole-class music-making using readily available instruments. The easy-to-follow resources are perfect for beginners, and include full video guides to support learners and teachers. Through a range of fun exercises, pupils learn to mark the beat with body actions or percussion instruments (even classroom chairs!), follow a simple graphic score, and develop a shared musical vocabulary around beats and rests. Visit **musicalfuturesonline.org**



EE Music Class

Hal Leonard's Essential Elements Music Class (EEMC) is the new online solution for primary music that everyone's talking about. Affordable, inspiring, and simple to use, EEMC provides a bank of learning resources for over 500 of the best-known songs from pop, film, and musical theatre. Songs that children know and love are appropriately arranged and bursting with interactive tools. EEMC also offers ready-made classroom music lessons for ages six-11, digital whole-class instrumental methods, and a host of interactive learning tools such as a virtual music-book library, listening maps, and classroom playlists. With whole-school access only £99/year, EEMC offers affordable access to hundreds of popular song resources to enhance singing strategies, and so much more! Sign up for a 30-day free trial

at eemusicclass.co.uk

Award-winning music service

Thousands of primary schools already recognise the wellbeing impact of Rocksteady Music School's weekly peripatetic rock and pop band lessons. Now, the UK's leading rock school, with over 15 years' experience, has been awarded 'Wellbeing Resource of the Year' at the Education Today Awards, as voted for by teachers. Tens of thousands of children learn to play music in a band in school using Rocksteady's unique child-led pedagogy which is proven to boost confidence, wellbeing and learning. High-quality teachers provide a progressive and inclusive music education, making learning music fun. Winning 'Wellbeing resource of the year' shows just how powerful music education can be. Visit rocksteadymusicschool.com/schools





Enhance your skills Introducing ABRSM's Teacher Hub.

Introducing ABRSM's Teacher Hub. Discover a range of courses, resources and forums to inspire and support all kinds of teachers – from classroom to music room! Whether you're looking to enter the teaching profession or you're already teaching, our courses and resources will help you develop your skills. The Teacher Hub will provide you with the tools to deliver a world-class learning experience for all pupils studying music. Get started with a free taster course for all teachers: Reflecting on your Practice, at abrsm.org/teacherhub



Quality music training

Charanga is the UK's music teaching and learning platform of choice for 70 per cent of schools and over 64,000 teachers. It has a reputation for providing award-winning music curriculums, accessible technology, CPD and quality-assured training. Charanga believes everyone using the platform should enjoy every minute of their music education. The company is equally committed to supporting you with everything you need to teach music confidently, professionally and with enjoyment and enthusiasm. Visit the website to start a 30-day complimentary trial and explore the platform fully: charanga.com

E-safety





• To be able to check sources of information using a variety of methods

• To recognise when a headline may be false

• To understand why articles and websites may want you to click through and read



Think before you click that bait, kids!



Help your pupils learn that headlines may not always reflect the true story, says **Rebecca Stacey**...

🥖 @bekblayton

E-safety has changed dramatically over the last five years. The 'think about the information you give away' lesson is still important – but the age at which pupils need to confront this seems to be getting lower every year. Here, we move on to considering children's wider internet usage, and ask pupils to think more critically about what they're reading and how they consume information. It's worth remembering what clickbait is and why we need to recognise it. Not only can it be misinformation, and give readers a false impression, but it can lead to sites that contain loads of adverts or even viruses.

START HERE

Begin by discussing previously covered information around e-safety and browsing the internet. This is a good lesson to follow a 'what we do online' type of session. Make sure



that the children understand the difference between web browsers, email, search engines and websites, and use this time to get a discussion going about these various platforms, and how they each use the internet slightly differently. Talk about the various functions of the internet itself, too, (fun, information, work, entertainment, storytelling, advertising, etc) and why pupils use it.

MAIN LESSON

1 ROUND UP CLICKBAIT

To get started you're going to need to set up some headlines and clickbait-y ideas ready to go. You might need to recap on what a headline is – and ask the children if they remember clicking on any that led to a story that was not quite what was promised!

Then, share some of the headlines and clickbait headlines you've got on a display. Ask the class to vote on which ones they would click on, and why. Think of headlines such as:

It's proven! Sugar will make children smarter!!



Work from home – ± 500 a day

You're down to the last two – click here to claim your iPad

Why Taylor Swift just can't say no to ice-cream...

The key here is to get to the bottom of how these encourage you to click on them. Why do the children think these headlines are popular? What makes them want to click on each one? Feed back as a group and display the key words that they use - e.g. sounds fun, winning, curious, unbelievable, gossip.

2 WRITE YOUR OWN...

The main task of the lesson will be for pupils to write their own clickbait headlines.



This will allow them to understand that the main draw of an article relies on the way the author phrases the headline.

Take a story your pupils know relatively well. It could be one you've been working on in class, or just a fairytale with which they are already familiar. Some nursery rhymes work really well for this. In groups the children are going to develop their own misleading and exaggerated headlines related to the story or rhyme you've picked. Refer back to the key words they have highlighted, and ask how they can make the story sound unbelievable. What information can they

withhold to make the reader want to find out more? Remember they key here is that it has to keep 'just enough' of the truth to relate it to the story – e.g. for *Incy Wincy Spider*: 'You won't believe this talking spider!'; or for *Snow White*: 'Seven Dwarfs spill all – Did Sneezy poison Snow White?'

These headlines can be saved (I find they make good creative writing prompts!) and used for discussion at a later date. But during the lesson, keep bringing the children back to the reasons why clickbait is there in the first place – the whole point is to get users to click through to stories. Adverts mean money

"The age at which pupils need to confront clickbait seems to get lower every year."

> for the website running the story, and, in some cases, the website could download virus or spyware software.

3 HOW CAN WE AVOID CLICKBAIT?

To finish, we will create a class 'cheatsheet' on how the children can check if a headline is true before they click. This can be one large poster-style plenary, or, depending on time, children could have a go at creating their own information sheet and then presenting it to the class. According to a report by the Telia Company, titled Children's Experiences with Misinformation Online (based on a survey of more than 5,000 children in Europe) the most common way that pupils check the information they find online is to ask a parent or teacher.

However, there are other ways that the children might mention, such as: asking themselves – does it sound too good to be true? Is it from a trusted website? Have they seen the information anywhere else? What other ways can they check the information they find online?

Rebecca Stacey is a former headteacher. She is currently studying for an MSc in Zero Carbon Communities and working for a sustainable charity in Cumbria.

EXTENDING The Lesson

Rank the clickbait titles that the children produce – which ones are more likely to get multiple clicks and why? Is it the unbelievable nature? Is it the humour? Does the whole class agree, or are there discrepancies in the choices? Can pupils defend their point of view? Produce a guide, expanding on the cheatsheet: 'Think before you click' - in what ways can you avoid the misinformation online? Think about images to go with your headlines. Are stories more believable if they are accompanied by a picture?

• Helping pupils to plan a guide or lesson for younger children can be a great way to extend these types of lessons, as you often get a great insight into what your class have been confronted with when online in real life.



- What should you do if something makes you uncomfortable online?
- Why would you want to avoid clickbait?
- What is a 'source of information'?
- What can you do if you don't believe what you are reading?
- Are photographs always proof something is true?





How to use nature to improve connections with the school community

The power of adopting a growth mindset and positive self-talk to connect with themselves

The importance of kindness to form meaningful connections and what that looks like in action



START HERE

Introduce the theme of connection, which you then discuss through a 'relationship ripple' activity. On paper, get everyone to draw themselves. They then draw a circle

around this, which represents the first 'ripple' should be labelled (e.g. 'immediate family'). Next, they act as a reminder of how many lovely connections they

Encourage kindness in your class



Support Children's Mental Health Week 2023 with these ideas for connecting to our fellow humans, says Emily Azouelos

MAIN LESSON

1 URBAN GARDENING

grounds identifying areas

bare. Choose a few spots on

attention, and discuss how

unloved patch to something

filled with nature - whether

that involves cleaning it up,

planting some new shrubs or

flowers, or even completely

Ask them to draw out

making connections with

a local garden centre to

turn their plans into a

and label their ideas before

reality. This is also a great

opportunity to get the school

redesigning the space.

Walk around the school

of green space that are

neglected, overgrown or

which to focus the class'

they can turn it from an

The theme for this year's Children's Mental Health Week is focused on connection -recognising that our young people thrive when they develop strong connections with others. Belonging is a core component in feeling happy, accepted, and part of something bigger than just yourself. This lesson plan explores ways children can become more connected to their peers and community in meaningful, fulfilling ways; and how to connect with themselves to overcome the challenges they may face.



community involved in raising funds for the project.

Organise a class rota for tending to the patches the pupils have developed, and keep the community connected to the project by sharing the growth news in assemblies, the school newsletter and on the school website so that everyone can follow the progress.

To connect further to the school community, why not invite them in to help build something the class has designed (like a planter), or to help with growing and caring for the plants? In this way, the community works together, connections are made and the children see their hard work paid off through nature growing in previously neglected areas of their school.



where the people most important to them exist. This should draw another circle to create a wider ripple representing close to them (such as friends). Draw a final bigger ripple for the people they interact with in their community, such as teachers or neighbours. They don't have to share their work, but it should already have.



2 THE POWER OF 'YET'

"I can't do it." "It's too hard." These are statements that represent a negative mindset. But if you add the word 'vet' to them, they magically transform into more positive thinking there is suddenly room for change, challenge and for mistakes to be made.

Create some postive and negative mindset statements, sorting into two piles with the class. Discuss how the statements make the children feel in relation to something they find tricky. These things can be school subjects, special talents like playing music, or just everyday tasks, such as tying shoes or telling the time.

Goals are part of having a postive mindset, so next ask everyone to think of

something they can't do vet but that they would like to be able to do in the future. Get them to think about the steps or support they might need to achieve their goal. To connect with their peers, get the children to discuss how they can support each other has someone got a particular skill that could help someone elese? How could they boost each other up?

Positive affirmations and positive self-talk are an important part of reaching a personal goal and help children connect to themselves in an empowered way. Create class affirmations to encourage a deeper connection for pupils with themselves, and to help create a positive mindset as they work towards their goals.

3 BUILDING BRICKS

"Belonging is a core component in

Lastly, create an outline of a home on a large sheet of paper filled with blank brick shapes, to be displayed in the class or hallway. Explain that the way to build a home-like environment in our classrooms is to work together to create it brick by brick through kindness and connecting with each other.

Get the children to write friendship qualities and how they can show them through their actions on the bricks inside the house. It is important to talk about what those friendship qualities look like in practice so they don't become meaningless words without any context for children.

When a child has seen a classmate display one of the qualities on the blank brick house, they need to write that child's name and date it. Once the house is filled with names, then it will have transformed into a friendship home and act as a reminder of all the lovely actions and connections the pupils have shown towards each other in school. You can keep the house image on display for as long as vou like - whether that's just for a particular unit of work, or even for the whole year, solidifying the ongoing nature of demonstrating kindness to others.

Emily Azouelos is a former primary school teacher turned freelance writer and consultant, creating educational resources and creative learning materials for a range of settings.

Link the gardening to writing by inviting the school community in for a themed afternoon where parents see the gardening work the class has done and read writing inspired by the gardening and growth. This can include fact files about plants. instructions for how to create a mini garden, or nature inspired poetry. Families could also create some positive affirmations to be shared with the class and that are said at home as well as in school to create stronger connections. Set aside time for the children to explain the kindness their classmates showed and why they wrote their name on

the brick house. This encourages everyone to celebrate the action and to inspire others to look out for the friendship qualities they identified as important.



- How does it help us to have more meaningful connections in our lives? • How do you feel after a few weeks of saying positive affirmations aloud?
- How else can nature help us with taking care of our mental health?

KS2 LESSON PLAN

History





 To draw on their prior learning

• To analyse, unpick and draw conclusions from historical sources

- To reflect on a range of historical possibilities
- About the skills which underpin historical enquiry

 About the beliefs and behaviours of another culture and/or era

Become a detective for the day



Learn about evidence, sources, and investigatory techniques to explore history, with **Adam Jevons-Newman**

🔰 @JNCurricEdu

Create a buzz in an enquiry-based detective lesson. Your pupils will have the opportunity to discover, predict and conclude learning by carrying out an investigation as detectives, piecing together clues from the sources provided. The lesson supports children to retrieve prior learning to justify their predictions and work in-role using skills of exploration, investigation, analysis, and evaluation before discovering the 'truth' to embed their historical knowledge. Its principles can be applied to multiple historical contexts but here, we find out more about Mayan beliefs.

START HERE

"Today, class, we are no longer pupils at our school. We are history detectives, tasked with discovering the truth about Mayan life and beliefs.

Fortunately, we have some clues to work with, but we'll need to look carefully and unpick what we can see."

Immerse your pupils in the context and concept of the lesson by removing them from the conventional ideas of the classroom. Explain to them that they will need to think much like detectives do, working only with clues and without certainties. They'll find out the truth at the end! Recap on what they already know before they begin their investigations. This lesson or approach relies on pupils having a level of prior knowledge or contextual information to help them as a basis of their work.

MAIN LESSON

1 GETTING FORENSIC

Share a 'dossier' of evidence with pupils- in this context, a series of photos of Mayan lintels, a Pok-a-Tok court and a significant site (see the evidence sheet in the download). To facilitate discussion and ideas, pupils should ideally work in groups of at least three. You can enhance this further with the addition of magnifying glasses. Challenge children to look carefully at the evidence - what can they see? What do they notice?

Give pupils time to work through the evidence and circulate the classroom, eavesdropping on conversation and drawing their attention to any significant aspects without giving the game away. To enhance the immersion and working in-role, talk to the children in character: "Could I briefly draw your attention to exhibit A?" or "I wonder if this piece of evidence could tell us a little more?"

If some groups are struggling to notice any significant features at this initial stage, pause and invite pupils to share with the whole class. "Detectives, I wonder if anybody has noticed anything of initial interest to our early enquiries". Keep the discussion open to invite further thinking from pupils.

2 BUILDING A CASE

Once pupils have had time to analyse the evidence, if





you have not done so already, bring the class back together and display large versions of the evidence on-screen (see the slides in the lesson download). Following pupils' leads, zoom in on any points of interest they offer up and lead a discussion around it.

For instance, pupils may notice that one particular lintel shows a figure holding what could be interpreted as a large branch above another individual (the second of the three images in the slides). This is in fact King Shield Jaguar holding a flaming torch and wearing powerful headdress during a blood-letting ceremony. Based on our knowledge of the Mayans, why do pupils think the individual is dressed in such a way? For what reasons may the second individual be sat at a lower level in the picture? Can we draw any conclusions about the status of the person wearing the headdress?

Looking at an example of

a Pok-a-Tok court and its 'goal', what conclusions can pupils draw about the sport? You may need to give them clues that they are looking at a sporting field, but based on their knowledge, how do they think the game would be played? What would go through the hoops and how would it get there? For what reason do we think the game would be played?

To lead the discussion towards plausible conclusions, ask questions that scaffold thinking and elicit reasoning: "Why do you think they dressed in such a way?"; "What do we

"Children can retrieve prior learning to justify their predictions."

already know about Mayan settlements?"; "Do the hoops remind you of any sports you might play?" Pupils may still arrive at the wrong conclusion at this stage, but they are interrogating the sources and enhancing their enquiry skills – the truth will be revealed later (spoiler alert – on the last slide)! If they are struggling at this stage, provide clues about crucial details.

At this point, invite pupils to log their predictions on their case report (in the download) – what does each piece of evidence tell them as a detective?

3 SOLVING THE CASE

In the final stage of the lesson, each source has its true identity and purpose revealed. For instance, you can reveal the lintel with the two figures to be a representation of bloodletting as a prerequisite for communicating with the Gods.

As the 'truth' is revealed, pupils can compare the accuracy of their detective conclusion with the historical truth and discuss how it compares with beliefs and behaviours of our civilization. Were they close to the truth or some way off?

It is valuable to discuss how pupils arrived at their conclusions and the thought process they went through. Understanding the subject of history for pupils and thinking historically is not limited to 'knowing' chronological facts, but should explore the concept of being an historian.

Adam Jevons-Newman is a deputy headteacher and curriculum leader at a school in Nottinghamshire.

EXTENDING The lesson

Challenge pupils to present their findings as a press conference.
Introduce a teacher 'in-role' as a Mayan 'witness', answering pupils' questions.
If budget and opportunity allow, you may wish to purchase hands-on artefacts.
Use an online museum gallery such as The Met

(metmuseum.org) to investigate further sources with your new knowledge.



USEFUL QUESTIONS

• How reliable is the source?

Is there another plausible explanation?

• Do the carvings/images remind you of anything?

• Do you notice any

patterns of trends in the evidence?

MUSIC

Keyboard Magic by Collins Music

Try an approach that hits all the right notes, and have pupils feeling comfortable with the instrument in no time



AT A GLANCE

- Aimed at the complete beginner
- Teacher's Book and whiteboard eBook
- Pupil's Book with audio downloads
- Expertly written by a highly regarded composer, arranger, orchestrator and prolific educational author
- Suitable for whole-class, group or individual lessons
- Offers performance opportunities

REVIEWED BY: JOHN DABELL

Learning the keyboard is one of the best ways to introduce children to musical concepts and notation, and provides a fantastic foundation for other instruments. It is also the perfect medium through which to explore melody, harmony, and theoretical concepts in an engaging, creative and explorative way.

Lots of children want to learn to play the keyboard, but as with any musical instrument, they find the prospect very daunting. Ideally, keyboard lessons should be short and concise, and not introduce too many new concepts at once. At the heart, they need to be fun, fresh and creative.

This is why Keyboard Magic hits all the right notes, because it is full of enjoyable activities and pieces and is taught using a fun and approachable method. Pupils don't need to have played any instruments before and they don't need to be able to read music.

There are two resources that make up Keyboard Magic – one for teachers and one for pupils – that work hand-in-hand with each other. The Pupil's edition integrates step-by-step techniques which are skilfully developed with intelligible direction and all the supporting resources, including excellent audio downloads of all the pieces, ideal for home practice.

The book includes 10 units divided into two parts, one devoted to single-finger chords and the other to fingered chords. Each unit is so well-written with very careful thought given to the incremental steps needed to develop theory, ear training, hand independence and sight reading.



The units contain a rich mix of exploring, doing, listening, and playing through fun body beats activities, copycat warm-up games and 'try this' challenges to drive curiosity, build creativity and develop general musicianship.

The pieces are presented in clear, easy-to-understand language using a specially-designed notation along with tips about what to do, and are perfect for learning in manageable chunks. The book also contains a keyboard note-finder, fingered chord library, and two concert pieces so pupils can showcase their skills.

The Teacher's Handbook is a brilliant companion resource which is basically the pupil edition but filled with all the secret sauce and under-the-bonnet features for getting the most out of the keyboard and facilitating great learning. The book features a downloadable eBook with audio demonstrations for whiteboard display, standard music notation, supportive video demos and 63 top teaching tips. It also gives suggestions for voices and styles to use for every piece to support a practical sequence of interactive lessons.

The keyboard is a wonderfully linear instrument and simple to understand, but you need quality input and resourcing to get the most out of it. These resources are tailor-made for music-making, personal pleasure, enrichment and joy. Overall, Keyboard Magic represents a fantastic option for learning the keyboard and for helping children to get up and running quickly.



VERDICT

- Perfect for learning the fundamentals and building blocks
- Structured lessons with plenty of engagement and practice
- ✓ Solid, detailed and well-thought-out materials
- ✓ Fun to play, insightful and generates optimism
- ✓ Fresh, entertaining, enjoyable and informative
- ✓ Really builds confidence and motivation

UPGRADE IF...

You are looking for keyboard resources that are clear, direct, engaging and accessible, which allow children to learn skills in a playful and uncomplicated manner.

Teacher's Book £12.99; Pupil's Book £7.99. Go to collins.co.uk/music to browse the series

ENTERPRISE

Fiver Challenge

An exciting opportunity to develop entrepreneurial skills in primary age children

AT A GLANCE

- \bullet A four-week, structured programme to launch a business with just $\pounds 5$
- Created by Young Enterprise
- Supported by a wide range of online and downloadable resources
- Encourages sustainability and community engagement
- Competitions run from 5 30 June 2023

REVIEWED BY: MIKE DAVIES

Is it ever too early to start teaching youngsters business skills? Arguably not. Anyone who has ever had to deal with a primary-aged child will know that their creativity is unlimited. What's more, they are already developing sharp negotiating skills and are pretty good at bartering anything from sweets to their place in a line. So, it's no bad thing that there are organisations willing to build on those innate talents in order to inspire the next generation of entrepreneurs.

Take the charity Young Enterprise, for example. Through their Fiver Challenge, they have created a thoughtful and stimulating initiative designed to get primary-aged children (ages 5-11) thinking commercially. The objective is to create, plan, promote and run a business in four weeks, from an initial investment of just £5. The National Fiver Challenge Competition runs at the end of the four-week programme, and offers four different awards:Best Group; Fiver for Good - Team or Individual; Most Inspiring Individual; and Best in Sustainability.

Schools and even families can access the resources all year round, although the four-week challenge, along with the weekly and national competitions are running from the 5th-30th June 2023.

Many participants will, of course, be motivated by the prospect of being triumphant. Nevertheless, the challenge is really an excellent way for anyone to develop valuable life skills that could really make an impact on their future success, fulfilment and prosperity. In that sense, everyone will be a winner.

The programme breaks down the whole process of launching a business into distinct tasks, starting with deciding on the nature of the product or service they are going to create and planning what they are going to do. Ultimately, they'll count up their earnings, repay their investors and decide what to do with their profit.

However, the real value is in the skills and experiences they will pick up along the way and the support they will be given to focus their thinking. There are planning sheets available to help the children channel their creativity and establish their business identity. There are also other useful resources to help pupils maximise their performance, such as tips for delivering an effective, Dragon's-Den-style sales pitch.

Even if they do not turn out to be the next Richard Branson, children will also have the chance to explore other talents. For example, they might discover that they have a flair for impactful design or turning a phrase as they devise eye-catching logos or pithy slogans. The process also links to curriculum requirements across PSHE, maths, and English, including to develop an initial understanding of the concepts of 'interest', 'loan', 'debt' and 'tax'; to solve simple measure and money problems; and to listen and respond appropriately to adults and their peers.

So, whatever the commercial success of their venture, pupils are sure to profit one way or another from participating in the Fiver Challenge. Now that really is something worth investing in.



VERDICT

- ✓ Free to enter
- Fun and stimulating
- ✓ Well-resourced
- Develops useful life skills
- Instructive and socially responsible

UPGRADE IF...

You want to give your pupils a valuable insight into the commercial world through fun, practical activities.





challenge Ameriber of JA Worldwide

enterprise

PSHE Cloud9UK

Make sure your pupils grow into happy, responsible humans with this whole-school online programme

AT A GLANCE

• A whole-school programme focused on social-emotional skills and values

• Supports self-regulation through character exploration

• Develops self-confident, cooperative children, capable of making responsible decisions

Literacy-based activities contribute to positive growth in language acquisition
Supported by online resources

REVIEWED BY: JOHN DABELL

Good education is good character education, and each child has a right to this kind of development. Cloud9UK is a great place to start this process.

Cloud9UK understands that positive character development empowers children and it is liberating. The company's mission is to 'provide all children with the knowledge, strategies, and the tools they need to adopt positive character strengths and wellness habits throughout life'.

To resource this mission, it offers a Primary Solutions product consisting of engaging literacy activities that centre around 50 character-strength development traits.

It provides schools with a programme and platform to teach character education and provides the rationale, language and tools to use for empowering virtues and developing these attributes elsewhere in and out of school.

These core moral, civic, performance and intellectual virtues stretch from acceptance, citizenship and commitment to tolerance, unity and wisdom, and have been specifically selected to develop specific dispositions, inform motivation and guide behaviour.

They have been cleverly constructed using animal characters to help children make conscious decisions about their thoughts, actions and deeds. Every character strength is matched to an animal with a story set in a different country around the world.

A robust e-platform provides you with a wealthy collection of highly flexible resources to furnish your teaching of a particular character strength. It's easy to use, and you can select from video clips, an animated book and curriculum, scenarios, intervention tools, interactive teacher tools, digital games, printable resources, tools for the classroom, lesson plans, parent resources, academic activities, printable posters and more. You can also access a number of assessments relating to each character strength, including

self-awareness, self-management and social awareness. There are also quick quizzes that check for understanding of the stories along with pre- and post-assessment tests.

Cloud9UK recognises that children are a work in progress and their characters are always under construction. Taken as a whole, these excellent resources help children to learn the meanings of key virtues and identify appropriate practices in which to apply them in their lives, respecting themselves and being of service to others.

Packed full of engaging activities and texts for pupils to explore and enjoy, the Cloud9UK resources can help pupils decide the kind of person they wish to become, and is suitable for pupils from EYFS through KS4. It enables them to develop practical wisdom and the capacity to choose intelligently between alternatives. These are resources that will enable pupils to live well in a world worth living in because they teach the traits that sustain a well-rounded life and a thriving society.

Every child should leave the school at the end of the day feeling better about themselves than when they came to school in the morning. They should feel enabled, empowered and well-equipped to respond to the world around them. Through Cloud9UK, children will become more understanding of others because they will understand themselves more.

The first and most fundamental aspect to any character education programme is the development of virtue literacy skills, and this intelligent and balanced platform advances these with considerable flair and self-confidence.



VERDICT

✓ Helps children build an awareness of others, increase relationship skills, and make responsible decisions

 Empowers pupils to increase their own self-awareness and self-management skills
 Dynamically supports reading, writing,

listening, and speaking skills

Promotes the development of

21st-century strengths

 Cultivates critical thinking and positive personal responses

Can help improve pupil behaviour,

attitude and achievement

UPGRADE IF...

You are looking for values-driven resources that aim to develop confident and compassionate pupils, who are effective contributors to society, successful learners, and responsible citizens who are happy human beings.



cloud9uk

LITERACY

The Literary Curriculum

A complete thematic approach to primary English, with literature at its core

AT A GLANCE

A complete book-based approach to literacy to interest, engage and activate inference
A rigorously curated collection of rich and

- varied books rooted in strong contexts
- Follows a 'Teach Through a Text' pedagogyCohesive sequences to help children build a
- literary repertoire
- Structured to develop deeper reading
- **REVIEWED BY: JOHN DABELL**

Giving children access to all varieties of literature is extremely important for their success. One way to underpin your curriculum is to teach topics focused on a book-based English curriculum, encouraging children to work towards shared goals of ownership and authorship of their reading and writing.

Well worth considering is the awardwinning Literary Curriculum, a complete, thematic approach to the teaching of primary English that places children's literature at its core. This flexible and cross-curricular treasure trove provides ideas, inspiration and structure galore for your literacy curriculum and raises standards by immersing children in a literary world, creating strong levels of engagement to provide meaningful and authentic contexts for their studies.

Taking out a school membership is probably the best value option because this gets you access to an impressive repository of 400+ top-quality resources. These include planning sequences, Literary Leaves, Spelling Seeds, Home Learning Branches, Learning Log videos, recover and catch-up resources, and writing samples. You also get access to a free termly subject leader meeting, an assessment tool for English, coverage and progression documents, curriculum maps with clear subject links, free termly online planning surgeries, and permission to use the Literary Curriculum badge on your website .

Let's not forget the 200+ books, which include an impressive range of novels, novellas, picture books, wordless texts,

narrative poems, playscripts and narrative non-fiction with a healthy cross-section of genres from historical narrative and mystery to adventure and fantasy. They dare children to grow and challenge perspectives, and allow them to experience multiple realities and bring reading and writing to life.

Thorough downloadable planning is provided, too, based around high-quality children's books dovetailed to detailed daily session plans for writing, reading and spelling. All come with customisable medium-term overviews.

The plans follow a 'Teach Through a Text' pedagogy to ensure participation, scope and outcomes, including explicit grammar objectives, spelling investigations and purposeful writing opportunities that are varied and highly engaging. The planning, resources and activities are a superb mix and are brilliantly written and very accessible.

The Literary Curriculum provides children with innumerable opportunities to respond to literature and acts as a powerful change agent by developing their intercultural awareness while at the same time nurturing empathy, a tolerance for diversity, and emotional intelligence. It dynamically builds sophisticated reading and writing experiences, provides pleasure and its flexibility makes it particularly suitable for a wide range of needs.

It is a whole-language resource constructed with precision and flair with the belief that you can promote literacy by developing a love of literature and reading, through positive contact with books.



VERDICT

Puts literature at the very heart of English provision

✓ Creates immersive experiences for children that provide a platform for learning

✓ Helps pupils develop their critical reading, critical thinking, and self-regulated learning skills

✓ Provides outstanding opportunities for children to write for a range of meaningful and 'real' reasons

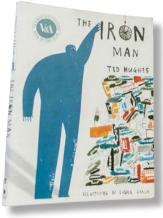
✓ Creates opportunities for learners to develop empathy and enquiry

✓ Supports the development of a

school-wide reading cultureintervention and development programme

UPGRADE IF...

You want to develop a high-quality literacy curriculum, foster a whole school love of reading and writing, and provide children with plenty of cognitive and creative challenges.



FEATURES BACK PAGE



A one-day diary from first alarm to lights out



WAKING UP

My alarm goes off around 6:15am, but I generally snooze it until 7am! I am not an early bird, so I crave the extra time in bed. I don't have breakfast, so just feed the cats theirs, get ready and go.



SCIENCE LEAD

EMILY WESTON IS A YEAR 5/6 TEACHER, AND PE AND



MY MORNING

In the morning, I make sure I am in school with enough time to ensure my lessons and resources for the day ahead are adapted (if needed) and ready to go. I'll then go through my emails, and check if there are any quick, low-energy jobs I can get done before the children arrive.

MY AFTERNOON

I love afternoon lessons as there is so much scope to be creative with how the children demonstrate their learning. We often cover two subjects in an afternoon, but sometimes we only do one longer lesson where necessary, or if we get really invested in a topic.



LUNCHTIME

I always give myself 15 minutes at lunch to read, as it really helps me relax and reset for the afternoon. Lunch will vary;

as I get Gousto, usually it's the spare dinner from the night before. If I don't have this, my go-to lunch is a Spanish omelette topped with chorizo and goat's cheese... or a quick dash to Waitrose if I've forgotten one, which happens more often than I care to admit!

MY EVENING

We finish school at 3:05pm, and depending on the evening I'll leave around 4:30pm. I always listen to an audiobook on the way home as it helps

my mind switch off and get back into 'home' mode. Some evenings I work, depending what I need to do, but I always keep a Wednesday night completely work free – so this will often be designated for baking, or learning a new skill, like pottery.



BEDTIME

I don't go to bed until around midnight – I just don't get tired and end up being my most productive later in the evening! However, when I do finally hit the hay, destressing before bed is, you guessed it... half an hour of reading.

QUICKFIRE QUESTIONS

Career plan B? Honestly, I've never had one. I did work in HR for two years which I found interesting, but I think now I'd probably like to work in publishing in some capacity, or still be in education but in a non-classroom role. I've genuinely never wanted to do anything but teach!

Must-listen? I love the Off Menu podcast from Ed Gamble and James Acaster, and music varies depending on my mood each day; I've got a playlist for all occasions!

Must-read? I'm currently reading Zillah Bethell's new book, The Song Walker, and listening to A Christmas Carol on Audible.

Twitter hero? Can I choose two?! Sophie (@_missiebee) and Cassie (@CassHT) are fab; not only have they got amazing classroom ideas, but they're brilliant friends, too.

FOR THE THRILL OF LEARNING

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SCHOOL TRIPS



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Headteacher, Dalmain Primary

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