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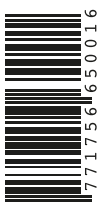
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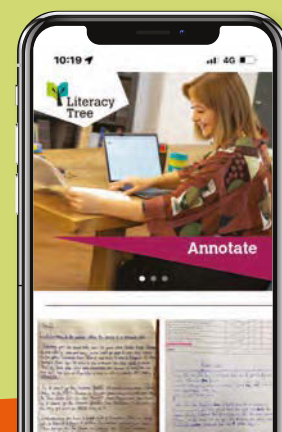
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# Hello!



**H**ow has autumn term been treating you so far? Have you enjoyed all the thrilling government announcements? Are colleague absence levels and pupil behaviour looking manageable? Probably not, and Kevin Harcombe can sympathise (p11), while our undercover teacher thinks you need to stop being so hard on yourselves (p21).

If you're feeling overwhelmed by piles of SEND paperwork, Malcom Reeve (p22) is here to help. His three-page admin system will free up your time and help you find the right teaching strategy for each child in your care.

Someone else who can help you get the most out of limited resources is Martin Smith (p31) who explains how the schools in his trust worked together to ensure that every child could experience all the benefits of an overnight stay – something that many families have had to cut back on.

It's been all change here as the lovely Charley has gone off on maternity leave, so I'll be stepping into her shoes as editor for a few months. I've already had the pleasure of 'meeting' lots of our talented contributors, and it's been so enjoyable to discover all the wonderful things happening in classrooms across the country.

I particularly enjoyed hearing from Emma Rowe (p54) and Mandy Barrett (p56) about the way their schools have shaken up the DT curriculum to really inspire pupils and leave them with amazing lasting memories.

In other exciting news, the results of the 2023 Teach Awards are in. Take a look at page 65 to get the lowdown on this year's must-have resources. Big thanks again to all our judges.

Finally, as the season of finding glitter in unexpected places draws near, we have some super literacy-focused festive lesson ideas for you from Madeleine Fox (p36) and Adam Jevons-Newman (p62).

All the best for the rest of the year!

*Lydia*

Lydia Grove, editor  
X @TeachPrimaryLG

*Don't miss our next  
issue, available from  
5th January*

## POWERED BY...



**JONNY WALKER**

reminds us that the tiniest interaction can make all the difference to a child.

*"Each small decision that we make in our time-starved days can extend across the ages"*

P17



**MATT GOODFELLOW**

explains the benefits of bringing a wider range of accents to poetry lessons.

*"Let the beautiful voices of your community find a place at the centre of your curriculum"*

P34



**JULIET MCCULLION**

observes that English lessons are missing out a vital component of reading fluency.

*"We run the risk of developing expert decoders, rather than expert readers"*

P40







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**We're all ears!**

We want to make sure our magazine is a brilliant resource for teachers and are always striving to improve. We love hearing from real teachers about what they liked and what they would change. Got feedback about this issue? Contact us via the details in the yellow box below – we'd love to hear from you!

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***We want to hear from you!***

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



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# Hamish & Milo Wellbeing Resources

The comprehensive emotions curriculum and range of SEMH intervention programmes for which emerging data shows ‘statistically significant’ differences in observations of children pre and post-intervention.<sup>1</sup>

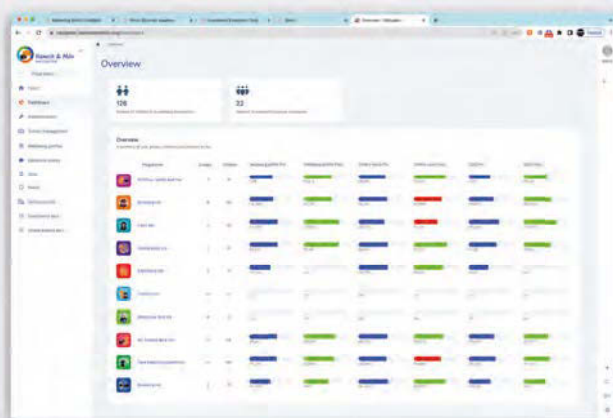
We provide the framework, language and content for courageous conversations about mental health and emotions and the structure to support children’s emotional and social development. The complete programme enhances PSHE and includes all ten emotion theme packs; friendship, resilience, anxiety, diversity, strong emotions and anger, change and transition, conflict resolution, loss and bereavement, sadness and self-esteem.



- ✓ **Complete time-saving package** - everything schools need from detailed session plans, impact tools, wellbeing journals, parent leaflets, motivational resources and sock puppet kits plus access to planning tools, activities and templates on our hub!
- ✓ **Demonstrate impact** - digital resources for EHCP, SEN and PEP reviews to capture post-programme impact in line with Ofsted Inspection framework.
- ✓ **Reduce exclusions and improve wellbeing and attendance** - interventions increase emotional regulation and positively influence educational engagement.
- ✓ **Transferable emotional literacy skills** - through targeted intervention back to the classroom and beyond.
- ✓ **Empower staff** - equip pastoral staff with greater confidence to deliver vital emotional literacy programmes.
- ✓ **Pupil premium investment** - reusable resources that cost just pence per child, and reach far beyond the focus child.
- ✓ **Capture children’s voice** - ensuring children feel heard, understood and empowered to share their experiences.
- ✓ **Free training and support** - MAT-wide and bespoke options available.

**Navigator Dashboard provides practitioners with live, interactive data to demonstrate the impact of SEL and SEMH interventions.**

Track progress, see trends at child, group, school and trust level, aligned to the emotion themes and provide reporting to demonstrate the impact. Drill-down from theme, group to child level to see impact, recorded observations and email child reports.



**“Emerging data shows statistically significant differences in observations about the emotional and behavioural presentation of children, pre and post intervention.”**

Professor Richard Joiner, Head of Department, University of Bath, Department of Psychology

Download your copy of the research project report at [hamishandmilo.org/report](https://hamishandmilo.org/report)



Visit [www.hamishandmilo.org](https://www.hamishandmilo.org) or email us at [hello@hamishandmilo.org](mailto:hello@hamishandmilo.org) for more information

# Breaktime

News | Interviews | Ideas | Resources | Research



## Your chance to SHINE

Teachers with fresh ideas to raise the attainment of children and young people are being invited to apply for grants of up to £25,000. Applications for Let Teachers SHINE, a funding competition for teachers, run by the education charity SHINE, have just opened for 2024.

As well as funding, the 2024 winners will receive dedicated support from SHINE for two years. Over the past decade, the competition has supported some hugely successful projects, such as Bruno Reddy's *Times Tables Rock Stars* and Colin Hegarty's *Hegarty Maths*.

SHINE is looking specifically for teachers with innovative ideas for projects with the potential to improve outcomes for children from socio-economically disadvantaged backgrounds in the north of England. Applicants don't have to be based in the north, but should be able to demonstrate how their project can be introduced into the region. Applications are open until 15 January, 2024. You can apply at [letteachersshine.org.uk](http://letteachersshine.org.uk)

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



### WASTE NOT, WANT NOT

SUEZ Recycling and Recovery UK offers a range of free curriculum-linked resources. Their latest lesson goes behind the scenes at the Severnside Energy Recovery Centre, and can be streamed on demand at [tinyurl.com/tp-Suez](http://tinyurl.com/tp-Suez)



### TOPICAL TEACHING

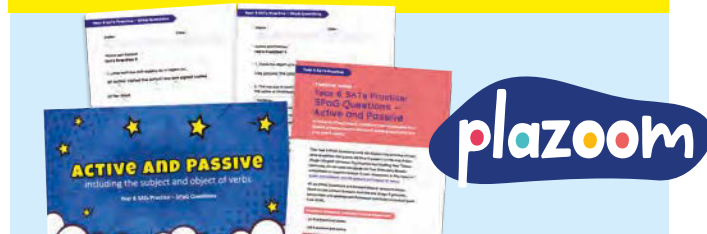
BBC Teach Live Lessons are half-hour programmes for the whole class, and involve some of the BBC's biggest brands and presenters. This November, brand new lessons on the Romans, Remembrance and Anti-Bullying Week will be premiered. Find the schedule at [tinyurl.com/tp-LiveLessons](http://tinyurl.com/tp-LiveLessons)



### ACT AGAINST PLASTIC

Designed to empower children to create change and practise responsible plastic use, the Plastic Changemakers' KS2 education pack includes five modules of classroom activities all structured around a fun animation. Download them at [tinyurl.com/tp-ChangeMakers](http://tinyurl.com/tp-ChangeMakers)

## →→→ TODAY'S **TOP** **RESOURCES**



### KS2 SATs support

For engaging, effective recap and revision materials, designed to test children's knowledge, find and fill gaps, and build their confidence in the run-up to SATs, take a look at Plazoom's KS2 SATs Support collection of resource packs! From practice questions for the reading and grammar tests, to tasks that will produce independent writing for moderation, you'll find everything you need and more – just head over to [bit.ly/PlzSATs](http://bit.ly/PlzSATs)





## Essential information on exclusion

The children's charity Coram has launched a new online resource, the School Exclusions Hub, packed with information on every aspect of school exclusion. It

aims to demystify the exclusion process for everyone involved, from children to school leaders, and to help those challenging exclusion.

The hub provides answers to questions that those engaged in the process may have, and is designed to ensure that anyone impacted by school exclusion can access information and resources to help them understand their rights. Various step-by-step guides on on related topics are available as well as a range of resources that explain the law on school exclusion. In addition, templated forms with suggested wording are available as free downloads.

The hub is supported by Mission 44, a charitable foundation launched by Sir Lewis Hamilton to help build a fairer, more inclusive future. Find out more at [schoolexclusionshub.org.uk](http://schoolexclusionshub.org.uk)

## Linking classrooms across continents

The challenges faced by pupils in the mountainous regions of Nepal are being brought to life for children in the UK thanks to a charity programme. Classrooms in the Clouds links sister schools in Nepal and the UK to enable children to learn more about their peers.

Chair of Trustees Mike Hagen says, "By linking the schools together, it gives all of the pupils a chance to learn from each other – not only how the other school operates but some of the fantastic qualities that their peers have, such as the Nepalese children's resilience, independence and risk awareness."

The charity raises money to replace earthquake-damaged classrooms, provide educational resources, and sponsor women to enable them to become teachers, and has raised more than £2 million to date. Read more and get involved at [citcnepal.org](http://citcnepal.org)



**62%** of primary schools in England reported that rising costs have negatively impacted learning

\*nuffieldfoundation.org

## Look ahead | Book ahead

### SNAG SOME STEM FUNDING

Ahead of British Science Week in March, the British Science Association is offering schools 'kickstart' grants of £150 to £700. Find out more at [tinyurl.com/tp-KickstartSTEM](http://tinyurl.com/tp-KickstartSTEM)



### CHRISTMAS LESSON IDEAS

Bring some fresh festive fun to the classroom with free resources courtesy of Teachwire. From number bonds to papercraft to poetry, there's something suitable for every class. Visit [tinyurl.com/tp-BestFestive](http://tinyurl.com/tp-BestFestive)



Q & A



## Maddie Moate

The BAFTA-winning presenter, YouTuber and host of CBeebies' *Maddie's Do You Know?* loves to inspire children's curiosity about the world around them.

### 1. What was primary school like for you?

I loved primary school and have fond memories of nativity plays, summer barbecues, exploring the school's secret corridors – and a deep passion for reading!

### 2. Were you a particularly curious child?

Definitely. My parents often recount funny stories of how my curiosity would get me into sticky situations, whether that be getting stuck investigating small spaces, being too friendly with wild animals, or trying to use tools and gadgets I probably shouldn't have been playing with! My curiosity was encouraged though: we spent lots of time in museums and wildlife parks and were always trying to learn new things.

### 3. What's the most interesting thing you learned while writing your new book?

I went down a bit of a rabbit hole researching popcorn (I was trying to understand why some people use it to decorate Christmas trees) and I discovered that the Aztecs were the first people to use it, as a way of adorning their ceremonial clothes. But not only that, they loved popcorn SO much, they had a special word for the sound of popcorn kernels popping: *totopoca*!

*A Very Curious Christmas*, by Maddie Moate, illustrated by Paul Boston (£14.99 HB, Puffin) is out now.

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# 6 WAYS to start your school day with a bang

With mornings getting ever darker, why not kick off classroom proceedings the exciting way?

## 1 | BELT OUT SOME SONGS

Karaoke is a great way to increase fluency in reading, and have fun at the same time. It can also be structured in a range of ways, such as singing in house groups or teams to win points, or asking each child to deliver one line of the song at a time, passing the mic in between. However you do it, children will be reading the lyrics on screen, and the wider the variety of songs, the more words they are likely to learn. Just make sure you check song content beforehand and have a list of pre-agreed tunes for pupils to choose from. If a child requests something you don't know, jot it down and read the lyrics first.

## 2 | SING ALONG WITH SUBS

A study by the Nielsen agency found that adding 30 minutes of subtitled film songs to lessons each week increased the number of pupils rated as good readers from 24 per cent to 56 per cent. The idea is simple: films songs are well known and recognised, so adding text to these tunes matches something familiar with something new. In India, the state broadcaster, Doordarsahn, has been adding Hindi subtitles to videos of Hindi songs as part of a bold literacy campaign, and the same could be done in UK schools.

## 3 | IMPROVISE!

Improvisation exercises can improve listening skills, collaboration, risk-taking (the good kind) and, according to Mary DeMichele, a classroom improv expert, writing skills. Start simple: in 'Yes and...', each player has to build on the idea of the person before them. It's quick to understand, positive and affirming. For group work, try 'And then...'. Get the class into a circle. The first person starts the story by telling and acting out their idea. The story then moves to the next person, who adds to what came before. Each pupil offers a small addition to the tale, with the aim being for the complete story to make sense, with a beginning, middle and end, by the time the last person has finished. This way students need to consider what has come before, what could come next and where they are in the circle.



**HANNAH DAY**  
is a teacher in the  
West Midlands.

## 4 | GET CRACKING WITH CARDS

For younger children, playing the classic game Uno will help speed up their identification of numbers from one to nine, while for older children there are plenty of games that can be played with a standard pack of cards that will help with basic maths. Race to 100 is all about addition, whereas Gain and Loss also covers subtraction. Want to give them a bigger challenge? Games such as Fraction War and Place Value War cover just what you would expect (the rules to all these games can be found for free online).

## 5 | SOLVE SOME PESKY PROBLEMS

Imagine a session that could increase confidence, give a sense of achievement, build collaboration skills, and increase metacognition and long-term knowledge retention. Sounds great, yes? Well, practical problem-solving does all of this. From visual problems to physical ones, there are so many options. Can students place three yellow, three blue and three red tiles in a grid, making sure no two pieces of the same colour are next to one another? Or can they map a route through the school, completing certain tasks and seeing which way is the quickest, from visiting the head to finding out who was hockey champ in 1984 according to the plaque in reception?

## 6 | DITCH THE WRITING RULES

Forget fronted adverbials, they're not needed here. All that's required is an exercise book, a pencil and no guidelines other than to write. Pupils might choose to work on a story, or research a topic that interests them using a source book, or they may write poetry or a play. Let them know that handwriting, spelling and punctuation will not be marked; the point is for them to simply enjoy writing and see how this skill can allow them to explore what they're interested in. This 'creativity without constraints' approach is designed to build confidence and enjoyment, which should in turn support the more formal writing that is required for assessment.

# Autism Accreditation for schools

**Proud of how your school supports autistic pupils?  
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- reassurance for families/carers
- evidence for commissioning bodies.

 [autism.org.uk/accreditation](https://autism.org.uk/accreditation)

The National Autistic Society is a charity registered in England  
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# REFLECTIONS ON A NEW NORMAL

We seem to be stuck with Covid for the foreseeable future, so what now? Well there are a few solutions we can still explore...

 @kevharcombe

**H**ave there been staff Covid absences in your school all term? Worsening pupil behaviour and plummeting wellbeing? Parents seemingly indifferent to making their child attend school? If so, join the club, because Long Covid is now Bloody Long in schools.

Adults positive for COVID-19 are still advised to try to stay at home and avoid contact with other people for five days. Schools know from bitter experience that once one member of a team falls, the others soon succumb.

So, as well as wrestling with the nationwide phenomena of poor mental health, deteriorating behaviour and increased pupil absence that, in turn, affect outcomes and make recruitment and retention even more problematic, schools are struggling to find supply cover for Covid-stricken teachers.

Who'd have thought that three years after Covid-19 struck we'd still be dealing with the consequences? Well, scientists for one, who said we'd be living with the disease for decades to come. Educationists, for another, who saw that removing in-person schooling for any length of time would have lasting and damaging societal and educational effects, not to mention the continued problem of staff absence from repeated infections. The government? Not

so much. They preferred the narrative that Covid had to be lived with and the remnants of re-infection could be borne at little cost.

The Education Endowment Foundation (EEF) found that 'for many children the experience of lockdown was made harder by cramped living conditions, no access to green spaces, parental mental health difficulties and financial hardship.' People were in the same storm, sure, but some were on superyachts while others were Leonardo de Caprio trying to hang on to a floating door in the freezing Atlantic.

Pre-Covid there was already a context of declining mental health and wellbeing. Then, during lockdown, some children quickly lost the habit of socialisation, and behaviour deteriorated accordingly. Even the outgoing HMCI, Amanda Spielman, has warned that there is no quick fix and that this is 'a multi-year challenge.' NFER research found that primary age boys, 'have greater fluctuations in their mental health and associated behaviour than secondary students.' Even

if this is not affecting all children, the poor behaviour of a few always impacts on the whole group. Including frazzled staff at one school who had to wrangle a semi-naked child, face

painted blue à la Lord of the Flies, proclaiming loudly, "You better get used to this!"

There are some small grounds for celebration. Outcomes in reading have largely recovered for most children – an incredible achievement, albeit at the cost of increased teacher workload. Maths and writing, however, are stubbornly failing to recover to pre-pandemic levels.

Increased pupil absence is a related national issue. Some parents home schooling their kids got used to it and thought their offspring did okay. This made them less likely to force a reluctant child to go to school. The notion that 'every day in school matters,' was given the lie by lockdown (when the children maybe got two hours of online learning a day) and further undermined by teacher strikes when some children were sent home again.

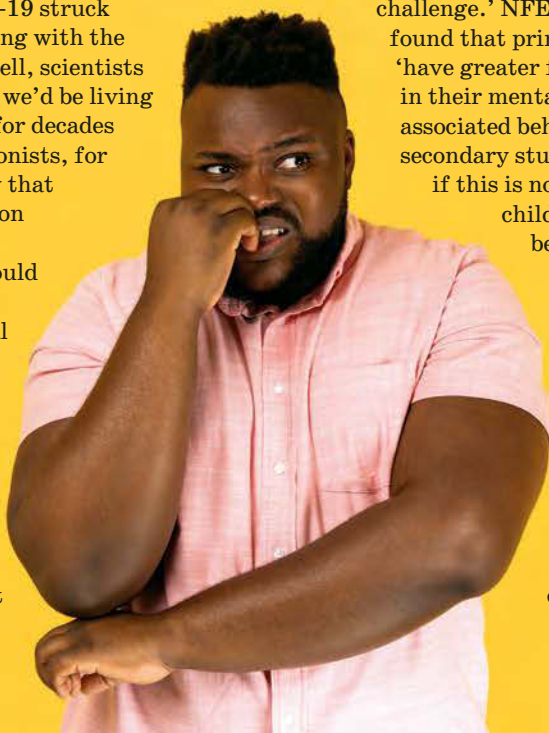
Strategies for dealing with attendance, behaviour and wellbeing can go hand in hand: small-group wellbeing sessions, for example, which many schools have already instigated. Similarly, increased outdoor learning, including forest school-type activities, which helps children connect with the world and each other.

Improving the recruitment and retention of teachers is a priority. The recent pay rise, though not making up for pay erosion since 2010, was welcome. (In the same way that when you are repeatedly being beaten over the head with a lump of wood you welcome it stopping.)

Radically, why not devolve contextual fine-tuning of the curriculum to MATs and LAs so they can get rid of, in particular, the ridiculous and useless Gove reforms which have children learning about fronted adverbials (amongst other redundant nonsense) in a misguided attempt to replicate 1950s prep school learning in a 21st century digital world? Like transporting *Just William* to the world of *The Terminator* – it was never going to end well for William.

Finally, and very practically, because Covid isn't going away any time soon, get some air filtration gear in schools to reduce the risk of infection spreading. Simple! At least, with unusual foresight, the DfE is extending mental health support for headteachers. They'll need it. **TP**

*Kevin Harcombe is former headteacher of Redlands Primary, Fareham*





## We need 21st century champions for neglected subjects

The arts have the power to transform lives, but sustained cuts to funding are a threat to pupils' personal, social and academic success...

[X @AnglianLearning](#) [anglianlearning.org](#) [in Anglian-Learning](#) [@AnglianLearning](#)

For over a decade, securing funding for arts projects and initiatives in schools across the UK has become increasingly challenging. Pupils continue to move away from arts subjects such as dance, music and art at KS4, and towards those deemed more academic. With a 40 per cent fall in GCSE exam entries for arts subjects since 2010, and in the face of budget cuts to which those same subjects are most vulnerable, how can we inspire the next generation of creative minds?

As someone deeply passionate about arts education, I've seen firsthand how the arts can successfully help shape children into well-rounded individuals. There is tangible evidence of the arts' essential contribution to the wellbeing, cultural sensitivity and community outreach of pupils.

Often underestimated in its ability to complement the curriculum, arts education can develop fundamental interpersonal skills that prepare pupils for success across diverse career paths. Through the arts, learners have rich opportunities to gain transferable skills that can be

used in other curriculum areas such as maths, where the analytical thinking and spatial reasoning involved in both are closely related. Arts education is also intrinsically linked to emotional intelligence and social awareness, playing a vital role in promoting cultural understanding, strengthening community ties, and enhancing overall school improvement.

It might not be a mandatory position within schools or trusts, but I believe the role of arts development manager holds immense value. It acknowledges the crucial role the arts play in a young person's education, and feeds into the vision that education holds a transformative power in the lives of children as well as the success and wellbeing of our wider society. It also enables the pursuit of funding for arts projects, which is often too time-consuming an exercise for educators to undertake.

Recently, for example, primary schools within our trust were invited to take part in a joint music day at West Road Concert Hall, Cambridge. It was an event that promised music, creativity and collaboration, and

sparked excitement among both pupils and teachers. But a shortage of funds and time had threatened to stall our participation completely.

Whilst the trust had contributed to the costs of renting the hall, it soon became apparent that the price of transport to the venue could be prohibitive. As an arts development manager, with time available to dedicate to projects like this, I was able to secure the necessary funding. The day was a tremendous success, and a reminder that every pound spent on the arts is an investment in the holistic growth and development of future generations.

I have also facilitated the creation of student arts ambassadors, who champion the arts, give a voice to the younger pupil body, and collaborate with professional artists. One successful project saw secondary school arts ambassadors work with an artist and Year 2 children to create a wall hanging for the public library, a beautiful artwork to be admired by our community for years to come.

Similarly, I have linked primary schools to their local arts societies, which in turn have funded an artist-in-residence, a whole-school print project and arts materials for pupils.

All of these initiatives have resulted in remarkable outcomes: many of our schools are Artsmark-accredited, an award given by Arts Council England recognising commitment to cultural education. Sawston Village College is an Artsmark Platinum school, the highest accolade a school can receive, and is also a Trinity Champion Centre for Arts Award, with over 200 pupils achieving certificates at Bronze annually.

This year also saw three of Sawston Village College's pupils attain the prestigious Gold Arts Award—a highly esteemed accomplishment for both the college and its pupils. The impact of my role is truly reflected in these accolades.

We can't change the current state of arts funding, but having an arts development manager serves as a guiding light. The role holds the potential to negate financial constraints and reignite our pupils' creative passions. It's an investment into not only the arts, but future generations, who will be empowered to reach their fullest potential. **TP**

*Lesley Morgan is an arts development manager at multi-academy trust Anglian Learning. The trust has been recognised in a memorandum of understanding (MOU) with Arts Council England.*



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

# A letter to... *Educators*

We spend our days chasing deadlines and planning for big wins, but those small and mundane moments can make a world of difference, says **Jonny Walker**



**T**ime is weird. It races and drags. I have taught 30-minute lessons that felt a decade long, and whole years that passed by in a flash.

Some of my most vivid memories of my own primary school experiences are of assemblies that felt as though they lasted the whole day. I remember watching the light stream through the window, noticing the changing shape it cast on the stage as the headteacher talked to us about a new thing called the Internet, about Pokemon cards being banned, about remembering to flush the toilet.

It felt an age, but in reality those assemblies were probably about 15 minutes long.

Time is like this: we each experience it differently, and it never behaves quite as we want it to.

We spend so much of our working lives trying to bring order and control to something that, snake-like, manages to writhing out of our grasp. We run our schools through timetables, curriculum overviews, calendars and diaries. Lists and lines. Routines and rules. We pack every waking moment with pre-planned stuff, and yet still it feels like we're victims of the clock's cruel rotation.

*Just give me a few more turns, we beg. With just 30 more seconds of listening, they might have finally grasped that concept. Please grant us another week to rehearse the end of year production, another term to get them ready for secondary school...*

We pass through the school day like endurance jugglers riding unicycles through

mud. And because we're tending to so many tasks and concerns all at once, the way to keep going is to not think too much about what we're juggling. Not to clear up the mud, and certainly not to question why we're doing all this in the first place.

What am I going on about? Well, I think we can do more to harness the time that we have, even if we cannot master it. There is something quite beautiful and powerful in the recognition that each small decision that we make in our time-starved days can extend across the ages.

Although we live in the world of the immediate, the now and next, what we choose to do impacts upon the world of the

***"We pass through the school day like endurance jugglers riding unicycles through mud."***

tomorrows and the afterwards.

I had a primary teacher who chose to end each day with a poem titled 'If You Should Meet A Crocodile'. Her choice to use that minute for poetry meant that every single kid knew that poem, and I daresay I am not the only one who has it etched into their memory still, decades later.

I've now taught for long enough that I sometimes enjoy the surprise of encountering strangers around East London, discovering in their faces something familiar, and then learning that they are the adults that evolved from those long-ago small

people once hostage to my own errant timekeeping.

When we talk, and tiptoe into nostalgia, it always strikes me that what I remember and what they remember are so different.

I tend to recall the most amusing, cinematic and shocking moments, and can usually boil each year of my teaching down to one or two class anecdotes. "Do you remember when Ibrahim projectile-vomited the length of the room during our RE lesson? Do you remember when I sank our boat, and they had to rescue us? Do you remember when we looked at Paris from the top of the Eiffel Tower?"

But these are not usually the things that have stayed in their memories. They recall the pleasant, mundane things. They remember a game of Countdown during wet play, a kind conversation when they were having a hard time at home.

The small stuff matters. It is those little things that we can control that make a difference, and perhaps we can all gain something valuable by recognising that in every classroom, no matter how constrained by the clock we may sometimes feel, our choices have an impact.

The things we say to children and the way we say them. How we respond in the good times and the bad. How we welcome them, and how we say goodbye.

We cannot choose what our children will learn from us, but chances are – as our actions become their memories with the passing of time – the lessons they take from us might be ones we didn't even know we were teaching.



*Jonny Walker is a mythology teacher and children's writer based in East London.*

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# How I do it ➡

Add a new dimension to phonics and bring a little sunshine into your classroom with this hands-on sunflower sounds project

KIRAN SUNRAY

# 1

Start with noting down the alternative graphemes for the long vowel sounds (phonemes) – a (ai), e (ee), i (igh), o (oa), u (y+oo). Say each vowel out loud for the class and ask them to repeat it. Next, get them to write down some alternative spellings for each sound (e.g. for 'e', they could write ee, ea, e-e, ie, y, etc). You can model this on the board, or get them to write

the spellings out in their books. By starting with these sounds, you are enabling the children to understand the concept of alternative graphemes, which will then help them make connections to further spelling patterns, rules and homophones.



**T**hough decoding words is obviously an essential element of teaching phonics, the process includes much more than that. There are lots of connections that children need to make in order to truly immerse themselves into the world of words and literature, and a key part of this journey is getting to grips with alternative graphemes (one sound that can be written in different ways). These are key touchstones for KS1 children to understand as they develop as readers and writers. And what better way to introduce this concept than to provide an actual listening experience?

Now that you have a list of alternative graphemes associated with each vowel sound, explain to pupils that they're going to work together to make 'sound sunflowers'. First, give each pupil one sound to concentrate on. Depending on how many pupils you have, there should be a few children working on each sound: this will be useful for later group work. Explain that they'll be recording their chosen sound on a talking tin; these are easy to find online, and should come with instructions. It's best to model this step for the children.

# 2

Once pupils have recorded their vowel sounds, it's time to make the sunflower petals. Each flower should have enough petals for the alternative graphemes children have written down for their vowel sound (usually around six is sufficient). You could either cut out the petals in advance or ask children to do it themselves, depending on your class. I used yellow card for this so the petals didn't bend too much under the weight of the talking tins. Once all the petals are cut out, overlap one end of each petal in a circular design until you have a flower shape. Glue or pin in place, and attach the talking tin to the centre.

# 3

# 4

Now it's time to add the alternative graphemes you wrote down earlier in the lesson to the sunflower petals. For a recall exercise, ask pupils to try and remember the different graphemes they came up with for their vowel sounds without looking at their lists. How many can they remember? Get the children to write one alternative grapheme for their recorded vowel sound at the tip of each petal. You could always model this process yourself with your own sunflower, should you wish.




Finally, once the sunflowers have been populated with their alternative graphemes, ask the children – either individually or in groups of vowel sounds – to think of as many words as they can that contain each alternative grapheme. For example, pupils who've been working with i (igh), could write out *sigh*, *sight*, *light* and *night* on their 'igh' petal, and *cry*, *why*, *try*, *my* and *by* on their 'y' petal, etc. After a few minutes, you could always get the groups to rotate and swap sounds, adding any new words they can think of to the other sunflowers.

# 5



*Kiran Sunray is a senior assistant principal, Year 2 teacher, and EYFS, KS1 and English lead. She is also a Primary Trust literacy lead practitioner.*

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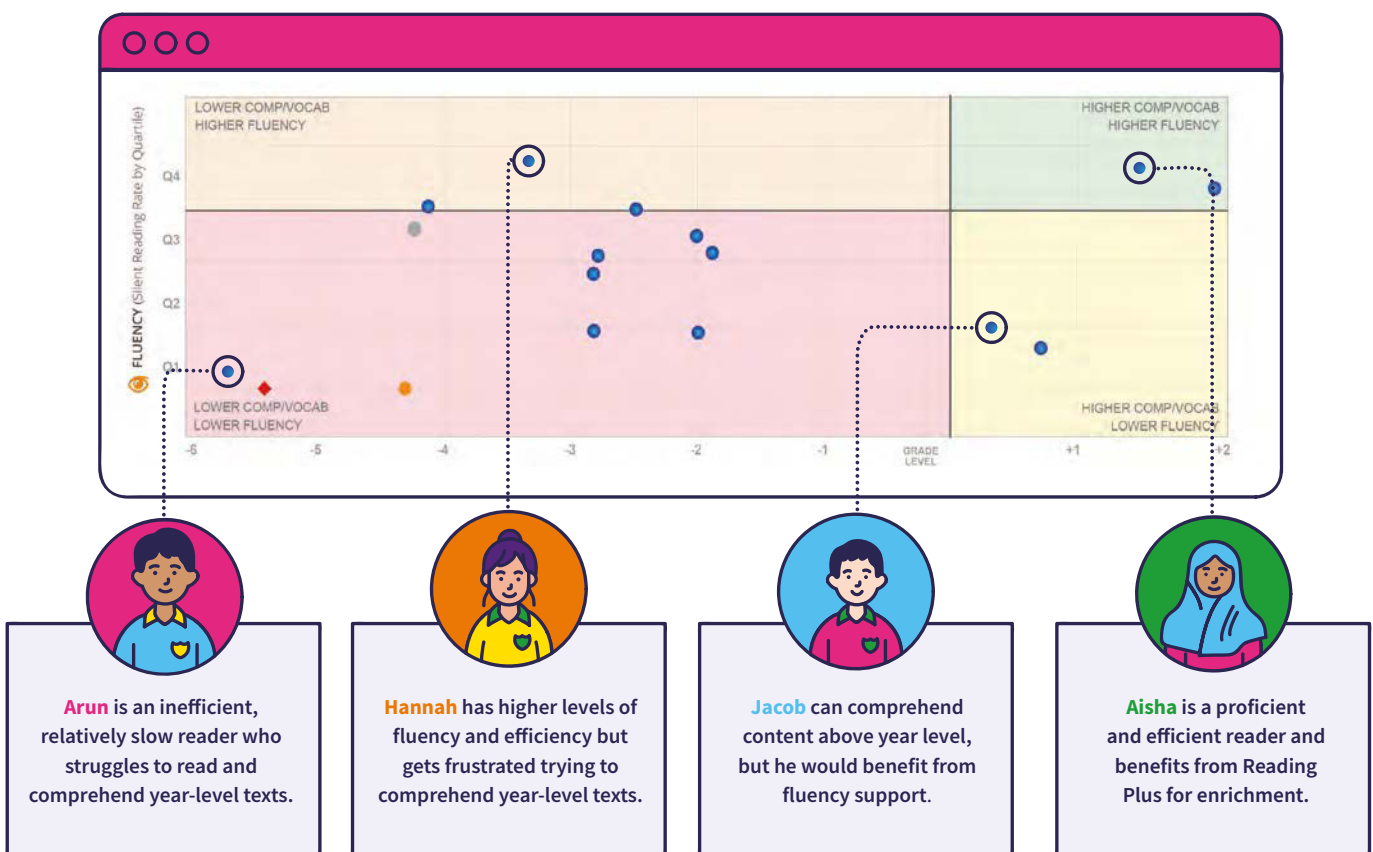
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## UNDERCOVER TEACHER

Our anonymous educator gets something off their chest

New year, new you? Maybe it's time to appreciate who we already are, and just how much we've achieved

**A**s we start a new school year, there's always so much pressure to make resolutions and life changes. We're compelled to alter things about ourselves in pursuit of being better, different, more efficient, more effective...more everything, it seems. We're keen to adopt good habits and be more positive, and we have brand new classes of children to work with. Things are going to be so different this year!

Well, hang on.

Yes, these are all worthwhile goals and yes, they can make huge impacts on your work, life, and attitude. Sometimes though, it can all be a bit much. We can find ourselves being swept up in the need to do or change something.

Where does your gaze jump to when you're handed paperwork with monitoring feedback? Mine always leapt to the bottom – that list of points for development – and I'd ignore the countless things that had been identified as positive. I suspect that, as a profession, we've been conditioned this way, but perhaps this year we could give ourselves a break and just try to be consistently us?

Whenever we set targets for the children, we make them SMART; we don't set loads of goals, just small, attainable steps to climb. We give the children time, too, to make and embed small changes, and we cut them some slack if they don't get there straight away. Why don't we do the same for ourselves? Our students certainly need consistency, so why can't we appreciate that we might need it too?

Teachers are historically bad at looking at the positives in our own practice. We refuse to dwell on our strengths, and instead obsess over the things we're told to improve. But this new year, instead of focusing on what we need to change, why don't we think about everything that's already good about us?

As we move into 2024, perhaps we need to be looking back, not forwards. Maybe the key to this

year is to reflect not on the new teacher we want to be, but the old one we spent the last year being.

We all have so many things we can be proud of, and so much about us that is – both personally and professionally – incredible. Why do we feel the need to try and change so often? Teaching as a profession is hugely guilty of this; every meeting seems to be about the next big thing or the latest research. We spend so much time searching for a silver bullet that will make all pupils happy and produce incredible results. The thing is, though, there is no 'one neat trick'.

We all achieved something great last year. In fact, in what are increasingly difficult circumstances for schools to work under, we achieved countless wins. We kept our pupils safe, we made them laugh, we built relationships, we taught them so many new things. We helped them mature, and we listened, encouraged and nurtured. We provided all this for the children, and did it in the best way we could.


Of course, we always need to look to improve. There are always things we can get better at, and we tell the children this all the time. However, it's important that we stand tall and proud in the security of our skills, our knowledge, and our compassion, however often we may struggle to recognise them. We should be confident in ourselves. Each one of us brings so much to our classes, schools, and communities. The children you taught last year are better because of the work you did and everything you pushed them to achieve.

So instead of hunting for some kind of self-improvement, or a radical new way of working, let's agree to focus on what we did last year that worked. Because this year doesn't require a new you: all it needs is the old one, and everything wonderful that brings. **TP**



*“Sometimes,  
it can all be  
a bit much”*

*The writer is a headteacher in England.*

 @secretHT1



# A three-page SUCCESS STORY

Demystify high-quality teaching and learning for SEND to create more efficient ways of working with the limited time you have, says **Malcolm Reeve**

**O**n my travels supporting schools across the country, I've spoken with many teachers who have expressed concern about the level of support they're able to provide to their pupils with special educational needs and disabilities (SEND). Lack of budget, time and expertise usually come high in the reasons why.

What I'm hearing from teachers is also echoed in the 2023 Pearson School Report ([tinyurl.com/tp-PearsonReport](https://tinyurl.com/tp-PearsonReport)), where SEND support is cited as one of the top challenges facing primary schools this year. Whilst I can't wave a magic wand and create more time or money, there are processes that can be put in place to help support you and your pupils. And believe it or not, they'll fit on just three A4 pages.

## Page one: Matching needs with strategies

In March 2020, the EEF's guidance report, *Special Educational Needs in Mainstream Schools*, set out five strategies to underpin high-quality teaching for SEND. These are: flexible grouping, cognitive and metacognitive strategies, explicit instruction, technology, and scaffolding ([tinyurl.com/tp-SEND-Strategies](https://tinyurl.com/tp-SEND-Strategies)).

The knowledge and implementation of these

strategies forms a solid foundation for supporting students with SEND, which we can then build upon when looking to refine and develop our teaching practice.

A powerful way to use these strategies is to map them to the four areas of need laid out in the 2015 code of practice: cognition and learning; communication and interaction; social, emotional and/or mental health; sensory and/or physical needs ([tinyurl.com/tp-SEND-COP](https://tinyurl.com/tp-SEND-COP)).

Every learner with SEND has needs that fall broadly into one of these areas, and if we can learn a few specific strategies for each one, then we can select an armoury of teaching tools that builds upon the five EEF strategies (see Fig.1).

## Page two: A bare-bones pupil passport

There are many ways SENCOs can provide information to teachers on the SEND requirements of a child. These are often called 'pupil passports', 'IEPs' or 'individual support plans', and may be two or three pages long.

In a school I recently visited, the 'passport' included a list of 13 strategies for the teacher to choose from. In my opinion, this is too much and doesn't help the teacher. Less is definitely more; I feel it's much better to have three clear 'smart' targets for the learner, with one suggested strategy for each. These can be set out on a single sheet with some brief essential

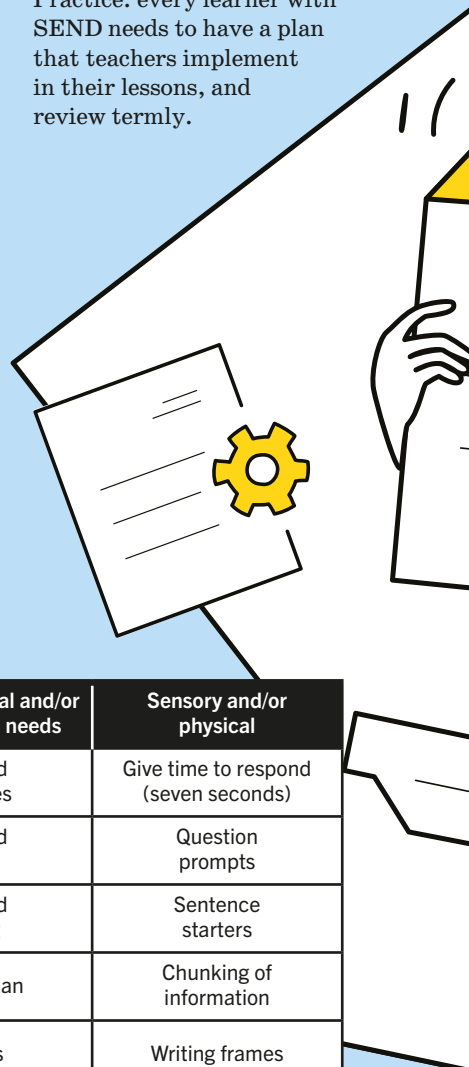
information on the child and a note of reasonable adjustments that need to be made, followed by the 'plan, do, review' section.

The 'assess>plan>do>review' cycle for pupils with SEND, known as the 'graduated approach', is set out in the SEND Code of Practice: every learner with SEND needs to have a plan that teachers implement in their lessons, and review termly.

*"In this whole process, please don't forget your learner"*

Cognition and learning	Communication and interaction	Social, emotional and/or mental health needs	Sensory and/or physical
Pre-learning vocabulary	Images	Enlarged resources	Give time to respond (seven seconds)
Writing frames	Checklists	Enlarged images	Question prompts
Support for presentation	Specific feedback	Adjusted seating	Sentence starters
Key terms	Language of choice	Seating plan	Chunking of information
Spelling prompts	Praising the effort as well as the result	Gap fills	Writing frames
Structure strips	Consistency	—	Language of choice (you have two options)

Fig 1.





This is fine and is definitely needed, but on top of it, teachers must carry out a review with parents/carers at least three times a year, which can be a logistical and practical challenge. In most schools I have visited, a child's passport or individual learning plan is separate from the review document. However, when planned correctly the passport can support both.

If you can, lay out a concise plan including three targets for the learner. Include a 'do' section stating

the strategies being used to support the delivery, and a 'review' section where the learner and their parents can comment, and where teachers can record whether a target has been met. You'll then have two documents in one. Win, win!

It's easier for parents to understand and agree on a small set of clearly written targets and know what teachers will be doing so they can more effectively support their child at home. Similarly, the child knows what is expected.

In this whole process, please don't forget your learner. It's really important for them to be involved as much as possible. They need to know their targets from the outset and be able, if they can, to talk about them and

consider how they're doing. This puts the pupil at the centre and supports their development.

### The third page: Monitoring, but minimised

As teachers and leaders, we have a responsibility to monitor the implementation of the plans in practice. "More paperwork", I hear you say. But not necessarily.

A checklist for all learners with SEND is an easier way to approach monitoring. The checklist could set out the details of any reasonable adjustments, the strategies for each learner, and a monitoring schedule (a simple table with columns for week 1, week 2, etc) to support regular monitoring. The checklist can be divided into years or phases – whatever works for your school. Its aim is to ensure that suitable strategies are in place for each child and that the teacher feels supported; it's a quality assurance and teacher support process in one.

So there we have it: a streamlined solution for SEND record keeping. Three concise but informative pages: a model for high-quality teaching and learning for SEND, a learner passport or individual learning plan, and a monitoring section, all tied in with the delivery of the graduated approach. This simple principle of making documents as short and clear as possible will reduce the admin burden so many teachers, leaders and headteachers feel, and allow everyone more time to spend doing what they love: the important job of teaching. **TP**

## THE VIEW FROM THE CLASSROOM

Thousands of teachers and leaders shared their opinions on education for the 2023 Pearson School Report.



Half of primary teachers predicted that supporting students with SEND adequately would be a top challenge for their school this year. Three quarters thought that SEND would result in a barrier to pupils' learning over the next six months.



When asked what would help improve provision for learners with SEND in mainstream schools, many teachers spoke of the extra support they still needed in the form of additional staff or training. Specific suggestions included easier access to diagnostic testing, increased training for teachers and more teaching assistant support.



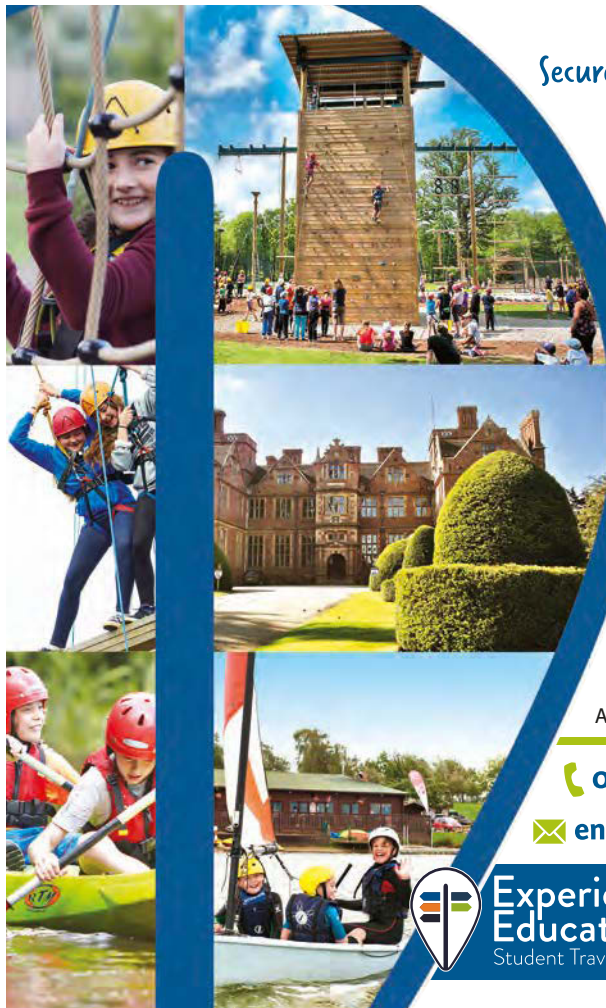
Despite progress that still needs to happen, around 60 per cent of primary teachers believe that what is taught in schools today is more inclusive and diverse than it was five years ago. More than 90 per cent of primary schools have taken steps to support this.



A third of primary schools are using purpose-built software to support pupils with SEND, and the same proportion reported that new technology over the past two years has improved accessibility for learners with SEND.



*Malcolm Reeve is a whole-school and national SEND leader.*



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## ARE WE SETTING NEURODIVERGENT KIDS UP TO FAIL?

A one-size-fits-all approach to behaviour management can hit struggling students hardest...

**I**t is true that all children need boundaries to feel safe, supported, and successful. However, rigidity in defining and enforcing these boundaries can lead to automatic sanctions for types of behaviour that are more often displayed by neurodivergent (ND) learners.

Dogmatic behaviour practice assumes two things: that all children are equal, with the same levels of privilege, understanding, intelligence and cultural experiences; and that they all understand and consent to the rules. This is of course not the case in any school or cohort.

Whether we refer to rigid behaviour policies as 'no excuses', 'zero tolerance' or even 'warm strict', neurodivergent pupils will still be negatively affected by these attempts to view all behaviour through the same lens.

### The effects

So, which features of current behaviour management norms most often impact ND pupils adversely?

#### Misinterpretation of behaviour

Pupils may exhibit behaviours that are misunderstood by teachers and

school staff. For example, a student with autism may engage in stimming behaviours as a coping mechanism. These behaviours can be misinterpreted as disruptive or non-compliant, leading to punitive measures.

#### Inflexible discipline

Rigid behaviour policies may have a one-size-fits-all approach to discipline that doesn't take into account the individual needs and characteristics of ND pupils. These policies often rely on punitive measures like detention, suspension, or expulsion, which can exacerbate the challenges ND pupils face in the school environment.

#### Overemphasis on conformity

Pressure to conform to standard behavioural norms can make it difficult for ND pupils to express themselves or learn in ways that suit their unique needs. This lack of a sense of belonging can lead to feelings of frustration, anxiety, and exclusion.

#### Challenging environments

Some ND pupils are sensitive to sensory stimuli, which can be overwhelming

in a typical school environment. Strict behaviour policies that do not accommodate sensory needs can lead to meltdowns or shutdowns in these students.

#### Communication difficulties

ND pupils, especially those with conditions like non-verbal autism, situational (sometimes inaccurately called 'selective') mutism or social communication disorders, may struggle to express themselves effectively. Punitive measures may be applied when students are unable to communicate their needs or intentions clearly.

#### Inadequate support

Rigid behaviour policies often lack the necessary support systems for ND pupils. Schools may not have trained staff, resources, or individualised education plans in place to address the specific needs of these students.

#### Disproportionate punishment

ND pupils may receive harsh punishments for behaviours that appear deliberately disruptive, but in fact stem from their neurodivergence. This can contribute to a cycle of negative behaviour and discipline, hindering their academic and social development.

### The solutions

To address these issues, it's essential for schools to adopt more inclusive and flexible behaviour policies.

This doesn't mean lowering standards. What it *will* require is for schools to look at the strengths and needs of individuals and cohorts, and adapt behaviour policies to provide support for both pupils and staff.

These measures should include provision of staff training, the creation of individualised behaviour plans, sensory accommodations, and the fostering of an overall culture of acceptance and understanding.

Inclusive policies like these can help neurodivergent pupils thrive academically and socially, unhindered by expectations that can sometimes seem designed to see them fail. **TP**

*Catrina Lowri is a former SENCo, and founder of Neuroteachers, which helps educational settings work with their autistic and neurodivergent learners to find simple solutions for inclusive practice.*



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## WEEK 1

### Learning objective:

To place the Anglo-Saxon period on a timeline and understand its location in the broader context of history.

Begin this lesson by discussing historical chronology (slide 3 in the PowerPoint download linked above). Use a timeline that includes key milestones such as the Roman Empire in 476 AD and the Anglo-Saxons' arrival in Britain circa the mid-5th century (slide 5). Overlay this with prior learning such as the Egyptians, Victorians or Maya. Revise the concept of historical periods and the distinctive

place of the Anglo-Saxon era within the larger story of human existence. Next, take a brief tour through key events during the Anglo-Saxon period, which will involve a small tangent into the Vikings and Normans (there's a timeline of key events in the resource download linked above – L1, and an outline on slides 6-8). This is a good chance to measure prior learning and give children an awareness of key events on, which they'll build their later learning.

For the second half of the lesson, allow time for children to complete their own timeline of Anglo-Saxon events. Pupils could also add in contemporary events from their prior learning and/or the Vikings. This activity can be easily

A

h the Anglo-Saxons. They can often get overlooked in the curriculum compared to their far more exciting contemporaries – the Vikings – yet the Anglo-Saxons had a fundamental impact on the culture of Western Europe and the fledgling Britain. In this history unit, children will explore how the Anglo-Saxons lived their lives and how this had an impact on Britain then and now. Pupils will practise using a range of sources, creating maps, ordering timelines and drawing conclusions from their research. This unit could be paired with one on the Vikings; the learning objectives and general structure can be used to create your own complementary Viking unit.

differentiated using cut and stick pictures or labels, and by providing longer or shorter time periods and more or fewer events to plot on the timeline.



## Assessment

When did the Anglo-Saxon period begin and end? Can you identify two prominent historical events that occurred during the Anglo-Saxon era? Why did you choose these events?



## WEEK 2

### Learning objective:

To describe the origins of the Anglo-Saxons and understand their migration to Britain.

Begin the lesson by examining the ancestral roots of the Anglo-Saxons. Introduce the term 'Anglo-Saxons', and explain that these people came from regions encompassing Denmark, Germany, and the Netherlands, and were a mix of peoples rather than one specific nationality (slide 13). Show maps that display the geography of these areas, highlighting key cities and landmarks such as the North Sea (slide 14).

Then, use the map to discuss the migration routes of the Anglo-Saxons. Start with their departure from continental Europe, emphasising the North Sea crossing. Discuss the challenges and hazards they faced during this arduous journey, such as the





perils of the sea and the hope of finding a new home. Children should then annotate their own copies of the map (see a blank one in the downloads – L2), using different colours to show the migrations of the differing Anglo-Saxon tribes (slide 16).

Having explored the who and where, we now discuss the why: the motivations that compelled the Anglo-Saxons to migrate to Britain (slides 18-19). Emphasise key factors such as overpopulation in their homelands, scarcity of resources, and the allure of fertile lands in Britain. What challenges do pupils think the Anglo-Saxons might have encountered during their migration? Can they imagine what life was like in the tribes' homelands, and what might have prompted them to seek new pastures? How do the reasons for their migration compare to reasons why people might migrate today?

In the final part of the lesson, compare the Anglo-Saxon migration with contemporary migrations. Discuss similarities and differences, highlighting the universal human desire for a better life and the challenges that migrants face, both in the past and today (slide 20).



### Assessment

From which regions did the Anglo-Saxons originate? What compelled them to undertake the perilous migration to Britain?



### WEEK 3 Learning objective:

To explain the social hierarchy of Anglo-Saxon society.

Begin by introducing the concept of social hierarchy and its importance in understanding the organisation of society (slide 22). Emphasise that Anglo-Saxon society was divided into distinct classes (slide 23).

Start by focusing on the top tier of society, which included the king and nobles (slides 24-25). Describe the roles and responsibilities of the nobility, such as maintaining order, leading in battle, and making important decisions. Discuss the concept of feudalism and how the nobility often granted land to vassals in exchange for loyalty and



service. Then move on to the freemen, the second main layer of society (slide 26). Explain that freemen were typically farmers and craftsmen who owned their land and were free to make their own choices. Discuss the kind of contributions they made to their communities, including food production and craftsmanship. Emphasise the importance of the freemen in sustaining Anglo-Saxon society. Finally, discuss the lowest class in Anglo-Saxon society, the serfs, and slaves, who were also known as 'thralls' (slide 27). Explain that they had the least amount of freedom and may have been captured in warfare or born into slavery. Describe their roles as labourers and servants. You could also discuss the ethical and moral implications of slavery in this historical context.

In the second half of the lesson, divide the class into groups, giving each group one of the three social classes: nobles, freemen, or thralls. Each group should research and write a letter from the perspective of a member of their assigned class (slides 28-29). The letter should describe their daily life and responsibilities, and also aspirations. Encourage the children to apply their learning and empathise with their allocated class to create authentic portrayals of Anglo-Saxon life.



### Assessment

Can you explain the three social classes within Anglo-Saxon society? What were the responsibilities and privileges

associated with the nobility within this societal structure?



### WEEK 4 Learning objective:

To distinguish the types of dwellings the Anglo-Saxons lived in and why.

Introduce Anglo-Saxon housing and how different social classes lived in various types of dwellings. Provide an overview of the key building materials used, such as timber and thatch, and their importance in construction (slides 31-35).

Then discuss the different types of housing. Describe the simple huts typically inhabited by peasants, who formed the largest segment of Anglo-Saxon society (slides 37-38). These huts were constructed using timber frames with wattle and daub walls, covered by thatched roofs. Explain that peasants lived in small, single-room huts that were often clustered together in villages. Discuss the social aspects of this housing, such as communal living and close-knit communities, and how there was little difference in housing between peasants and nobility. While Anglo-Saxons had 'longhouses', these were nowhere near the grandeur of Viking ones (slides 39-40). Anglo-Saxon longhouses were bigger versions of the peasant huts and built in a similar fashion.

At the end of the lesson, ask children to summarise their learning by



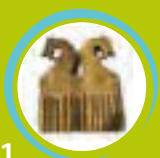


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researching and sketching their own village, labelling the buildings to show key features, such as the materials used (slide 41). Explain that for historians, making field sketches and representations is an important skill. Focus on the historical accuracy of sketches and representations.



## Assessment

What were the varied types of dwellings employed by the Anglo-Saxons? How did the selection of dwellings reflect the needs and lifestyle of the populace?



## WEEK 5

### Learning objective:

To identify the deities and belief systems of the Anglo-Saxons.

Use Cornell Notes (see the resource download for L5, and slide 43) to capture the children's learning as you explore the information in this lesson. Children can then turn these notes into a short summary if time allows.

Begin by introducing Anglo-Saxon religion and its significance in the lives of Anglo-Saxon people (slides 44-48). Explain that the Anglo-Saxons believed in a pantheon of gods and goddesses, each with distinct attributes and domains. Provide an overview of their religious practices, such as offerings, rituals, and sacred places. Work through the slides on some of the key gods and goddesses in Anglo-Saxon mythology and describe their roles and characteristics (slides 48-53). Explain how these deities were believed to influence various aspects of life, including warfare, weather, and fertility. Some of these deities have Viking equivalents, and children may notice the similarities in names.

Then discuss Anglo-Saxon worship (slides 54-55). Discuss the significance of sacred sites in Anglo-Saxon religion, such as groves and stone circles. Explain how rituals were performed at these sites to honour the gods and seek their favour. Examples of such rituals are the offering of food and drink, and the use of runic symbols. Conclude with the arrival of Christianity in Anglo-Saxon England (slides 56-57). Describe the spread of Christianity through missionaries and the conversion of



Anglo-Saxon kings, and explain how Christianity gradually supplanted the traditional pagan beliefs, leading to the construction of Christian churches and the abandonment of pagan rituals.



## Assessment

Can you name two of the gods venerated by the Anglo-Saxons? How did the proliferation of Christianity transform the religious landscape of Anglo-Saxon England?



## WEEK 6

### Learning objective:

To identify the enduring contributions of the Anglo-Saxons to Britain and the wider world.

In the final lesson, explore how the Anglo-Saxons left their mark on Britain (slides 60-61). Look at several contributions before giving lots of time for summary work.

First, consider the awe-inspiring Sutton Hoo burial site, emphasising its archaeological significance and the treasures that were found within (slides 62-64). Then, discuss the artistry of illuminated manuscripts, such as the Lindisfarne Gospels, and their role in preserving knowledge and culture (slides 65-66). This also provides a great link to the Vikings.

Next, look at the linguistic influence of the Anglo-Saxons (slides 67-69).

Explain that Old English, the language of the Anglo-Saxons, has left a lasting mark on modern English. Discuss examples of Old English words and phrases still in use today, such as 'father' and 'mother'. Finally, look at the roots of legal principles that continue to shape contemporary law (slides 70-72). Discuss concepts like trial by jury and the importance of written laws. Explain that the Anglo-Saxon legal system laid the groundwork for many aspects of our modern legal systems.

To round off the lesson, and unit, allow time for students to show their learning and celebrate what they have found most interesting about the Anglo-Saxons (slide 73). This could also be an opportunity to compare with the Vikings if you have learned about them previously.



## Assessment

What are some enduring contributions of the Anglo-Saxons to Britain and the wider world? How did the Norman Conquest in 1066 mark a pivotal juncture in Anglo-Saxon history? TP



*Matthew Lane is an author and teacher from Norfolk.*

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# Setting up **CAMP**

Making use of resources already available to schools can provide pupils with affordable opportunities for glorious residential experiences, says **Martin Smith**

**A**s families across the country continue to grapple with the cost-of-living crisis, many have had to make the difficult decision to forego their family holiday, meaning children are missing out on important opportunities to build their socio-emotional skillsets. For this reason, school-led residentials are crucial, as they are increasingly becoming the only chance many children have to access overnight visits.

In a survey by Learning Away, 82 per cent of KS2 pupils said that residentials enhanced their learning, while 78 per cent reported that their confidence in trying new things had increased after a residential trip, and 71 per cent felt they were connected better with their classmates. It's clear that, where possible, prioritising residentials can help schools ensure pupils are equipped with enriching experiences and valuable life skills.

## A simple solution

Families are experiencing economic pressures, but so too are schools, and it can be challenging to secure the funding and resources needed to organise residentials.

Identifying the need to make overnight trips available to all pupils, leaders at Greenwood Academies Trust (GAT) came up with the plan to organise camping residentials on the grounds of two of our academies. In this way we were able to offer children the chance to stay overnight at a site already available to the trust at no additional cost. Our



main campsite was close to the beach, while the other bordered a lovely woodland, providing two enriching opportunities for pupils to engage with nature, with no travel needed.

Over the course of nine intakes, our campsites accommodated more than 350 pupils from six of our academies. We planned exciting educational activities for the children, including a bug-hunting mission in the forest and a sandcastle-building competition on the beach.

For many pupils, it was the first time they had ever seen the sea, an experience which they are sure to remember forever. Pupils also cooked over a campfire (with supervision) and slept in tents after a serene round of stargazing. They learned about the moon and tides, trees and wildlife, enjoyed s'mores, and built lasting bonds with their classmates. We also made sure the various activities brought classroom learning to life, prompting

pupils to pretend that they were real-life scientists busy studying the outdoors.

## Behind the scenes

We worked for several months ahead of the first trip to plan out how everything would operate. An early and crucial step was to create a list of all the equipment that would be needed, and to ensure orders for new kit were placed in plenty of time. We also bought a large container to store all the camping paraphernalia in on-site, for ease of access and to reduce transport requirements.

It was vital to be strategic with our equipment. For example, we used 'blackout' tents to combat early sunrises, making a good night's sleep more likely for pupils and staff.

Our colleagues played a paramount role in the project. To make sure everything ran smoothly and all staff could feel confident in their roles and responsibilities, we held a training day where

we covered the necessary procedures, activities and emergency protocols. This was also essential for safety, as safeguarding was our top priority. We assessed all areas of risk thoroughly for any potential issues and implemented clear procedures for each. This meant that all staff felt supported and reassured that they could carry out their roles safely, and enjoy the experience too.

## How it went

While there are natural challenges to planning and organising a programme of this size, the best outcomes came from getting everyone fully on board with the vision. With all staff and pupils excited and believing in the positive impacts the experience would have, the benefits were realised.

Our campsites were buzzing with happy pupils creating core memories and engaging with learning in new ways. Staff who helped build a meaningful and profound experience for some very well-deserving children came away inspired. Ultimately, we at GAT are incredibly proud and grateful to have provided our pupils with the opportunity to grow and learn in such an impactful way and look forward to expanding the experience in future years. **TP**



**Martin Smith** is Senior Adviser for Academic Resilience at Greenwood Academies Trust, in the East Midlands.

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# The Inside Story

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Revolutionising education: Forest View Primary School's inspiring journey with EdTech, NAACE's framework, and overcoming barriers for a brighter future



**Kat Cairns: Class Teacher and Computing Coordinator, Forest View Primary School. Seventh year of teaching, and currently computing coordinator.**

## [ MEET THE TEAM ]



**Emma Cook, Head Teacher, Forest View Primary School**

A passionate teacher who strives to give children the best opportunities in early life to enhance their later lives.



**Hayley Simpson, Deputy Head Teacher, Forest View Primary School**

In her fourteenth year of teaching. A creative teacher, focused on raising children's aspirations and fostering a love of reading.

Forest View Primary School in South Shields has made significant strides in enhancing its approach to education technology.

Over the past few years, the school has developed an EdTech strategy that has accelerated provision, practice and culture.

Educators at Forest View Primary were aware that education technology at the school was lagging behind where they wanted it to be, and had identified a growing need for improvement. Many staff were already very aware of the benefits of EdTech on teaching and learning outcomes, but a whole school approach was required to maximise impact. Knowing that embedding a strong EdTech strategy can be a huge undertaking, especially when the education sector is under strain and amid a global pandemic, headteacher, Emma Cook, decided that a framework could help the school focus its efforts and promote manageable change. The school selected NAACE's EdTech Review Framework as its preferred maturity model, supporting them to understand where they are in their journey, plan the next steps and record progress along the way.

Beginning the EdTech Review Framework process confirmed that the school was not where it wanted to be in its approach to EdTech.

Using the EdTech Review Framework, educators at Forest View Primary School were able to easily identify areas for improvement and the steps they needed to take.

Similar to many other schools around the UK, Forest View Primary School faced a number of barriers in relation to education technology, including resourcing and pricing, staff confidence, physical space and maintenance issues. The EdTech Review Framework has helped the school realise what it can do to navigate some of these challenges. Knowing that staff confidence is also a key enabler to utilising EdTech in lesson delivery, the school carried out a skills audit and devised a plan to build upon skills through new CPD opportunities.

The school's computing coordinator, Kat Cairns, has led a number of CPD sessions for colleagues, and the school has also outsourced training to the Local Authority in some key areas.

Staff at Forest View Primary School have a new-found enthusiasm for technology since their additional training, and everyone is on board with factoring technology into their lesson planning. The boost in staff confidence has made the new approach to EdTech scalable across the whole school.

The school has also gone on to secure the NAACEMark Award, which is testament to its achievements using the EdTech Review Framework. By cleverly engaging staff, pupils and parents in a fully rounded approach that has created an integrated system of shared learning and confidence that benefits everybody.

### Contact:

To find out more about NAACE, email [membership@naace.org.uk](mailto:membership@naace.org.uk) or visit [naace.org.uk](http://naace.org.uk)

## Our Journey

### 1984–1985

NAACE provisional committee appointed to produce draft constitution. First NAACE Conference at The Abbey Hotel, Malvern.

### 2003–2008

Launch of Institutional Membership and the ICT Mark. 1,000 members reached. NAACE Communities is launched. ICT Mark accredited by Becta.

### 2014

A revised version of the Self Review Framework (SRF) is launched to ensure that it continues to fully meet the needs of schools.

### 2023

NAACE launches its latest iteration of what is now the EdTech Review Framework, ensuring it meets the ever-changing needs of the institutions it serves. Membership has grown exponentially.

# Write like A REBEL

Poetry ain't half fun, and celebrating diverse accents and dialects is one of its pure joys, allowing pupils to produce some truly mint writing, says **Matt Goodfellow**

I was a full-time class teacher for eight years: starting out in Y4, then going on to teach Y3, Y5 and Y6. Back in those days, before I left teaching to embark on my current career as a poet, I worked in a deprived one-form entry school in East Manchester. The children I taught were bright, sparky and often streetwise kids, who used their natural northern dialect to express themselves. Like every other teacher in the country, though, I was under pressure from Ofsted – and therefore my headteacher and SLT – to model and expect the use of standard spoken English in the classroom. The children I taught would ask: “Mr Goodfellow, can I go toilet?”, or in answer to a question about what they’d done over the weekend, might respond: “I went town with me dad.” I, of course, was obligated to correct them: “I think you mean, ‘Can I go to the toilet?’, and ‘I went to town with my dad.’”

Early on in my first year as a teacher, a lad in my class asked me a question that stopped me in my tracks: “Mr Goodfellow, how come you tell me it’s wrong to say, ‘Can I go toilet?’ when my dad says it, and my grandad says it?” I got what he meant immediately. The way we talk – our accent and dialect – is part of our cultural heritage, full of the musicality and nuance of our history and experience of life. So why aren’t we allowed to fully embrace and celebrate this?

## Talk proper

Well, like a lot of things, the notion of a ‘proper’ way to speak stems from the British Empire, and the ruling upper-middle classes of a few hundred years ago, who decided that the way they spoke English was the only way to speak it. Anyone who didn’t speak English this ‘proper’ way was considered inferior and uneducated. And here we are in 2023, hundreds of years later, in a beautifully culturally diverse UK, with our teaching practice still dominated by a set of language rules designed to

repress the incredibly varied and beautiful range of accents and dialects spoken in classrooms throughout the country.

As long as Ofsted expects standard spoken English (SSE) to be demonstrated by teachers across the UK, it seems our hands are tied.

But are they, really? I believe that even within the constraints of the outdated language

expectations embedded in the current education system, there is a space for children and young people to fully explore their own voice: and that space is poetry.





## Rebel, yell

I call poetry ‘rebel writing’ when working in schools – a space free from the linguistic and grammatical constraints piled on both teachers and children. Rebels don’t follow rules. When reading and writing poetry, children can express themselves in their own voice and talk about their life. And this voice has a power: to carry the music and language of their cultural heritage – to validate *their* life, *their* words, *their* thoughts, feelings and ideas.

*“Let the beautiful voices of your community find a place at the centre of your curriculum”*

So how can we get this free space up and running in the classroom? The answer is incredibly simple: get poetry seen and heard on a daily basis. Read a poem a day, or watch videos of poets reading their work aloud and talking about why poetry matters. Free resources like The Children’s Poetry Archive ([childrens.poetryarchive.org](http://childrens.poetryarchive.org)) and the CLPE’s bank of over 500 videos of an incredibly diverse range of poets reading poems and discussing poetry ([clpe.org.uk/poetry/videos](http://clpe.org.uk/poetry/videos))

can be beamed into the classroom easily. What does this do? Quite simply, it lets children, young people and adults see that poets come from all sorts of backgrounds – with different accents and skin colours – and to revel in using their own voice to express themselves. Simply by exposing children and young people to a wide range of poets and poems, a teacher can start the process of subverting the idea of a generic standard spoken English, and in turn allow pupils’ cultural heritage to shine through and be celebrated.

Take, for example, the work of poets like Val Bloom, John Agard, Grace Nichols and Benjamin Zephaniah.

## 4 STEPS TO REBEL WRITING



Allow space for pupils to hear poetry on a daily basis.

Each teacher needs to have a range of poetry collections on their desk to run alongside the class reader. This will open up the conversation that poetry does an infinite amount of things outside of telling a story.



Use resources like the videos on the poetry section of the CLPE website, and the Children’s Poetry Archive, to expose pupils to a range of poets. Let the children hear and see that poets come from all around the world and speak in their own accents.



If possible, avoid writing poetry around defined

topics. My advice would be to use the PSHE curriculum to allow children to talk about their own thoughts, feelings and ideas, instead.



Find poems that have a strong pattern to them.

Perform the poem, having fun with it. Bring plenty of drama to your performance. Then use a shared writing session to show how children can borrow the pattern of the starting-point poem. Finally, smash that pattern apart to create something new.

Why not discuss how poets can push language around like playdough to change the spelling of words so the reader is forced to speak in the poet’s own accent and dialect? This can tie into lessons on phoneme/grapheme correspondences, too. It’s incredibly empowering for children to explore, for instance, in Zephaniah’s beautiful poem ‘I Luv Me Mudder’, why he chooses to write:

*I luv me mudder an  
me mudder luvs me*

*We cum so far from  
over de sea*

## Public ownership

I think it’s important for children, young people and adults to understand that nobody owns language. This is why, when I’m working in schools across the UK, I encourage children and young people to write in the voice they think in: the voice they use with their mates and parents. Because this is their real voice – and it has power. I often talk about the fact that as a child growing up in Manchester, my mates and I would never say: ‘magnificent’ or ‘wonderful’. We’d say things like ‘proper

good’ or ‘mint’. Whereas my mum, who was born and grew up in Sheffield, would say: ‘*reyt good*’. One of my best mates, who grew up in Liverpool would say ‘*boss*’. Poetry is the perfect place to revel in these kinds of phrases, and to celebrate the amazing differences that make the UK such an interesting tapestry of language.

So, next time you’re writing poetry in class, encourage your children to discuss the way they speak outside of school, and gather together words and phrases that show who they are and where they’re from to include in their compositions.

Let the beautiful voices of your community find a place at the centre of your curriculum.

You won’t regret it. It’ll be mint. **TP**



**Matt Goodfellow is a poet and former primary teacher.**

**His first middle-grade verse novel, *The Final Year* (£8.99, Otter Barry Books), is out now.**



# Crafty Christmas LITERACY

Festive table decorations can become centrepieces for rich language development, says **Madeleine Fox**

**C**reative activities are a wonderful way to explore, experience and talk about the world and develop language. Making beautiful decorations for the current festive season can provide a brilliant opportunity to generate rich language through observation, making and discussion.

I've carried out the following project many times with KS1 children over the years. The creative process is as important as the finished product here: it is during making and recording that opportunities for language development occur.

Although it focuses on literacy outcomes, the overall project offers children the chance to develop skills such as group work and sorting, as well. It also makes for a really enjoyable shared experience for everyone – children and adults alike.

## **Festive foraging**

To begin, involve the children in selecting and collecting the materials for the craft activity

(see panel). If possible, take the children on a woodland walk where they can find and pick up their own 'seasonal treasures' to use in their artworks. You could also ask them to bring in old decorations from home to make a more varied collection.

***“Making beautiful decorations for the festive season can provide a brilliant opportunity to generate rich language”***

## **Sorting it out**

For the main craft activity, work with small groups of four to six pupils if possible. Encourage adults working with the children to make their own decorations alongside, modelling each step. This really makes it become a shared experience. It's within these groups that the rich language will be stimulated. Write down new descriptive words on the large whiteboard as they're used.

Start by sorting through the natural green pieces,

describing and grouping them. Talk about the colours, the feel, the shape, the size. Use words and phrases such as: prickly, shiny holly; spiky pine needles; soft, silky laurel leaves; light green; deep forest green; bright and golden; and so on.

Tease the language from the children. What pieces do they like and why? Put similar pieces together on the table ready to use. Ask the children if they know what evergreen trees are. Can they explain why we might use evergreen decorations at Christmas?

This presents lots of opportunities to question the science behind the classification of trees, and the societal and historical reasons why we associate evergreens with winter festivals.

Remember to jot down words as they are used on the whiteboard.

Next, sort and organise the recycled decorations ready for use. Which ones do the children like most? What are the decorations made from?

## **Making it up**

The children can then each choose a base for their decoration. Talk about the different shapes. Ask the group to guess the original intended use for the object each child has chosen.

Give the children a piece of foil each, large enough to cover their container entirely. Talk about the surface area.

Demonstrate how to place the base of the container on the foil. Then bring the foil up at the sides, folding it around the container. Remember to orientate the foil so that the shiny side is visible. Point this out to the children. Wrapping the container like this will stimulate vocabulary such as shiny, dull, squashy, soft, up, around, inside. Keep jotting down the new words that come up.

Now give each child a ball of self-hardening clay to put



in the base of their container. This will be used to stick the greenery into; it will also give the table centre some weight and stop it tipping over. Show the children how to place the clay inside and press it down so that it almost fills the available space.

The next step is to stick the twigs and leaves you've collected into the clay. Demonstrate how taller pieces can go in the middle with shorter pieces around the edges. If needed, you can dip the twigs in PVA glue for extra stability. Try to make the decoration as full of greenery as possible.

Next, children can choose pinecones, acorns or anything else to put among the branches. Dip each item in glue at the base to fix it. This is where the children can really explore and develop their creative skills.

Finish with some sparkly or shiny decorations: a cut-out picture from an old Christmas card, or some tinsel, perhaps. Encourage the children to look at the overall aesthetics of the decoration to balance it carefully; remind them to try not to overdo this.

Splatter some white paint over the tips of the branches. Show the children how you can do this by putting the

brush in white paint then gently tapping it on the handle of another brush, letting the drops fall onto the decoration like snow.

Dribble glue over the decoration and shake some glitter for a finishing touch.

Appraise the works you've all created, and enjoy looking at them and talking together as a class about the finished pieces.

### Writing about it

Look at all the words that have been generated during the sorting and the making. Read through them with the children. Can they think of any more?

The vocabulary list can now be used as a class word-bank to write festive seasonal poems. You could use a range of templates for these, for example a shape-template writing frame such as a Christmas tree. Or the children could write an acrostic poem.

The poems can be created as a whole class, by groups, or individually.

Make final recordings of the children reading or reciting their completed poems, or just talking about their decorations. Use musical instruments to create sounds to accompany the poems for a complete festive performance.

### Sharing the experience

Set up an exhibition with all the table decorations displayed together on a white tablecloth. Drape tiny fairy lights around them for added effect. Ask the children if they can describe how the light affects the decorations.




Invite a group of children from another class to come to the exhibition. Perhaps your pupils could make and design invitations for them. Present the poems and/or play the recordings alongside the completed artworks as part of the exhibition.

Set up a table in the room for visitors to make their own decorations; provide a whiteboard ready for any new words they can think of. In this way, even more language can be generated from a simple activity. **TP**



**Madeleine Fox is an educational writer and artist. She was formerly a primary and SEN teacher with a specialism in speech, language and communication difficulties and art.**

### WHAT YOU'LL NEED

-  A range of pieces of evergreen foliage, still attached to small twigs; holly, with all the berries (which are toxic) removed; small laurel branches; pine twigs with needles; offcuts from real Christmas trees
-  'Seasonal treasures' from autumn, such as pinecones, conkers and acorns
-  Old Christmas cards and decorations, including tinsel and baubles
-  Clean, recycled plastic containers to use as bases; the more interesting the shape, the better – these could include large yoghurt pots, and margarine and ready-meal containers; the important thing is that there is enough depth for the decoration to stand in
-  Self-hardening clay, to put in the base of the container
-  Silver foil – enough to cover each of the plastic containers completely
-  Glitter, white paint, snow paint or spray, PVA glue
-  A large whiteboard or several A1 sheets of paper to record any interesting vocabulary or descriptive language as it is used

# Top of the class

Resources and activities to bring fresh inspiration into your classroom

## 1 High-quality history

Do you want to improve your history provision using a structured and tested framework? Look no further than the Historical Association Quality Mark. It's the perfect way to develop, evaluate and gain recognition for the achievements of your staff and pupils, and create a legacy of high-quality history at your school. The HA also offers a range of CPD courses alongside the Quality Mark to support teachers in making a lasting difference to history provision. Visit [tinyurl.com/TP-QualityMark](https://tinyurl.com/TP-QualityMark)



2



## Mess-free markers

Looking for a reliable whiteboard marker that won't let you down? Look no further than the STABILO MARKdry marker pencil! Crafted from 100% PEFC-certified wood, this marker lasts up to six times longer than liquid markers and delivers bright, vibrant colours with every stroke. And when it's time to erase, MARKdry wipes away easily with a damp or dry cloth on non-porous surfaces, leaving no stains on your hands or clothes. Plus, the pack of four colours comes with a handy sharpener and microfibre cloth. Whether you're using it at school or at home, you can count on the STABILO MARKdry to get the job done! Visit [stabilo.com/uk](https://stabilo.com/uk)

3



## Streamline KS2 writing assessment

WeModerate is a revolutionary moderation and assessment tool that simplifies primary writing moderation, saving time, energy, and stress for teachers, schools and MATs. Experience high-quality, online, on-demand, standardised writing moderation that enhances classroom teaching, destresses your teachers and gives you assessment peace of mind. Through our collaboration options, you can easily connect with others within your school or across MATs where moderation is required. Doing this significantly reduces processing time and provides evidence for the end-of-KS2 writing assessment in a much more timely manner. Visit [info.wemoderate.app](https://info.wemoderate.app)

## Book-based learning

Used by over 50,000 teachers, Literacy Tree is a comprehensive and cohesive award-winning, book-based approach to primary English. Written by teachers for teachers and using expertly chosen, high-quality texts, children are immersed in fictional worlds to heighten engagement and provide meaningful contexts for writing using its unique 'teach through a text' pedagogy, which ensures all national curriculum objectives are embedded. School members have access to over 400 book-based resources for writing, reading comprehension and spelling, as well as resources for catch-up and home learning.

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email [info@literacytree.com](mailto:info@literacytree.com) or call  
0203 196 0140.



4

5



## Boost physical literacy

A programme designed to improve children's physical literacy and activity levels has been launched by Premier Education. Wow Active helps primary schools measure the impact of their PE delivery and tracks pupil progress through a series of fun and inclusive challenges. Schools using Wow Active identified on average a 24 per cent increase in performance, with children participating in PE more effectively and being more accountable for their own health and fitness. Teachers can access Ofsted-compatible data, track and monitor individual pupils, compare class average scores against national averages and identify those requiring interventional support. Sign up now to get 50% off Wow Active until the end of the school year. Visit [premier-education.com/wow-active](https://premier-education.com/wow-active)



## THE NEXT BIG THING



## INSPIRING NEW HEROES

Discover a super-fun new series of books that will motivate children to tackle environmental issues

## [ THE TREND ]

## MAKING A DIFFERENCE

Are you passionate about educating kids on recycling? If so, you really don't want to miss the launch of a new series, *The Recyclables*. These books are more than just a fun read, they're a powerful tool for encouraging young readers to become environmental champions. Their world in their hands.

## WHAT'S HAPPENING?

Our goal is to make a difference in the world, one story at a time.

We are excited to introduce our characters to primary school children throughout the UK. You'll be meeting, Skip the truck, Spark the robot, Lola, Molly the magnet and many, many more. Each of our adventures is in rhyme, they are all beautifully illustrated, and all are accompanied by educational puzzles and lots of fun facts about everyday objects.

*The Recyclables* series are spiral bound to enable their puzzle pages to be photocopiable, making them a valuable teaching resource.

## WHY IS IT HAPPENING?

Doing nothing is the easiest thing in the world. Unfortunately, we no longer have this option.

The intention of *The Recyclables* series is to educate young minds, using fun adventures and likeable characters, into thinking about the waste that they create and how they can make a positive difference, in reducing that waste and in recycling in general.

Did you know that around 50 per cent of the food waste that we dispose of can actually be composted? Additionally, up to 80 per cent of the items that we throw away could actually be recycled. Even cars can be recycled, with as much as 80 per cent of the vehicle being reused.

## WHAT'S NEXT?

And that's not all – stay tuned for our Recyclables Touring Bus. We're excited to bring our message on the road and



inspire even more young people to get involved. Each pupil will enter as a recycling apprentice, with their own little booklet, and on exiting the bus they will be a recycling expert, having collected the fun 'Recyclables' stamps along the way.

A practical hands-on experience they will never forget. Early learning for a lifelong commitment. Let's work together to save the planet, one story and one child at a time.

## DISCOVER MORE

Bookings are currently being taken for our Autumn 2024 schedule. Please contact our publicist at Black Swan Book Promotion, [paula@blackswanbookpromotion.co.uk](mailto:paula@blackswanbookpromotion.co.uk) for further information and to make your provisional booking.

**Contact:**

For trade and bulk orders contact our distributor, York Publishing Services Ltd: 01904 431213 [orders@yps-publishing.co.uk](mailto:orders@yps-publishing.co.uk)

## GET INVOLVED

Schools can play a vital role in raising awareness about the importance of recycling and environmental conservation. Schools can book visits to recycling centres to help students understand the recycling process. Additionally, schools can run recycling competitions to encourage students to recycle more and to generate greater understanding. These initiatives can go a long way in promoting a culture of sustainability and environmental responsibility among young people. *The Recyclables* series of books can be a great resource in this journey of discovery, these books come complete with relevant stories and puzzles that young students can enjoy while learning about recycling. Find out more at [www.ellischildrensbooks.co.uk](http://www.ellischildrensbooks.co.uk)

# Let's prioritise PROSODY

One component of reading fluency has been sadly overlooked in recent government guidance, says **Juliet McCullion**

**T**he recent update to the DfE's Reading Framework, re-published in July 2023, contains a welcome section on the development of reading fluency, highlighting its importance in allowing reading to develop at a whole text level. The document rightly makes multiple references to accuracy as well as automaticity, stating that these are key to enabling children to read and understand texts.

So far, so good. Yet, buried within the 171-page document, prosody is only briefly mentioned twice, with little exploration of its meaning or significance.

There are three components to reading fluency: accuracy, automaticity and prosody. Accuracy provides the foundation – readers must be able to decode words on the page accurately to be in with a chance of understanding them. Automaticity tells us that readers should be able to read words on the page at a pace which allows the brain to focus on understanding. Mastering all three aspects of fluency – especially the lesser-mentioned prosody – allows us to support comprehension to flourish.

Prosody is obvious by its absence in many conversations about reading fluency. If we miss this vital component, we run the risk of developing expert decoders, rather than expert readers. Decoding is of course necessary, but

understanding texts is where the joy and reward lies in reading long-term.

What is prosody? Schwanenflager and Flanagan Knapp refer to it as 'the music of reading aloud', highlighting the many parallels which can be drawn between prosodic reading and music. It is the rhythm we bring to words through phrasing chunks of meaning within sentences; the variation in tone, pitch, volume and speed.

when reading a text that is challenging for them, announce each word in isolation, as if they were reading a shopping list. They trundle through words without awareness of how they should be grouped together into phrases with meaning.

These pupils may also ignore the phrase boundaries marked on the page with punctuation, and read through them without

***"If we miss this vital component, we run the risk of developing expert decoders, rather than expert readers"***

As experienced readers, we use prosody as a strategy for understanding what we read. Think of a time when you have read a challenging text – perhaps academic research, a medical letter or something legal. It is likely you found yourself applying prosody, emphasising key words and amping up your phrasing, to help you to unpick its meaning. The techniques we deploy as expert readers are the same strategies we want our struggling pupils to have at their fingertips. So as teachers we must be equipped to support our readers with applying prosody at the point of reading.

It's likely you can think of a number of pupils who,

a second thought. Their reading has become an act of decoding, so making meaning from the text is not one of their goals.

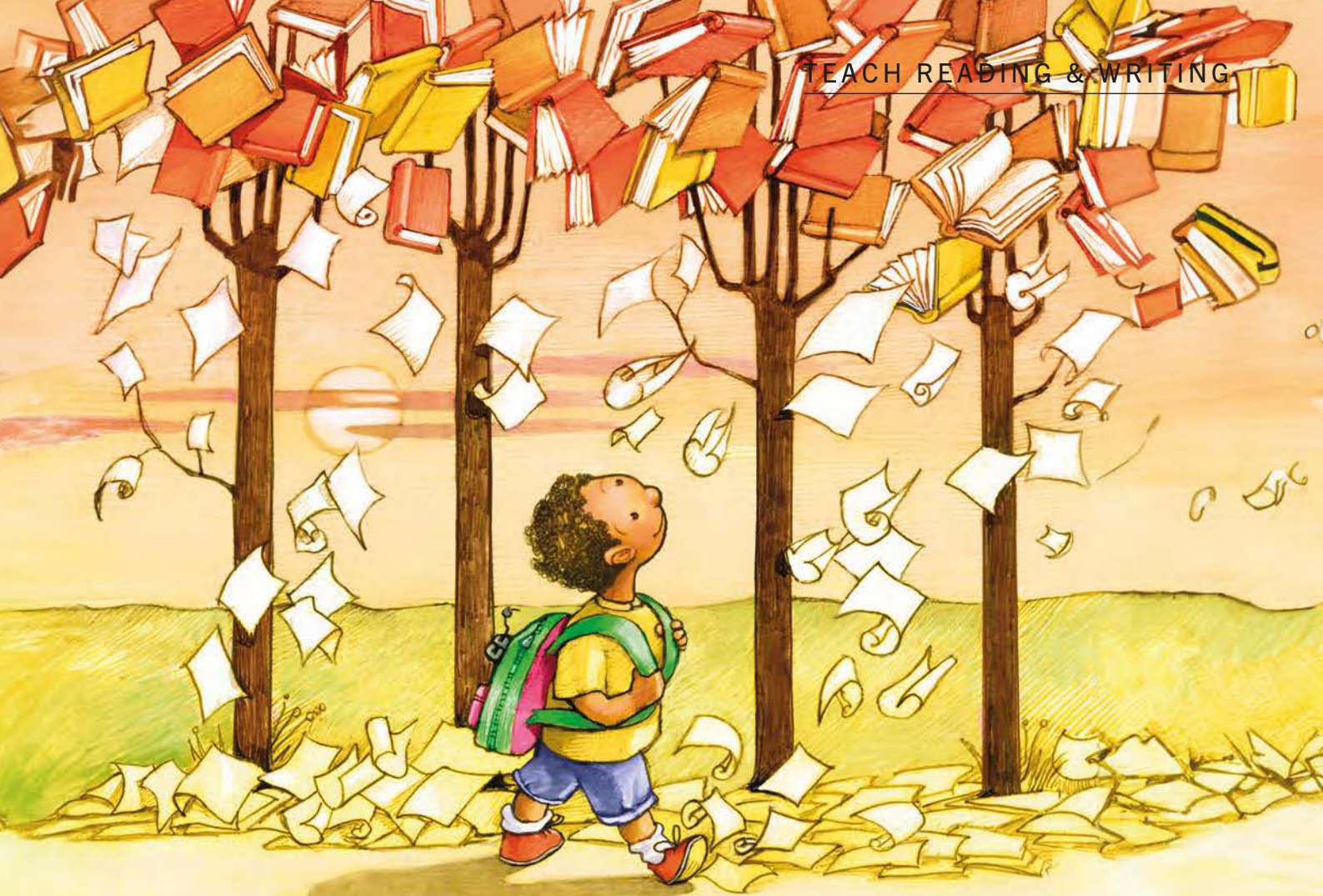
Take a look at this extract from Jackie Morris' *Ice Bear*, with punctuation removed. It is transcribed from a pupil who joined the HFL Reading Fluency project, and who was struggling to apply prosody at the point of reading. Read it aloud, pausing where each slash is. What do you notice?

*Words/ held/ a magic a word/ spoken in chance/ a wish/ or/ a whisper/ would hold a magic/ that would shape the world/ into this world they/ were born in/ the dark months/ when the cold/ and the wind/ turned water/ to stone/*

Did you notice how difficult it was to make meaning? Did you spot that the phrasing became less accurate as stamina waned? Words were read in isolation and the meaning and beauty of the passage was lost. When asked questions about the text, the child struggled – as they had focused solely on lifting the words from the page. They, and many like them, needed strategies to support them in building their prosody.

What can we do to address this? An expert model is a good place to begin: someone reading the text aloud in a way that clearly demonstrates pausing at phrase boundaries and emphasising certain words. Echo reading can be a great tool to support those who need help with prosody. Alongside that, text-marking helps to make phrase boundaries visible. Ask the children to make a simple mark on the page to show where the phrase boundaries will be, and use these as a reminder to take





micro-pauses in those places as they read the text aloud.

Ask them to underline words that will need to be emphasised, either through a louder or softer voice, or a quicker or slower read. You'll need to scaffold this at first, helping them to find where to put the pauses, but over time they will be able to use this strategy independently to break down those unwieldy longer sentences into chunks of meaning.

Finally, encouraging plenty of re-reading will allow children to develop greater confidence and prosody as they take more meaning from the text each time they read. It's great for the accuracy and automaticity too.

After we'd covered the strategies above with them, the struggling pupil read the text again. What do you notice this time?

*Words held a magic/ a word spoken in chance/ a wish or a whisper/ would hold a magic that would shape the world/ into this*

*world/ they were born/ in the dark months/ when the cold and the wind/ turned water to stone/*

Phrased reading helps the meaning to leap from the page. Add to that an emphasis on specific words, and the use of tone and volume, and we begin to reveal the beauty of the text. After reading the text like this multiple times, the child was far more confident in discussing the content of the extract and ultimately comprehending it.

For children to choose to read, there needs to be something in it for them. Uncovering the meaning of quality texts through applying prosody helps readers to uncover the humour, the intrigue, or whatever provokes a reaction – which makes reading a worthwhile pursuit. Prosody can be the key that unlocks that door for pupils. Let's not forget it!

For more advice on how to support fluency in the classroom, you can download a useful resource that HFL Education have created in collaboration with the EEF. Called *What might fluency practice look like in the classroom?* it contains lots of practical teaching ideas ([tinyurl.com/tp-ReadingFluency](https://tinyurl.com/tp-ReadingFluency)). **TP**



**Juliet McCullion is a passionate primary school teacher turned enthusiastic primary English teaching and learning adviser for HFL Education.**

✕ @JulietTeaching

✕ @HertsEnglish

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hfleducation.org/reading-fluency

## PLAYING WITH PROSODY

### Match My Time

As the expert reader, time yourself reading an extract with great prosody, reading at a suitable pace (not too quickly). Don't tell the children the time it takes you to read the passage.

Ask the children to time themselves reading the passage in exactly the way you did. Gather children's timings and see who has the closest match to your time. They are the winner!

### Fill in the Gaps

Record a video of yourself reading an extract with expert prosody.

Ask the children to read along with you, then mute the video and allow the children to continue reading with their best prosody. Challenge the children to be in the same place as you are when you unmute the video.





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Years  
1-6



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# The Haunting of Aveline Jones

Explore atmospheric writing in a variety of ways  
using Phil Hickes' beautifully spooky novel...

KAREN HART

**"I** live in a place where it's always dark and the wind never stops blowing." P.P.

Where is this place, and, who is P.P? This is a story that drips with mysterious chill from the very first page.

Aveline Jones is not looking forward to her stay with cold Aunt Lilian, but what first threatened to be a boring half-term spent at her aunt's remote coastal home, during a freezing October, suddenly turns into something

much more promising following the discovery of a spooky old book. The stories in it are spine-tingling, and when Aveline discovers the book once belonged to a girl called Primrose Penberthy, who mysteriously vanished, never to be seen again, she decides to investigate Primrose's disappearance. But is someone – or something – looking for Aveline?

This is a book that's bursting with atmosphere. It has great characters, including a heroine you genuinely

care about, and a story that keeps you on the edge of your seat. The story also illustrates the way in which we can build a connection to, and care about, people from the past through reading their words and learning about their lives.

This is a good novel to use with older Key Stage 2 pupils. It provides an introduction to several literary forms: first person diary entries, factual reporting and descriptive writing. It also contains several atmospheric illustrations that can be used to build art projects.



This is definitely a book with lots of classroom mileage.

## Talking about the book

After reading the novel, ask the class if they know the meaning of the word atmospheric? One definition could be the overall mood of a piece of writing: the feeling you get from reading the piece.

What sort of atmosphere do pupils think the author created in this book? Would the children like to spend Halloween in Malmouth after reading about it? If they were Aveline, do they think they would have investigated the disappearance of Primrose?

Finally, ask the class how they feel about the characters, Aveline and Harold. Do they think they would be friends with them in real life? Do they think Aveline and Primrose would be friends – and why?

## Activities

### Create a spooky front cover

Ask children to look at the cover of the book. Keith Robinson's illustration makes it clear that this is a spooky story. Why is this? Ask children to name the elements of the cover design that show the genre of this book. Some examples could be:

- Aveline is walking in a dark forest – the colours are dark and dusky and she's holding a torch.
- Aveline looks worried or scared.
- There's a spooky faced scarecrow behind her.
- The branches of the trees look as though they are reaching out to her.

Ask pupils to draw their own front cover for a spooky book. Talk about the sorts of things they could include to make it look strangely scary. Maybe an

old, crooked house, bats flying in the sky, a ghost, or a witch flying past the moon.

If possible, display drawings for everyone to see.

### Write a diary entry

Extracts from Primrose Penberthy's diary are woven into the story of *The Haunting of Aveline Jones*.

Read Primrose's first entry again. Primrose writes as if she is talking to a new friend, introducing herself by telling her diary about her life.

Ask children to make a quick list of some facts about themselves that could be included in a first diary entry in the same way. Alternatively, this could be written from the viewpoint of an imaginary character, either from TV or books, or from their own imagination.

Explain that they should imagine they are talking to a friend, so will probably keep the diary entry fun and

light, as Primrose did. Point to the following section: *'So, I expect you want to know a bit more about me if we're going to be spending a lot of time together.'* Pupils may want to use this sentence in their own entry.

Ask for volunteers to share their diary entries with the class.

### Using atmospheric language

The book includes lots of atmospheric language to describe Malmouth. One example is when Primrose writes, 'I live in a place where it's always dark and the wind never stops blowing.'

Another example is when Aveline says at the beginning of the book, *'The countryside appeared to have given up, too. With most of their leaves having been blown away, the trees resembled plucked chickens, their trunks black and shiny with slime. The skinny*



## Take it further →→→

### GO FOR A WILD WALK

Nothing inspires writing about the natural world like actually being in it; so why not organise a walk through a local wood, forest, meadow or natural leafy area? It doesn't have to be during autumn or winter, as areas where nature has been left unrestrained are always full of atmosphere. Begin by letting children sit quietly with their eyes closed, listening to

the sounds they can hear – birds and other creatures rustling in the leaves, the wind blowing through the branches of trees, etc. Next, concentrate on what pupils can see – the colours, the shapes of the trees and shrubs, any squirrels, bugs, birds, etc. Lastly, pupils should concentrate on what they can smell – the old leaves on the ground, the smell of the cold, crisp air, maybe the bark of an old fallen tree.

Ask pupils to make notes under the headings of sight, sound and smell, while still in their space, to use in their descriptive work back in class. Collect some interesting natural objects to take back with you as well. For Upper Key Stage 2, a good poem to accompany these activities is *Be Very Afraid*, by Carol Ann Duffy.

### POETRY ACTIVITY

Back in the classroom, display all the objects collected on your walk. Let pupils have a



*hedgerows looked similarly hungry and ill, all the colour having been sucked out of them by the vampire weather'.*

Ask pupils why they think the author chose to set the story in wintertime, with Halloween looming, in a remote coastal location with hardly any phone signal?

Would the story have felt the same if Aveline had been staying with an aunt in a beach-side hotel in a holiday resort in the middle of summer?

Working as a class, ask pupils to think of spooky, atmospheric words and sentences to describe a creepy countryside/coastal landscape, writing suggestions on the board.

Some ideas for sentences to get started could be: *Branches like long, bony fingers, scratched the air. The wind blew through the trees like wailing beasts. The mist that rose from the ground floated like ghostly beings around the barren trees.*

Some ideas for words and phrases could be: frost-covered; biting/bitter wind; skeleton-like; eerie; shadowy.

Next, ask pupils to write a descriptive passage using the words suggested in class as a starting point.

The passage doesn't need to be very long but should be as atmospheric as possible. You could supply a starter, for example: *There was complete silence in the forest. The only movement was the swirling fog that circled the spiky branches of the trees.*

If time allows, pupils can illustrate their work, concentrating on the atmosphere shown in their writing.

## Designing a flyer

In chapter seven, Aveline and Harold are looking for clues in the old bookshop when Aveline spots a strange-looking flyer pinned to a noticeboard advertising 'An Evening of Magic, Myth and Legend'.

Show pupils the accompanying illustration again (if possible, hand out photocopies). Ask them to design their own flyers advertising an evening of magic events. They should change the details a little bit to make it their own, but still incorporate all the information as shown in the book.

The main part of the flyer should be taken up with illustrations that capture the spirit of the event.

## Postcard from Malmouth

Ask students to imagine they are Aveline sitting in their bedroom in their aunt's house in Malmouth. They have only been there a couple of days, and have just found the book of ghost stories. As they're bored and have no phone signal, they've decided to write some postcards to their friends back home.

Give each pupil a plain postcard or piece of white card for them to write on as if they are Aveline. If using plain card, remember to draw a vertical line on one side to use as the address panel.

Things to include on the card could be: what they think about Aunt

## Loved this? Try these...

- ❖ *The Bewitching of Aveline Jones* – Phil Hickey
- ❖ *The Vanishing of Aveline Jones* – Phil Hickey
- ❖ *Hedgewitch* – Skye McKenna
- ❖ *The Book of Stolen Dreams* – David Farr
- ❖ *Greta and the Ghost Hunters* – Sam Copeland

Lilian and her house; what they think of Malmouth; what Harold is like; if they're missing home and their friends.

Pupils should include the name and address of a friend to send their postcard to, and on the reverse side, should draw a picture-postcard style design of Malmouth. Talk about things that could be included here, such as Lieberman's Second-Hand Books, the sea, The George Hotel and the fish and chip shop. Mention that some postcards have three or four pictures, and some just one.

Don't forget to write Malmouth across the front of the picture. If you have some real postcards to show your class, that will be very helpful here. If you think the standard postcard size will be too small for your pupils, use bigger pieces of white card, but still keep to the traditional layout.

Put postcards in clear document wallets inside a folder, so both sides can be seen by pupils. **TP**



*Karen Hart is an independent drama teacher, author and freelance writer.*

**f** Karen.Journalist

close look at everything collected. Next, tell pupils to look at the notes they made during their time outside, asking for volunteers to share these with the class. Using both their notes and the collection of objects as inspiration, ask pupils to write a short poem about their experience of being in the wild environment. Remind them that poetry does not need to rhyme, but should show their feelings about the subject they are writing about. Ask for volunteers to read their poems to the class.

Pupils who may struggle with this exercise can use the following framework to help them get going:

*In the wild*

*I could hear (the wind in the trees, squirrels scampering, falling leaves, birds calling).*

*I could see (browns, oranges, reds and yellows, spiky branches, black birds flying above me, and a spider in his web).*

*I could taste (the clean, cold air, the mossy twigs, the rotting leaves and the broken branches of fallen trees).*

## STILL LIFE DRAWING

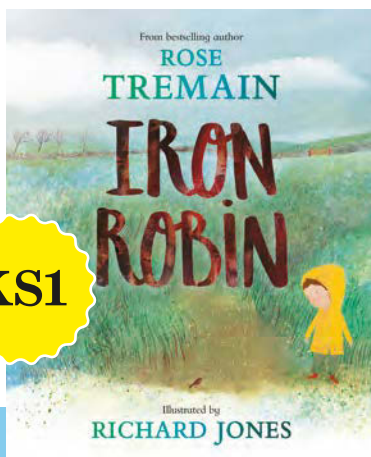
With so many lovely objects in your collection, put three or four pieces in the middle of each table for children to draw on landscape A4 paper. Begin with pencil, and then move on to pastels, if available.

Tell pupils to make their drawings realistic by including any broken or mouldy bits that have partly rotted away. Make frames from strips of black paper so the artwork really stands out for display.

# Book CLUB



*We review five new titles that your class will love*



KS1

## *Iron Robin*

*by Rose Tremain,  
illus. Richard Jones*

(£14.99, Puffin)

Oliver is having a bad day, but is cheered up when he finds an iron robin in a field. How did it get there? Could it be from the Iron Age? What he doesn't know yet is that this bird is not all it seems...

With underlying themes of bullying, friendship and jealousy, *Iron Robin* is great for getting children to think about feelings. The story is full of relatable situations, and the narrative will hold children's attention as it builds suspense about what will happen next.

It really is a charming story, full of tenderness and emotion, and is great for reading aloud. Richard Jones' artwork adds to the storytelling, and is full of little details for children to spot.

The longer text makes this a step up from a picture book, but the beautiful illustrations mean it can be retold by younger or less confident readers too, making it a great transition read on the path to chapter books.



KS1/2

## *Begin Again*

*by Oliver Jeffers*

(£20.00, Harper Collins  
Children's Books)

This stunning book is a real conversation-starter, encouraging children and adults alike to think about humanity and the Earth. It achieves this by encouraging us to reflect on where we started, right from the beginning of time up until the present day.

Touches of humour are threaded throughout, ensuring *Begin Again* isn't just a moral telling-off. Rather, it inspires thought and contemplation on how we live our lives and treat our planet. And although these might seem deep concepts for KS1/2, Jeffers approaches them cleverly in a child-friendly manner.

Bold, detailed illustrations are a highlight of this book, from stunning double-page scenes of space to depictions of 'us' and 'them'. The message within this book could be used as a talking or writing prompt from Reception right through to Year 6.



KS2

## *The Skull*

*by Jon Klassen*

(£14.99, Walker Books)

With mystery, subtle humour and a little bit of spookiness, *The Skull* is a fabulous retelling of a Tyrolean folktale.

Otilla, the heroine of the story, has run away from home, and stumbles across an abandoned house inhabited by a skull. Here begins a friendship that, although unlikely, is charming, as the pair find companionship and comfort in each other. But what will happen when a headless skeleton comes hunting for the skull?

Striking illustrations in a muted palette perfectly complement the story and really capture the darkness and mystery of Klassen's text.

This book will inspire children to think more about the spooky happenings. There are also talking points around friendship, acceptance and kindness; and the author's notes at the end bring additional context to this curious tale.



## →→→RECOMMENDED RESOURCES

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### BUILD WORD POWER

Word Whoosh, from Plazoom, is designed to clarify and extend children's understanding of tier 2 words from Reception to Y6+, enabling them to make more ambitious and accurate language choices when speaking and writing. Each resource pack explores six words through a series of four mini-lessons: read and visualise, associate, understand, and define and master (based on the Frayer model). Find out more at [bit.ly/PlzWords](http://bit.ly/PlzWords)

## Meet the author

**HELEN COOPER  
TALKS FRIENDSHIP...  
AND CHEESE**



What do Brie and Gorgonzola teach us about the power of stories?

*The Taming of*

*the Cat* is a modern fairy tale, with unusual alliances and themes of bullying and prejudice. As the story progresses, both Brie the mouse and Gorgonzola the cat are given the time they need to understand their relationships better. There's a strong thread about the nature of friendship, and lessons learned when you're true to yourself even when others are hostile. And it's a tale full of unexpected twists, with rewards for the characters who don't give up... including magic catnip.

**How can 'frame narratives', where a story sits within another story, help children understand narrative structure?**

Frame narratives are a useful way of dividing a long story into sections, or even structuring lots of shorter stories or poems within an overall story arc. Other examples include *The King of the Copper Mountains* by Paul Biegel, and *The Arabian Nights*.

**How would you like teachers to use your book in the classroom?**

Most of all I would like the class to have fun when they read *The Taming of the Cat* – and to enjoy the pictures, too. As for some activities to try afterwards: how about writing a different story to go with one of the cheese label pictures in the book? Or maybe a story of a mouse and cat who live in a different sort of shop? Or perhaps the children could write stories from the point of a view of other animals?

I hope the children will illustrate their stories, too. And might there be time for some cheese tasting?

***The Taming of the Cat* (Faber and Faber) is out now.**

KS2



### *The Taming of the Cat* by Helen Cooper

(£14.99, Faber and Faber)

A story within a story, this new offering from the twice-Kate Greenaway winner is a real page-turner that will delight children and adults alike.

Brie isn't your usual mouse: he doesn't even like cheese, and he just loves to tell stories to his bird friends!

Suddenly faced with being eaten by Gorgonzola the cat, Brie decides to use his love of storytelling to get himself out of this sticky situation. Surely a friendship couldn't form between the pair... could it?

This book carries important messages around not being afraid to be your true self, and of the need to avoid judging others. What's more, in showing how predator and prey can overcome their natural instincts, seeking friendship and alliance, Cooper offers an empowering alternative viewpoint of the status quo. It's a message that could be transformative in the classroom.

### *Snow Girl*

by Sophie Anderson,  
illus. Melissa Castrillon

(£12.99, Usborne)

This is the perfect tale to read aloud to your class around Christmas. Set against the backdrop of a winter wonderland, it's a beautiful story that explores bravery, belonging and friendship.

Experiencing snow for the first time, lonely Tasha builds a snow girl with her grandfather – and is delighted when their creation comes to life.

However, as Tasha becomes more reliant on her new friend, fierce winter weather envelops the valley, bringing a terrible snowstorm. When Grandpa falls ill, Tasha has some decisions to make. Will she have to let her magical best friend go?

Moving at a fast pace, with beautiful, blue-toned imagery throughout, *Snow Girl* is an exhilarating read.

KS2



# Yes we CAM

Computer-aided design and manufacture can be rather terrifying for teachers to tackle, but there's no need to be afraid, says **Tony Ryan**

**C**omputer-Aided Design (CAD) and Computer-Aided Manufacturing (CAM), whilst included in the KS2 national curriculum for design and technology, are often areas where primary teachers lack confidence.

Not that long ago, you'd need a dedicated suite of computers to teach CAD. You could spend hours configuring software, either on a network server or, worse still, on each machine separately.

Even where CAD was confidently included in the curriculum offer, CAM was generally deemed too difficult (possibly) and too expensive (definitely), for primary schools and teachers to deliver.

So it's not surprising that many teachers still feel underqualified to tackle either skill.

The good news is that those days are behind us. The introduction of cloud technology has, with the majority of CAD software packages available, made the product readily available without the need to download onto local machines. Most CAD and CAM programmes will work happily on iPads or other tablet devices too.

Better still, now that most of the major software manufacturers have realised that there are substantial long-term benefits to young learners using their software, the majority have made the use of their products either completely free or very cheap.

The software has also benefited from years of

development and feedback and is now intuitive and easy to learn. Children – who are usually native to the interfaces used with the major products – will be up and running within a matter of hours.

Students with home access to hardware can (and do) carry on learning and designing in their own time and at their own pace. Online tutorials produced by the product manufacturers, and available free online, allow both teachers and their pupils alike to learn, draw and experiment.

## Introducing CAD to your class

I suggest starting out by incorporating CAD into a structured design activity.

Find an example of a simple shape or product that the children will be able to replicate online easily.

Ask them to observe, pick up and rotate the object so that they gain a full understanding of what it looks like from various viewpoints.

Now get them to draw the shape freehand, using pencils and paper, from multiple angles. Don't worry too much about dimensions here; just concentrate on getting the shape drawn as accurately as possible.

Next, guide pupils through drawing and adding to this shape using CAD software. Have an example ready that you have drawn yourself beforehand that you can use to demonstrate.

This will also enable you to answer the children's questions during the demo with more confidence.

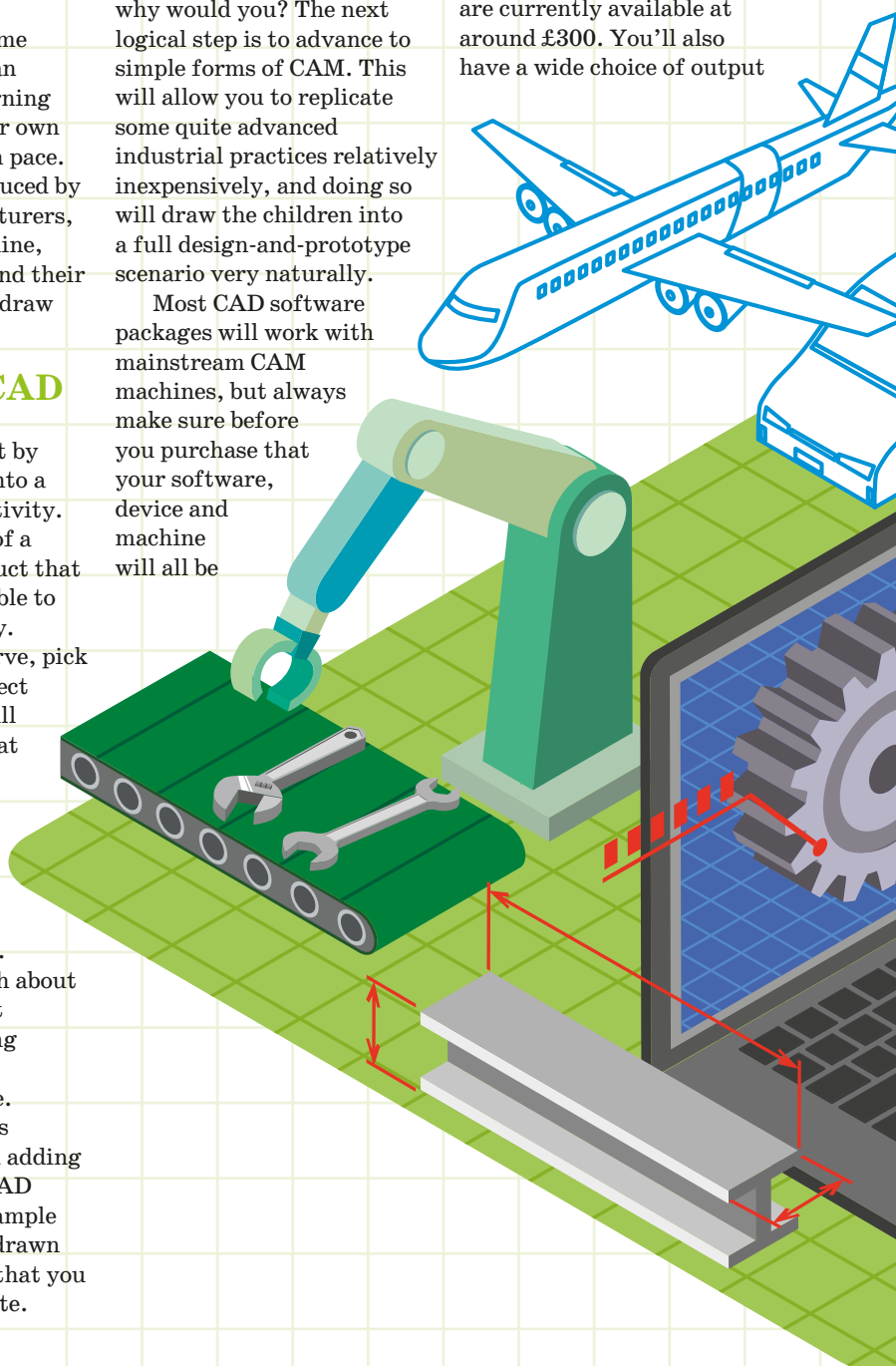
## Bringing in CAM

You could stop there. But why would you? The next logical step is to advance to simple forms of CAM. This will allow you to replicate some quite advanced industrial practices relatively inexpensively, and doing so will draw the children into a full design-and-prototype scenario very naturally.

Most CAD software packages will work with mainstream CAM machines, but always make sure before you purchase that your software, device and machine will all be

fully compatible. If you're at all uncertain, the software/hardware manufacturers and retailers will be able to advise on which products to choose.

Base-level (but perfectly acceptable) CAM machines are currently available at around £300. You'll also have a wide choice of output





devices (machines) that you can choose from, including knife- and laser cutters, 3D printers and embroidery machines.

The approach I've outlined here can ultimately allow your pupils to complete an end-to-end DT project.

Presented with a problem, they'll be able to use software to design a solution, simulate its manufacture and test its efficiency and accuracy on screen. They can then connect their drawing to the output device and watch the product appear before their very eyes, like magic! I defy anyone who has seen the process not to be impressed as an item designed and tested on screen appears layer by layer on a 3D printer.

### WHAT'S IN IT FOR YOUR CLASS?

- CAD is included in the KS2 national curriculum for design and technology. Therefore, Ofsted will expect to see this (or plans to introduce it soon) on your school curriculum offer.
- Children can often be liberated by CAD where they are frustrated by trying to use a pencil. Always start with a freehand sketch of the item being designed, but view CAD as an extension of the pupils' drawing toolkit. Once they've grasped the basics of CAD, pupils often find it easier to draw online, and can rotate the object 360 degrees to check it from every viewpoint.
- Think of learning to draw in CAD as rather like picking up the basics of a foreign language. Whilst you may never go on to live in that country and use the language daily, knowing how to write and understand a little of it is a life skill that can only be of long-term use.

### CAD and CAM in practice

The following Year 5 case study illustrates how computer-aided design and manufacture can be taught in school successfully.

The first stage of the project took place in the playground. Four teams of pupils were each given a cheap bubble mixture bottle. They were encouraged to open the bottle and blow some bubbles into the air. The bubbles had to project upwards, and the pupils were informed that a small prize would be given

to the team whose bubbles took the longest time to reach the ground without bursting.

All the teams were then asked to pause and think about what had happened over the course of the last two or three minutes. Some children commented that differently shaped bubbles emerged depending on the shape of the blow stick. All the pupils observed that the bubble liquid had run down the stick onto their fingers.

The children were then taken into the classroom and given pencils and paper. Working in teams, they were asked to write down what they'd observed, and then to sketch some initial ideas of how they might redesign the product.

The teacher then demonstrated how to draw, colour and rotate a

prototype bubble mix bottle and stick using CAD. Finally, they connected the CAD software to a 3D printer to manufacture their bottle and stick prototypes. The pupils were then guided to follow the same process.

Although required to use the same bottle shape as the teacher, the teams were given free rein on the design of the blow stick. They were asked to design the stick so that the bubble fluid wouldn't drop onto the users' fingers.

Over several weeks, the pupils tested and refined their designs, ultimately manufacturing a full class set of products.

During the project, the children had worked effectively in teams. They all learned how to add a design to CAD and then safely and efficiently use a 3D printer to manufacture a final product to exact dimensions.

Ultimately, they had encountered and responded to an industry-standard design problem that most of them would remember for the rest of their lives.

Why wouldn't you want that kind of experience in your school curriculum? **TP**

*"I defy anyone who has seen the process not to be impressed as an item designed and tested on screen appears layer by layer on a 3D printer"*



**Tony Ryan** is chief executive officer of the Design and Technology Association.

 [designtechnology.org.uk](http://designtechnology.org.uk)



# Mix IT UP

Bringing bold mixed media options to the table can instantly enliven your art sessions, says **Adele Darlington**

## WHAT YOU NEED TO KNOW

The term mixed media refers to the use of a combination of different media, tools and materials to create a piece of artwork. For example, rather than solely using paint to create a masterpiece, an artist may combine it with an alternative media such as oil pastels, inks, chalks, or a collage technique (amongst many other possibilities).

**D**oes the idea of carrying out mixed media projects with your class fill you with a little fear and trepidation? Is the thought of combining two or more different media, tools and techniques a touch daunting? Worry not! A mixed media approach to creating artwork is not only for specialist teachers and their classes; it's accessible for everyone, of every level, and makes for fun and rewarding classroom experiences. So quash your arty qualms with these projects that are easy to plan, prep and deliver.

The national curriculum suggests that primary pupils should be taught to use a range of materials

and techniques creatively, and learn about great artists. The projects outlined in this article will help you provide your class with experiences that do just that.

Before embarking on a mixed media sequence of learning, inspire your class by looking at some examples of work from relevant artists who create or created in similar styles. This will give the children something to aspire to, and will really get their creative juices flowing.

Artworks such as Pablo Picasso's cubist collages and Faith Ringgold's story quilts demonstrate how different media can work together for maximum impact.

Another idea is to contact the art department of your local secondary school to see if they will give you access to some of their students' work. Seeing art 'in the flesh' fills pupils with awe and wonder; the brushstrokes, shapes, texture, and colours come to life in a way that cannot be replicated in a book or on screen.

Give pupils the chance to look closely and discuss the artwork. What can they see? How do they think the artist created it? What materials and tools and techniques did they use? Such an experience is sure to give your pupils food for thought and build excitement for their own creations.

## Under the sea

For this project you will need cartridge paper or mount board (we were donated offcuts from our local gallery), poster paint, acrylic paint, glue and gold leaf sheets.

For best results, spread the creation of these works of art out over a few days. This gives each layer a chance to dry completely and produces higher quality results.

Before my class began painting, they watched footage of coral reefs on YouTube and explored the ocean landscape using both fiction and non-fiction texts. By the time they began creating, they already had lots of content ideas swimming around in their heads.

To begin, the children mixed a variety of tints and shades of blue, which they used to entirely cover their canvases. This was then left to dry completely, before using acrylic paint to add seaweed, rocks, coral and fish to their compositions.

Acrylic paint gives a lovely bright finish as well as visible, thick-textured brush strokes. Once this layer is dry it's time to get really messy! Using a splatter painting technique, pupils can add bubbles and splashes of white to their creations. Water down some white poster paint, dip a brush in and flick the paint onto the canvas.

Finally, the children chose where they wanted to place some accents of gold and then ripped and applied the gold leaf using glue. If you don't have any gold leaf sheets, foil or other shiny paper will do. The finished pieces look fabulous as the shiny features capture the light and bring the compositions to life.





## Woodland landscapes

This project came about after my class had studied and worked with a mixed media artist local to us in Rutland, Jenny Grevatte. She enthused the children with her woodland nocturne artworks and inspired them to replicate them for themselves.

For this project you will need: watercolour paper (to save on cost, I buy this in pad form rather than individual sheets); wax candles; black pencils; green and blue watercolour paints (or watered down acrylic); large brushes; newspaper; PVA glue.

The first step is to use the wax candles to draw vertical tree shapes onto the paper. Then, using either the watercolour paint or watered down acrylic, wash colour across the paper using large brushes. Use blue over the top two thirds of paper and green on the bottom third. This creates the illusion of a blue sky and a lush, green forest floor. The children love the magic

reveal when the wax resists the paint and their trees appear! More trees can then be drawn on the landscapes using black woodie pencils. These work fine on the wet paper as the lines bleed a little and contribute towards the creation of a mystical atmosphere in the artworks.

Finally, thin strips of newspaper (to look like silver birch trees) can be cut and applied to the pictures with glue. A super simple, but super effective project!

## Rousseau's jungle

I've not worked with a class of children yet, who don't feel both excited and enthused by the works of Henri Rousseau. *Surprised!* – also known as *Tiger in a Tropical Storm* (1891) – is a firm favourite in classrooms up and down the country and provided the inspiration for this next project.

You will need some A3 cartridge paper, pencils, poster paint (plus some acrylic paint if you have access to it) and oil pastels. The jungles of Rousseau are lush, bright and full of interesting flora, and fauna – perfect for inspiring children's own jungle compositions.

I gave the children I worked with plenty of opportunity to play about with composition ideas in their sketchbooks.

They drew a series of thumbnail sketches (small drawings designed to help visualise and plan final works). I then asked them to choose a favourite from these to transfer to a larger canvas. The pupils

***"The final results are bright, striking and full of character"***

sketched out their chosen compositions on the cartridge paper using pencils before painting colour on top.

Encourage your class to create their own personalised paint colour palettes, mixing up a range of chosen tints, tones and shades to complement their artwork visions. Once painted, the artworks need to be left to dry thoroughly before the next stage can begin.

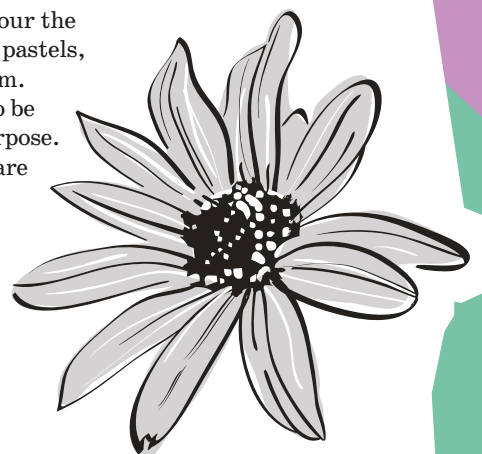
Finally, using oil pastels, pupils can pick out features of their artwork that they wish to emphasise and make stand out to viewers of their work. This may be an animal or animals, trees, a bird, plants or something else. They may wish to colour the features in using the pastels, or simply outline them. Acrylic paint can also be used for a similar purpose.

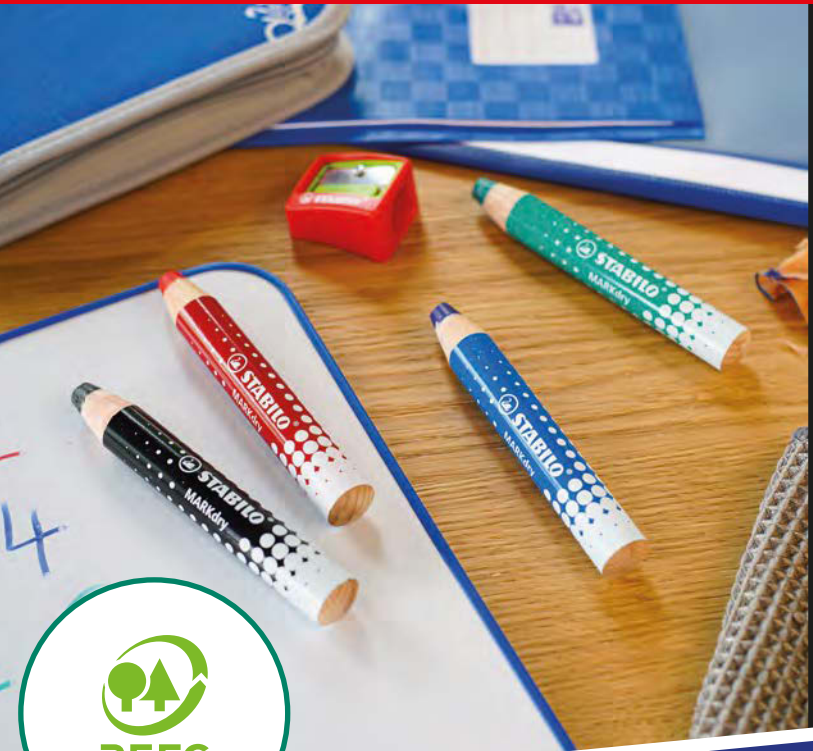
The final results are bright, striking and full of character. **TP**



*Adele Darlington is an EYFS teacher and art lead in Rutland. She is also the author of 100 Ideas for Primary Teachers: Art published by Bloomsbury.*

 @mrs\_darl





# STABILO® MARKdry

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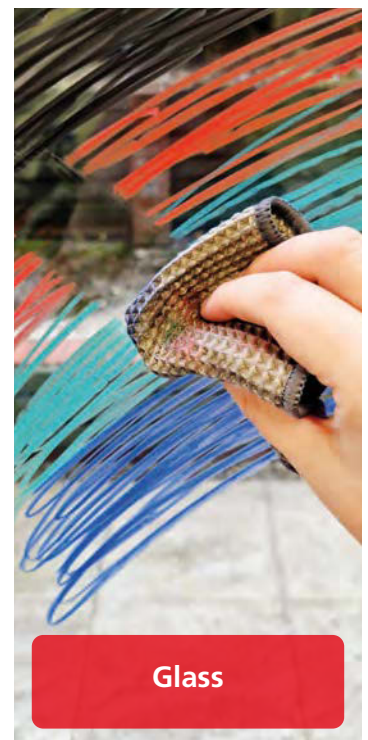
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## Q&amp;A

# “We want Kapow Primary to be affordable for all schools”

**Caroline Hall, Head of Curriculum Design** introduces powerful schemes of work to transform your curriculum



## 30 SECOND BRIEFING

Kapow Primary provide schemes of work with full national curriculum coverage in 12 foundation subjects. Teacher support goes beyond lesson planning to CPD, subject leader resources and more. Kapow Primary was awarded ‘Highly Commended’ in the Teach Primary Awards foundation category.

### How does Kapow Primary develop subject curriculums?

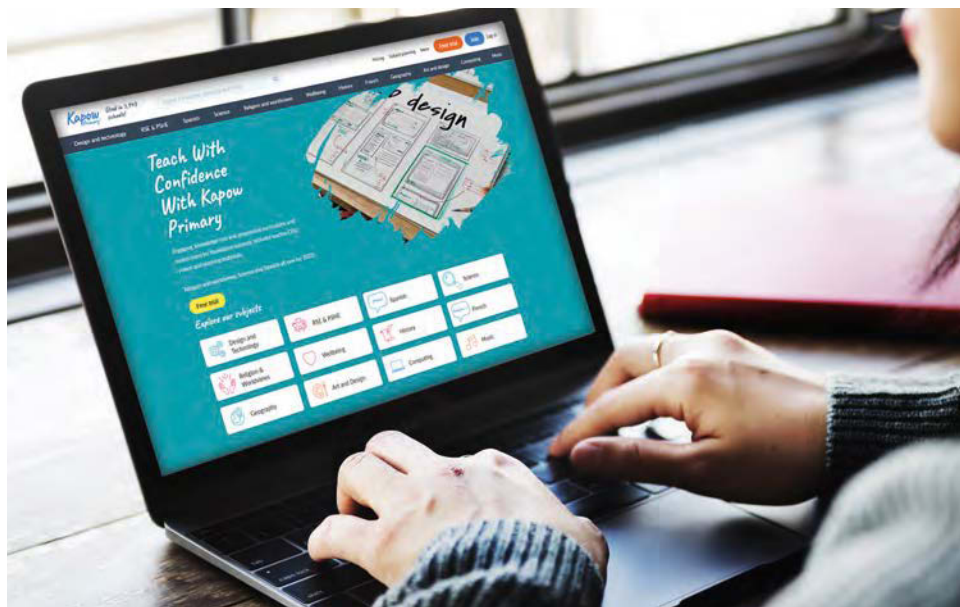
Kapow Primary curriculums are based on the national curriculum and subject-specific guidance. Our team identify subject ‘strands’ that are consistently applied to lessons across all year groups, supporting the progression of knowledge and skills. Using a spiral curriculum design boosts knowledge retention as key concepts are regularly revisited and reinforced. We also monitor newly published guidance such as Ofsted research reviews and subject reports and update our curriculums where necessary.

### Do Kapow Primary curriculums reflect the distinctive features of different subjects?

Our lessons and curriculums take account of current research, such as Ofsted Research Reviews, to ensure we meet subject requirements. Individual subject features are developed around each subject strand, such as the science enquiry cycle from the ‘working scientifically’ strand. Or the interactive timeline in History; a specially commissioned feature to aid ‘chronological awareness’. Similarly, the French and Spanish pupil phoneme videos with Mouth Mechanics® form part of the ‘phonics’ strand.

### What does Kapow Primary do to help teachers develop subject confidence?

Created by subject specialists, our



lesson plans include integrated CPD in different forms. These range from bite-size teacher CPD videos to explanations of common pupil misconceptions. Teachers also benefit from short pupil videos modelling learning and lesson activities. You can attend regular free webinars with subject and curriculum specialists. All these resources are designed to equip teachers with the knowledge, skills and confidence to deliver high-quality learning.

### Does Kapow Primary cater for the needs of different schools?

We recognise that all schools are different, and it isn’t possible to create a scheme of work that is



#### Contact:

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Email:  
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Call: 0203 873 1326

perfectly aligned with everyone’s needs. For this reason, alongside our standard planning, we also offer mixed-age and condensed plans, plus detailed progression documents. We want Kapow Primary to be affordable for all schools and have a tiered pricing structure, where small schools pay less.

### What support does Kapow Primary give subject leaders?

For planning, there are long-term plans, intent, implementation and impact statements, as well as documents outlining progression and national curriculum coverage. Kapow Primary’s free subject leader toolkits are an excellent resource for subject leaders. They include teacher knowledge audits, Ofsted subject audits, pupil voice questionnaires, equipment lists and other subject-specific support. Our assessment resources help support effective assessment and you can find additional support in our free social media groups.

## What’s the difference?

- + Designed by teachers, for specialists and non-specialists alike
- + Kapow Primary is taught in and trusted by more than 6,000 schools
- + Access multiple subjects through a single platform – try with a FREE trial now!

# Downhill FOR THE WIN

Our inspiring DT curriculum is all about a race to the bottom, says **Emma Rowe**

**T**he first line of the National curriculum for DT states that ‘Design and technology is an inspiring, rigorous and practical subject.’ These words often get forgotten within the chaos of a constrained timetable and the lack of subject knowledge (and perhaps a little fear, too) among teachers. In the past, DT has often been misinterpreted by teachers, resulting in mostly craft-focused activities such as making Roman shields and, for those who remember the QCA units, that infamous single slipper.

With the National curriculum in mind can we, hand on heart, really argue that these lessons were inspiring or rigorous? As educators, we were aware that we could do better and create a vastly more engaging curriculum focusing on more than just skills. If we want to produce the design engineers of the future, that is exactly what needs to happen.

Our curriculum has been designed for primary learners with high aspirations, and is rooted in the United Nations Sustainable Goals for Development. It has been written to enable teachers to cultivate the designers and problem-solvers of the future. From Early Years to the end of Key Stage 2, children look at local, national and international ways to have a positive impact on our world. During this time, we introduce them to the integral areas of DT – Mechanisms, Structures, Textiles and Food Technology – in a wide and varied manner that culminates at the end of Year 6 in a visit to the famous hill at Shelsley Walsh for a boxcar rally.

Over their years with us, children gain comprehensive experience of how to apply



## The legwork

At the Rivers CofE MAT, we’ve written a curriculum framework for Design Technology that aims to inspire the children and enthuse and empower even the least confident of teachers through an exploration of real-world concepts and examples. Children have been given opportunities to explore, experiment, find problems, work out solutions, and test their theories, enabling them to develop skills for an ever-changing world.

*“As educators, we were aware that we could do better and create a vastly more engaging curriculum”*

their knowledge practically, building on their previous understanding and skills, discovering their specific areas of interest and, most importantly, sparking their curiosity and drive. To add

further engagement and interest for our oldest learners, we posed the question “What happens when you have access to the most historic speed hill climb (or descent), only gravity as a

power source, 800 extremely invested children, and the opportunity to give pupils a unique experience?”

What was the outcome? Well, the Rivers BOXCAR RALLY was born!

## The final project

Post-SATs, all Year 6 classes from across the trust are presented with a design brief for a ‘boxcar’ and given just six days to respond to it. They must work as a team to





### Who does what?

- The **mechanisms team** designs and builds a full-size, gravity-assisted, working boxcar. They begin by creating prototype scale models, in close liaison with the structures team. A final design is then agreed upon and constructed. This will include fully functional steering and braking systems for the vehicle.
- In line with the chosen theme, the **structures team** sources materials, and designs and creates the structure that fits over the top of the boxcar. They maintain extensive communication with the mechanisms team to ensure that the vehicle stays within the competition guidelines at all times. This team is also in charge of painting and decorating the final structure.
- The **textiles team** comes up with the branding for their driver's boiler suit. They also design a number of additional elaborate costume elements for the driver that fit in with the chosen theme. The driver costumes will be debuted on race day at a fashion show that displays each team's creativity, and the diverse range of skills that they've employed during the project, such as gluing, stitching, joining, and embellishing. This showcase forms part of the build-up and pre-race

complete a multi-element project that will be judged at Shelsley Walsh.

Classes initially work together to decide a theme that their team will use as a stimulus across four DT elements: mechanisms, structures, food and textiles. When the theme has been decided, and a driver nominated and agreed upon, the class splits into four sub-teams, each focused on one of the elements.

A project manager is appointed to liaise between teams, while the teacher's role is to facilitate independent learning and promote successful communication.

Each class has a basic kit provided that includes wheels and axels, drivers' boiler suits, knee- and elbow pads, and some money for food. The driver is also provided with a helmet. All other materials are sourced from donations, and are reused, repurposed and recycled to support the SDP goals.

entertainment, and adds to the excitement of the overall competition.

- The **food team** is responsible for creating a picnic-style lunch for their team – the most important element of the day! The menu they put together must reflect their theme whilst also accounting for budget and allergies. All the members of the food team must complete a basic food hygiene certificate and be able to discuss seasonality and food choices.

On competition day, each element will be judged by guest experts and marked against set criteria. These points will then be collated with those from the downhill runs to produce a final ranking of the top three schools, and an overall Rivers Boxcar Rally winner.

### Race day

Finally, after so much preparation and anticipation, Shelsley Walsh plays host to over 800 eager Year 6 children, all keen to bring home the winning trophy.

On arrival, each team is allocated a garage space, where the final adjustments can be made to the structures and mechanisms of the car.

Professional engineers from a large local company then examine each vehicle to ensure the safety and integrity of the steering and braking systems before the downhill race begins.

At the same time, the food and nutrition judges assess the preparation, appearance and taste of the picnics, which are prepared ahead of the event and brought along. The hygiene standards are also discussed, along with evidence of how the budget was spent.

Before lunch, everyone gathers together to enjoy the fashion showcase featuring each team's final textile designs. Teams often go the extra mile and all wear matching outfits.

### THE ROUTE TO A SMOOTH RIDE

Make sure as many of the risk factors have been mitigated as possible.

Take some time to teach children how to identify, avoid and deal with risks.

Complete a comprehensive risk-benefit analysis and put suitable adjustments in place.

Brief all staff, children and volunteers fully ahead of the event.

After a short lunch break, during which the judges discuss their opinions, one of the trust's Design and Technology team and a Shelsley Walsh representative deliver a safety talk. Then the drivers take a final walk of the track; it's the last few nail-biting moments before spectators take their place and the runs begin.

You might think that pupil behaviour at this point could become a little more challenging than everyday classroom management, however the enthusiasm and atmosphere is wholeheartedly supportive from competitors and spectators alike – the children are amazing!

It's a day that pupils moving up the school look forward to with great excitement; and a fitting finale to their thrilling DT curriculum journey. **TP**



*Emma Rowe is assistant headteacher (learning and teaching) at Cherry Orchard Primary School, Worcester.*

# Cutting a NEW CLOTH

How one West Yorkshire primary wove local history and the future of science into the textiles curriculum

MANDY BARRETT

“**H**ow can we embed purposeful, creative activity into each classroom and across the curriculum?” This was the action research question posed to me and my colleague as we embarked on a journey to revamp the textiles provision in our Yorkshire-based primary school. Naively, I thought the textile industry within our area was long gone: one for the history lessons along with crumbling mills, and stories of Luddites smashing power looms, or farmers struggling to earn a decent wage from their unwanted fleeces. I couldn’t have been more wrong though – Yorkshire still has a textile story to tell!

Over the past decade, we’ve made it a priority within school to develop our art provision, lifting it to core subject status. Along with four other primary schools, we secured funding from the Paul Hamlyn Foundation and embarked upon a two-year project with the aim of developing our textiles offer.

Initially driven by a desire to teach our children about their local heritage, we ultimately developed a huge understanding of and appreciation for the innovative and pioneering industries that were still on our doorstep. Did you know that fabric produced in Yorkshire has its own

DNA woven into the fibres to eliminate any counterfeit products from reaching the market? Neither did we. This project brought so many rich and varied ideas, new artists and ways of working to our attention, and we were able to weave new lessons into all areas of the curriculum.

## Making material changes

Throughout the project, two teachers from each of the five funded schools met regularly with industry professionals, and lecturers, technicians and artists based within the University of Huddersfield. We took part in numerous workshops and visits to develop our understanding of a wide range of textile practices, from industrial-scale weaving, recycling, and cloth making to small-scale embroidery and natural dye production. We also learned best practice in terms of filtering these new areas of learning into our curriculum through storytelling, dance and song. It was soon apparent how this new-found knowledge could contribute to so many areas of our school

curriculum. From the mathematical coding needed to program a loom, to the geographical reasons that put Yorkshire well and truly on the textile map centuries ago, textiles was suddenly being mentioned in more lessons than we ever thought possible.

So why had it taken so long to invest in this area of learning? The question was answered for me as I listened to the manager of the

Textile Centre of Excellence propose that “If the only thing teachers are doing in their textiles lessons is making cushions and pencil cases, then they are doing the local textile industry a disservice.”

*“Why had it taken so long to invest in this area of learning?”*





I thought back to my own experiences of textiles: I had designed and made both a cushion and a pencil case at high school, and wasn't enthralled or excited enough to pursue the subject further. In the past when planning our art curriculum, I didn't once think to look at it from a textiles point of view, because it didn't interest me. Now though, I was learning how NASA scientists develop breathable suits for astronauts, and that fabric is used in knee replacement surgery. You can use weapons-grade lasers to agitate the fibres in wool and make it naturally waterproof? I was fully engaged, and I knew our children would be too.

Over time, we worked with a range of artists and professionals to create new

schemes of work for each year group in school. These were closely linked to our existing curriculum, but added a new practical dimension to the way in which we teach different subjects.

## Strengthening community ties

Some projects developed a sense of understanding and empathy amongst our children; this was particularly evident when we worked with a local artist to develop textile-based blood bags to promote blood donation. Developing engaging lessons has had a huge impact on our pupils. We've found that more and more of them are choosing to create textile pieces where before they would have opted to draw, paint or write. They are also now aware of the textiles courses available to them at our local university. It's raised aspirations amongst some children too, with one child saying "I didn't think university was somewhere I could go. My mum couldn't go to university, but I certainly want to when I'm older." We've developed strong links with the university, and our children have spent time there working alongside degree students.

Our staff feel more confident when delivering textile-based lessons too, as everyone has been able to spend time working with a local artist or industry professional to develop new lessons. We collected photos, pupils' feedback and samples of work to form the basis of our evaluation and action research. This was shared regularly with the staff from the other participating primary schools. We not only learned from textiles artists and professionals, but from each other, too. We had formed an interconnected school family, a network to

showcase great practice and work through the pitfalls. We played to our strengths. As teachers, we supported artists in how to deliver workshops to children, and in turn the artists shared their industry knowledge and first-hand experiences, which was invaluable to the success of the training.

While enjoying and embracing the richness and luxury that a fully funded two-year course brings, we've also had to be mindful about how we can make this sustainable when our grant runs out. We're now entering our first academic year where we are on our own in terms of finance, and it's going to be a challenge. But it's a project that we feel is absolutely worth investing in. It's brought our children (and staff) so much joy and confidence, set the scene for a more complete understanding of our heritage, and enabled us all to really feel at the heart of the Yorkshire textile industry. Our children proudly spotted that a local company made cloth used in the coronation ceremony of King Charles, and they know that the fabric that covers the seats of the new Elizabeth line tube trains is designed and made locally, too. These are things they wouldn't have noticed two years ago. Being part of this project is the best CPD I've experienced: it's helped us all to feel that Yorkshire textiles goes far beyond making cushions and pencil cases. **TP**



**Mandy Barrett** is a teacher at **Gomersal Primary School** in

**West Yorkshire.** Details of all the textiles workshops mentioned here can be found on the school's art blog at [tinyurl.com/tp-GomersalArt](http://tinyurl.com/tp-GomersalArt)

## TOP TIPS FOR TEXTILES SUCCESS



There are many funding pots that you can access to

support the development of subject areas in school. We applied for the Paul Hamlyn Foundation teacher development fund ([tinyurl.com/tp-HamlynFund](http://tinyurl.com/tp-HamlynFund)). This is focused on supporting the professional development of teachers.



Making strong links with your local universities and

the staff who work in them can be invaluable. We took groups of children to work in a university, which was a highlight of this project. Using the laser cutters, large looms, and knitting machines, and working alongside the degree students, is something the children are still talking about.



Treat working with local artists and industry professionals as

a two-way partnership. We enjoyed learning new skills from the artists, and they were able to develop their ability to work with primary-aged children. Many of the experts we collaborated with hadn't worked with children so young before and enjoyed taking on the challenge.



Find out what your local area is famous for. Our deep dive

into Yorkshire's past and present proved a wonderful goldmine for us and really engaged our children. It has helped our school to customise different areas of the curriculum and to fully understand the relationship between our heritage and local industry.



## WHAT THEY'LL LEARN

- New and difficult vocabulary for parts of the body
- How to describe their own and other people's symptoms
- How to listen to each other for understanding

# An infectious approach to languages



Use games and role play to help pupils say what hurts, suggests

**Dr. Amanda Barton**

 @amandabook2

It's that time of year when lurgies abound. Teaching children how to say they're ill, and what's wrong with them, is a good way of introducing or reinforcing the vocabulary for parts of the body. The topic offers some great opportunities to use lively activities in your classroom, so you can indulge your own acting skills and encourage the class to ham up their illnesses. Feeling poorly – in another language– was never so much fun! The examples below are given in French, but, of course, the activities can be used with any language.



## START HERE

As a warm-up, tell the children, in French, that you're not feeling well, and then ask them to translate to English. Point to various parts of your body and use exaggerated gestures to help them understand what is 'wrong'. You could go further and wrap a bandage around your arm or put a sticking plaster on your hand. Alternatively, use a soft toy or puppet to demonstrate the vocabulary. Start to bring in phrases such as "Je suis malade, j'ai mal au nez, j'ai mal à la tête, j'ai mal aux pieds." Finally, ask the children to tell you in English what they think the objective of today's lesson might be (how to say they're sick).



## MAIN LESSON

### 1 | BODY-PART BASICS

Ask the pupils to stand up. Introduce or revise the body parts in French by pointing to your body (or your soft toy), saying what's 'wrong' and then asking the children to repeat the words after you.

Start with the singular words, separating them into masculine and feminine, for example, le nez, le ventre, le bras, la tête, la main, la jambe. Next, move on to plurals, such as les oreilles, les yeux, les pieds.

After you've introduced each word, and the children have repeated it, copying your gesture, go back to the first word and ask your children to repeat that again. Do the same for the second word, and so on, before

moving onto the next new word. In this way, the children have maximum practice in listening and pronunciation of some quite difficult vocabulary.

Say a body part in French and ask pupils to point to it on themselves. Steadily increase the speed to increase the challenge.

Play 'Shout it Out'. Say a body part in French and prompt the pupils to shout out the English translation, then vice versa. To make it harder, and really keep the children on their toes, alternate randomly between French and English. If your head really is aching, try 'Whisper it Out' instead.

### 2 | IT HURTS!

Introduce 'J'ai mal...'. Ask the children where they've heard 'j'ai' before (they're likely to have come across it





*“Feeling poorly – in another language – was never so much fun!”*

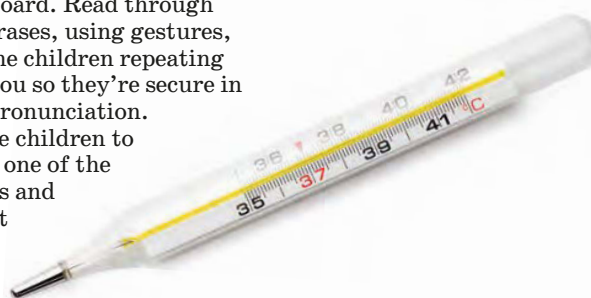
in their French book. More able children could choose multiple phrases.

Number off the class with one or two. The number one children are doctors, working out what’s wrong with the number two children, who are the patients. The doctors should walk around the class asking the seated patients “Ça va?”

The patients respond “Non” and go on to say what’s wrong with them in French – without using any gestures, so the doctor has to listen carefully. The doctor records the patient’s name and their illness in their exercise books, either in French or English. After two minutes, ask the children to swap roles.

To practise the third person verb form, pick out individuals in the class and ask the rest of the class what’s wrong with them, i.e. “Alex – ça va?” to which the answer should be, “Non, il a mal...” or “Non, elle a mal...” Ask the patient to verify this is correct with “Alex, c’est vrai ou faux?”

*Dr. Amanda Barton is a freelance writer and educational consultant who has taught MFL in primary and secondary schools. She is co-author of Teaching Primary French and Teaching Primary Spanish (Bloomsbury).*



when learning how to say their age, or saying how many brothers or sisters they have). Explain that ‘mal’ means ‘hurt’ or ‘pain’ in French, so in French we say, “I have a pain in my arm, leg,” and so on.

Next have a game of ‘Fill in the Gap’: point to a body part, say “J’ai mal au/à la/aux...” and ask the children to fill in the missing noun.

Now play ‘Simon Says’ in French. The children might be interested to know that Simon has a different name in French: Jacques.

The game is just as in English: “Jacques a dit j’ai mal au pied”, or just “J’ai mal au pied” to catch children out. Tell those children who are out to help you see who’s going wrong. You can ask more able children who are caught out to take on the

teacher’s role and deliver the ‘Jacques a dit’ instructions.

Repeat the ‘J’ai mal au...’ phrase, instructing the children to copy you if you say it correctly, and stay silent if you’re wrong. Start easy, by pointing to the wrong body parts. Then make this more challenging by deliberately getting the ‘au(x)/à la’ wrong.

### 3 | ÇA VA?

Display all the illness phrases you’ve covered on the whiteboard. Read through the phrases, using gestures, with the children repeating after you so they’re secure in their pronunciation. Tell the children to choose one of the phrases and write it

## EXTENDING THE LESSON



- Ask the children to prepare an extended doctor-patient role play and perform it for the class.

Encourage them to be creative and use vocabulary they already know, such as greetings and classroom instructions like “Asseyez-vous...”

- If they are in a group of three, they could also use the third person verb forms, with one child pretending to be the patient’s friend or parent.

- Put the children into pairs to practise the second person (‘tu’) verb form in a yes/no game.

The patient writes down what’s wrong with them and the doctor has to guess their illness as quickly as possible, using the question “Tu as mal au(x)/à la...?”

Make sure the patient keeps a note of how many questions the doctor has to ask before they reach the correct answer.

## USEFUL QUESTIONS

- Why do we say ‘au’ with some words and ‘à la’ or ‘aux’ with others?
- What other words can you use with ‘J’ai mal...’?



## WHAT THEY'LL LEARN

- The basic needs of animals, including humans (food types)
- The importance of eating the right amounts of different types of food
- The importance of exercise, hygiene, and healthy eating
- How to work scientifically, using enquiry and critical thinking skills

# Make healthy eating out of this world



Want to get children on board with the idea of a balanced diet? Bring on the space scientists, says **Dr Jo Montgomery**

[@DrJoScience](#) [drjosciencesolutions.co.uk](http://drjosciencesolutions.co.uk)

Teachers often ask me for tips and ideas on how to make healthy eating an engaging topic in KS1. This lesson does just that, as you will keep children absorbed and entertained while they learn by punctuating the session with clips from the educational TV show *Get Set Galactic*. The activities outlined here combine hands-on grouping and sorting with digital media, thought-provoking discussion, and ideas for a classroom-based game show quiz. Pupils will share their prior knowledge, build critical thinking and enquiry skills, and consolidate learning in an inspiring lesson.



## START HERE

Begin by giving groups of children some pictures of food. Ask them to sort the images in different ways, such as by food group. This will give the children a chance to not only to demonstrate what they already know about different foods, but also to practise their scientific working and enquiry skills by grouping and sorting. We can discover a lot about children's prior knowledge and misconceptions by listening to their discussions and explanations. Do they know different types of food? What are their preconceptions of a balanced diet, or healthy food groups? How many ways can they think of to group the food?



## MAIN LESSON

### 1 | AN AUDIOVISUAL APPETISER

The children have begun discussing and thinking about food, so it's time for them to find out more about what we eat and why. Watch the short, engaging animation from the CBeebies series *Get Set Galactic* about different food groups and their roles in a balanced diet. You'll find it on iPlayer, nine minutes and eight seconds into Episode 4 ([tinyurl.com/tp-GSGhealthyeating](http://tinyurl.com/tp-GSGhealthyeating)). Once you've watched the animation, see if pupils can remember any facts about what the different food groups provide the body

with. Where does calcium come from? What do we need it for?

### 2 | TUCKING INTO THE TOPIC

Now that the children have learned more about diet, and seen some examples of different food groups and why each is important, you could introduce the Eatwell plate. This is the current recommended guidance from Public Health England on healthy eating, and you can download a colourful fact sheet about it at [tinyurl.com/tp-EatWell](http://tinyurl.com/tp-EatWell)

It might be useful at this point to discuss other diets around the world, and that there are alternative thoughts and research on what constitutes healthy





***“We can discover a lot about children’s prior knowledge and misconceptions by listening to their discussions and explanations”***

eating and the best kind of diet. If you want to delve into the science a bit further, you could talk how the carbohydrates we eat are metabolised into sugars in the body, which give us energy.

Issues around food can be complex, so it’s also important to ensure that you create an inclusive environment during these discussions, where children are not shamed for their cultural or family food background or environment.

Next, challenge children to sort the food pictures they used in the starter activity into the different food groups as shown on the Eatwell plate. You can use a blank template to scaffold, if useful.

### **3 | PUTTING YOUR PLATES INTO CONTEXT**

Finally, you can consolidate learning in different ways and contexts by watching more of *Get Set Galactic*, getting creative with the following activities:

- Watch the fun quiz game on different food groups, ten minutes and 22 seconds into Episode 4 of the show ([tinyurl.com/tp-GSGhealthyeating](https://tinyurl.com/tp-GSGhealthyeating)). Children will enjoy testing each other (using the pictures they sorted earlier) in this engaging quiz with a race to collect their five-a-day. Perhaps you could even use the KS1 free fruit as props.
- Take things further by asking the children to plan a meal that includes all food groups and represents a healthy, balanced diet. You could even create a real meal or set up a fruit or food tasting investigation station. This is an ideal opportunity to build up science capital and champion under-represented demographics. Encourage all the children to explore and celebrate the differences between their choices, and to inform each other about foods or traditions that may be unfamiliar. You can find out more about the primary science capital teaching approach and how to make small tweaks to your lessons for big impact at [tinyurl.com/tp-ScienceCapital](https://tinyurl.com/tp-ScienceCapital)
- Finally, give children the opportunity to model, practise, discuss and consolidate learning by engaging in Explorify’s ‘What if... Everything tested the same?’ and ‘What if... You only ate chips?’ activities. Explorify is a free website curated by STEM Learning and Primary Science Teaching Trust (PSTT). It offers a host of different resources and activities to support children’s science learning, oracy, problem-solving and critical thinking skills. There are also resources to support teachers. Find out more at [explorify.uk](https://explorify.uk)

***Dr Jo Montgomery is a primary science specialist, teaching children and supporting teachers.***

## **EXTENDING THE LESSON**



- *Get Set Galactic* has so many animations, games, challenges and facts about different scientists. Use Episode 3 to recap the Year 1 senses topic, then play the spinner game – guessing objects using different senses.
- In Episode 7, the team explores personal hygiene; don’t miss the fun ‘giant teeth-brushing’ game.
- Episode 1 investigates the importance of exercise to keep our minds and bodies healthy.
- All the animations and games mentioned can also be used with Key Stage 2 pupils to support the Year 3 nutrition and Year 6 impact of diet topics.

## **USEFUL QUESTIONS**

- What different types of food can you name?
- Why is it important to eat a variety of different foods?
- What’s your favourite food?
- What would happen if... you only ate chips?



# The school night before Christmas!



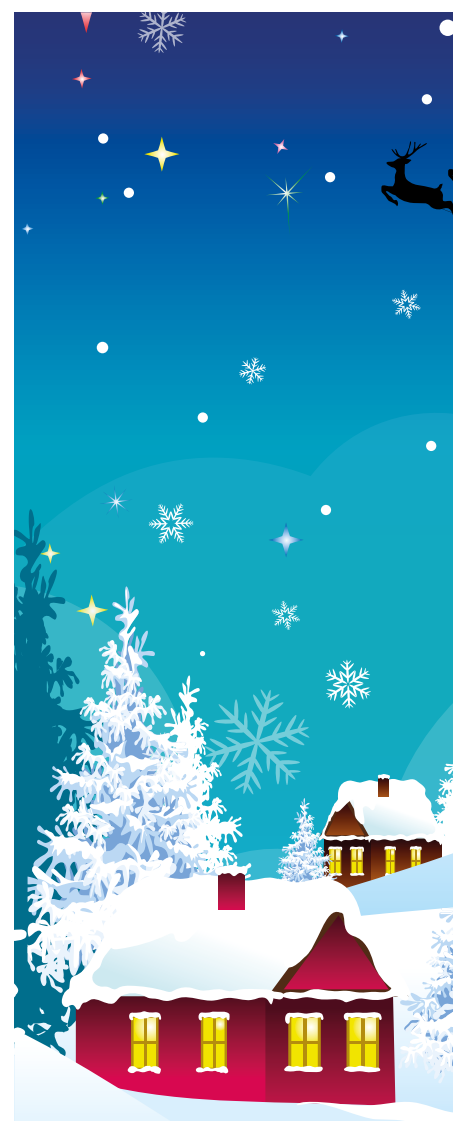
Write and record a festive poem as Santa prepares to visit the teachers, with  
**Adam Jevons-Newman**

 @jncurricedu

“‘Twas the night before Christmas, and all through the classes, not a teacher was marking, they’d hot choc in their glasses...’. In this mini project, we take Clement Clarke Moore’s beloved poem and give it a school-based twist. Combining poetic writing with digital performance, pupils have the festive fun of using school as the setting and including staff or pupils, too! This seasonal lesson then brings in sound and presentation skills, as the children use apps and software to record a more immersive performance of their Christmas creations.

## WHAT THEY’LL LEARN

- To enjoy the original poem
- About rhyming structures they can choose to deploy
- How to piece together layers of sound in an application
- To perform a poem with pace, intonation and awareness of audience and atmosphere



## START HERE

Begin by reading the original poem to the pupils. They may have heard it (or extracts of it) before. Reading it twice is useful; once simply to enjoy and then again as a more technical read-through. They should identify key features of the poem, with a focus specifically on the rhyming structure and the overall chronology of the story. There is some quite complex and rich language in the poem, which evokes very specific memories, so use of dual coding or imagery to support this is useful. One year, as I read the poem, our TA drew symbols of the scenes on the board, which enhanced immediate understanding of words like *lustre*.



## MAIN LESSON

### 1| NOT A TEACHER WAS STIRRING

Once you’ve read the original poem and pupils are familiar with the basic concept and story, ask them to think about what it might look like the night before Christmas at school. Imagine the teachers are all stuck here as Santa prepares to visit. It’s a fun (and respectful) way for pupils to celebrate their staff, and I’ve found that the school-based setting has always been popular and motivating as a creative writing prompt, since the children already know it well.

Have a whole-class discussion to generate ideas for the children’s own poems; which teacher might be ‘stirring’? Who’s too excited

to go to sleep? And who might be sat at the hall piano playing Christmas carols? Once pupils have a range of ideas, they can choose a few and sequence them for their poems.

I would always suggest asking children to write a shorter version of the poem, as the rhyming structure can take a long time to get right, which might not fit into one lesson.

### 2| A HOOFF ON A ROOF

If pupils have unpicked some of the rich language choices in your initial reads of the poem, they should now have some vocabulary ideas to use (if you’re doing this digitally, using web-based tools to find synonyms is a great help here).

The big challenge is structuring the lines of the poem so that it consists of





## “Combine poetic writing with digital performance for an immersive lesson”

aloud, you can adapt this section if you wish, or even retain it verbatim.

### 3! IN A TWINKLING, I HEARD...

Once the poems are finished, explain to the children that you’ll be recording sound effects to sit alongside their performance of the finished poems. So much of Santa’s visit to school will be shrouded in sounds...

tiptoes in the hall, someone playing piano, and maybe someone snoring.

Apps such as Audacity ([audacityteam.org](http://audacityteam.org)) are great for simple and effective recordings. It’s easy to edit, change and start again from any point, which is useful if children need to rerecord any sections. As they’re reading their poems out loud, remind them to focus on things like their rhythm and speed. How does this affect the atmosphere of the story?

After this, pupils can start to get creative with how they’ll make their sound effects. By adding additional tracks to their Audacity project, they can record sound effects in their environment, and use different settings to finesse them – e.g. pitch, tempo, and loudness – and place them where appropriate in their poem. Again this is a case of trial and error, so encourage them to be creative, and not to worry about making mistakes – they can always rerecord if needs be.

Once the children are happy with their recordings, all that is left to do is enjoy them! You could even include performances of the poems as part of a Christmas assembly.

*Adam Jevons-Newman is deputy head and curriculum leader at Abbey Hill Primary School and Nursery in Nottinghamshire.*

rhyming couplets that make sense. Usually I model this, articulating my thinking aloud and suggesting that pupils begin by writing the first line of the event, e.g. ‘The staffroom was decorated with tinsel and bows’.

The next step is to find a word that rhymes with the final word in this first line (‘bows’, here). Again, there are some excellent websites where you can search for rhyming words. Ask the class if anyone can suggest a word to rhyme with bows. How might it fit in? Toes? Rows? Shows? Goes? SNOWS!

Next, say a possible following line out loud, clearly experimenting with the language as you go. For example:

*The staffroom was  
decorated with tinsel  
and bows*

*As Mr Lawson crossed his*

*fingers and hoped that it  
snows!*

Now for some refining. Do we like this line? Does it rhyme? Does it flow? Depending on the class, you could revisit the verbs, e.g. *decorated* could become *draped*.

With younger children, you may wish to do this as a class or group, whereas with older children, you might decide to ask them to come up with rhymes individually in their books. If undertaking the task as a class, you could write the first line up on the board and ask the children to come up with the second line together.

Encourage pupils to continue to work through their plan as they devise their lines and verses, and to not be afraid to try out different ideas as they go. As Santa famously names the reindeer

## EXTENDING THE LESSON

- It’s really simple to export and upload files from Audacity. With permission, pupils with permission can have their performances popped onto the school website to be enjoyed by others!

- Rather than writing individually, you could create and learn a class version of the poem to perform with sound effects. Why not make it part of a live performance to parents to accompany a carol service?

- Tap into the music curriculum by including the option to rap as opposed to just speaking the poem. This could include making more deliberate language choices for this purpose.

- The rich and atmospheric language of the original poem can serve as beautiful inspiration for some festive artwork. Have a go at depicting the different scenes, such as Santa’s infamous wink of his eye and twist of his head... that one always reminds me of the Coca-Cola advert!

## USEFUL QUESTIONS

- What would happen if the staff were stuck at school on Christmas Eve?
- Can we be more specific in our language?
- Does the structure of our lines give our poem rhythm?
- Are we using the most effective rhyme or just the easiest one?

## ART AND DESIGN ➔

# The Kapow Primary Art and Design scheme

A diverse and comprehensive scheme of work that will inspire children's self-expression

Kapow  
Primary™



## AT A GLANCE

- A comprehensive scheme of work for art and design
- Perfect for non-specialist teachers
- Covers all national curriculum requirements
- Diverse and incredibly rich in its range of content
- Underpinned with video content for teachers and students

REVIEWED BY: ADAM RICHES



Kapow Primary continues to impress with their newly-updated art and design lessons. Supporting teachers to deliver the highest quality art and design curriculum, the resources are pitched perfectly for sustainable skills-based progress and are underpinned with engaging theoretical knowledge. If you're looking to build on your art and design offer, Kapow Primary is the place to start.

As always with Kapow Primary, the art and design curriculum can be delivered by non-specialists, and includes resources for all art subject leaders. The scheme also includes detailed planning, assessment support, national curriculum mapping, and progression of skills and knowledge documents. The course content is steeped in rich knowledge to allow students to build their understanding of the subject, and the best thing is that the teacher can facilitate the activities very easily.

Kapow Primary resources are fully supported with videos, which is one of the real strengths. The pupil videos in art help support the children in creating the projects and can be put on a loop for the children to refer to during the lesson. Not only does this allow teachers to have more time to work with pupils individually as required, it also gives learners a constant source of support. Additionally, the teacher videos provide integrated CPD demonstrating how to model the skills, also imparting subject knowledge at the point of need.

Overall, the lessons are designed in a way that allows non-specialists to deliver them easily, and quickly helps individuals to develop their understanding of the subject.

The structure of the scheme content is something that makes Kapow Primary stand out time after time. The art and design curriculum itself is designed around the four areas of the national curriculum, but structured into five strands for the purpose of showing progression and enabling assessment.

With a heavy focus on actually doing, the sequential building of knowledge and skills through the curriculum encourages independent thinking. From generating ideas and using sketchbooks to making skills, students are encouraged to work practically.

This hands-on work is underpinned by the more theoretical aspects that build on knowledge of artists and the skills of evaluating and analysing art.

Kapow Primary ensures that the content covers the full national curriculum requirements, and the scheme comes with documentation to show how these are covered.

A real standout for me is the range of diverse artists in the resources. From Ruth Asawa, to Yinka Shonibare, and Cai Guo-Qiang, the children are introduced to artists who will encourage them to explore art in a way that opens their minds to the world.

As well as creating and understanding, Kapow Primary have put a real emphasis on exploration, equipping learners not only to look at the intricacies of art, but also on the world in a way that values the influences of others.

The units encourage children to explore their own identity as artists and encourage creativity and confidence, whilst they simultaneously develop the required skill.

teach  
PRIMARY

## VERDICT

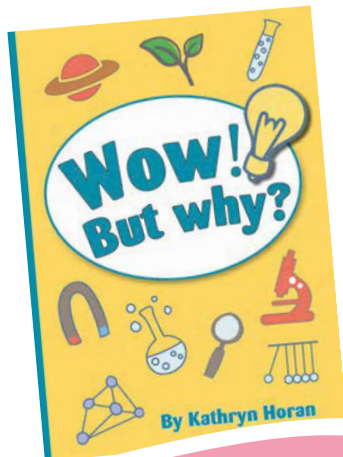
- ✓ Exceptionally intuitive resources
- ✓ Well-designed and presented content
- ✓ Direct teaching of explicit art and design skills
- ✓ Easy to deliver
- ✓ Excellent for introducing pupils to a wide range of artists
- ✓ A valuable training resource

## UPGRADE IF...

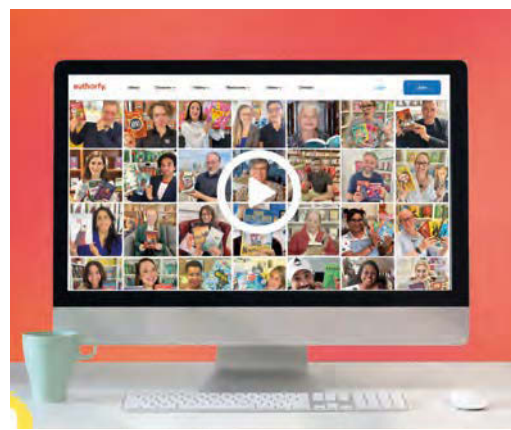
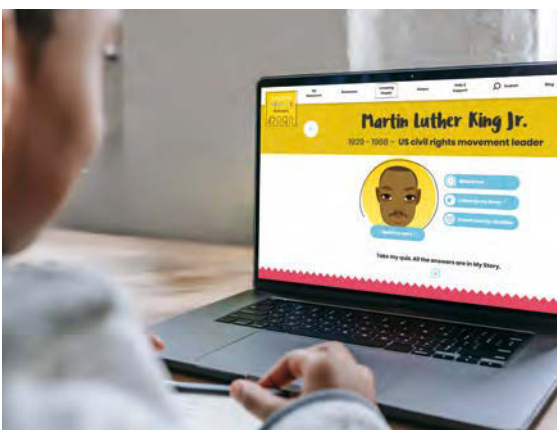
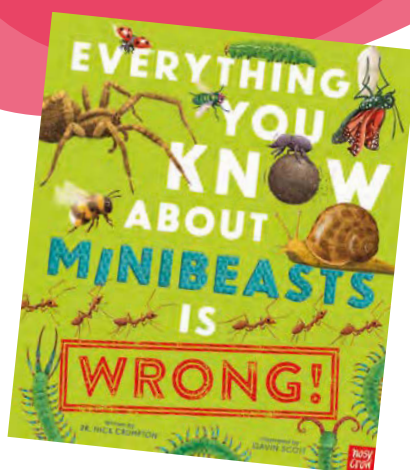
You are looking to develop your art and design offer, especially if you don't have any subject specialists in the school. It's a great option as well for schools that are trying to diversify their art and design curriculum.

Learn more at [kapowprimary.com/subjects/art-design](https://kapowprimary.com/subjects/art-design)





# teach PRIMARY AWARDS 2023



# 54

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Dan Harding, Headteacher,  
Stockton Heath Primary School





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*“real PE really does have something for everyone, from teachers who lack confidence in PE lessons to experienced PE subject leaders compiling evaluation reports. It is intuitive, professional and authoritative. I was so impressed with how real PE champions the subject and demands rigour whilst providing ample support to ensure all primary schools can offer great PE”*

### HIGHLY COMMENDED

## Speech and Language Link

### THE LINK LIVE 2023

The Link Live was created to provide a platform for information, ideas and activities for staff to take away and implement in their school. The content of the events is carefully put together to provide something for everyone, from academic presentations to practical workshops, allowing staff to build upon their existing expertise while providing a solid foundation for those with limited previous experience of working with pupils with SLCN. Visit [speechandlanguage.info/linklive](http://speechandlanguage.info/linklive)



*“The videos are excellent, well presented, to the point, and grounded in research.”*

### Category finalists

#### Crown House Publishing

A Curious Curriculum: Teaching Foundation Subjects Well, [crownhouse.co.uk/a-curious-curriculum](http://crownhouse.co.uk/a-curious-curriculum)

#### National Education Group

The National College, [nationalcollege.com](http://nationalcollege.com)

#### Schoot Limited

Schoot, [schoot.co.uk](http://schoot.co.uk)

### HIGHLY COMMENDED

## The Geographical Association

### PRIMARY GEOGRAPHY CPD PACK: DIVERSITY AND DIFFERENCE

The primary geography CPD packs are designed for teachers to use in school with their colleagues. Each pack contains a range of practical activities that are flexible to suit your context, the amount of time that you have available and your school's needs. The resources in this pack will help you develop pupils' sensitivity to questions of diversity and justice. Visit [tinyurl.com/tp-GA-Pack](http://tinyurl.com/tp-GA-Pack)



*“The pre-reading for the session is excellent and will likely shift thinking and nudge teachers to approach geography in a more inclusive and appropriate manner”*



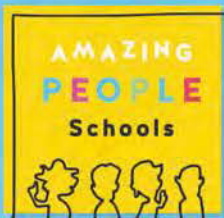


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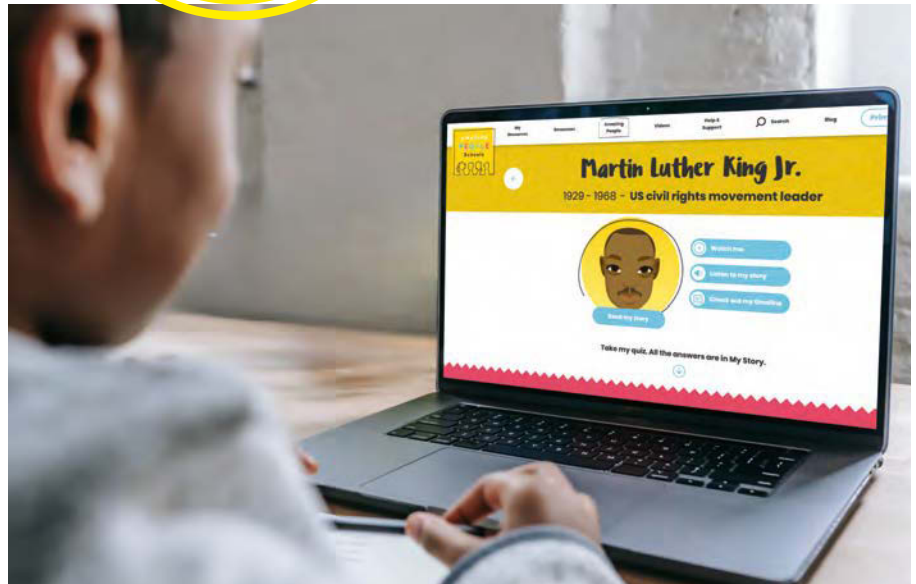


# WINNER

## Amazing People Schools

### AMAZING PEOPLE SCHOOLS

Amazing People Schools is a story-driven digital learning and wellbeing platform, supported by hundreds of teaching resources. It gives teachers back the planning and preparation time they desperately need. It has both pupil and teacher facing aspects and has been developed with schools who have played a critical role in its evolution. It is the only platform that connects personal development with diverse, inspirational role models in this way. Visit [uk.amazingpeopleschools.com](http://uk.amazingpeopleschools.com)



CHARLES  
DICKENS  
PRIMARY  
SCHOOL

*"I like it! It looks good and is attractive for primary-aged children, providing many stories of diverse inspirational figures to act as springboards for learning and developing a child's character"*

## HIGHLY COMMENDED

### Maslaha

#### SCHOOLS WITH ROOTS PROJECT

This project supports primary schools to develop sustainable and anti-racist practice around engaging with their local communities and families. The outcomes of our project are in line with educational research: when schools are more connected with their local communities, and teaching is more socially and culturally relevant to pupils, pupils' educational and wellbeing outcomes will improve, and marginalised communities will have more opportunities to flourish. Visit [maslaha.org/Project/Schools-with-Roots](http://maslaha.org/Project/Schools-with-Roots)



maslaha

## HIGHLY COMMENDED

### The Whole of Me

#### THE WHOLE OF ME

The Whole of Me is a comprehensive, simple-to-use toolkit of active stories, songs and movement. It's based around eight themes and designed to create a magical world of language, well-being, focus and fun. Each theme comprises an interactive story, specially composed songs, and yoga inspired moves. Visit [thewholeofme.com](http://thewholeofme.com)



*"A very simple, usable classroom resource with activities for EYFS and KS1 that encourage children to think about various character qualities and develop their emotional wellbeing and resilience. There should be few barriers to delivering these sessions"*

### Category finalists

Hamish & Milo  
Wellbeing  
Resources

Hamish & Milo  
Wellbeing Resources,  
[hamishandmilo.org](http://hamishandmilo.org)

Human  
Values  
Foundation

The Big Five Project,  
[humanvalues.org.uk](http://humanvalues.org.uk)

Satchel

Satchel Pulse,  
[satchelpulse.com](http://satchelpulse.com)



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Dyslexia Action Training is a leading online, accredited provider. We offer all levels of training for those working with pupils with Specific Learning Difficulties (SpLD).



Visit [dyslexiaaction.org.uk](https://dyslexiaaction.org.uk) to book your place on our next cohort and **enhance your skills!**

 [dyslexiaaction.org.uk](https://dyslexiaaction.org.uk)     [trainingcourses@dyslexiaaction.org.uk](mailto:trainingcourses@dyslexiaaction.org.uk)     **01784 222304**

## Adapt *from Collins*

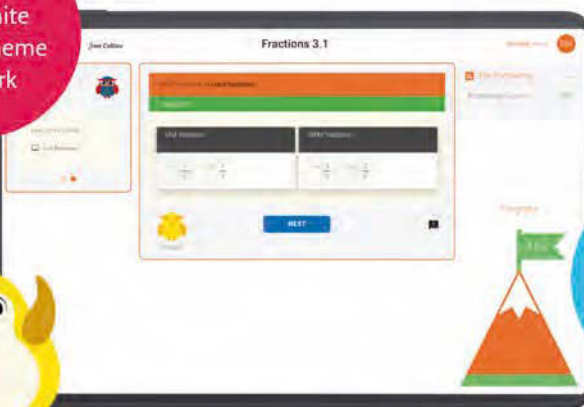
### Smart digital learning for Primary Maths

Combining the best learning content from Collins with the power of a truly adaptive platform



Visit [collinsadapt.co.uk](https://collinsadapt.co.uk) to see Adapt in action, and request a demo and free trial

Mapped to the White Rose scheme of work



Ideal for Intervention, revision or homework





# WINNER

## Dyslexia Action

DEVELOPING NUMERACY SKILLS  
IN LEARNERS WITH DYSLLEXIA  
AND DYSCALCULIA

This short online CPD course examines number sense (numerosity) with dyscalculia. It considers the cognitive processes involved in mathematical thinking and how they link to aspects of memory and attention. The difficulties that learners with dyslexia and co-occurring difficulties, particularly dyscalculia, can have with numeracy are explained. The course explores the theory, offers some practical ideas and provides the fresh perspective necessary to effectively use structured, cumulative, sequential, multi-sensory teaching to promote numeracy development in learners. Visit [tinyurl.com/tp-DyslexiaAction](http://tinyurl.com/tp-DyslexiaAction)



*"The Dyslexia Action online course is a thoroughly-researched and well designed CPD offer that incorporates the important aspects of sustainable professional development: collaboration, iteration and opportunities for trialling practices with subsequent reflection"*

## Dyslexia Action

Training and Professional Development



## HIGHLY COMMENDED

### Tagtiv8

TAGTIV8 MATHS

Whether it be composition of numbers, number bonds, times tables or algebra, we know that children love our Tagtiv8 Maths games and approaches. All activities include a blend of physical and thinking challenges – guaranteed to engage even the most reluctant learner. Visit [tagtiv8.com](http://tagtiv8.com)



*"Tagtiv8 is an innovative and ambitious project to incorporate more physical activity into maths lessons with high-quality mathematical activities. The durable and robust resource kit can be used by the whole school and will last the test of time"*

## HIGHLY COMMENDED

### Collins

COLLINS ADAPT FOR PRIMARY MATHS

Smart digital learning that delivers – trusted Collins content matched to the curriculum in a powerful adaptive learning platform that can cut learning time in half. Visit [collinsadapt.co.uk/primary](http://collinsadapt.co.uk/primary)



**Adapt** from Collins

## Category finalists

Bloomsbury  
Publishing

Maths Like a Ninja,  
[tinyurl.com/tp-NinjaMaths](http://tinyurl.com/tp-NinjaMaths)

Smash  
Maths

SMASH Maths for Schools,  
[smashmaths.org/schools](http://smashmaths.org/schools)

Sumdog

Sumdog Maths,  
[learn.sumdog.com](http://learn.sumdog.com)

teach  
PRIMARY  
AWARDS 2023  
WINNER



## Ready Steady Write

Ages 4-11+

**Ready Steady Write** is an online membership with everything a teacher and leader needs to deliver a dynamic and effective writing curriculum.

- ✓ Reduce teacher workload while raising pupil outcomes
- ✓ Quality children's literature at the core of each unit
- ✓ Support for leadership in implementation & consistency



Scan to see how we can help improve your school's literacy outcomes.  
Email [hello@literacycounts.co.uk](mailto:hello@literacycounts.co.uk) for sample access and more information about our resources and services.

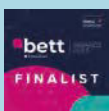


# Literacy Counts



## We improve outcomes in Reading and Writing

Resources, Memberships and Training to  
support a school's every literacy need.





# WINNER

## Literacy Counts Ltd



### READY STEADY WRITE

Ready Steady Write is part of an award-winning DfE-validated suite of resources. Schools benefit from our dynamic writing resource that supports teachers and leaders to deliver the highest standard of writing provision in schools. Ready Steady Write is comprehensive and evidence-based. It provides a sequenced, ambitious curriculum, that places quality literature at its core. Our units have been carefully mapped out to match the entire statutory curriculum for writing from Reception to Year 6. Altogether it includes everything a teacher and leader needs to deliver a dynamic and effective writing curriculum is available at the click of a button.

Visit [literacycounts.co.uk/ready-steady-write](http://literacycounts.co.uk/ready-steady-write)



UKLA  
UK LITERACY ASSOCIATION

*"An excellent, user-friendly and comprehensive platform that is long-lasting and rich. It was highly praised by the judges for its impressive joined-up approach, which offers a real wealth and wide selection of resources for whole school planning purposes. Each unit has quality children's literature embedded within it"*

## HIGHLY COMMENDED

### Just Imagine

#### JUST IMAGINE PRIMARY SCHOOL MEMBERSHIP

Just Imagine membership includes a portfolio of resources: *Take One Book, Reading Gladiators, An Audience With...* and a training credit for online training. Our aim is to offer excellent, principled resources at affordable prices for all schools. Visit [justimagine.co.uk](http://justimagine.co.uk)



*"A super resource that has much to offer, Just Imagine very nearly claimed first place. From online training courses to book blasts, it ensures that any teacher can have the opportunity to develop a deep knowledge of children's literature"*

### Category finalists

**Bedrock Learning**  
Bedrock Learning,  
[bedrocklearning.org](http://bedrocklearning.org)

**Flash Academy**  
FlashAcademy,  
[flashacademy.com](http://flashacademy.com)

**Literacy Planet**  
LiteracyPlanet Starter,  
[literacyplanet.com](http://literacyplanet.com)

## HIGHLY COMMENDED

### Authorfy

#### AUTHORFY.COM

Authorfy.com is the one-stop hub for children's book resources, author videos, and high-quality classroom content. It brings children closer to their favourite writers and introduces them to new authors and genres. Visit [authorfy.com](http://authorfy.com)



*"The judging panel felt that Authorfy was a great resource that allowed teachers to showcase new, classic and diverse authors to pupils"*

# WINNER

## Pearson Education

### THE PRIMARY INTERACTIVE LIBRARY

The Primary Interactive Library holds over 5,000 fun, high-quality primary interactives for Reception to Year 6 that both teachers and children can use. Every interactive is aligned to the English national curriculum, and the library sits within Pearson's digital Active Learn Primary platform. The interactives can be used with the whole class, or allocated to individual children to complete for homework via the Active Learn Primary Pupil World. Included in the library are digital games, videos and interactive whiteboard screens. For history, the programme includes interactive timelines and quizzes and for geography, there are interactive maps and quizzes. Visit [tinyurl.com/tp-InteractiveLibrary](http://tinyurl.com/tp-InteractiveLibrary)



*"The extensive library of resources is easy to access and is carefully aligned to all national curriculum objectives. It offers plentiful opportunities for collaborative learning, interactive learning, and enhances the home learning offer. The content is engaging and stimulating for pupils and truly gives a great opportunity for them to be immersed in rich content that is enjoyable and fun"*

## HIGHLY COMMENDED

### Kapow Primary

#### KAPOW PRIMARY

Kapow Primary sets itself apart with integrated CPD. Bite-sized teacher videos demonstrate the skills and knowledge required for each lesson, instilling teacher confidence and reducing lesson preparation time. Visit [kapowprimary.com](http://kapowprimary.com)



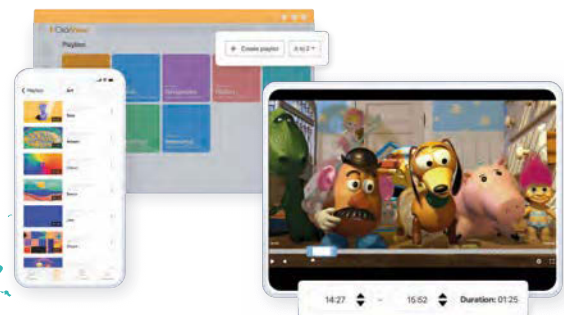
*"Kapow Primary offers teachers everything they could possibly need to deliver a broad, balanced and well-sequenced curriculum for specialist subjects. An amazing tool to support teacher workload and ensure consistency to support good teaching standards"*

## HIGHLY COMMENDED

### ClickView

#### CLICKVIEW PRIMARY

Supporting over 3,000 primary schools, ClickView take away the worry when finding and using high quality video, providing access to a central bank of whole school, vetted, ad-free, classroom-safe, curriculum-aligned video and teacher resources. Visit [clickview.co.uk/primary](http://clickview.co.uk/primary)



### Category finalists

#### Critical Publishing

Teaching Primary  
Foundation Subjects,  
[tinyurl.com/tp-Critical-Publishing](http://tinyurl.com/tp-Critical-Publishing)

#### Humanists UK

Understanding  
Humanism,  
[understandinghumanism.org.uk](http://understandinghumanism.org.uk)

#### Language Magnet Ltd

Language Magnet  
Primary MFL Platform,  
[language magnet.com](http://language magnet.com)

## ClickView

*"Wow ! A huge time saver for teachers to drive engaging stimulus to support learning and enhance long term memory in pupils to increase progress"*



# WINNER

## We Are Futures and Sky Arts

### SKY ARTS ACCESS ALL ARTS

Access All Arts is a free schools partnership programme that sets out to re-ignite arts participation in primary classrooms, celebrating the arts with world-renowned artists organisations and experts, creating a movement that inspires and supports teachers to embrace the arts in the classroom and the youngest generation to be art enthusiasts, leaving a lasting legacy. With everything teachers need to deliver an engaging and exciting arts lesson, teachers don't need to be experts in any of the artforms, giving them the opportunity to deliver lessons with confidence on topics they normally wouldn't get the chance to. Visit [accessallarts.skyarts.uk](https://accessallarts.skyarts.uk)



**Woodland Academy Trust**  
Ignite the spark, reveal the champion

*"This is a great free enhancement to your arts curriculum whilst making links to other subjects such as DT and English. Children have access to a number of role models, from authors, to musicians and directors, who provide learning linked to sounds, marks, words, images and moves"*

## HIGHLY COMMENDED

### PDSA

#### PETWISE AWARD

Petwise Award offers a unique opportunity to incorporate pets into the curriculum, providing an interactive and engaging learning experience. The multidisciplinary approach of the award enhances the educational value of the programme and encourages students to develop a love for learning. Petwise Award emphasises the importance of responsible pet ownership and animal welfare from an early age. Visit [tinyurl.com/tp-Petwise](https://tinyurl.com/tp-Petwise)



*"A wonderful free resource that complements aspects of the PSHE and personal development curriculum allowing children (and the school) the opportunity to be recognised for their learning"*

## HIGHLY COMMENDED

### The Connected Set

#### BBC TEACH LIVE LESSONS

BBC Teach Live Lessons are a series of live programmes designed for KS2 students in all four nations of the UK, and broadcast free on CBBC and on the BBC Teach website with free accompanying worksheets that correspond to the on-screen action. The 2022/23 series was produced by The Connected Set for BBC Teach. Visit [bbc.co.uk/teach/live-lessons](https://bbc.co.uk/teach/live-lessons)



*"Free videos and live lessons linked to a range of curriculum subjects as well as nationally recognised days such as Safer Internet Day and World Book Day"*

### Category finalists

**Auris Tech Limited**

The National Read Aloud Challenge,  
[readaloudchallenge.co.uk](https://readaloudchallenge.co.uk)

**DK Learning**

DK Learning Website,  
[learning.dk.com/uk](https://learning.dk.com/uk)

**Satchel**

Neeto, [neeto.io](https://neeto.io)



# Get PetWise with PDSA

PDSA's PetWise Award is a completely FREE, fully planned, curriculum-linked programme that teaches children how to look after their precious pets, how to stay safe around dogs, and about careers involving working with all sorts of animals.

A fun, free award programme aimed at primary-aged children.

The engaging lessons, which are available to download in both English and Welsh, will empower your pupils to help improve animal welfare – and they will be rewarded for their hard work, which will boost their confidence.



Help your school  
**#GetPetWise**

Sign up to the PetWise Award to download your **FREE** resources

**[pdsa.org.uk/petwise-award](https://pdsa.org.uk/petwise-award)**

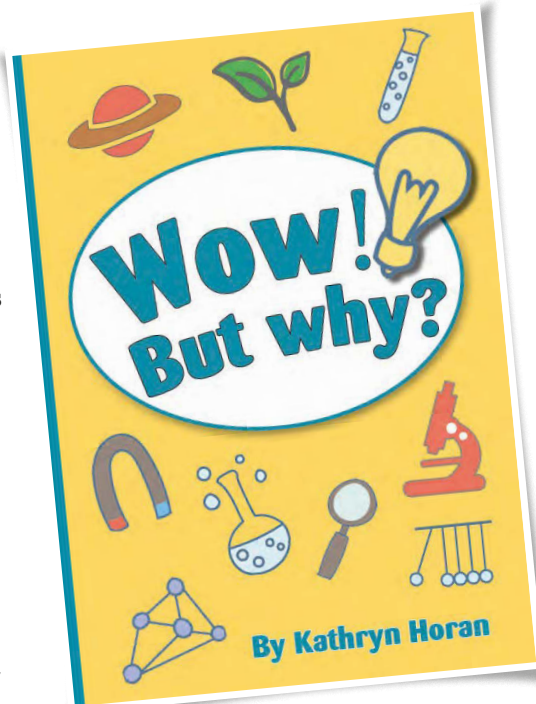


# WINNER

## Millgate Publishing

### WOW! BUT WHY?

*Wow! But why?* is packed full of activities and ideas for educators working across the full primary age range, all of which have been tried and tested to ensure educators have the best success. Each activity includes an explanation of the science behind the phenomenon (giving teachers the ability to explore the 'wow' in the classroom with scientific explanation), possible links to primary science knowledge and skills, and information on how the activity relates to children's own lives, as well as the global community. Visit [millgatehouse.co.uk/product/wow-but-why](http://millgatehouse.co.uk/product/wow-but-why)



**millgate**  
The home of MHE & ASE books

*"This is a substantial book with clear links to the curriculum across all three scientific disciplines.*

*It also considers the 'working scientifically' skills. In terms of impact, each activity discussed is a wow activity, but what makes this resource really useful is that it explains what has been happening and why. This is really important as we can all get caught up in the wow and miss the learning around what we are seeing and doing"*

## HIGHLY COMMENDED

## Royal Society of Chemistry

### STEPS INTO SCIENCE (STEM CAREERS AND SKILLS ACTIVITIES)

Steps into Science

A lack of engagement in STEM subjects – particularly from diverse groups – highlights a need to inspire young people in the possibilities they offer. The Royal Society of Chemistry identified that one of the biggest barriers was a lack of access to quality classroom resources for teachers. To address this, we worked to create a range of resources, specific to the curriculums of England, Scotland, Wales, Ireland and Northern Ireland to help spark a lifelong passion for science and demonstrate the amazing opportunities available to everyone. Visit [edu.rsc.org/primary-science](http://edu.rsc.org/primary-science)

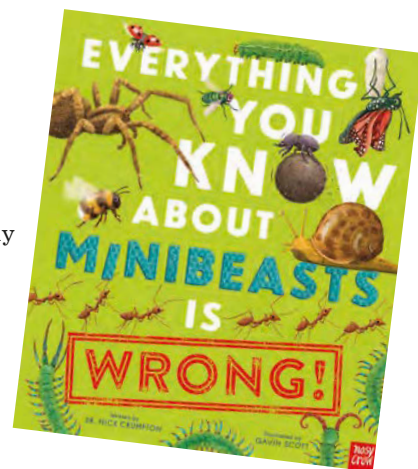


## HIGHLY COMMENDED

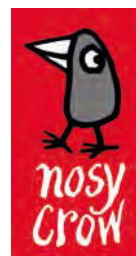
## Nosy Crow Ltd

### EVERYTHING YOU KNOW ABOUT MINIBEASTS IS WRONG!

With fascinating, friendly and easy-to-understand text written by zoologist Dr. Nick Crumpton, and amazingly detailed colour artwork on every page, this beautifully produced hardback gift book with a stunning tactile cover will impress insect fans of any age. Visit [tinyurl.com/tp-EYKAMIW](http://tinyurl.com/tp-EYKAMIW)



*"This is a lovely, large, colourful book that is easy to handle and flick through. Children will get drawn in by the illustrations, larger key words and explanatory texts. The book is great for your school library or minibeasts topic box"*



## Category finalists

### F1 in Schools

F1 in Schools  
Primary Class,  
[fiinschools.co.uk/primary](http://fiinschools.co.uk/primary)

### Stem with Mr N

STEM with Mr N,  
[tinyurl.com/tp-STEM-MrN](http://tinyurl.com/tp-STEM-MrN)

### Walker Books

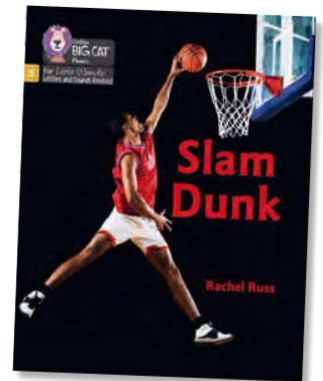
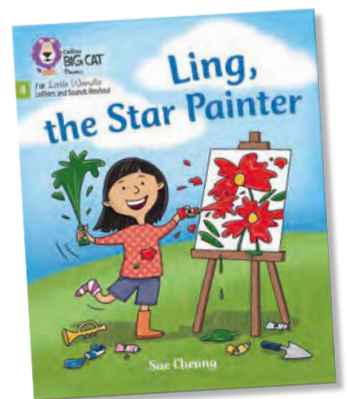
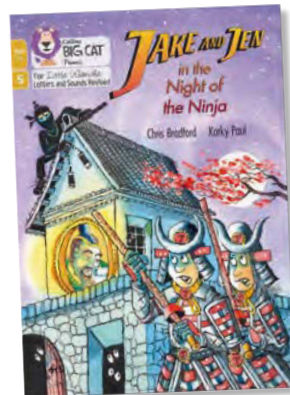
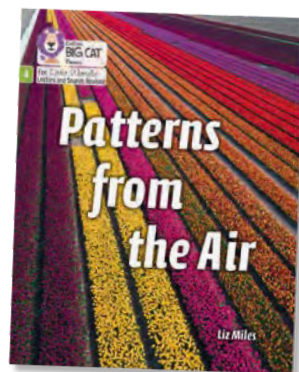
How to Build a Racing Car,  
[tinyurl.com/tp-WalkerCar](http://tinyurl.com/tp-WalkerCar)

# Teach every child to read with award-winning resources

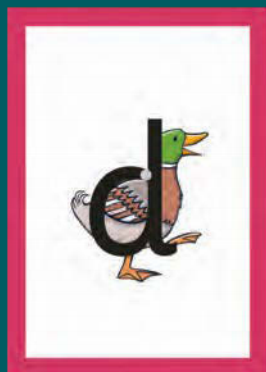


254 fully decodable books matched perfectly to the **Little Wandle Letters and Sounds Revised** programme

- **Grapheme cards, word cards, wall friezes and grapheme charts** to support review and practice
- Books and resources to support **Rapid catch-up** and **SEND programmes**



Meet the needs of every learner with SEND classroom resources that mirror the core programme but with adaptations and support in place



teach  
PRIMARY  
AWARDS 2023  
WINNER

Discover the full range of books and resources





# WINNER

## Big Cat Phonics for Little Wandle Letters and Sounds Revised

### SEND PROGRAMME CLASSROOM RESOURCES

Since DfE validation in June 2021, Big Cat Phonics for Little Wandle Letters and Sounds Revised has transformed phonics provision across the country. Mirroring the core programme but with adaptations and support in place, the SEND classroom resources enable schools, special schools, and providers to meet the needs of every learner with the right level of challenge and a graduated approach. Visit [tinyurl.com/tp-BigCat-SEND](https://tinyurl.com/tp-BigCat-SEND)



**nasen**  
Helping Everyone Achieve

*"This programme stood out as well-researched and developed, showing a strong pedagogical understanding of supporting learners with a range of needs. The SEND programme is in-line with the core programme, thereby promoting inclusivity of experience and resource. There are some excellent adaptations provided"*

## HIGHLY COMMENDED

### Speech and Language Link

#### JUNIOR LANGUAGE LINK

Junior Language Link is part of a whole-school approach to identifying and supporting pupils with SLCN. It ensures no child slips through the net or is misidentified, and that all children achieve their full potential. Visit [speechandlanguage.info/junior](https://speechandlanguage.info/junior)



*"A really valuable resource, providing a whole school approach to identifying and supporting pupils with SLCN. The resource offers clear online assessments to identify areas of need, which helps schools to identify and support individual needs early"*

## HIGHLY COMMENDED

### Across Cultures

#### LEARNING VILLAGE

Learning Village is an online language learning programme with inclusivity at its core. It not only caters for EAL learners with SEND, but also supports learners with English as a first language who may have language delays and difficulties. Visit [learningvillage.net](https://learningvillage.net)



*"Although primarily designed as a resource for learners using EAL, Learning Village is an inclusive, engaging tool for all children, including those with SEND. The resource is fun, vibrant and engaging, with sound pedagogical foundation"*

### Category finalists

Mine  
Conkbayir  
Consultancy

Maya's ACE Adventures!,  
[tinyurl.com/tp-MayasAdventure](https://tinyurl.com/tp-MayasAdventure)

Oxford  
University Press

Essential Letters  
and Sounds,  
[essentiallettersandsounds.org](https://essentiallettersandsounds.org)

Young  
Enterprise

Money Heroes,  
[moneyheroes.org.uk](https://moneyheroes.org.uk)



# Learning Village

Have you ever taught EAL or SEND learners using image as the language of instruction?

Learning Village - online and offline interactive English vocabulary, language structure and reading programme for EAL and SEND learners

teach  
PRIMARY  
AWARDS 2023  
HIGHLY  
COMMENDED



- Uses **image as the language of instruction** - suitable for learners of EVERY language background!
- **Assessment tools** - monitor and report progress and proficiency in speaking, listening, reading and writing
- A **clear, organised, and systematic self-paced learning journey** for SEND and EAL learners
- A **virtual, interactive world**. Rewards are given for achievement and time spent learning
- **Readymade lesson plans and resources created by experts** - induction-to-English and curriculum-based
- **Flexible** to support learners in pre-teaching, independent learning, small-group teaching, differentiation in class and home study

- To find out more register for an initial conversation or free trial: [www.learningvillage.net](http://www.learningvillage.net)

or make an enquiry: [info@axcultures.com](mailto:info@axcultures.com) | +44 (0) 118 335 0035





# WINNER

## BBC Education

### OPERATION OUCH – IT TAKES GUTS

Informed by robust educational content in line with the national curriculum, this game from BBC Bitesize and CBBC gives children an inside look into the human digestive system. With beloved characters and signature humour from the popular CBBC show *Operation Ouch!*, innovative gameplay enables children aged 7–11 to become active participants in their own learning. Piloting a futuristic ‘pod’ known at the Gut Buster, players embark on a voyage through the body, learning in gory detail what happens to food after it is eaten. The gaming journey leaves players with a comprehensive understanding of the digestive system. Visit [tinyurl.com/tp-OperationOuch](http://tinyurl.com/tp-OperationOuch)

## BBC BITESIZE



*“What sets this game apart is its perfect blend of entertainment and education. As you navigate the gut buster through the body, you’ll collect stars to upgrade your pod and keep your health in check while dodging teeth, food, bad bacteria, and other intriguing challenges”*



THE EDUCATION TECHNOLOGY ASSOCIATION

## HIGHLY COMMENDED

### 2Simple

#### EVIDENCE ME

Evidence Me is an innovative app that redefines the way educators capture, organise, and harness the evidence of children’s learning and progress. Evidence Me aims to streamline administrative tasks, enhance assessment practices, and foster collaboration among teachers, pupils, and parents. Visit [2simple.com/evidenceme](http://2simple.com/evidenceme)



**evidenceme**

**2simple**

*“Evidence Me from 2Simple is a game-changer in the world of education. It seamlessly combines innovation and practicality to create an indispensable tool for educators. This user-friendly app empowers teachers to effortlessly capture and organize evidence of students’ learning and progress”*

## HIGHLY COMMENDED

### CHILDNET

#### CHILDNET DIGITAL LEADERS PROGRAMME

Expertly crafted by Childnet’s experienced educators, in collaboration with young individuals this platform offers young people an engaging and educational experience, assisting them in cultivating the necessary abilities to lead in peer-to-peer learning. Our aim is to give young people the power to educate other young people using the knowledge and skills they acquire through our program. Visit [digital-leaders.childnet.com](http://digital-leaders.childnet.com)



*“An exceptional initiative that empowers young people to become confident and responsible digital citizens”*

### Category finalists

#### INEQE Safeguarding Group

Safer Schools Scotland App, [oursaferschools.co.uk/scotland-app](http://oursaferschools.co.uk/scotland-app)

#### Nautilus Education

Nautilus, [nautilus.education](http://nautilus.education)

#### Now>Press>Play

[now>press>play,nowpressplay.co.uk](http://now>press>play,nowpressplay.co.uk)

# Q & A

We take the famous Proust questionnaire and pose eight of its questions to a fellow educator. Take a peek into the deepest depths of a teacher's soul...

## 1 What is your idea of perfect happiness in your job?

For my current role, it is definitely demystifying the ECF for both new teachers and their mentors. It's such a good offer, and I really wish something like it had existed when I trained to be a teacher. Instead, I had the 'sink or swim' experience as my introduction to teaching. Sometimes, when I look back, it's a miracle that I'm still here.

## 2 What is your greatest fear at work?

Appearing incompetent. My first stab at the NQT year was not a successful one, and I was asked to leave just after Christmas. Looking back, there were absolutely things that were wrong with the school and how they handled everything, but ever since then I've always felt the need to feel and appear competent at what I do.

## 3 What is your current state of mind?

Is it half term yet?

## 4 What do you consider the most overrated teacher virtue?

Complete dedication to the job. It might not be nice to know this, but you are replaceable. Work to live, don't live to work – even in such an important job as teaching. Look after yourself, because if you burn out and leave, they will find someone else to fulfil your duties in some capacity. And I mean this in the economic sense too.

*“My advice is to never lie to them”*

## 5 On what occasion do you lie to your class?

When/if you lie to your class, particularly younger pupils, and they find out, all trust is gone. Getting it back is notoriously difficult, so my advice is to never lie to them.

## 6 Which words or phrases do you most overuse with your class?

I was raised in Wales, so “now in a minute” is a pretty common phrase. It makes perfect sense to me, but certainly raises a few eyebrows. I'm going to do it now, in a minute!

## 7 What do you consider your greatest teaching achievement?

I once took a class from Year 4 all the way up to Year 6. The relationships that you form with pupils when you teach them for multiple years is amazing. I really do think that there is something special about taking a cohort up a year.

## 8 What is your most treasured teaching possession?

I'm an absolute minimalist when it comes to teaching possessions. If I haven't used something within a few weeks, it tends to get thrown away. That said, you can teach so many mathematical concepts with a set of high-quality Cuisenaire rods. TP



**NAME:** Neil Almond  
**JOB ROLE:** I currently work for a Teaching School Hub where I support the delivery of the Early Career Framework (ECF) and the National Professional Qualifications (NPQs).





**bett**

ExCeL London  
24 - 26 January 2024

● A Hyve Event



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of free CPD  
content



**30,000+**  
attendees



**World-class**  
speakers





# Teaching ideas that will grow. Because I can.

Plus... **5p** from the sale of every **edding EcoLine** marker will go towards planting trees in schools in the **UK** and **Africa** in collaboration with **Tree Appeal** and their **Trees for Schools** campaign.



[www.edding.com/education](http://www.edding.com/education)