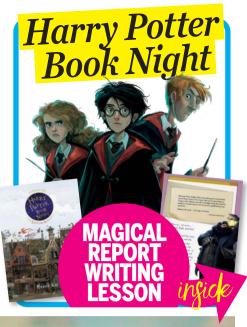
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"In some schools I feel almost invisible"



Michael Morpurgo Month virtual visit



We catch up with Two Mr Ps in a Podcast

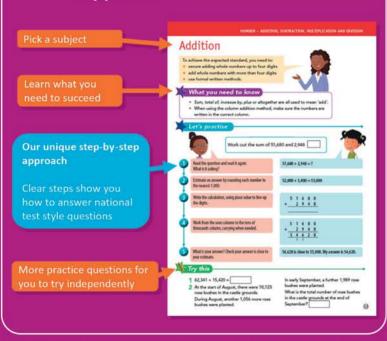
Refresh, Reinforce and Test



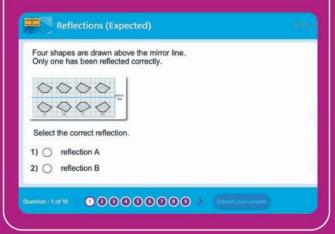
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Hello!



ow was your Christmas break? I hope you had some time to relax and perhaps unwind with a good book. This issue we're celebrating the comfort, companionship and escapism that stories can provide, especially during these challenging times. See how other teachers are promoting reading for pleasure in their classrooms, and

the difference it can make, on p53.

If you're looking ahead to World Book Day in March and wondering how to celebrate this year, we've got a whole raft of ideas from real teachers on p65 and a great lesson plan on p90 which explores what would happen if two book characters from different worlds met. We've also got Harry Potter Book Night sorted on p88 and Shakespeare Week on p94!

Did you indulge in a podcast or two over the Christmas holidays? We caught up with brothers Lee and Adam Parkinson (p23) to hear about their smash-hit teacher podcast. We've also got a fantastic episode of our Author in your Classroom podcast, featuring master storyteller Michael Morpurgo, that you can play to children in your class. Read about it on p32.

It's my job as editor to make Teach Primary the best magazine it can be, which is why I want to hear from you about what you'd like to see. I'd love it if you could head online to **teachwire.net/readersurvey2021** and fill out the speedy survey – there's over £3,000 worth of phonics goodies up for grabs to say thank you!

Until next time,



Elaine Bennett, Editor

@editorteach

Don't miss our next issue, on sale 5th March

POWERED BY...



MATTHEW
KLEINER-MANN
says that although
lockdown has been tough,
SATs should still go ahead

"The vast majority of children simply accept them as part of school life"

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WA'QAAR A MIRZA explains that it's never too early to start teaching children about race and diversity

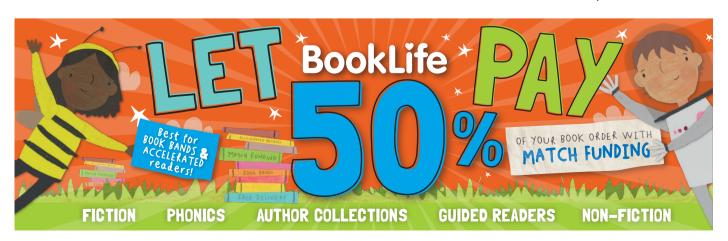
"You'll be helping pupils to develop a multitude of valuable attitudes and transferable skills"

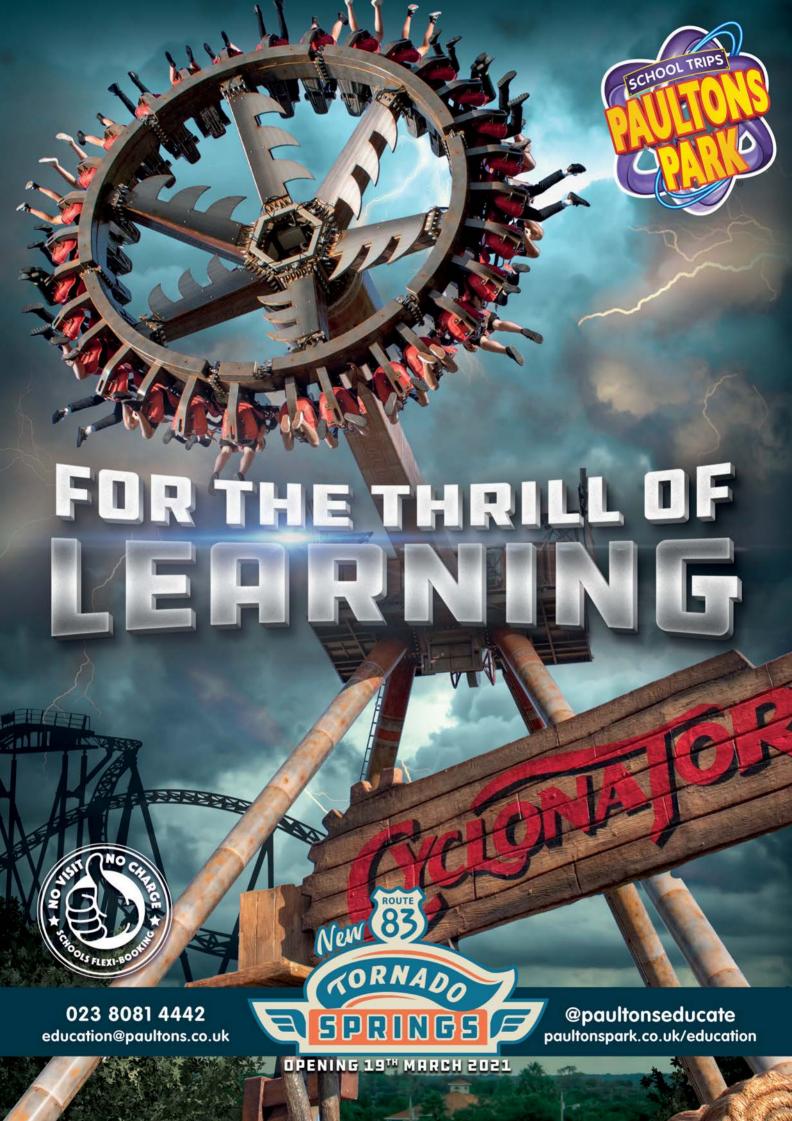


VICKY HESLOP shares how a STEM experience helped a selectively mute pupil find his voice

"The webchat allowed him to open up and explore a topic that he obviously loved"

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How to connect with hard-to-reach parents and strengthen community links



We're all

ears

for teachers and are we host a reader feedback panel every issue to hear from real teachers about what they liked and what they would change. Got feedback? Contact us via the details in

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twitter.com/teachprimary elaine.bennett@theteachco.com



EDITOR:

Elaine Bennett, elaine hennett@ theteachco.com. 01206 505994

GROUP EDITOR:

Joe Carter, joe.carter@theteachco. com, 01206 505925

HEAD OF COMMERCIAL SOLUTIONS

Richard Stebbing, richard.stebbing@ theteachco.com

ADVERTISING MANAGER:

Hayley Rackham, hayley.rackham@ theteachco.com, 01206 505988

DEPUTY ADVERTISING MANAGER:

Samantha Law samantha law@ theteachco.com, 01206 505499

SENIOR ACCOUNT MANAGERS:

Hannah Jones, hannah.jones@ theteachco.com. 01206 505924

Katie Harvey-Jones. katie.jones@theteachco. 01206 505477

ART EDITOR:

Richard Allen

DESIGNERS:

Luke Rogers, Adam Barford & Fiona Palmer

PHOTOGRAPHY.

CliQQ Photography, cliqq.co.uk

ACCOUNTS 01206 505995

DESIGN & REPROGRAPHICS Ace Pre-Press 01206

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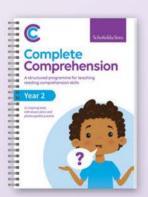


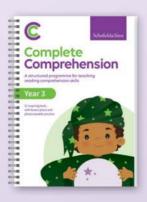


Complete Comprehension

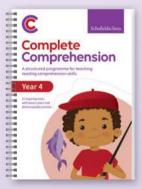
Help your pupils to master the comprehension skills needed to become successful readers

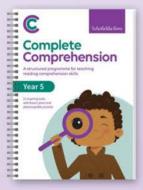


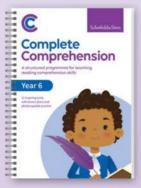












- Model individual comprehension skills in context
- Practise each skill using test-style questions
- Build vocabulary and background knowledge
- Ompare texts and make cross-curricular links
- Encourage wide reading and a love of books



Breaktine

News | Interviews | Ideas | Resources | Research



Points of view

A new free course that teaches primary pupils how to be compassionate and resolve playground disputes themselves has just launched. The Compassion Project, which is for KS2 pupils, teaches children to notice how others may be feeling and to think about different points of view to their own. Through interactive scenarios, animated videos and offline activities children will learn what compassion is and how to practise it to get along better with their classmates. The course has both online and offline resources, comprehensive lesson plans and pupil worksheets, all linked to the curriculum. Access the course at everfiteachers.co.uk

3 INSTANT LESSONS...

(You're welcome)



FREE RESOURCES

Charity Julian House has developed a KS2 resource pack designed to encourage pupils to better understand homelessness. Designed to complement the curriculum, it contains assembly resources, lesson plans and a fiction reading list. Visit tinyurl.com/

tp-julian



ANNE'S LEGACY

Free To Be is an anti-bullying programme that puts pupils at the heart of finding solutions to prejudice-related bullying. It is available for delivery via screen, in-person (socially distanced) or through a hybrid of the two. Visit annefrank.org.uk/ free-to-be



MONEY HEROES

New financial education programme Money Heroes features an online platform designed to help teachers and parents collaborate on the delivery of meaningful and fun home and school learning. Find free resources and guidance and track children's learning at money heroes.org.uk

TODAY'S TOP RESOURCES

Have fun introducing pupils to some of the Bard's more perjorative language

with this fantastic

Shakespearean Insults



resources pack, from literacy experts Plazoom. Featuring insult cards, worksheets, teacher notes, themed writing paper and a PowerPoint of teaching slides, it includes everything you need for a lesson that's definitely not for any knotty-pated fool or bunch-back'd toad! Visit tinyurl.com/tp-insult

Attainment drops

Data from test results in maths, reading, grammar, punctuation and spelling shows that attainment has dropped across all subjects and year groups in 2020. The data, based on over 250,000 primary pupils, showed that Y2 and 3 pupils faced the steepest drop-off of any cohort, Maths fared worst, with an average standardised score decline of eight points compared to 2019 data, with fractions and geometry topics the most affected. This is in stark contrast to the average annual gain of 0.5 points since the current curriculum began in 2016. The attainment gap between children eligible for pupil

premium and those who aren't widened significantly. See the full report from RS Assessment at tinyurl.com/ tp-rs



Free creative lesson plans

Oak National Academy, an online classroom created by teachers in April 2020 in response to the pandemic, is launching free curriculum-matched lessons in creative and practical primary subjects from this month, including PE, art, drama and design and technology. The additions will mean Oak now offers over 10,000 lessons and resources. Oak Academy is remaining open during 2021 to support schools with contingency planning, remote and in-school teaching. Find out more by visiting thenational.academy

OF PARENTS AGREE THAT SINCE COVID-19, THEY VIEW EDUCATION AS A SHARED RESPONSIBILITY BETWEEN PARENTS & TEACHERS*

Look ahead | Book ahead

SUPER SHORTLIST

Young Money ick Hope photo © Joe Magowan

The Blue Peter Book Awards results will be announced on World Book

Day (4th March). The shortlist contains three fiction and three non-fiction titles. Discover them at tinyurl.com/ tp-bluepeter



EXPRESS YOURSELF

Place2Be's Children's Mental Health week returns between 1st-7th February with a theme of 'express yourself'. Find free resources, including assembly guides and activity ideas at childrensmental healthweek.org.uk





Roman Kemp and Vick Hope

Radio presenters and authors

What was school like for you?

R: I didn't have a great time because I wasn't super sporty or academic, but I loved drama and the social aspect of school I was a good talker! Drama classes definitely helped fuel my confidence and put me on the path for future endeavours.

What advice would you give to pupils interested in working in the media?

V: I'd really encourage young people to think, "You know what? I'm going to go out and make my own content." Start by writing your own blog, set up a student paper or radio show. Just give it a go. R: Your voice can be a really powerful thing and the ability to express yourself can make a difference in someone's life. That can be done through writing, blogging or speaking on the radio. I recommend joining a drama group. It does so much for your confidence and ability to speak out.

Why is it important that children are taught to speak out?

V: Children's voices are powerful and no one is too small to make a difference. I think young people underestimate their impact and can find themselves feeling disenfranchised by systems (social, political, cultural) that have become the status quo, when in fact their opinions and feelings matter the most because they are the future. By encouraging them to speak out we are encouraging them to take control and shape that future for themselves. I want kids to know there are more ways than ever to speak up for what they believe is right, to incite change and make the world a better place.

Roman Kemp and Vick Hope are the authors of Shout Out: Find Your Voice, Save the Day (£6.99, Scholastic).



Handwriting Pens and Pencils

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STABILO EASYoriginal

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*In UK user trials 95% of teachers approved the use of STABILO EASYgraph pencils and STABILO EASYoriginal pens in their schools

FEATURES COMMUNITY



8 WAYS to engage with disadvantaged families

Lucy Flower explains how to connect with hard-to-reach parents and strengthen your school's community links

1 OFFER MEALS

Parents' evenings are often scheduled across teatime and it's easy to forget the negative impact this can have on a parent trying to feed their family. A bowl of chilli and rice is cheap to provide and could potentially make the difference between a family attending or staying at home. Consider advertising that you will provide refreshments for individual meetings — a breakfast sandwich, or at least a cup of tea and a biscuit, will certainly make meetings more attractive and practical to attend.

2 | THINK ABOUT TIMINGS

When asking a parent to come in for a meeting, make sure you make it clear that it can be rescheduled for a more suitable time if necessary. As a head of year, I'm embarrassed to say that I'd feel frustrated when parents didn't turn up to a 9.15am meeting, little realising that this coincided with juggling the logistics of multiple primary school and nursery drop-offs.

3 | FAMILIAR FACE

For some families, it can be intimidating or confusing to be contacted by several different people from school. Consider having one point of contact for those families; a face they know well and feel positively towards. This will make conversations, whether positive or negative in nature, more effective. Enable that person to be present at parents' evenings or meetings as a welcoming and reassuring presence.

4 | MAKE POSITIVE LINKS

Ensure that as well as contacting parents about negatives, you regularly contact them about positives, be this via phone call, text, postcard or a note home. Removing the dread of the "What's he done now?" conversation is really powerful, and will unequivocally show the parent that you are there to support them.



Lucy Flower is a secondary music teacher and former assistant headteacher based in Leeds.

5 | CREATE A COMMUNITY

Some parents will have had negative experiences of school when they were younger so may feel intimidated coming back into that environment. Creating a positive community via regular coffee mornings with refreshments and childcare support means that parents can share their concerns in a non-judgemental environment, and eventually even grow in confidence to support each other. Add sessions about supporting children with homework, signing up for adult education classes and how to access food banks. During these informal sessions you may hear about issues that you can support with, such as providing quiet spaces for children to complete their homework.

6 | LANGUAGE HELP

Tap into your local authorities' resources and see if it's possible to source a translator for meetings with parents with EAL. Alternatively, mention to parents that they are very welcome to bring someone they trust with them to support with translation and understanding (it's best if this isn't a child).

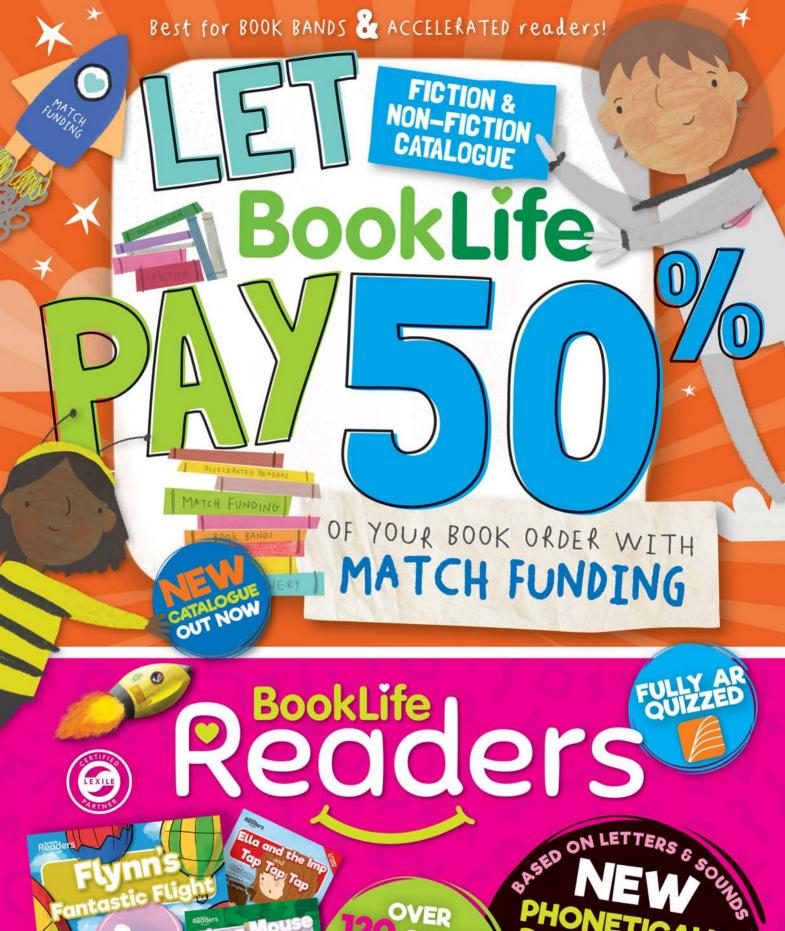
7 | KEEP IT SIMPLE

Consider the language and format of your communications with parents. The average reading age of an adult in the UK is 11. Think about how best to get your message across to your target families: a flyer or postcard with minimal wording and a simple layout or a quick personal phone call may get your message across more meaningfully.

8 | GO TO THEM

Take away the issue of transport – go and meet parents in their home or, if preferred, more neutral ground such as a local community centre. Yes, it's far more convenient for them to come to you – but attendance is far more likely to be guaranteed if you remove the costs and logistics of transport.







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PHONETICALLY DECODABLE READING SCHEME

Some children have undoubtedly had a tough time during lockdown, but that doesn't mean SATs should be scrapped

Matthew Kleiner-Mann





@ivy_trust ivylearningtrust.org

was talking with a parent the other day and she told me that she'd made her daughter cry. How? By mentioning that SATs might not go ahead. This feeling of missing out has been echoed by the Y6 pupils at our schools. The fact is, while teachers hate SATs (and parents love them), the vast majority of children simply accept them as part of school life. It's just something they do at the end of school; a rite of passage like the class photo or school disco. The prospect of them not being there is another example of how Covid-19 has robbed them of normality.

After a tumultuous few months, which have seen their lives being turned upside down, children are really happy to be back at school. They're glad of their routine, of learning, of normal life. So when I received an email asking me, along with dozens of other school leaders, to sign a petition to stop SATs going ahead next year, I wondered why people felt so strongly about it. Is it about Covid-19, or simply a longstanding dislike of SATs? Because, whether you agree with SATs or not, now is not the right time for this argument.

First let's look at the possible effect of SATs on the children taking them. Some leaders have argued that children may feel additional and unnecessary stress because of these tests on top of the ongoing pressures of Covid-19. However, if children are feeling under pressure about SATs, then their schools are doing it wrong. This 'cramming' for tests should have been wiped out years ago. Some children have undoubtedly had a difficult time during lockdown and will need additional support but this should be dealt with individually, not by taking SATs away from everyone.

And fundamentally, SATs aren't for children. They don't - or at least they shouldn't - care about the results. They're not like GCSEs or A-levels that have to go on your CV permanently. You can't 'fail' your SATs and they don't affect your future. SATs are about understanding progress. They help parents to know if their child is doing OK, if they're ready for secondary school and if they need extra support. They help primary schools see how pupils are progressing and secondary schools understand where children are at.



Schools should be accountable for the progress children have made and we need to know that result. You're only able to allocate resources if you understand where the gaps are. If we don't find out whether a child is ready for secondary school or not, and what additional support they need, we're doing them a huge disservice.

I don't believe SATs are a problem in themselves. They give a good indication of how a child is progressing through their education, benchmarked nationally. The primary concern now is that the same level of accountability will be applied to all schools, when they've had very different experiences during Covid-19 based on factors beyond their control - the communities they serve, digital poverty, local outbreaks or lockdowns. Because of these factors, it's difficult to ensure a level playing field and schools may feel unfairly judged.

This absolutely needs to be acknowledged and addressed, but not by cancelling SATs altogether. Instead, there should be a deeper understanding and

acceptance that not all schools have had the same experience in the 18 months leading up to the tests. We need to know where a Y6 child is at, but the school shouldn't be punished if pupils haven't progressed as expected because of factors beyond their control.

SATs should go ahead, but with the proviso that future judgements of the school take into account the actual experiences of children during lockdown, what schools did to support their communities with home learning, and progress made in closing any gaps since schools have reopened fully. Children don't need any more disruption; they need to crack on with their learning. They need normality. TP

Matthew Kleiner-Mann is leader of Ivy Learning Trust, a family of eight primary schools in Enfield and Hertfordshire. He has worked in school leadership for 20 years, including as a headteacher and executive headteacher, and is a government-appointed National Leader of Education.



"I'm really impressed with the range and quality of resources – it's clear they are designed to support teachers, with activities that are imaginative and relevant to the curriculum."

Sarah Armitage, Y5/6 teacher

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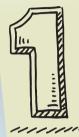
Use a colour wheel to help pupils blend elements from different genres in their written work

MATTHEW LANE

To support children's blending skills, plot different forms of fiction, non-fiction and poetry onto a colour wheel: blue for poetry (as poems can be sombre); red for fiction (as stories are full of excitement)

and yellow for non-fiction (think double yellow lines to represent formatting rules). Download this version (right) for free, along with teaching notes explaining the concept and curriculum links, from Plazoom at tinyurl.com/tp-writing-wheel

oltaire said, "Writing is the painting of the voice". To 'paint' rich texts, children need to use a mix of skills from fiction, non-fiction and poetry writing. For pupils to find a voice in their writing, they need to be able to blend these elements in a way that will engage their reader. After all, knowing which devices to choose and blend is as nuanced as how much blue and yellow to use to make turquoise.



0000>

When starting a new text, bring pupils' attention to the colour wheel and use it to talk about the aims of the piece and writing they have done previously that may be similar.



Reflecting on prior learning will give children ideas for techniques they could use again.

Some forms of writing mix a whole host of 'colours'. Take travel writing for example; is it a report or a piece of persuasive writing? To sell the location, pupils will need to write vivid descriptions, calling on their poetic skills. Explain that for this text type, children will need

two different 'palettes': one non-fiction and the other poetic. They'll need to write an introduction, themed sections and a punchy conclusion that sells the location, but should mix in 'blue' poetry features

such as rhetorical questions and repetition to engage the reader and avoid a piece of writing that is too flat and 'yellow'. Remind children that some parts of the text, such as facts about the location, can be written in simple prose, but similes and alliteration can be used elsewhere to build rich descriptions of key points.



If you're doing biography writing, begin by discussing how this is the factual story of a person's life. It's a non-fiction text but it's written like a narrative. This means pupils will need to think about fiction skills too. Should they write the biography purely chronologically, or would an exciting event from the middle of the person's life make a better opening?

Historical fiction

Biography

Diary/memoir

Science fiction

What about setting descriptions, dialogue and quotes? These elements will elevate a biography from being a simple chronological report to an exciting text made of short stories that bring the person to life.

Using a colour wheel helps pupils to reflect on learning from previous writing units and assists them in planning a piece of writing with a reader in mind. They need to think about when and where to use certain techniques for maximum impact. Remind

pupils that they can measure whether they've successfully 'painted' with their voices by the effect their writing has on the reader.



Matthew Lane is a writer and Y6 teacher at Hethersett CEVC Primary in Norfolk.



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VOICES Kerry Stamp



SWAP LENGTHY LETTERS FOR A QUICK TEXT

Parents don't have time to read endless PDFs; our simple lockdown communication strategy has paid dividends

head of the first lockdown we were already 'mobile first' when it came to communicating with parents, and had been for four years. Our Southampton-based school is located in an area of high deprivation where 57% of our 420 children are eligible for pupil premium. Many parents speak English as a second language or lack confidence in reading. Detailed printed letters weren't the right approach, but in lockdown our parent communications had to shift up a gear and we're still reaping the benefits.

Texting was absolutely central to staying in touch with parents during

lockdown. We used them to alert families to new information on our website and about our plans for reopening. As parents had a lot to contend with, whenever possible we texted just once a day and sent a direct link to the newest update, letter or information sheet. We strove to keep things simple with clear messages such as "Click link for update on change

to start and finish times."

Lots of information was available on our website, but the texts helped parents to quickly find what they needed. Clicking through to a link from their mobile phone was much easier than

navigating our whole website or reading endless letters or PDFs.

A new development for lockdown was creating an email address for each of our classes. These had class names such as 'owls@' or 'hedgehogs@', rather than teacher names, so a number of staff could answer on behalf of the teacher without causing confusion. Parents had lots of questions about their children's learning and also wanted to share pictures of completed work and updates. We committed to checking and responding daily and it became a lifeline for many of our parents who were feeling stressed and anxious.

The class email addresses also helped us to identify parents who were not

> engaging - those that we were worried about or had not heard from in

a week. We would text and call to get an update. If this wasn't successful, our home liaison officer and leadership team would set up video calls and home doorstep visits to check that children were safe.

We changed our newsletter from half-termly to a weekly rapid-fire update. We shared the latest news and featured examples of children's work and other successes to help nurture a sense of community and make parents feel they weren't alone. The link to the newsletter was texted to parents, making it easy to access from their mobiles.

Ahead of lockdown, phone calls to parents were rare and were usually prompted by a particular issue. However, to keep in touch with all our children, teachers called everyone in their class weekly. This was probably the area where we had most to learn. We found that parents liked the informality of phone calls and were comfortable to share their anxieties and ask for help. Previously, they might have felt we were 'probing', rather than offering assistance.

Following the first lockdown, there's now a stronger bond between staff and parents. Families have reported that school staff are now more approachable. Some of our parents were themselves school refusers, so to recognise a more human side to school staff is potentially life-changing.

We've noticed that parents who might have avoided speaking to us are now more confident about getting in touch. Regular short texts, newsletters and phone calls have helped them to feel

much more closely linked with

us. This has made sociallydistanced communications at the school gate or via the phone or Zoom easier.

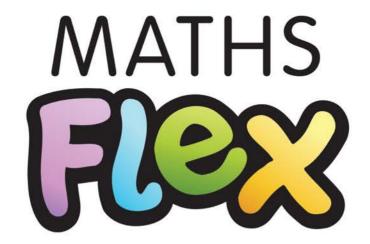
Equally, my teachers now feel more confident around talking to parents, even though it's rarely face-to-face at the moment. Recent research from Tapestry, the online

learning journal, found that more than 80% of primary teachers and Early Years practitioners were now more confident approaching parents about their child's learning or wellbeing (tinyurl.com/ tapestryresearch).

Ahead of the first lockdown I felt our communications with parents and carers were strong. However, we've learnt a lot and this has continued to have a positive impact in school, despite all the challenges. We've not printed any wordy letters and we're not planning to either. Our mantra is simple: little, often and clear. TP

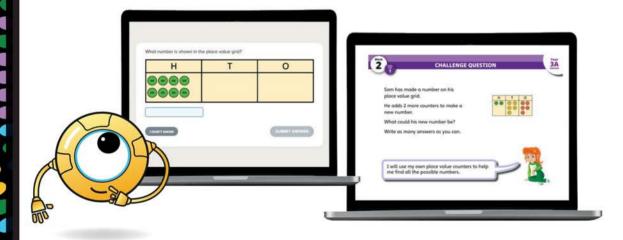
Kerry Stamp is headteacher at Thornhill Primary in Southampton.





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

A letter to...

the staff where I teach supply

In some schools I feel invisible, so it means a lot when you include me



want to start by saying thank you. Thank you to the teachers who leave comprehensive plans and notes. Thank you to the

LSAs who are supportive and make sure I can find my way to the bathroom. I'm so grateful to the staff who include me in their staffroom conversations.

Four years ago I left a permanent teaching role in north London to return to my hometown in Northern Ireland. I'd been teaching Y6 and co-ordinating literacy for a junior school and was in danger of burning out. My husband, my then 18-month-old and I were in search of a slower pace of life and more family support. However, it didn't work out exactly as planned.

2020 found us back in London, but this time round I opted to do supply teaching. This comes with so many positives: the freedom to teach the children and just enjoy it; no planning; no meetings; less pressure to meet targets; no exhausting parents' evenings; no late nights marking; no weekend working; no endless assessments. Sounds good, doesn't it? However, such a role comes with its drawbacks.

One of the things I miss most is the camaraderie of being part of a school team. Even when the horror of a practice Ofsted sent many of us weeping into our cupboards as a result of the harsh feedback we received, there was always a sense of 'we're all in this together'. I miss that.

Please try to remember that if I've had a call to come and cover at 7am that

morning, I may not know where the school is.

As a relative newcomer to the area this is stressful, as is finding a parking spot if the school car park is too small, or non-existent in some cases.

Then there's the experience of walking into the staffroom and not knowing where to sit. Some staffrooms seem quite segregated – there's a clear division between teachers and teaching assistants so there's always agony over where to position myself. And when I've found a spot, how do I conduct myself? Eye contact and intruding on conversations: too needy. Constantly on my phone or reading a book: too aloof and unapproachable. It's quite the tightrope I walk every lunchtime...

"I've been guilty of not talking to the 'disposable' supply teacher"

Please be supportive with behaviour management. As a supply, it can be difficult to mould the behaviour of pupils who, shall we say, don't make good choices. Sometimes older children realise I won't be there the next day so it's difficult to follow through with consequences if behaviour is poor.

To the senior leaders in schools, it's quite disheartening to have every piece of information communicated through the supply agency, especially



when I've just passed you in the corridor. I understand there are certain protocols to adhere to, but when I've been in the school on a regular basis, person-to-person contact means a lot. As a supply teacher, in some schools I feel invisible at best, disposable at worst. The lack of communication makes me feel unimportant and undervalued as a colleague and a professional.

However, I must keep in mind the reason I am a supply teacher. It grants me the freedom to just be in the moment with the children I teach, without always thinking about what comes next. It allows me to spend time with my own family, without the constant feeling that I am spreading myself too thin. It also affords me time to pursue interests such as yoga and writing. For me, the more balanced life I now lead means I'm no longer 'running on empty'. As a result, I feel I have more to give the children I teach, which can only be a good thing.

As a full-time class teacher, your time is precious. In the past, I've been guilty of not talking to the 'disposable' supply teacher in the staffroom so I get it. Why put in the time when you may or may not see me again, right? However, please say good morning next time you pass the supply teacher in the corridor. It might mean more than you know.

From Michelle





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It's ultimately up to parents to make sure their child is toilet trained, but when problems occur it's vital that teachers get involved

Amanda Jenner

pottytrainingacademy.co.uk

recently carried out a survey to investigate the increase in children starting school without being fully toilet trained. I also wanted to explore whether parents felt it was important for schools to teach lessons about using the toilet at school (and at home), and personal hygiene in general.

The survey produced some very interesting results. For example, lots of parents are concerned that their children are not confident to ask to use the toilet during school time. In their opinion, this leads to their kids holding on for as long as possible. This impacts their learning because they struggle to concentrate due to the discomfort.

This is not just a problem I saw in the survey results. School toilet issues are something I'm faced with every day in my role as a toilet training adviser. I've seen a large increase in the number of desperate parents contacting me with this very problem, especially since the pandemic.

So what's a teacher's role in all of this? Is it your job to step in and help? My feeling is that ultimately, no, it's not, but with my many years of experience I believe it's better to try and work together as a team with parents to solve the problem. I'm not advocating that teachers take control. After all, it's up to parents to try and make sure their child is toilet trained before starting school. However, unfortunately this isn't always possible.

The perfect time for teachers to be made aware of any toileting issues is during home visits in July. Encourage parents to explain any fears or habits their children may have which you need to be aware of. I advise speaking openly to parents about the importance of their child being fully toilet trained before September. Explain that you understand that the odd accident here or there is likely to happen during the first term while the child is getting used to their environment and still learning where everything is, but be clear that it shouldn't be happening on a daily basis. If you receive school transfer forms from local nurseries, ensure there is a section on there asking about any toilet training issues so you have advance warning. Requesting these before your Reception class arrives will give you a better understanding of those who may



need some extra help and guidance.

I've worked with many children over the years who have said that their school toilets "are not very nice", and they're right. School toilets are often not the most inviting environments - dripping taps; strong chemical smells; scratchy toilet paper. In my role I've spent many hours visiting toilets (dream job, huh?) and believe it's vital that schools invest in making toilets a happy, warm and inviting environment. I urge you, where possible, to add colourful, illustrative pictures showing children what they need to do. This makes a huge difference. My survey showed that parents thought that a welcoming toilet environment was essential for encouraging their children to visit it.

When it comes to teaching children about using the toilet at school, I'd like to see an update to the EYFS Development Matters non-statutory guidance. Implementing a short lesson about our bladder and bowels would benefit children hugely and encourage them to be confident enough to ask to use the toilet as and when they need it.

I also recommend implementing a regular toilet visit, especially in Reception when children's bladders are still developing. This works well around mid-morning, before snack time, and again before lunch. For the remainder of the day. children should be encouraged to ask to visit the toilet if they need to go. In Y1 and above, it's best if children have the option of going to the toilet at any point of the day, although I appreciate that with Covid restrictions in place, this might not be easy to implement at the moment.

Although visiting the toilet is something we all do, it's often a taboo subject among children. If teachers talk about the topic more regularly and openly in class, it will hugely benefit both them (less disruption due to accidents) and children. Combined with more inviting toilet environments, this will help reduce the problem and lead to both happier pupils and teachers. TP

Amanda Jenner is a potty training expert and founder of My Carry Potty.







ASK THE EXPERT

"Gain ongoing insights"

NFER's Sarah Gibb explains why schools shouldn't overlook the value of using standardised assessment formatively

How can standardised assessments support pupils after lost classroom learning?

With many UK primary schools reporting a decline in pupils' attainment levels, getting learning 'back on track' remains key. Standardised assessments, such as NFER Tests, provide a straightforward way to gather the data insights you need to support pupils and teachers. As well as providing a reliable way to evaluate and benchmark pupil performance, they can also provide valuable formative benefits.

How can standardised assessments be used formatively?

To maximise the impact of classroom assessment, you should choose assessments that provide diagnostic guidance as this will provide formative benefits. For example, the diagnostic commentaries included with NFER's spring term assessments show the common errors made by different groups of pupils. This offers a greater level of insight into where pupils may be going wrong and how they can improve. Looking for common misunderstandings is an effective way of grouping pupils together to accelerate learning, when there is less time to consider each pupil's individual needs in isolation.

Why is this diagnostic guidance so important?

The purpose of diagnostic assessment is to monitor pupils' learning so that teaching can be optimally adapted to their actual understanding. With a very real need to ensure pupils are making the best possible progress in 2021, it is an excellent means of focusing on where pupils need support. It's also valuable to



EXPERT PROFILE

Name: Sarah Gibb Job title: Research manager Area of expertise: Reading assessment Best part of my job: Getting creative by writing

texts and item

assessments

sets for reading

understand how your pupils are performing in relation to children nationally, as while all pupils in a class may have a similar level of knowledge, without a national comparison it's unclear whether this standard is appropriate.

How can diagnostic guidance inform ongoing teaching?

It can be used to help teachers identify and plan how best to address any knowledge gaps, and to improve learning outcomes for pupils. Alternatively, it can be used with smaller groups or individuals and may provide insights on how to extend the learning for a group of high achievers, or how to support less able pupils.

Why is the spring term an ideal time to use standardised assessment?

A formative approach to testing uses assessment as a mid-way-marker, not as a final destination. Evaluate learning from the autumn term before moving on to more complex ideas. By understanding what pupils continue to struggle with, you can take a more informed approach to planning, while there is still plenty of time to intervene.

ASK ME ABOUT

ASSESSMENT - How NFER's suite of standardised assessments for Y1-6 can help you confidently monitor attainment and progress in your school

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Two MR Ps in a PODCAST

Brothers **Lee** and **Adam Parkinson** spill the beans about their smash-hit teaching podcast

??

WHAT'S THE PODCAST ABOUT?

LEE: Two Mr Ps in a Podcast features me and my brother Adam. We're both educators working in primary schools and it's a lighthearted look at life in the classroom. It's an educational podcast where you don't really learn anything!

ADAM: Speak for yourself, I learn something new every episode!

LEE: Generally speaking, we focus on the weird and wonderful world of primary school life and universal experiences we can all relate to. We share stories and have regular features like teacher confessions. We're on a mission to prove that teachers are actually human and have a wicked sense of humour.

ADAM: We came up with the idea three years ago on a family holiday to Florida while we were sharing funny stories from school. Three years later we've had over two million listens and have performed sold-out live shows — it's been amazing.

HOW DO YOU FIND THE TIME?

1111111111

LEE: Before Covid we recorded episodes fortnightly, but during



lockdown we started doing them weekly to keep ourselves sane.

ADAM: We don't see it as work – it's more of a hobby. Lockdown was a tough time for everyone, especially school staff. The podcast was able to create a little bit of escapism for teachers a welcome distraction from the struggles they were going through. It helped them realise that they weren't alone. We recognised the extra pressure people were under and everyone

seemed to appreciate the honest views we shared. It really helped us, too.

LEE: We couldn't believe how the community grew during lockdown. Our Facebook group numbers just went up and up. We did a live episode just before the summer holidays and sold 1,000 tickets! We got so many messages from teachers saying how much it was helping them, especially if they were isolating on their own.

HAS IT BROUGHT YOU CLOSER?

LEE: No comment. Only joking! To share this podcast journey with my brother has been great.

ADAM: I'm very grateful and appreciate all the hard work Lee does for education and the huge online profile he's built over the last few years that we can now tap into.

LEE: Adam is easily one of the funniest people I know. I'm always exhausted after recording an episode from just laughing at him.

WHICH ANECDOTES STICK OUT TO YOU?

LEE: When it was announced that Reception would be one of the classes returning to school after lockdown, we asked people to share examples of why EYFS wouldn't be able to social distance. We had over 1,000 responses and spent so long laughing (and almost heaving) at some of the

truly disgusting yet hilarious stories that were shared.

ment or

DO YOU HAVE TO BE A TEACHER TO ENJOY THE PODCAST?

LEE: It's for anyone and everyone. After all, everyone went to school!

ADAM: There's a real nostalgic feeling to it. Lee and I are 90s kids and in our regular 'flashback throwback' feature we pick three of our favourite things from when we were younger and reminisce about them.

HOW CAN TEACHERS GET INVOLVED?

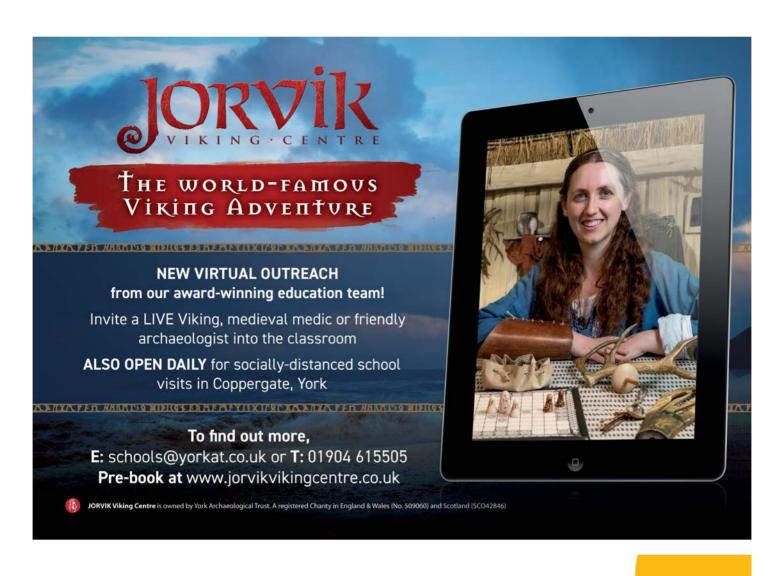
LEE: Have a listen, review us on Apple Podcasts and share it with your colleagues.

ADAM: We're planning a tour in 2021 too!



Find out more about the podcast at 2mrpspodcast.com. Follow Lee on Twitter at @ict_mrp

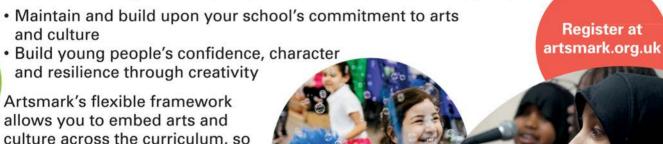
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WE'VE USED OUR BUDGET TO BUY FAMILIES FOOD

Hungry kids can't sparkle, but the Rashford family are proof that a little help from the government can make all the difference

emrsshc

trange and exaggerated claims abound regarding how families have spent their supermarket vouchers. One such rumour was that a parent used their vouchers to buy a two-person kayak from the central aisle of a well-known supermarket. MPs have used words like 'brothel' and 'crack den' when describing where these vouchers might end up, or how they might be spent.

Blanket statements or off-the-wall anecdotes diminish the debate about a serious issue. Hungry children staring at empty kitchen cupboards should not be sensationalised like this. Of course, there may be one or two families who used their vouchers for something other than bread, tinned tomatoes, baked beans and value toilet roll, but at £15 per child per week, we're not talking about a luxury allowance. To put it in perspective, MPs get £25 per day for food. With that in their pockets, 320 of them voted against the motion to extend free school meals, prompted by Marcus Rashford's campaign.

There is no suggestion that the provision of meal vouchers in the

holidays should be indefinite. Indeed, it would be better if it weren't. This is a short-term measure to provide some relief to those hit hardest by the pandemic, just like the furlough scheme (which cost £41 billion) and Nightingale Hospitals (which cost £220 million). Yet neither of these government plans have been sneered at by Conservative MPs in the way that meal vouchers have been. Extending the scheme into the October half term – which the government refused to do – would have cost about £20 million, by the way. This is a drop in the ocean compared to the other measures I've mentioned.

Of course, there are many families who face disadvantages and barriers, not only to education, but to life in general, who are not entitled to free school meals. This scheme misses them out entirely. They don't qualify. Their circumstances – usually that they have come from abroad – mean they aren't entitled to some benefits for a certain number of years. They are

here legally, want to work and want their children to have a great education, but invariably do not speak, read or write English and are particularly susceptible to exploitation by landlords and others. Many pay extortionate rent for very poor accommodation by working cash-in-hand jobs that dried up almost overnight in the first lockdown.

If you're new to this country you may rely on corner shops, not Asda or Tesco. You may have no transport to get to a supermarket or enough cash for a bus or a taxi. Many families only have one school-age child and several younger ones who are not entitled to free school meals, or secondary siblings at home on a waiting list, not yet in receipt of a voucher.

Some families do not have an email address or don't trust anyone enough to use their email address to receive their vouchers. Some run out of credit and mobile data and can't retrieve their vouchers. At Anderton Park, the school I lead, we've helped these families from our own budget and with very generous public donations of food and supermarket gift cards.

In school we often talk about national treasures and Marcus Rushford has become our latest. In the summer we had a competition to name two rooms after inspirational people. Marcus came joint first with Rosa Parks. That's pretty inspiring company to keep. Even our Chelsea fans love him. The children wrote to him to tell him this exciting news and via Twitter he said how thrilled he was and sent us a signed shirt. We really hope he'll visit one day.

At the Pride of Britain Awards in November, Marcus said, "I couldn't be more proud to call myself British tonight". He added, "As I drove into Wythenshawe, my home town, a sheet hanging from a welcome sign read 'A Humanity United'." I love his mum, Melanie, too. She is living

proof that a little bit of help from
the government can make all the
difference. Melanie and Marcus
embody our school's values –
relationships, determination and the
ability to sparkle. Hungry kids can't
sparkle. While I was pleased to hear
that the government has now agreed

a significant funding package to help alleviate child food poverty this winter, it shouldn't take a Premier League footballer to remind our well-fed and comfortably-off politicians of its importance. TP

Sarah Hewitt-Clarkson is headteacher at Anderton Park Primary in Birmingham and an NAHT National Executive member.



Wa'qaar A Mirza VOICES





Teachers have a vital role to play in combating racism by teaching children about cultural diversity as early as possible

W

hat age is too young to teach children about race and diversity? Four? Five? Six?

The answer, quite simply, is that it's never too early to educate children on this topic.

The UK is a multicultural place, which means that children often have exposure to a wealth of diverse and cultural backgrounds before they even reach the classroom. Let's not forget that babies notice differences in skin colour and hair types, and children as young as four start to learn stereotypes about themselves and others (see tinyurl.com/rebeccabigler). As soon as children start to become aware of cultural differences (and before they are exposed to negative stereotypes) we should be appropriately educating them on the importance of cultural diversity. This will give them a well-rounded and balanced view on ethnicities, cultures, skin colours and more, meaning they'll have

counter-arguments against racism from the get-go.

It's important to note that not all children will have had exposure to cultural diversity before starting school. Some parents don't have the resources or understanding to teach this topic at home. Racist attitudes develop at a very young age and often start at home. Indeed, according to BBC news, over the last decade there's been a 40% rise in primary school exclusions for racism. This reiterates the importance of teaching children about diversity and accepting multiculturalism as a positive aspect of life as early as possible.

Educating pupils about a variety of cultures brings many other benefits. Creating an inclusive classroom environment where everyone feels comfortable and equal can help build confidence and encourage pupils to participate in group settings, answer questions and ask for help, all of which

can help them to achieve academically. Children who learn about diversity and cultural awareness have better social skills, increased confidence and are often more accepting of people who are different from themselves (read the University of Nebraska's Culture Matters report at tinyurl.com/nebraska-culture).

According to the Home Office, race hate crimes went up by 11% in 2019 compared to the year before. Providing early cultural diversity education to children whose personality traits and attitudes are still developing could be a potential solution to discrimination and this rise in hate crimes aimed towards minorities. Educating children in diversity increases creativity, encourages open-mindedness and provides a wealth of opportunities. It lays down the foundations for an inclusive society that embraces differences. This education needs to start at primary school so children can reap the benefits and grow to be part of a more inclusive generation.

Children's television programming is incredibly influential to children at this impressionable age. However, a majority of shows still fail to show truly diverse content, instead showcasing diversity in tokenistic forms, such as using different coloured animals, rather than featuring authentic, complex human characters of varying race, religion, sexual orientations and other backgrounds. This is the reason I created Zayn and Zayna's Little Farm, an animation featuring a Muslim family who go on fun adventures around their family farm and multicultural neighbourhood. The show aims to teach children about diversity, inclusion and sustainability through fun, relatable characters.

However, until shows like this are featured on popular mainstream channels there is limited exposure, which again highlights the importance of cultural diversity education at school. Providing pupils with a valuable counter-argument to negative stereotyping is so important. Without a greater push to change the current representation of minorities in the media or encourage parents to teach diversity at home, this all-important responsibility falls to indispensable primary educators. Yours is a vital role that will allow future generations to feel accepted, valued, respected and equally represented. TP

Wa'qaar A Mirza is global CEO of Safi Ideas and Safi Productions. He has worked in programme making for National Geographic and the Discovery Channel. Zayn and Zayna's Little Farm is a show dedicated to teaching inclusive ideas, kindness and mindfulness.

Write dynamic LESSON PLANS

Lesson planning is an art form – let's shout about it more...

MATT LEWIS

arking; conversations with parents; subject leader work; staff meetings... All of these familiar elements demand a little bit more meat from the already skinny bones of teachers. We spend our lives wading through deep paperwork swamps. There's so much work to plough through before we can even think about the important business of planning lessons. In an industry where the main purpose is to pass on knowledge, this is, quite frankly, insane.

I think I have the answer - one that just might fix education and create an industry full of innovation and creativity. It's a big claim, I know, but it's a simple enough idea - get rid of all the excess work we have placed on our teachers' plates. Firstly, let's get rid of marking. Feedback is crucial, but how many of us mark as if it is some sort of evidence that

knowledge has been passed on, or because it's what parents expect to see when they look at their child's books? Secondly, let's cut out all tests. It's too much pressure on both children and teachers and narrows the curriculum.

OK, perhaps that's slightly wishful thinking, but bear with me. Imagine if at the end of the day, classrooms were turned into planning rooms. With no other paperwork to weigh us down, we could collaborate with our colleagues to formulate the most dynamic lesson plans possible. It's well-known that Ofsted doesn't want to see planning, but this doesn't mean that it isn't best practise. Let's make it a celebrated

All schools have at least some capacity to ease teacher workload, thus creating an environment where planning is the core focus. I urge

you to order pizzas, cover your desks in A3 sheets of paper and start collaborating with colleagues on lesson plans. Scribble ideas down and keep asking each other how the children will connect with this particular idea. Be aspirational with your ideas - life-size dinosaur models, anyone? - then see what learning can be extrapolated from that. Revisit plans you've already written and get into the routine of redrafting them until they're perfect.

Let's celebrate the artistry that goes into lesson plans by shouting about them and sharing them. This isn't pro-wrestling; we're not protecting the industry by pretending teachers make it up on the spot. The truth is, it's hard to compete with the media diet children beam into their brains on a daily basis, but by freeing up teachers we can create adventures that pupils will remember forever. Let's make teaching an exciting industry to be a part of; let's frame teachers as the talented artists they really are.

My top lesson planning mantras

 You have a year to teach your class - too much information at the start of a unit of work can overwhelm pupils.

A slow start to a series of lessons is fine.

> Start with your learning objectives and make sure they have context. This will help you with the rest of your plan.

- Use several lessons to 'build' an exciting imaginary world with your class, then create your learning around this.
- Do your lessons incorporate a magical moment that children will discuss at home? Not every lesson can be mind-blowing, but the more 'wows' you can create, the more outstanding your lessons will be.
- Step away from your laptop and go back to basics. Doodle your ideas down on paper and go from there.
- Give yourself room to plan by setting aside a substantial chunk of time for it in your schedule.
- Take ownership these are your plans and you should be proud of them. Don't fall into the habit of relying on downloadable lessons.
- Not all lessons will go perfectly, and some will be outright disasters. Jot down your thoughts on your written plans so you can redraft them.
- There's no set-in-stone lesson structure. The more you play with the order, the more interesting your lessons will be.
- Always aim to connect with your class. How will this lesson capture pupils' imaginations? What is going to make this lesson stand out? TP



Matt Lewis is a deputy head and creator of Planbox, a lesson planning app for teachers.

educrafti.com

Work OF ART

Don't relegate creative lessons to once in a blue moon. Here's how one group of schools is using the arts to teach the whole curriculum...

COLIN MORLEY

rom an external perspective, the place of arts in schools looks contentious. They're not a primary core subject and an exploration of initial teacher education provision reveals that, in fact, barely half a day per year is given over to arts subjects on primary PGCEs.

This gives an impression that the arts within education are viewed as deficit – if viewed at all. However, primary teachers know that arts and creativity are deeply embedded within schools. Primary classrooms are bursting with painting, singing, drama and writing stories – it's what makes them such rich and welcoming environments.

An ongoing three-year project in the north west of England organised by HMDT Music, a national charity providing arts projects for young people, is using the arts not just for teaching traditionally 'creative' subjects, but as vehicles for teaching the whole curriculum. Each of the six primary schools involved in the project, called TIME, nominated two teachers to work in turn with a visual artist, a musician and a dramatist during the first two terms of the project, along with a host of other artists in a much larger summer project.

Firstly the teachers and artists contact one another and jointly plan a morning or afternoon session. This is curriculum-based and is led by the artist. In the second term another session takes place, this time led by the teacher with the artist supporting. The summer project is a much larger affair, with the teachers specifying what particular artistic help they need to help create it. This has consisted of film makers, dancers and a wide range of other arts specialists, including a Punch and Judy performer.

Same language

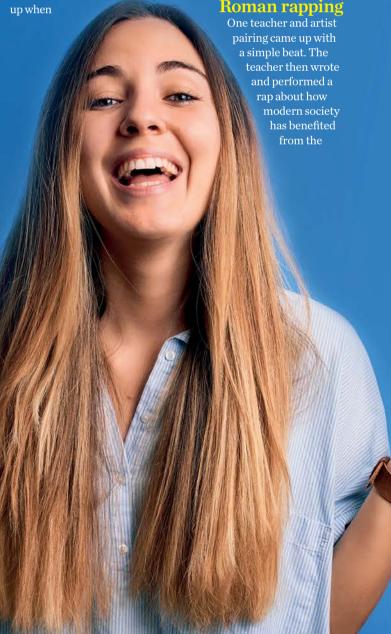
At the start of the project some of the teachers were anxious, feeling as though they were going to be judged on their artistic abilities, rather than their teaching.

However, because all the artists involved were experienced in working with schools these fears were quickly allayed.

The artists and teachers were soon talking a similar language, as the teachers began to see the arts as

process-based, rather than dominated by a need for a specific outcome – just like teaching.

This focus on process fed through to the pupils, leading to what one teacher called a "freeing up" in how the children worked – it's OK to cross out; it's expected that you might get your words mixed rapping; when you're working on a piece of drama it's understandable that you might not realise where your character is supposed to stand. So, how does this all feed into the curriculum? Here's a few examples of the projects schools have undertaken so far:



"The teacher then wrote and performed a rap about how modern society has benefited from the Romans"

Romans. The students were enthused by this. Each group was given different aspects of the Roman influence on Britain to deal with (food, roads, the sewerage system, etc) and worked together to create and write their own raps which they performed and recorded with a backbeat. The raps covered the demands of the history curriculum, as well as boosting pupils' literacy skills.

Dramatised Darwin

One school decided to dramatise Charles Darwin's life and ideas, rather than simply reading and writing about it. The teacher reported that the boy who played the lead in the drama, who was previously disengaged in class, saw a massive boost to his confidence and attainment.

Stone age dioramas

To explore the life of Stone Age Britons in the local area, one artist and school team created a diorama of what a local site would have looked like in its prime. Pupils made model houses, people and animals and were encouraged to 'storify' what the different characters were doing. These stories were then written up (on suitably 'vintage' tea-stained paper) and made into a book.

some of the treasures found inside. The filming was also part of the learning process as the pupils helped on the technical side. The movie was put on the school website for parents and carers to see.

In the spring term Covid arrived and direct contact between schools and visitors became difficult, to say the least. However, all was not lost. It was decided that this year's summer project would involve creating an online puppet show for schools to watch (see them at tinyurl.com/tp-puppets). Pupils were able to watch the artists who had visited them earlier that year give pre-recorded workshops on how to create scripts, develop and draw characters and make background music.

after the summer, pupils have been talking to their artists via Zoom. This is obviously a bit different, and means that the artist and teacher need to plan a little harder for all possible eventualities (rather than being able to deal with them in the moment), but so far reviews from both teachers and pupils have been very positive and point to how the long tradition of artists and schools working together might be possible in the future. TP

Pharaoh film

For their summer project, another school decided to of the tomb of Tutankhamun. This involved a whole host of processes such as creating the tomb and carving out from soap



Colin Morley English and drama teacher for 27 years. He now works at the School

of Education at the University of Nottingham. Find out more about the TIME project at the below website.



@hmdtmusic



SIX ATTENTION-GRABBING PROJECTS

Don't have access to artists and no Picasso vourself? Fear not - here are some easy ways to use the arts to engage your pupils...



- Using simple instruments or voices, create a backing soundtrack for a London street scene, a poetry reading or a description of a landscape.
- Create a backstory for a character by copying the 'A life in the day' format from The Sunday Times Magazine (find examples online). This involves mapping out someone's day from waking up to going to bed.





● Use 'realia' – a particular collection of objects that tells the finder something. Using objects in the classroom can have a powerful impact on children. Putting together a

watch, train ticket, photo, key and phone number will start speculation immediately. This strategy can be used in a wide range of scenarios.

Act out phone conversations or write texts between characters in a story you are using in class who never meet.





Flashbacks and flashforwards can be a very useful technique in improvisation. Ask groups to travel back or forward a few days, weeks, months or years to other moments in the lives

of the characters they are depicting.

Use a particular genre to write about a character. A school report for Macbeth might read: "I am very concerned about Macbeth. He seems to think that he is



destined for greatness and can be both decisive and indecisive at the same time. He can also fall too easily under the influence of some of the more dominating girls in the class."



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ere at Teach Primary, we want to make the best magazine possible. Out hope is that by getting to know more about you, we can create a title that reflects and responds to the kind of teacher you are, and the kind of teacher you aspire to be. So this is your chance to tell us about who you are, what you do, what matters to you and what we can do to make Teach Primary even more informative and enjoyable for you to read.

Simply visit teachwire.net/ readersurvey2021 and fill out the online form. We look forward to hearing from you! To say thank you for filling out our survey, we've got **ten Jolly Phonics at Home bundles** to give away, worth over £360 each. Each bundle contains four kits packed with multi-sensory resources to enable children to explore and learn in a fun and enjoyable way. You will receive four of the following:

- Bright canvas storage case, with built-in snake pencil case and pupil photo slot
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- Jolly Phonics Activity Books 1-7 and DVD
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AUTHOR IN YOUR CLASSROOM





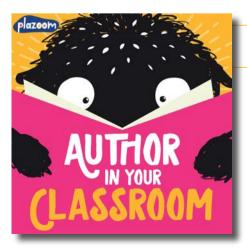
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Michael Morpurgo is ready and
waiting to share his thoughts with
your budding wordsmiths, via our free literacy
podcast. The experience doesn't end there
either; we've created some amazing free
teaching resources to download at
plazoom.com to help you celebrate
Michael Morpurgo Month this February.

For young writers, adding their own ideas to a well-known story can be a motivating and enriching writing activity, providing the scaffold of a familiar story, characters or narrative structure while still allowing them the chance to use their imagination. In this episode, Michael discusses where his stories come from and why it's so important for him to write about what really matters, especially when the world is looking strange and uncomfortable.









HOW TO USE THE PODCAST



Search for 'Author in your Classroom' podcast wherever you listen to podcasts



Play it in your classroom in one go, or in shorter chunks



Pause the podcast to talk about the points being raised, using our teaching notes



THREE THINGS KIDS WILL **LEARN FROM** THE PODCAST

plazoom

1 STORIES FROM TRUTH

"For me, a story always comes from a truth. I don't sit in a room and conjure things up – I'm not that kind of a writer. There's a wonderful book called The Lion, the Witch and the Wardrobe by CS Lewis. I would have been able to write that absolutely fine. until the moment where you are in the cupboard and you walk through the back of it into this 'Narnia' place. That's the bit I could never do. Because when I walk through the back of a cupboard, there's a wall."

2 AS YOU SEE IT

"I think your job as an author writing for young people is to look them in the eye and tell it as you feel it, as you see it. That's the important thing: not to pretend. I happen to have sympathies for those people who have very little – not because I'm a good person, but because I'm a human person. And most of us are like that, actually. There is much more kindness in our hearts than I think we are led to believe."

3 GROWING AS A WRITER

"Generally speaking, you start by thinking you can only write about what's in front of you. So when I was a teacher, my stories were either about the lives of our own children at home, or the children I was teaching at school. As I've got older I've known lots of joys and sadnesses and I see the world more for what it is, rather than what I hoped it might be. I write about things that are, I suppose, more complex. And so I've grown as a writer."

> LISTEN TO MICHAEL'S ANSWERS IN FULL BY DOWNLOADING THE PODCAST.

CELEBRATE MICHAEL MORPURGO MONTH!

Come on an adventure with the nation's favourite storyteller and celebrate Michael Morpurgo Month this February. This year, KS1 children can join in too, with special resources based on some of Michael's stories for younger readers. By registering you will receive access to exclusive cross-curricular resources, discussion guides, posters, bookmarks and stickers to get pupils excited about the stories.

Submit a written or video review of the book to be in with a chance of winning a Michael Morpurgo virtual event for your school. Younger pupils can draw their review to be in with a chance of winning a bundle of books.

Register now at michaelmorpurgo.com/morpurgomonth





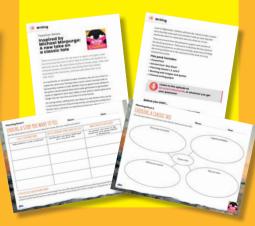




To accompany the podcast, teaching experts at Plazoom have created free resources that you can use to develop your pupils' writing. The teaching pack includes a PowerPoint, print and audio book extracts, working wall display, worksheets and teacher notes.

In this teaching sequence, children will have the chance to take a classic story that they know well and combine it with an issue they feel passionate about to create their own story built on a truth.

DOWNLOAD THEM AT PLAZOOM.COM/ **MICHAELPODCAST**





UNLOCKING INFERENCE

Watch literacy experts deliver real whole-class reading lessons then try it yourself with an Oscar Wilde resource pack

esource website
Plazoom is
delighted to
introduce a five-part
video CPD series, presented
by literacy advisers Christine
Chen and Lindsay Pickton,
which unpicks a sequence of
lessons in which children are
taken through an extract in
stages, gradually building their
comprehension and inference
skills until they are able to
answer challenging questions
about what they're reading.



Start with the videos

The live lessons show a tried and tested approach to whole-class reading in action. See how choral reading can improve fluency and comprehension for all pupils and how this leads to a close reading of the text and an exploration of vocabulary that unlocks inference for the class. Find the videos at plazoom.com/cpd-hub/

Use the resource packs

unlocking-inference

Once you're ready to give it a go in your own classroom, download one of the whole-class reading resource packs, designed to support you in your teaching of inference and vocabulary. The pack includes:

- PowerPoint of The Happy Prince by Oscar Wilde
- Annotated reading text
- 'Big Questions' worksheet and suggested answers

- Printable illustrated and plain versions of the text
- Interactive vocabulary teaching PowerPoint
- Comprehensive teacher notes
- Vocabulary cards for display
- Vocabulary matching activity cards

Follow the teaching sequence

Begin with a shared read followed by a close read, then use the annotations and questions provided on the teacher's text extract to check and guide children's literal comprehension, basic inference and ability to picture the scene. Next, share the Big Questions and encourage discussion – the pack includes worksheets for pupils' answers. Key literary Tier 2 vocabulary is highlighted within the text. Use the **vocabulary cards** for matching activities, discussion and display.

DOWNLOAD TODAY

DOWNLOAD UNLOCKING INFERENCE RESOURCE PACKS FOR THE HAPPY PRINCE, PETER PAN, THE SECRET GARDEN AND MORE FROM plazoom.com/collections/unlocking-inference





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"It includes everything teachers need"

Chris Calver from VEX Robotics explains how to use VEX GO to teach STEM in KS2

30 SECOND BRIEFING

VEX GO is a construction kit designed for the needs of the KS2 classroom. Teach a full STEM curriculum with the free STEM Labs lesson plans covering topics such as forces and motion, magnetism, life cycles, coding and more.

How does this resource promote collaboration in the classroom?

Studies suggest that collaborative learning helps raise achievement of students, but activities need to be well planned to allow students to gain the benefits of working together. Listening to the ideas of others, sharing opinions as well as learning from our peers are all important skills. The STEM Labs activities give enough structure to allow the lesson to flow while still letting students explore topics together in small groups.

How much STEM experience do teachers need to have to get the most out of this resource?

The idea behind the STEM Labs is to give teachers everything they need to run the lesson. That includes front-of-class materials like presentations and videos, handouts for the students and a guide on how to deliver the session. Background knowledge, the types of questions to be asking and how to prepare your classroom in advance are all covered.

Other than lesson plans, what other support can teachers expect?

STEM Labs give teachers everything they need in the classroom. We also offer free training and online teacher certification to build confidence and make sure that all teachers in school get the knowledge they



need to use the resources. Everything from classroom management to coding is covered. In recent times, the training has been delivered remotely but in-person sessions are also available when permitted.

Does VEX GO offer more beyond the curriculum?

It certainly offers a wealth of extra-curricular opportunities. We've made it as easy as possible to integrate GO into your curriculum but there is



ABOUT CHRIS: UK Education Manager at VEX Robotics



Contact:

01925 251038 eusales@vexrobotics.com vexrobotics.com also the VEX GO Challenge, an inter-school STEM competition that you compete in from the comfort of your own school by completing tasks and uploading results to the competition website. It's free to take part so it can be experienced by as many students in the school as you like.

Is it easy to pack away this resource at the end of a lesson?

The kits come in storage cases where everything has its place. Parts are colour-coded so it's easy to see where everything goes and spot if there's anything missing. In a Classroom Bundle, all the cases go into a carry bag so it can be moved from classroom to classroom. There is also a spare parts tray so if anything does go missing from a kit it can be topped up from the spares.

Need to know

- + Designed from the ground up with the KS2 primary classroom in mind
- + Integrate STEM Labs lesson plans into your existing curriculum
- + Free training, lesson plans and classroom competition

Tailor your OFF-THE-SHELF CURRICULUM

Just because you've bought in a history scheme, it doesn't mean you can't sculpt it to reflect your school's unique context

BEV FORREST

for each Key Stage) would dig

ave you ever been tempted by the thought of buying into a one-stop-shop package for your curriculum planning needs? This happened to Simon Ellis, assistant head and history subject leader at St Mary's Catholic Primary in Uxbridge, Middlesex, when he began to review the curriculum following the publication of Ofsted's new inspection framework in 2019.

Simon quickly became aware that while there was some great work happening in history in his school, there was action to take in terms of curriculum design. Rather than placing the burden of developing a new scheme on himself and his team, Simon began to investigate the history schemes on the market.

He worked with his team to produce a wishlist of what they would like within a scheme. This ensured it would reflect the school's overall vision for their curriculum, as well as the subject itself. The team decided the scheme needed to be rigorous, with historical concepts firmly embedded, but also fun. It was also important that it enabled all pupils to make progress and communicate their understanding via a broad range of formats.

Not the end

Eventually the school decided to purchase Rising Stars' history scheme, which I was involved in creating. The teachers felt it most closely met with their expectations and loved the idea of a 'big finish' where pupils could share their work with the school community and beyond via mini museums, creative artwork and drama. Simon quickly realised that the arrival of the scheme wasn't the end of the curriculum journey. He began a process of tailoring it to meet his school's context and to reflect what was important for his pupils. This process certainly challenges the popular criticism that adopting a published scheme deskills teachers by removing their opportunity for decision-making.

The team decided that the first area to personalise would be the local history units. Many schools use local history as a way of covering time periods like the Victorians or world wars, with just a few examples from the locality. Simon wanted to ensure that St Mary's three units

(one





SIMON ELLIS, ASSISTANT HEAD AND HISTORY SUBJECT LEADER AT ST MARY'S CATHOLIC PRIMARY IN UXBRIDGE, ON PERSONALISING HIS SCHOOL'S HISTORY CURRICULUM...

Purchasing a new history scheme has helped us to develop a clearer progression of knowledge and skills across the curriculum, but we still felt it was vitally important to personalise it to reflect the heritage of our pupils.

By weaving local history across the British units, our pupils are starting to come to the realisation that history doesn't just happen in specific places, but in the very area in which we live.

Our pupils have been able to see the effects of national events on real people and places that they can relate to. We still have further work we want to do in making the scheme our own, but it has provided us with a very good starting point.

and reflecting a range of time periods. Abolitionist William Wilberforce, TE Lawrence (Lawrence of Arabia) and Alexander Fleming, the discoverer of penicillin, all lived or worked locally. Studying these figures enabled children to make powerful links between their local area and national events. The stories of three Victoria Cross recipients, all born locally, were also incorporated.

Within LKS2 the scheme requires pupils to study buildings in their area and lead a campaign to preserve those under threat within their community. Uxbridge offers a brilliant example with its unique Grade II listed Lido, successfully restored to its former glory through a real campaign.

At UKS2, RAF Uxbridge came into its own. To reflect the large number of Polish pupils in the school, the team at St Mary's incorporated a study of the important role played by the Polish air squadrons stationed at the base during the Battle of Britain. No. 303 Squadron RAF went on to become the most successful of all allied squadrons taking part in the battle. A short drive away from the school is Harefield Cemetery, containing 112 graves of soldiers from the Australian Army Corps, who were sent to the area to recover from their injuries during the first world war. This provided a brilliant opportunity for developing

pupils' understanding of the

war as a global conflict.

Embedding local history

Simon and the team didn't want to stop here, realising the importance of embedding local history wherever possible within British history units. A series of local building developments in the centre of Uxbridge led to a rich source of evidence, including the discovery of a Bronze Age cremation and a Mesolithic camp, both within walking distance of the school. A post-1066 topic on crime and punishment was enhanced by studying William Hawke, known as the 'flying highwayman', who was born and buried in Uxbridge in the 1700s. While looking at suffragettes, pupils looked at the Uxbridge Women's Suffrage Society and the story of Katherine Ann Raleigh, a Suffragist who was fined for refusing to pay her taxes as a form of protest.

Following the success of the focus on the Polish

on the Kindertransport in 1939 and became a successful sculptor. He went on to design The Arrival, a bronze memorial sculpture at Liverpool Street Station in London, as part of a series of artworks across Europe commemorating the Kindertranport. In KS1's explorers topic, little-known Polish mountaineer Wanda Rutkiewicz, the first woman to climb K2 and only the third to conquer Everest, was included.

The team at St Mary's is mindful of the importance of the curriculum not being static, but instead an area for review and further development. In the future they plan to evaluate the relevance of some units. potentially replacing them with ones that better reflect the unique nature of the locality. Uxbridge is rich in examples of the development of transport over time, from the stagecoach to canals, railways and the underground, so this may prove an excellent topic for KS2, with

"Teachers explored how to weave families' stories into this topic, while being conscious of its potentially sensitive nature"

squadron, the team began to explore how to better reflect the lives and background of the pupils within school. They felt it was important to do so while being mindful of avoiding a tokenistic approach. The post-1066 unit on journeys provided an obvious focus, with the families of at least half of the pupils at St Mary's having made their own journey to this country. Teachers explored how to weave families' stories into this topic, while being conscious of its potentially sensitive nature. Within the study of the Kindertransport at KS2, pupils focused on children who left Poland for England. More specifically, they looked at the life of Frank Meisler from Danzig. Meisler was evacuated

strong links to geography. While popular with staff and pupils, they may also consider replacing the Maya topic with either Benin or Baghdad, to provide pupils with better insight into the diverse histories of the population of London. The team is also focused on developing the diversity of their curriculum, both in relation to gender and also providing a stronger black British presence. TP



Bev Forrest is chair of the Historical Association Primary Committee and the author of

Rising Stars History.





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Plot
A secret plan to do something harmful
Treason

Protting against the ruler or country
Conspirators

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THE NEXT BIG THING

MINDFULNESS IN PRIMARY SCHOOLS

Improve the mental health and wellbeing of pupils and staff with Eco-Schools England's Mindfulness Minutes project

[THE TREND]

MINDFULNESS MINUTES

Eco-Schools England needs your help to achieve one million minutes of mindfulness in schools across the country in 2021. Its Mindfulness Minutes eco-project will help children and teachers find the valuable time they need in their busy school lives to integrate better mental health and wellbeing practice.

WHAT'S HAPPENING?

Between January and June schools are asked to choose four weeks of term-time when pupils will lead a series of mindfulness actions across the whole school. Using the resources provided by Eco-Schools England, young people will be shown how to promote and record mindfulness practice in their class bubble, assemblies, during lunchtime and even while travelling to and from school. Staff are also encouraged to take part in the project; mindfulness in meetings and mindful playground duty all count. At the end of the four-week period pupils will calculate the total number of mindfulness minutes achieved collectively in their school and submit it to Eco-Schools England as part of a national goal to achieve one million minutes

WHAT'S THE IMPACT?

Mindfulness has many definitions. Put simply, it means being more aware of what is going on around us and learning from what we find. The Eco-Schools Mindfulness Minutes eco-project highlights how the natural environment, no matter if in a rural or urban setting, can be used as a resource to help focus and engage the entire school community in mental health and wellbeing best practice. The eco-project also helps young people to develop a positive mental attitude towards themselves and others, providing them with the life long skills they need to cope with future stresses and moments of doubt – this is the real impact of Mindfulness Minutes.



WHAT'S NEXT?

To take part in the national Mindfulness Minutes ecoproject, head to the Eco-Schools England website where you will be able to download the free Mindfulness Minutes guide. This contains everything you need to get started and plan for the four weeks of mindfulness practice in your school. It is linked to the seven steps of the Eco-Schools programme. The guide also takes into consideration restrictions faced by schools due to Covid-19 and is entirely adaptable for any setting, including SEND. There are also versions available for preschool and secondary children.

Discover More...

Register for free with the
Eco-Schools programme at
eco-schools.org.uk or email
eco-schools@keepbritain.tidy.org





GET INVOLVED

The Mindfulness Minutes eco-project is mapped to the global seven-step framework of the Eco-Schools programme and can be used as evidence for the international Eco-Schools Green Flag. Eco-Schools is the largest educational programme in the world, with over 53,000 registered schools across 70 countries. In England the Eco-Schools programme has been managed for the last 26 years by Keep Britain Tidy, with over 20,000 registered nurseries, primaries, secondaries and colleges all providing their pupils with the opportunities to lead environmental change.

Same storm, DIFFERENT BOATS

How to manage your mental health through the challenging times we're living in

ver the last few months teachers have been pulled from pillar to post trying to ensure that their pupils continue to get the high-quality education they deserve. The changes for schools haven't just been big; they've been continuous. The uncertainty of the situation – coupled with the pressure you might feel to provide leadership for your pupils - could be why half of education professionals recently reported a decline in their mental, according to Education Support's 'Covid-19 and the classroom' report.

Teachers often tell me that when they're preparing for wellbeing lessons using the free mental health and

wellbeing curriculum that my organisation created, they also learn a lot about their own mental health. From my experience of working and teaching in schools, it's clear to me that we all have more to learn about resilience. Use the following tips to help you to manage your mental health and wellbeing through the challenging circumstances that we now find ourselves in.

Reflective practice is the ability to reflect on your actions on a day-to-day basis as part of a process of continuous learning – and it's key to self-awareness. If we're doing something we've done a million times before we can easily drift onto autopilot. miss the opportunity to reflect because our mind is going on to the next thing.

Making a conscious effort to reflect can really help you to identify 'what went well' in your teaching, which can boost your confidence. Considering the 'even better ifs' can enable you to better anticipate challenging situations and strengthen in those areas too.

Reflective practice can also help guard against negativity bias, which can cause us to register negative experiences more readily than positive ones. The reality is that most of us have more good experiences than bad. Through reflective practice and gratitude, we learn to feel better about our lives.

When we're in a negative state of mind it's common to shut down. Through positive thinking, we can tackle challenges head-on and move forward with optimism. Psychologists believe that by actively choosing to engage in certain activities smiling at someone and them smiling back, for example - we can experience micro-moments of joy. Being in school gives us a chance to build emotional connections with colleagues and pupils in a way that just isn't possible through a screen.

themselves, but teachers ran easily drift onto autopilot.

If we're busy, we can sometimes **should be really proud of what**

In these challenging times we need to find positivity in the little things. Hobbies can be a great way to unwind and can increase feelings of happiness. Practising mindfulness can make us feel more present in the moment, enabling us to truly enjoy everyday things such as the taste of our morning coffee. the beauty of a snowflake, the sound of laughter. When we build our inner resources like this, we selflessly allow ourselves time to recharge, and we are then capable of giving more back to the compassionate, talking to children we teach.

Our wellbeing curriculum teaches children that whatever they put after the words 'I am', 'I can' and 'I will' is self-fulfilling. In other words, anything is possible as long as you believe it. What you and your fellow teachers have achieved over the last few months shows that this is absolutely true. Before the first lockdown, few of you would have felt confident about the idea of delivering lessons online, with all of the IT skills and communication challenges it entails - yet you did! Then, a couple of months later, when we reopened schools, you implemented new safety procedures to minimise infections and to allow schools to stay open, almost overnight.

Most people underestimate themselves, but teachers should be really proud of what they've achieved throughout the challenge of Covid-19. I hope it has shown you what you're

capable of. As frontline staff, the nation applauds you.

Self-regulation is about picking up on our emotions, asking ourselves what those feelings are telling us and knowing the right tools to apply to settle and understand them. With schools staying open it's easy to feel anxious and to worry that we're at increased risk. When anxiety strikes we should be selfourselves in the way a best friend would by offering reassurance that is free from criticism.

Breathing exercises can help us to tame our emotions and thinking about practical steps we can take, such as following safety procedures, can help too. A good routine provides a solid foundation for self-regulation and can help us to feel grounded and reduce anxiety. Eating well, being active, getting outdoors in nature, getting plenty of sleep and taking time out for hobbies and relaxation can have a big impact on our wellbeing.

When thinking about the pandemic, it's useful to remember that we may be all in the same storm, but we're in different boats. It's so important to stay connected to those around us right now, both for our own benefit and theirs. When we connect with others through

FREE WELLBEING CURRICULUM

The iSpace Wellbeing Curriculum is evidence-based and underpinned by mindfulness, positive psychology and neuroscience frameworks. It's designed to make learning about mental health and wellbeing fun.

The free curriculum provides a ready-to-go whole-school approach that brings mental health conversations to life with creative characters and more than 100 lesson plans covering KS1-KS3. Register at ispacewellbeing.com.

conversation, eve contact and laughter it makes us feel safe and actually has physical benefits too - our bodies release the hormone oxytocin, which makes us feel loved. If you see a colleague struggling, reach out to them. I've no doubt they will do the same for you.

When we're feeling connected we gain the confidence to step out of our comfort zone and into the growth zone, where we can take on challenges that allow us to improve ourselves and keep us feeling excited about our lives and what's to come.

Last month I was very proud when two children from a primary school that uses my organisation's mental health and wellbeing curriculum spoke to BBC Newsround about how the lessons are helping them to manage their mental health at this challenging time. Seeing the impact on just those two children made me excited about our recent decision to offer the curriculum to all schools for free. This reflects a change to our business model that has been made possible by philanthropic investors who wish to support us to grow. We can't wait to start making even more of a difference to both pupils and teachers.

It appears that the impact of Covid-19 will be with us for some time yet. Building our resilience, finding new ways to grow and increasing our feelings of positivity will help us to continue to do a brilliant job while leading content and fulfilling lives. T



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The search for a SEN label can obscure children's needs and inhibit teachers' abilities to meet them

SARA ALSTON

aced with a child with learning or social interaction difficulties, parents and staff usually want to know what their diagnosis is. There's a feeling that if we can answer this question, we can reduce, explain or excuse the difficulty. However, in reality, a diagnosis changes little. The child whose poor understanding of social communication means that they struggle to understand that they are being rude to people will continue to behave in this way even after receiving a diagnosis of autism. What may make a difference is the support they receive.

In schools, we cannot ignore children's needs because they do not have a diagnosis, nor should we provide children with additional support they don't need just because they do have one. There are many children on my SEND register who do not have or need a diagnosis. Equally, we have children throughout the school who have diagnoses of different kinds, but are not on the SEND register because their needs can be met through quality first teaching. There's a real risk that the search for a label can obscure the child's needs and inhibit our ability to meet them.

Diagnosis signpost

In my area, the waiting time for a CAMHS appointment for a diagnosis of ASD or ADHD is between 12 and 18 months, though there are cases of parents paying for almost-instant diagnosis. Whatever the diagnostic path, we need to continue to support children during this time and hope our work feeds into the diagnostic process. For many pupils, a diagnosis is seen as the answer to their difficulties.

While it can indeed act as a signpost, it doesn't provide details of the support and adjustments the child needs to learn and be happy in school.

A diagnostic label can be restrictive, leading to assumptions about a child, such as the idea that all children with a label of ASD have the same needs. We know that this isn't true. These diagnoses are on a continuum but the stereotypes tend to focus on the extremes. Those with ASD are seen as anti-social geniuses and 'Rain Man' savants, or locked-in non-verbal 'head bangers'. The truth, for most people, is somewhere in between, but this is too often lost in the focus on the diagnostic label. The diagnosis implies that the child displays evidence of the triad of impairments associated with autism, but the balance and impact of these will vary from individual to individual and our response needs to match those strengths and difficulties, rather than be a generic response to the label.

Same or different

Confusingly, while many children given the same diagnosis present with different needs in the classroom, pupils with different diagnoses may present with similar needs. Difficulties with focus, sensory overload, word finding and low self-esteem can be characteristic for those with ASD, ADHD and dyslexia or a combination of these difficulties.

There is a risk that the label overwhelms our knowledge of the individual and so we direct our support to meet the descriptor of the difficulty, rather than the individual's needs. Children are not robots to be fitted into neat diagnostic boxes. They produce a range of signs, symptoms and indicators which may reflect different educational needs or diagnoses, but also will be influenced by their personality, experiences and environment, as well as their age, stage and gender. Whatever the cause, schools need to respond to the needs and support the child to be able to learn and engage in school.

Right direction

These issues are compounded as many teachers feel that they lack expertise. There's a feeling that once a child is given a diagnosis, we need to change everything; we should do something that will

"Children are not robots to be fitted into neat diagnostic boxes"

suddenly make the learning easier for the child. The diagnosis is seen as a magic answer, but it's not. It's simply a step in the right direction. For many parents, and some professionals, there's a belief or hope that from a diagnosis will grow the cure; that somehow it will solve and/or excuse any difficulties. For some, it may even excuse inaction - they feel there's 'nothing

that can be done',

so there's no

need to try to improve conditions for the child or promote their learning. In my view, there are three reasons for a school to support seeking a diagnosis for a child:

- To access funding
- To give you direction in understanding and helping a child and their needs because, despite your efforts, this isn't known
- Most importantly, to support the child's self-esteem by providing an explanation of their difficulties which they themselves can understand, or to support parents to understand that there are issues with their child beyond their parenting

Yet too often a diagnosis becomes a label, causing us to lose sight of the child. I should be clear that I'm not against diagnoses of special educational needs. In fact, I benefited from a diagnosis of dyslexia. It enabled my parents, teachers and me to understand that there was a reason for my significant difficulties with reading and writing and that it was not

> stupid. But that alone was not enough to make the

just that I was lazy and/or

difference to my educational future. It required a focused response that considered my particular needs, not all of which fit the standardised descriptors of dyslexia.

Teachers need the support and confidence to move beyond the label and see the whole child, including both their strengths and their barriers to learning, so that they are best able to support them. An overemphasis on 'labels' can inhibit this, obscure a child's needs from view and block them and their teachers from gaining the right support. TP



Sara Alston is an independent consultant, trainer and practising SENCo. Her new book, co-authored with Daniel Sobel, is called The Inclusive Classroom:

A New Approach to Differentiation (Bloomsbury).





seainclusion.co.uk



Responding to the COVID-19 challenge

School closures during the first national lockdown created mass disruption for teachers and students. In response to the challenges of last year, eduu.school was developed to help meet the needs of disadvantaged pupils in danger of being left behind.

eduu.school is an online platform which provides a thematic curriculum for KS1-2 and curated content to support the wider curriculum including a focus on wellbeing and pastoral support.

- Half-termly thematic units covering a complete programme for English and the Foundation Subjects.
- Lessons and support for wellbeing and character education and the wider curriculum.
- Pick and choose from a range of ready-made lessons that mix easily with existing plans.
- Support for transition from Year 6 to Year 7.
- CPD videos and webinars to support delivery of the curriculum and hybrid learning including support for successful live lessons using Microsoft Teams, Google Classroom and Loom!

"Our pupils absolutely loved it!
It instilled a love of learning, which is really important for our students."

- 2020 Pilot School





eduu.school is a partnership











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STEM Lessons

VEX 123 STEM Labs are designed to provoke STEM thinking and spark creative problem-solving ideas. Lessons cover numeracy topics such as the number line, addition and subtraction, creativity through art and craft and computing through coding. Mapped to UK standards

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Classroom organisation starts with having the right storage solutions. The VEX 123 Classroom Kit provides teachers the mobility to teach from class to class without adding clutter to their spaces.

VEX 123 Robot and Coder Bundles

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- · Coder and Coder Cards for screen-free coding
- · Compatible with the free VEXcode 123 app





VEX 123 Classroom Bundles

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- · Carry bags for easy transport between classrooms
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"The robot that gets students engaged"

Chris Calver from VEX Robotics explains how to use VEX 123 to teach STEM in KS1

30 SECOND BRIEFING

VEX 123 uses robots to teach STEM subjects in KS1. Free lesson plans cover topics including the number line, addition and subtraction, creativity through art and craft and computing through coding, providing everything you need to teach a rich STEM curriculum.

Why is this resource suitable for busy primary classrooms?

We've tried to provide everything that a busy classroom needs. That means a product supplied in storage that makes it easy to move from classroom to classroom, charging stations to ensure everything is ready to go when you need it and lesson plans which can be integrated into your existing curriculum to boost STEM learning. You don't need to use tablets or computers either – everything required is in that one bag.

Why was it important that this coding resource doesn't need screens?

There's absolutely nothing wrong with using devices with screens, and VEX 123 does support that too, but being able to code without screens allows younger students to focus on sequences of instructions. It's much easier to decide if you should use turn left or right when you can lay the card on the table next to the robot and see if the arrow is pointing the way you want it to go.

How does VEX 123 compare with other robots aimed at KS1?

We designed VEX 123 to be easy to use for the youngest students while still offering a greater challenge for those that need it. The simplest programming is done by inputting sequences via the buttons on the robot itself. The Coder and Programming



Cards are the next step, offering the same simplicity but with a wider range of commands. Finally, it can be programmed using Scratch Blocks from almost any device using VEXcode 123.

How do you support teachers to use VEX 123?

We start with training and online certification which teachers can access free of charge. This gives them the knowledge they need to be confident with



ABOUT CHRIS: UK Education Manager at VEX Robotics



Contact:

01925 251038 eusales@vexrobotics.com vexrobotics.com the product and know how to find all the associated resources. The biggest resource is STEM Labs, a suite of lesson plans that contain everything to deliver a complete STEM curriculum from videos, presentations and handouts to how to structure the lesson and which questions to ask

How does VEX 123 help to teach a wider STEM curriculum beyond coding?

The robot is the hook in every lesson and is the thing that gets students engaged. However, the lessons cover a wide range of topics, not just STEM. The number line and numeracy, weather and the environment, art and design, storytelling and, of course, coding are all covered which means the robots will get a lot of use across the school and provide great value.

Need to know

- + Designed from the ground up with the KS1 primary classroom in mind
- + Program directly on the robot, using the Coder and Programming Cards or your classroom devices
- + Free training and STEM Labs lesson plans to help you deliver a full STEM curriculum

5 Must-have products for Intervention learning

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Exclusive to Hope, these resources are not available elsewhere and have been created in-house and approved by teachers just like you.

d

1 £64.99

1. Electronic Phonics HE1827530

Once you get Electronic Phonics from Hope Education, you won't want to live without it. This innovative resource encourages pupils to work on developing their phonics knowledge independently, whilst engaging them in fun phonics games and practice.

- Use Electronic Phonics to encourage independence and hone skills in phonics.
- Help pupils with gaps in their knowledge by using as part of intervention or catch-up group sessions.
- Excite those pupils who are less enthused with reading and phonics through the use of differentiation and games on Electronic Phonics.
- Provide your pupils with a tactile and multi-sensory approach to phonics, getting them to blend using the tiles provided.
- Improve your pupils' spelling ability using the tiles and recorded bank of 823 words.

2. 10 Minute Sentence Adventure for KS1 HE1506002

Writing intervention activities included take pupils writing in simple sentences, to writing more complex sentences with capital letters and varying punctuation and vocabulary. The 80-page Teacher's Notes booklet helps take pupils and educators through the writing intervention programme by providing photocopiable worksheets, checklists, certificates and progress trackers.





3. E.a.R.L Coding Robot and EaRL Double Sided Maths Mat

HE1781059 E.a.R.L Coding Robot £47.99 HE1828225 Earl Maths Mat £19.99

E.a.R.L is a coding robot who is compatible with Scratch and gives children the opportunity to learn coding across KS1 and KS2. The ideal resource to use with intervention leaning across different areas of the curriculum, he can be tailored to all abilities. Children can learn programming and coding in a fun way whilst learning other subjects. English and maths mats are a great resource to encourage active learning of phonics, numbers and shapes. Floor mats allow you to break down challenges into smaller parts and pupils can be encouraged to look for other ways to achieve the same result.

- Bring the curriculum to life with add on packs and accessories for various subjects
- Messages can be pre-recorded onto E.a.R.L, perfect for issuing instructions or learning phonics
- Transparent shell means children can see the robot in action





4. Pencil Prompts - Spelling

HE1866028 Year 1 & 2

Challenge children to make their language and writing more exciting and descriptive with the Pencil Prompts Sentence Starters and Adjectives.

- Expands vocabulary
- · Increases writing confidence
- Inspires children to be more adventurous and creative
- Handy desktop grammar support resource

5. Maths Mastery Primary Kit

The ultimate teaching kit to assist in the delivery and implementation of the mastery approach. This range of concrete apparatus and manipulatives form the perfect resource when it comes to different representation of numbers across KS1 and KS2. Use as part of concrete, pictorial, abstract approach fundamental to the mastery approach to learning. Perfect for use in early exploration of number, or intervention groups.



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66

AR has cultivated an interest in reading that is growing week by week.

– The Wellington Academy

22

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Escape WITH A BOOK

Join us as we celebrate how reading for pleasure has helped children temporarily forget the Covid-19 pandemic...

King the m lang sk

hen Cressida
Cowell, author of
the hugely popular
How To Train Your
Dragon series, was
made Children's Laureate in 2019, she
set out her to-do list in the form of
a charter. Number one on the list?
"Read for the joy of it."

"I want all children to have the opportunities that I did when I was young," Cressida explains to Teach Primary.

"To have access to a variety of books so they can find something they love," she continues. "Research shows that reading for the joy of it has powerful, measurable real-life benefits that can transform lives. No matter who you are, if you read for the joy of it you are more likely to be happier, healthier, more likely to vote and own your own home." By listing it at the very top of her charter, Cressida sent out a clear and important message: reading for pleasure is absolutely vital.

It's fair to say that for children across the United Kingdom, 2020 has been a year like no other. As well as the numerous benefits we all know reading brings, including language development, confidence and communication skills, reading can also be an important escape for many children. Join us as we celebrate the work many schools, charities and organisations are doing to keep reading for pleasure alive at a time when it's more needed than ever...

WIN £500 OF BOOKS!

We're giving one school the chance to win £500 worth of books to bolster your school library, courtesy of Usborne. This amazing bundle is packed with titles that will spark curiosity and grow young minds, including the fantastical The Train to Impossible Places series by PG Bell, COSTA shortlisted The Super Miraculous Journey of Freddie Yates by Jenny Pearson with illustrations by Rob Biddulph, and enchanting fairytale The Castle of Tangled Magic by Sophie Anderson. Find out about Usborne's resources for teachers at usborne.com/schools

Enter now at teachwire.net/giveaways

*Competition closes at 5pm on 20th February 2021. Full terms and conditions available at teachwire.net/giveaways



The stats...

of parents say their children are doing more independent reading since lockdown

of parents say they are reading to their children more

of families never read bedtime stories

of parents have read their child a bedtime story for the first time ever during lockdown

of children did not read for pleasure at all during lockdown

Statistics taken from BookTrust research (published April 2020).

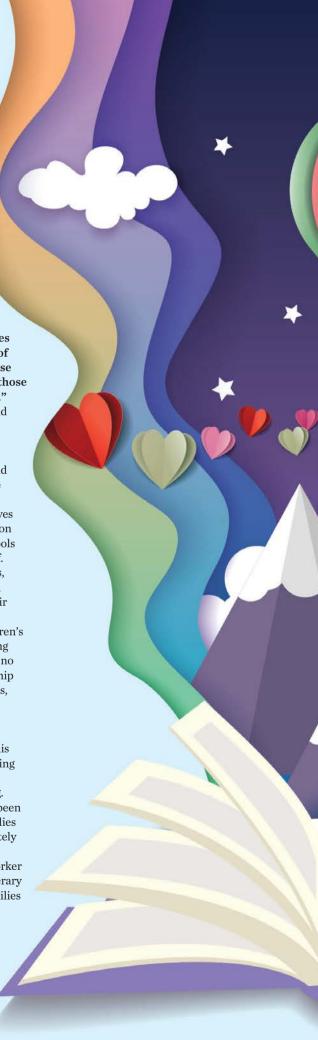
"Reading can be hugely reassuring in a world that for many is now very challenging"

ven before-Covid 19 arrived on the scene, reading for pleasure is an activity that has been pinched by the diverse pressures, and pleasures, of children's contemporary lives. Heidi Perry, lead for school strategy at national charity Read for Good, has spoken to teachers and librarians about how lockdown has impacted children choosing to read for pleasure. "The responses are best summed up by the words of one teacher," explains Heidi, "Those that do read, have read more, and those that do not, have barely read at all."

Heidi says that for bookworms and those with access to books at home, lockdown proved to be the Holy Grail of getting children to read. However, she goes on to explain, at the other end of the spectrum, for children who live in homes without books, comics and magazines or don't consider themselves 'readers', the lifeline of daily facilitation and encouragement provided by schools and local libraries was brutally cut off. "In those households," Heidi explains, "screen time was often the only way a stressed-out parent could occupy their child during lockdown."

BookTrust, the UK's largest children's reading charity, recognised that during lockdown many children had little or no access to books. Working in partnership with 168 local authorities and councils, it shipped over 200,000 books to primary-age children. Diana Gerald, BooKTrust CEO, says, "We are all in this together, and yet the impact of this pandemic is not shared equally. Reading can be hugely reassuring in a world that for many is now very challenging. Getting books to families has always been important; now, getting them to families in struggling circumstances is absolutely mission critical."

Keith Cullen, a family support worker in Northern Ireland who received literary care packages to distribute to the families he works with, noted how important they've been to the children who've received them. He says, "If there has been one positive for us out of the present situation, it's been the increase in reading among our children, of every age."



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So what's next for reading for pleasure, in a world where everything is still very topsy-turvy? For Heidi from Read for Good, it's about acknowledging that after spending lots more time in front of a screen, it might be difficult to entice children back to the page, but also using the hook of children's media diets to draw them back in. Here are her tips for re-engaging children in reading for pleasure:

- Find a hook games like Fortnite and Minecraft contain elements of 'story' which can lead a discussion towards books.
- All reading counts forget about attainment levels and let children choose whatever they like; comics, magazines, graphic novels, even the sports pages.
- Encourage re-reading if books feel like familiar friends to revisit, enjoyment of reading will grow.
- Try listening audio books and films can be a way in to books that seem daunting.
- Talk about it book talk and peer recommendations help to grow a sense of community in these socially-distanced times. Try to let conversation flow freely.

Broadening horizons

Making time to share a book in class every day has been essential for getting reading back on track in Newcastle-based primary teacher Steph Elliott's classroom. "For me, there's so much you can get from being a reader," she says.

"It opens your eyes; it builds

empathy; it broadens horizons. It gives you wonderful tools for writing and reading. Once children find a book they love, they discover a way into this amazing world of books." Steph's school has a focus on reading and making time for books. "It's a well-known fact that reading improves so many outcomes for children." she adds.

Despite being a Y6 teacher, Steph finds the time to fit reading into the daily life of her classroom. "A lot of the work we do is book-based," she explains. "That includes English lessons but also history and geography. You can find a story to match any curriculum area if you look closely enough." Last year, as part of their second world war history lessons, Steph's class read Letters from the Lighthouse by Emma Carroll. "The children were engrossed," says Steph. "They never wanted me to stop reading and we had some incredible debates based on the story. Some of my 'reluctant' readers turned into full-blown lovers of listening to stories because of that book."

Steph has found books particularly useful when it comes to teaching PSHE. "It's a brilliant way for children to begin conversations about tricky subjects, without it being about them." Steph's pupils read for 20 minutes after lunch, while she reads her own book, and time is also given at the end of the day for the class novel. "It's about making space for reading. After all, you'd make space for an extra bit of maths if you needed to."

The routine of reading every day has had a positive impact on Steph's class. "We have incredible book talk in the classroom because children are reading high-quality texts. One of my pupils, who will gladly

admit that he wasn't very keen on reading in the past, raced through Dragon Mountain by Katie and Kevin Tsang and adored it. He asks me every day if the sequel has arrived vet because he's so desperate to read it. Seeing the change in his attitude towards reading has been an incredible experience and I hope I can find books like that for all children to ignite their love of reading."

Reading boost

For Sarah Taylor*, a teacher at a primary school in Camden, a charity initiative has helped her to target children who need a reading boost. At the end of Y1, pupil Sophia* scored very low on her phonics screening test and was functionally unable to read. Sarah felt it was Sophia's relationship with reading that was her biggest barrier, commenting that when it was time to read, Sophia would "be nervous, get upset and wouldn't engage in discussions about books because she found it so difficult."

Last year, Sarah's school started working with Bookmark, a charity that runs volunteer-led programmes to boost children's reading skills and confidence. The programme's focus on fun really helped Sophia, As Sarah explains: "She learnt that she likes humorous books - it turns out she has a wicked sense of humour." Sophia started making good progress and was really excited about reading. "Soon she was getting up in front of the class to recommend her favourite books," explains Sarah.

When lockdown happened, Sophia remained in school as a vulnerable child and was able to continue her Bookmark sessions online. "She's like a different person now," says Sarah. "She's confident and looks forward to her reading sessions. She's gone from avoiding reading to picking her own books to take home. Because she kept up her reading during lockdown, she hasn't fallen behind and, ultimately, her future is bright." Find out more about Bookmark at bookmarkreading.org

Book chat

Teresa Cremin, professor of education at the Open University, thinks chatting about books with children is a key aspect of developing reading for pleasure. Alongside teachers Ben Harris and Rich Charlesworth, she created a 'book chat' resource to support adults when reading with children. The idea came about during lockdown when

Teresa noticed some "less than engaging reading aloud online." She explains, "It's not easy online to leave space for children to look, think, ask questions and imagine so we wanted to offer a model for dialogic book sharing with closer attention to the book and children."

The Book Chat project supports adults in reading effectively with children, encouraging conversation and ideas around a story and its themes. Visit tinyurl.com/tp-chatvideo to watch three films modelling the use of open questions, comments and prompts to initiate conversation around books and enable adults and children to share the pleasure of reading together. You can also watch a webinar about the role of talk in reading which covers research and practice insights, strategies to enrich informal book talk and book recommendations. Here are some tips from the Book Chat team about talking to children about books:

- Pay attention to what captures children's attention and build on their interests. For example, "Oh, you've spotted the ...!".
- Leave pauses so children can look closely and think. This will lead to comments on the pictures or questions. Respond to their lead and let the book chat flow.
- Pose open questions to encourage thinking and discussion, such as, "How do you think the boy is feeling?". Try to avoid closed questions which have a single answer.
- Encourage children to notice details in illustrations and what they might mean. For example, say, "Look! What's that hiding? What do you think it might be?".
- Encourage children to wonder about what might happen, using phrases such as, "I wonder if/whether/who/why/what ...".
- Encourage children to make personal connections with stories. Books allow children to empathise with the experiences of fictional characters and enable them to make sense of events in their own lives. Talk about connections by saying, "That reminds me of when...".
- Comment on your feelings when you're reading. By sharing your emotional response to a character or something that's happened, children will be encouraged to do the same, helping them engage and learn to express their emotions.
- Bring the story to life with facial expression, actions and sounds and encourage pupils to join in. Offer information to help with unfamiliar words but keep the focus on fun.



SHE DIDN'T WANT TO READ "GIRLY" BOOKS

Matthew Lane, a Y6 teacher in Norfolk, bonded with a pupil over their love of fantasy books...

"A child in my class was stuck on reading Harry Potter. While it's a great series, she just kept coming back to them and wouldn't try anything else. She was adamant she didn't want to read "girly" books, but needed ageappropriate primary fiction.

I introduced her to the works that fed into Rowling's writing of the Potter series: the world of Narnia; adventurous Hobbits; the deliciously dark humour of Terry Pratchett's Granny Weatherwax and Nanny Ogg. She developed a love of fantasy worlds, intellectual writing and historical settings. She was also quick to spot the links between Lewis and our RF lessons

What this showed me was that it's important to look for the thematic links in the books children enjoy, rather than simply recommending them new or 'exciting looking' books. It also encouraged me to bring my own reading tastes into my book corner - children will always be curious about books that their teacher loves"

We want to hear from you!

How have you encouraged reading for pleasure during the pandemic and since schools reopened? We'd love to hear your success stories.



@teachprimary



elaine.bennett@theteachco.com



Child literacy charity Bookmark offers fun, engaging, one-to-one reading support for children in Years 1-3 who are at risk of not meeting the expected standard for reading. Each child has two, 30-minute, reading sessions a week, for six weeks. The sessions are structured to combine level-appropriate texts with interactive games to develop the child's reading skills and confidence.

How the programme works

Our online programme is delivered by trained and vetted volunteers through a secure, interactive platform. 100% of the schools we've worked with so far have been very satisfied with the programme. Teachers find us innovative, easy to organise and crucially, low in admin.

9 in 10 of teachers said their pupils enjoy reading more!



Providing defibrillators and life saving training packages to schools and communities across the UK



INSIDE THIS SECTION



Anxiety, uncertainty, loneliness and loss - life is full of challenges, which stories like these can help us to untangle



Get inspired for World Book Day (without dressing up) with these exciting ideas from real teachers



We review five brand new titles that primary-age children will love, including Panda at the Door by Sarah Horne



Migrants by Issa Watanabe is a powerful wordless picturebook that helps pupils to address an important subject

RECOMMENDED RESOURCES

Whatever happens this year, Plazoom's SATs-style reading



packs are not only fantastic for familiarising pupils with the kinds of texts and questions they are likely to face in an official test; but also a great way of checking their knowledge and understanding. Answer sheets and a content domains checklist are included. Visit tinyurl.com/plazoom-sats



Meet the

Helen Rutter on how best to help if you have a pupil in vour class who stammers

y son Lenny's stammer was apparent from as soon as he could speak in sentences. We just thought it was a quirk of childhood. His playgroup teachers laughed at what a chatterbox he was, how much he had to say and the fact that his brain was clearly working faster than his mouth could process. It's common for young kids to get stuck on their words. With small children we naturally react in a more patient and understanding way. We can relax and enjoy the wonder of a child expressing themselves in their own unique style. If the child grows and the stammer doesn't leave, it becomes harder to accept it as a quirk and to stay as calm and patient when they are speaking, even though that's exactly what they need.

What I have realised by witnessing Lenny's journey through primary school is that the range of responses to his stammer are hugely varied. I think this is because there is no guidance and little experience of the best ways of dealing with it. When teachers have made mistakes it's never been intentional. Likewise, when teachers have done things that really worked, it was usually through a mixture of instinct and guesswork.

Joking around

At primary school, there were a few key things that Lenny struggled with. His name comes towards the end of the register. This meant that the build-up to answering his name was

longer, giving him more time to worry about it. Reading out loud was also stressful. The school had different people who came in and listened to reading and Lenny found that tricky as none of them knew he stammered. Reading in class and hearing kids giggle when he got stuck was also particularly tough.

Lenny also found it difficult being asked to answer a question, stand in front of the class or perform if he had not volunteered to do so. He also had to put up with people mimicking him. I don't just mean the kids either - adults do this more than you could imagine. They're often not trying to be cruel; people often don't know that it's a stammer they are hearing and are just trying to break the tension by 'joking around'.

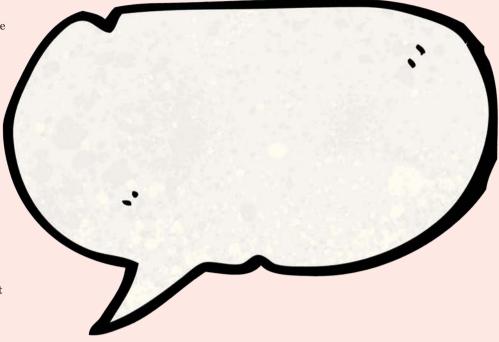
Patience and empathy

My advice to any teachers in a similar situation is to wait. Patience is key. Obviously that's easier for us adults - kids in the playground are not about to stop their game of (socially distanced) tig in order to wait for some kid to get to the end of a sentence. However, if pupils have an understanding of what a stammer is they may be more likely to ignore it and get on with their game than use it as fuel to bully. Where patience is not possible, empathy is key.

A key strategy when helping a child with a stammer is not interrupting them or finishing their sentences. Don't tell them to 'breathe' or 'slow down' when they are stuck. One of Lenny's favourite lines from my book is:

"Telling someone to relax when they are clearly struggling is like shouting, Run faster' at someone who is being chased by a tiger. They would if they could."

Try not to celebrate occasions when the pupil doesn't stammer. This reinforces the idea that stammering is bad. Give eye contact when you can and make sure everyone in the school, including catering and office staff and parent helpers, are aware that



"Lenny has had wonderful teachers who have been honest with him about not having taught a stammerer before"

the pupil has a stammer and are given some guidelines on how best to respond.

Honest conversations

Feel free to have honest and open conversations with a child who stammers. Lenny has had wonderful teachers who have been honest with him about not having taught a stammerer before. They've asked him for guidance and have let him know that they are up for learning and doing things differently. His best teachers checked in with him to see if there was anything he was struggling with and moved him in the register to remove that particular anxiety. In one particular classroom, a teacher moved Lenny after realising that the boy he was sitting next to repeated (in a whisper) everything he said, stammer and all.

Other strategies that worked for Lenny were giving the class an option of how much speaking they wanted to do in the school play, then showing Lenny how proud they were when he performed. This didn't involve saying, "You didn't stammer that much" or "I barely noticed your stammer", but instead was about telling him that he was a great actor or that he had made them laugh. This showed Lenny that he can speak with a stammer and that's fine too – he doesn't need

to hide it or to get rid of it; it's just a little part of him. One teacher asked Lenny if he wanted to talk to the class about stammering and offered to show a video about the topic and do some work as a class about it. Allowing Lenny to be involved in those decisions empowered him and made him feel heard and understood.

Lenny is nearly 13 now and his stammer comes and goes. I wouldn't change it for the world. He has taught me so much about patience, resilience and confidence. It was his journey that inspired me to write my book about Billy Plimpton, a boy who dreams of becoming a stand-up comedian. By reading it, children can find out about what it can be like to live with a stammer. I hope it builds empathy and understanding and shows kids and teachers alike that everything you say is important. TP



Helen Rutter is the author of The Boy Who Made Everyone Laugh (£6.99, Scholastic).



@helenrutteruk



helenrutter.com

BOOKS EXPLO how we

Anxiety, uncertainty, loneliness and loss – life is full of challenges, which stories like these can help us to untangle



FOUNDATION STAGE

The Colour Monster BY ANNA LLENAS (TEMPLAR)



What's the story?

A monster scarlet with fury jumps out of the page, as a little girl explains that anger "blazes red, like fire". A small brown monster creeping through a wintery landscape gets a different message. "This is fear," she says. "If you're scared, tell me why and we'll walk through the forest together."

Soon there are five jars labelled Sadness, Anger, Happiness, Fear and Calm, and flaps reveal the colourful emotions within. But what about a pink monster? Where does he belong?

Children will enjoy identifying with the monsters'





moods. Complex ideas are described and depicted in an imaginative and accessible way, and the text provides a thoughtful anchor for the high-spirited pop-ups.

Thinking and talking

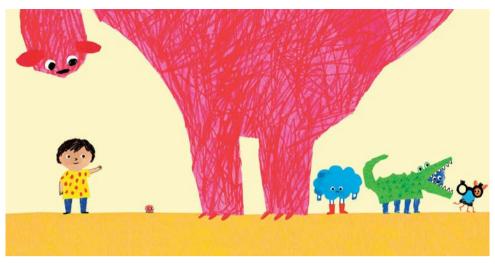
How do you feel when you're angry, happy or sad? What makes you feel that way?

Which emotions are not included in this book? What colour are they? Describe them.

People don't change colour, so how do we know how they feel?

Did you know that problems come in many colours and sizes? They love setting traps and getting in your way – but don't worry, this book will tell you how to manage them! Brightly coloured illustrations play with the humorous rhyming text, taking the story somewhere fresh and new. There's plenty of zany fun here, but lots of common sense and powerful messaging, too.





Thinking and talking

Which is the friendliest looking problem? The funniest?
The scariest? What kind of problems could they be?
Have you ever had a problem?
How did you deal with it?

Try this...

- Draw a problem-creature like the ones in this book. How does it behave? What would you say to it? Model your creature
- Model your creature from plasticine. Create a Problem World landscape

using fabric and other materials, then display your models.

■ Try sending your real-world problems to join your creatures in Problem World!



Try this...

■ Add scraps of fabric and painted papers to clear plastic bottles to make your own Colour Monster Jars. Label with the emotions they represent. ■ Talk about times when you felt a particular emotion, then add your experience (in writing or pictures) to the matching jar. Are you missing any colours/emotions? Do you need more jars?

KEY STAGE 1



Baby Bird BY ANDREW GIBBS AND ZOSIENKA (FRANCES LINCOLN FIRST EDITIONS)

What's the story?

Baby wants to fit in, but one of his wings is tiny and he can't fly. The irrepressibly cheerful Cooter offers to help, and Baby is put through rigorous activities. But nothing works until disaster strikes, when Baby discovers there's more than one way to reach his goal.

Told by a skilled

storyteller with an understanding of performance and timing, Baby's emotional journey is convincingly portrayed and will strike a chord with anyone struggling against the odds. Zosienka's expressive illustrations have a real sense of movement, and unexpected viewpoints add to the drama.



How Baby learns to accept himself and reframe his ambitions without losing his courage or determination is a pleasure to share – and as a portrayal of true friendship, this book is pretty special, too.

Thinking and talking

What does Baby want at the outset? Why? What does he achieve by the end? Does it matter that he still can't fly?

What does Cooter do for Baby? Is he a good friend? What do you give your friends, and how do they help you?

Try this...

■ Look at the pictures of Baby. Can you stand like him and copy his expressions? How do you think he's feeling? Use sticky notes to add words describing Baby's emotions to each spread. ■ Make Baby and Cooter stick-puppets from card. Act out scenes from the story and invent new conversations. What do the friends like about each other?

4

KEY STAGE 1

Paper Planes BY JIM HELMORE

BY JIM HELMORE AND RICHARD JONES (SIMON & SCHUSTER)



help someone who's missing a friend? How does Mia's dream help her? What problems does she address?

them? What can you do to

Try this...

■ Dreaming is one way to connect with your intuitive self, but there are other ways to let your creative brain take over. Talk about playful, imaginative or relaxing things you

could do instead
of worrying and
feeling sad.
Fold some
brightly coloured
paper planes.
Write your activity
suggestions on
them and hang
your planes
from the ceiling
or take them
outside and
see how far
they'll fly!

What's the story?

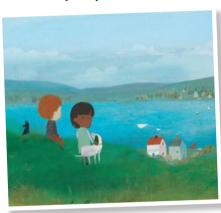
Mia and Ben love making paper planes and dream about flying them across the lake. When Ben's family moves away. Mia feels abandoned and upset. Ben sends her a model plane, but Mia smashes it. Watching geese migrating leads her to dream about flying alongside, and when she wakes, she rescues and adapts Ben's model. It flies across the lake, just as they'd hoped, and the

two children realise they can work together, even though they're apart.

There's a sense of straight-talking honesty about Jim Helmore's text that helps readers connect with the issues in this book. Complexity is acknowledged and there are no grand promises: progress is made through imaginative thoughtfulness, care and commitment. Sometimes our subconscious minds are better at solving problems than we expect, and allowing ourselves to rest or be playful can generate insights that really help.

Thinking and talking

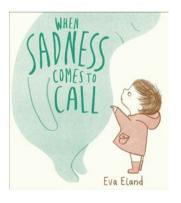
Have any of your friends moved away? Do you miss



KEY STAGE 1

When Sadness Comes to Call

BY EVA ELAND (ANDERSEN PRESS)



What's the story?

A green blob is waiting at your door. It's Sadness - an unexpected visitor who drains the joy from every activity and "sits so close... you can hardly breathe". What's to be done when Sadness follows you around and just won't leave? As the child in this story discovers, Sadness may be unwelcome but ignoring him won't work. Much better to call him by his name and get to know him. You might even find a way of co-existing comfortably!

Not only does Eva Eland suggest practical action, she



also manages to alter our perception of sadness and how we might react to it.

This immensely engaging and expressive story will help children develop empathy and insight, as well as providing tools they can use for their own emotional wellbeing.

"The story alters our perception of sadness and how we might react to it"



"Write ideas on paper planes and hang from the ceiling"

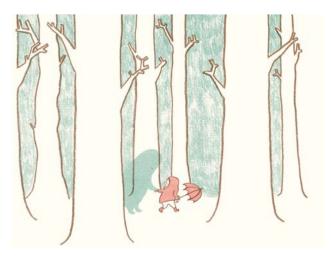
Thinking and talking

What makes you sad? What does sadness feel like? What helps you feel better? What does this book suggest that you and Sadness do together? Why? Could these activities help you feel better when you're sad?

Try this...

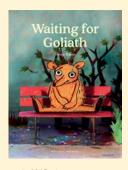
■ Draw Sadness faces on green balloons. Ask children to care for their visitors, making sure the Sadnesses are safe. Cuddle them, ask them questions and listen to what they're telling you. Where have they come from? Why are they sad? Can you help them feel better? How?

■ Draw a Sadness outline on a large piece of paper and colour it pale green. Within your outline, write how Sadness makes you feel. Around the outside, write or draw things you can do when Sadness come to visit, to help you (and him!) feel better.



KEY STAGE 1







What's the story?

Bear is waiting for his friend Goliath. The seasons pass, but Goliath doesn't come. Should we worry? Or be optimistic, like Bear? Bear is sleeping when a faint noise wakes him, "like a hand sliding across paper". Goliath has arrived at last... and he's a snail!

This touching story is more than a celebration of true friendship. It's a tribute to the power of optimism, hope and the value of living in the 'here and now'. Damm's carefully crafted text guides our reading of her photographs, which she created using hand-coloured cutouts.

Thinking and talking

How does Bear feel? Find textual and visual clues on each spread.

Have you ever waited a long time? Why? What happened? How did you feel? How does Bear remain optimistic and patient? What can we learn from him?

Try this...

Sit a teddy on a chair, pretend he's Bear and interview him. How did he become friends with Goliath? What was Bear doing before he arrived at the bus stop? Why does he trust his friend? Suggest multiple answers and discuss. Re-read the story. Has your understanding of it changed?

Paint a cut-out Bear and

■ Paint a cut-out Bear and stand him on a plain base. On it, write what Bear notices as he's waiting, together with things he does to enjoy the wait.

■ Try some mindfulness activities yourself, paying attention to all your senses.

The Space We're In BY KATYA BALEN.

KEY STAGE 2 CATYA BALEN

Ilustrations: Laura Carlin



How do they get through the toughest times and face the future?

How did this book make you feel? What have you learned from it? Why does empathy matter? How can we develop (and use) it?

Try this...

- Discuss Noah's attitude to Max. How does Frank respond? What could your class do to ensure there are fewer people like Noah making life difficult for people like Frank and Max?
- Find out about neurodiversity. Discover what you can do to support people with autism, and those caring for them.



What's the story?

ILLUSTRATED BY LAURA

CARLIN (BLOOMSBURY)

Frank loves numbers, codes and thinking about the universe. He also loves his five-year-old brother Max, whose has autism. But everything's changing now Frank is in Y6.

Told in Frank's own words, this engaging and searingly honest account of the year his mother dies is heartbreaking and uplifting. Written with insight, compassion and respect in a voice that doesn't falter, it enables readers to see the world through Frank's eyes and understand his experiences.

Black and white line drawings by Laura Carlin appear throughout, suggesting ideas and emotions and deepening the impact of the text.

Thinking and talking

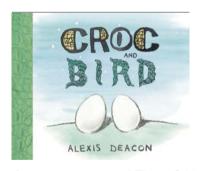
What difficulties does Frank encounter in Y6? How does he cope?

How do Frank, Dad and Max react when Mum dies?

KEY STAGE 2

Croc and BY ALEXIS DEACON

(RANDOMHOUSE)



What's the story?

Two eggs are sitting on the lonely sand. From them hatch Croc and Bird, each with distinctive qualities but soon to be the best of friends despite their differences until they discover a lake full of crocodiles by a forest full of birds, and decide to go their separate ways. Will they realise where true friendship lies before it's too late?

Deacon's illustrations are endearing and intriguing, with a sophisticated edge that appeals to older

readers. There's an enjoyable undercurrent of humour in both images and text, with plenty of opportunities to find something extra that's not immediately apparent, and the story themes have universal resonance.

Thinking and talking

What does Crocodile want to do, and what does Bird suggest? How do they accommodate each other's differences? What do they

learn from each other? How would you describe their friendship?

How are ideas of peer pressure and 'fitting in' presented in this book?

Who or what has influenced you? What have you learnt, and how did you learn it? How can you find out who you really are?

Try this...

Research two very different animals. Imagine them becoming friends, spending

time together and learning from each other. Tell their story.

- Draw yourself in the middle of a large sheet of paper. Around yourself, create a spider diagram showing your family and friends, the things you're good at (and want to be good at), the things you enjoy and that matter to you, your hopes for the future, the people you admire.
- What does your diagram say about you? Does anything about it surprise you? Share your diagram with someone else. What have you learned about each other?



Carey Fluker-Hunt is a freelance writer, creative learning consultant and

founder of Cast of Thousands.

castofthousands.co.uk

Ilustrations: Alexis Deacon

GET INSPIRED FOR World Book Day

(without dressing up)



WHOLE WEEK

One day is not enough for us so we celebrate an entire book week. We theme all our lessons that week around a text and usually invite parents in to celebrate reading with us.

Laura Spring, deputy head and English Lead, Roydon Primary Academy, Harlow





ROLE ON THE FLOOR

This activity is great for getting children

active on World Book Day
while at the same time
developing their vocabulary
for character descriptions and
their role in the story.
Go to a large space and split
the children into groups.
Using rolls of paper or sheets
stuck together, ask one pupil
to lie on the floor while the
others draw round them. Next,

choose either a character from a story the class is reading together or, if the children have come to school dressed as a book character for World Book Day, use one of these. Ask pupils to write words to describe the character's physical appearance and personality within the outline of the body on the floor.

Jon Smedley, former teacher and founder of Teach Active (teachactive.org)



WRITE FAN-FICTION

Ask pupils to think about what would happen if a character from one book met a character from another. This should spark some interesting

discussions about what they might do or say to each other. Ask children to write some dialogue between the two characters they've chosen. The lesson can go in a variety of directions from here – be flexible and run with pupils' initial thoughts. You should end up with some brilliantly quirky bits of fan-fiction.

Adam Parkhouse, senior teacher, Cantley Primary, Norfolk (view the full lesson plan on page 90)

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NEW VERSION

Recreate the book you're studying in class by asking each child to create an A3 page that

dives into a particular character, setting, message or illustration. At the end of the day, compile the A3 pages into a book and add a child's version of the original front cover. Place the new version in the school library for others to view.

Jillian Reilly, deputy head of primary, GEMS Founders School Dubai



ELEVATOR PITCH

GIVE CHILDREN ONE MINUTE TO PERFORM AN 'ELEVATOR PITCH' ABOUT WHY THEIR BOOK SHOULD BE ADDED TO THE CLASS OR SCHOOL LIBRARY. THEY NEED TO EXPLAIN WHY IT'S A GREAT READ, WHAT THEY LEARNT ABOUT WRITING FROM IT AND, IF APPLICABLE, WHAT MORAL LESSON THEY LEARNT FROM THE BOOK, THIS GETS PUPILS ENTHUSED ABOUT THEIR BOOK AND GIVES THEM PRACTICE WITH SEQUENCING IDEAS AND PUBLIC SPEAKING.

Matthew Lane, Y6 teacher, Hethersett CEVC Primary, Norfolk



DROP EVERYTHING

I like doing "drop everything and read" on World Book Day. Everyone brings in a favourite book

from home, including all the adults. At various intervals during the day I ring a bell and everyone picks up their book and reads, me included. I then ring the bell again and everyone goes back to what they were doing. Last year the children loved it so much that we carried it on the following day as well. It led to wonderful discussions about why we'd all chosen our books and the children particularly enjoyed hearing about the adults' reading choices, which ranged from a recipe book to a non-fiction book about Roman artefacts. It also told me a lot about the reading preferences of my pupils.

Sharon Matthews, Y3 teacher, Walton-on-the-Hill Primary, Tadworth



POETRY ANTHOLOGY

We give children across our

academy chain a stimulus to write a poem about (positive emotions, for example). Outstanding poems from each academy are selected for publication in a special anthology which is displayed in each of the schools involved. Our aim is to inspire the pupils - the future authors sitting in our classrooms to aim high and dream big. The anthology not only gives a purpose for writing, which drives the standard of work, but can ultimately lead to transforming the life chances of our pupils.

Ben McGarry, associate director of English. **Outwood Grange Academies Trust**



WHOLE-SCHOOL WRITING

As part of a drive to

improve writing outcomes, I organised a whole-school story writing activity. Each class put a picture of a main character, a setting and an interesting object in a box. On Monday, each class in school worked together to write the first paragraph of their story, using the character, setting and object they'd selected. On Tuesday the box and first paragraph was passed to a different class who then wrote the second paragraph. By Friday there were 12 different stories on display in the corridor. We hadn't anticipated how excited the pupils would be each morning to see the next stage of their story appear.

Kathryn Burgess, functional skills tutor and former primary teacher, Cornwall

Even more inspiration...

Delve into an extraordinary book and plan a whole day of activities around it with our free book topic guides...



Rich in rhyme and figurative language, Field Trip to the Moon will enthral young readers. Download our activity guide at tinvurl.com/wbd-moon



Take a trip back to the 1950s with multi-lavered

picturebook Town is by the Sea. Download our activity guide at tinvurl.com/wbd-town



of creative activities inspired by dramatic

fable The Honey Hunter by Karthika Nair. Download our activity guide at tinyurl.com/wbd-honey

Tell us what you're planning for #WorldBookDay



@teachwire



@teachprimary

"Access the course anywhere, anytime"

Louise Pennington explains the benefits of Numicon's online catch-up and intervention course

30 SECOND BRIEFING

Flexible anytime, anywhere professional development for catch-up and intervention delivered in a digital format. This course will support you in identifying and addressing gaps from time lost at school. Get access for 12 months for only £99.

What is the Numicon Online Professional Development for Catch-up and Intervention?

This modular, online course has been created to support you in identifying and addressing gaps or inconsistencies in children's maths learning. Using Numicon's Breaking Barriers and Big Ideas you will be able to correct errors and misconceptions from time lost at school. The course is split into five learning modules, covering an introduction to catch-up and intervention, the Numicon approach, a focus on the programmes, exploring key mathematical ideas, and implementing, monitoring and evaluating the intervention.

Why has the Numicon Professional Development team created this course?

As soon as the school disruption began during the first lockdown we recognised that children were having different learning experiences at home or in school. The pandemic has also meant that traditional face-to-face training for teachers has been reduced. We usually run catch-up and intervention PD training face-to-face but we wanted to offer a digital course that can be accessed anywhere, anytime.

How does this course support your catch-up and intervention teaching?

It begins by exploring high-quality teaching and catch-up and intervention. It also highlights good practice and current advice and research, including common



barriers to learning in maths. Using case studies to learn about your pupils' needs, you'll become familiar with Breaking Barriers and Big Ideas and can use them to assess, plan, deliver and evaluate catch-up and intervention sessions. You do not need Numicon Breaking Barriers or Big Ideas – we've included all the content you need.

Who is this course for?

This course is for maths



ABOUT LOUISE: Professional development lead for Numicon at Oxford University Press

numicon 🍣

Contact: globalpd@oup.com subject leaders, SENCos, Y7 maths teachers and those delivering catch-up or intervention. This is an accessible course for anyone interested in or responsible for, progress and attainment in maths. You don't need to be familiar with Numicon or be an expert in catchup and intervention before you start the course.

What can I expect from this course?

You will be confident in identifying pupils that need catch-up and intervention, as well as running the Breaking Barriers and Big Ideas programmes. You will be shown what Numicon resources are required at the beginning of each module. Handouts, further reading to support your learning and PD links to support wider learning are available for each module.

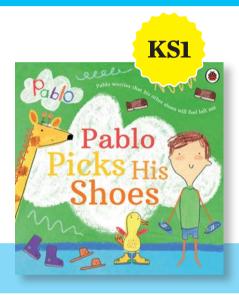
Need to know

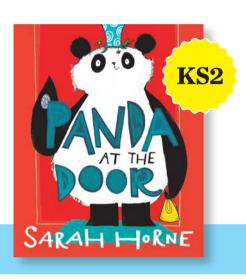
- + Affordable NCTEM-accredited professional development to access anytime
- + Learn where to start with implementation, monitoring and evaluation
- + Complete learning checks to test your understanding with end-of-module quizzes

Book CIUB

We review five brand new titles that your class will love







The Midnight Guardians by Ross Montgomery

(£7.99, Walker Books)

Pablo Picks His Shoes by Rosie King

(£6.99, Ladybird)

Panda at the Door by Sarah Horne

(£6.99, Chicken House)

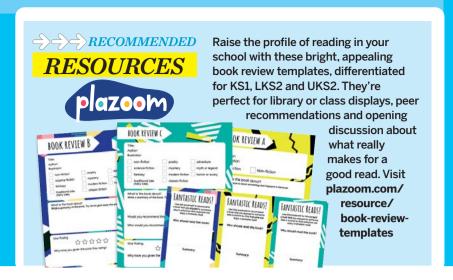
The Midnight Guardians is a wonderful departure for Carnegie Award-nominee Ross Montgomery. It skilfully combines the kind of fantastical adventures those familiar with him will expect with the magic of folklore and the historical gravitas of 1940s war-torn London. Col, a wartime evacuee to Derbyshire, experiences every child's wildest fantasy - he discovers that his three imaginary friends have come to life. These eponymous 'guardians' - a six foot tiger, a waistcoated badger and a miniature knight - accompany Col on a quest to London to save his sister from Nazi bombs and the dark forces of the MidWinter King. Punctuating this scary and often humorous adventure is cold reminders of the reality of war, including the story of Ruth, a Jewish girl who arrived on the Kindertransport. Montgomery's clever interweaving of make-believe, history, humour and tenderness will have a broad appeal.

Recommended by ReadForGood.org

Five-year-old Pablo is on the autistic spectrum and thinks a little differently. He creates imaginary friends who come to life and, together, they figure out how to face tricky everyday situations with confidence. In this book, Pablo is worried that his shoes will feel left out if they don't come on a trip to Granny's house. The titles in this series are great for primary classrooms and can be used as an educational tool to teach children to be kind and understand one another. When she was 13, author Rosie King was featured in BBC Newsround documentary My Autism and Me and now voices one of the characters in the Pablo CBeebies series. It features a voice cast and writing team who are all on the autistic spectrum. Other books in the series cover feelings, being afraid of the dark, surviving the supermarket and noisy parties.

Nine-year-old Cal Campbell's dad has gone missing, and worse, the present he left for Cal was, well, weird - a panda at Edinburgh Zoo. What Cal doesn't know is that Pudding the panda, tired of doing roly-polys for the public, has escaped captivity and is keen to help, inspired by her hero Mary Poppins. When the zoo puts out a large reward for the panda's safe return, local bully Spud Spiker cooks up a plan to claim the money for himself. It's up to Cal and his family to keep Pudding safe and sound, learning a few lessons about friendship and love along the way.

This book was developed via the Big Idea Competition which gives anyone with a good children's story idea the chance to work with an established author to get it published. The book explores themes of childhood anxiety, family break-ups and bullying.







The Super Miraculous Journey of Freddie Yates by Jenny Pearson

(£6.99. Usborne)

Don't you sometimes look around at the children in your class and think that you should write a book about all their funny quirks and characteristics? That's exactly what Durham-based primary teacher Jenny Pearson did, and Freddie Yates and his friends are the result. Freddie loves facts - they never let him down - but the fact that is staring him in the face right now is that his secret journey around Wales to search for the dad he's never met isn't going to plan, despite the help of his two best friends, Ben and Charlie. Children will love the funny pants-based humour but this is also a story with real heart that touches on blended families, love, grieving, boys' friendships and the power of kindness. Look out for Pearson's second novel, The Incredible Record Smashers, this March.

Queens by Victoria Crossman (£12.99, Scholastic)

Dive in to the wondrous world of queens with this joyous roll call of the resilient, brave and often ruthless women who have ruled across the centuries. Covering a wide range of royals from the obscure to the super-famous, pupils will discover new stories about fierce female monarchs who were expected to take their lead from men but often rebelled to take power. Find out about Boudicca, Britain's Celtic warrior queen, who led a rebellion against the Romans; Septimia Zenobia, the rebel queen of Syria, who took territories from Roman control, and Lady K'abel, a powerful warrior queen in Mayan society. The author, Victoria Crossman, worked in film costume before completing a Master's in children's book illustration, so there's a strong focus on the detail, colour and patterns of queens' apparel here.

Meet the

VICTORIA CROSSMAN **ON WHY CHILDREN SHOULD STUDY THE ROLE QUEENS PLAYED** THROUGHOUT HISTORY



Which aueen surprised you the most during vour research? Cleopatra one of the most powerful

women in history, fought hard for her country and would do anything to maintain her rule. She's been demonised throughout western history as a wicked seductress but in recent years Arab writers have shown us another side to her - an incredibly well-read, intelligent woman who spoke many languages including Egyptian, unlike her predecessors who felt it was beneath them.

How did your background in costume design inform the book?

When researching costume, the right colours, shapes, fabrics and detail are important for authenticity - people notice when certain details are not right. I've carried this discipline over into my research for this book when looking at queens' lives. I used filmmaking techniques to devise the pace of the book close-ups of queens looking directly at the reader and wider dynamic shots to create an interesting flow.

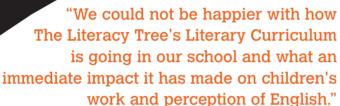
How would you like teachers to use the book in the classroom?

To highlight diversity. There has been a neglected global history running alongside the mainly European history that we are accustomed to in the UK. Cleopatra, Boudicca and Empress Zenobia stood up to the might of the Roman Empire in different parts of the world, showing the vast swathes of land that the Romans conquered and how long they ruled for. When teaching colonialism and the British Empire, teachers could look at three different queens -Queen Victoria sat on her throne and coloured in the areas the British had colonised on her map, while across the globe, Queen Lakshmi Bai, the Indian warrior queen, and Yaa Asantewaa of modern-day Ghana bravely stood up and fought oppressive British occupiers. I hope that children identify with the queens - and that boys enjoy them too. For years we've studied the lives of kings and it's time to challenge that.

Adopt a complete, book-based approach to Primary English

Our literature-led approach creates high levels of engagement and authentic contexts for learning. The Literary Curriculum includes detailed planning, teaching and assessment resources with dedicated materials for the teaching of Writing, Spelling and Reading Comprehension with Grammar embedded within.

Find out more and download sample sequences at www.literarycurriculum.co.uk



SuzanneMcCaig, Sheringham Community Primary School, Norfolk







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ENCHANTING EARLY READERS WITH COLOUR ILLUSTRATIONS

A range of accessible and engaging fiction titles with colour illustrations on every page, celebrating family and friendship, the power of imagination and story-telling, adventure and individuality. Featuring award-winning and much-loved authors and illustrators.





















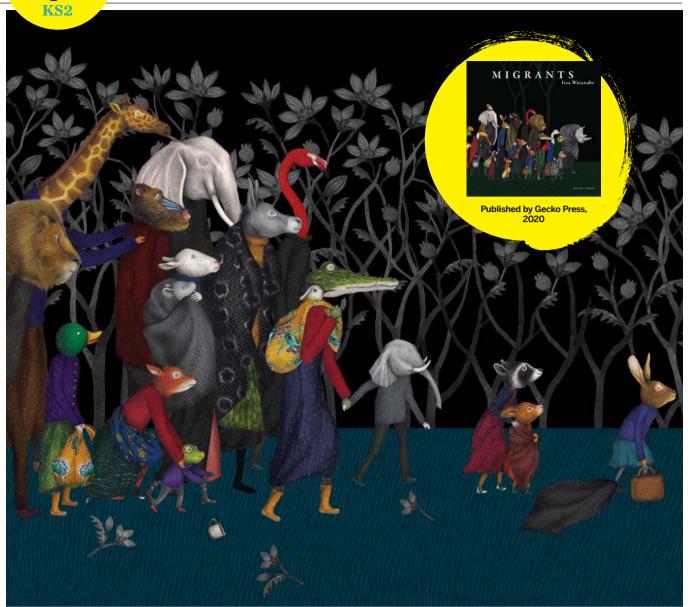








RRP £7.99 - Available at www.littletiger.co.uk use TEACHCODE20 for 20% discount @LittleTigerUK



Migrants

Give children the chance to address an important subject at their own pace with Issa Watanabe's wordless picturebook

CAREY FLUKER HUNT

igrants is a hauntingly beautiful picturebook about a challenging journey through a dark landscape. Across its pages walk more than 30 species of animals and birds, each dressed in distinctive items of clothing and standing upright. Children are cared for by adults who cannot be their parents, and a sense of mutual attention and support is obvious. Every traveller is portrayed with dignity and respect.

Following them is a childlike skeleton swathed in a floral cloak, and a large blue ibis. Looking oddly vulnerable, Death does little more than observe the scene until the migrants board a boat. When it capsizes, a rabbit is washed up on the beach, and Death and the ibis cradle her in a powerful image that speaks of care and peace, as well as loss. The travellers have arrived, but where? And at what cost?

In Migrants, Peruvian artist Issa

Watanabe addresses troubling contemporary issues by placing them somewhere timeless, far beyond our world. There's a sense of dreamlike dislocation throughout. Much is left unshown, and the wordless format allows readers to process ideas at their own pace and according to their own experiences. Our instinct to protect can be strong, but many children welcome opportunities to talk about things that matter, and may do so with unexpected insight and maturity.



How to share the book

There's an overarching narrative to be discovered in Migrants, but reading for the story isn't the only way of taking meaning from this book. Every illustration creates its own little world in a freeze-frame that really does repay close looking, so you may want to spend more time than usual on each spread. And where there's a 'gap' between one illustration and the next, exploratory activities and discussion will help children generate ideas about what's going on.

However you approach this book, you'll want to make sure everyone can see the pictures clearly. Try using a visualizer to project the pages onto a wall, or group children around helpers with extra copies. By looking closely and exploring the ideas generated, children will interrogate possibilities, express opinions, consider other points of view and increase their vocabulary. These experiences often lead to richer writing outcomes.



As a class, look at the first double page spread. Imagine you're finding the suitcase alongside Death and the Ibis. Ask pupils to describe what they see, hear, smell, taste and touch. How are they feeling? Can they see anything now they're inside the book that readers can't? What will they say to Death and the bird? How will they reply? What's going to happen next? Create a shared wordbank by listing words and phrases used by pupils on a flipchart or large sheet of paper.

Speed-writing challenge

Give children one minute to write a descriptive sentence inspired by the image. Repeat until everyone has written several sentences. Review and amend, then share and discuss with partners. Which sentences are most interesting? Why?



Could they be improved? How? Review again, then share 'best sentences'. What have pupils chosen to write about? Are there common themes or approaches? Could you use these sentences to create a piece of descriptive writing? What needs adding, and why? This stand-alone activity also makes a good warm-up for a longer independent writing session.

Many questions

As a class, generate as many questions as you can about this image. Help children by talking about open versus closed questions, lateral thinking and 'no right answers'. Write each question on a sticky note and display around your wordbank. Here are sample questions to get you started:

- Who does the suitcase belong to? What's inside? Why's it been abandoned?
- Where is this place? Is it warm or cold? What's the weather like?
- Why is Death holding the bird's leg?
- Can Death and the bird hear anything?

What can Death and the bird see that we can't?

- How is Death feeling? How can we tell?
- Where have Death and the bird come from? Why are they here?

Work in groups, allocating each a share of sticky notes. Allow time to generate many possible answers. Ask groups to choose their favourite answers, then discuss as a class. After, ask childrne to write reports summarising arguments and different points of view. Here are some sample questions to prompt discussion:

- What interests you about these ideas? What surprises you?
- What do they remind you of?
- What new questions do they raise?
- What's the point of asking questions if there are no right answers?
- Should books always tell you everything? Is there a place for books to ask questions and let you interpret things?
- Will what you've discussed change the

Take it further $\Rightarrow \Rightarrow \Rightarrow$



WHAT'S IN THE CASE?

Put some intriguing items in a suitcase and leave it in a safe outdoor location for children to find. How and why could this case have been abandoned? Who could it belong to? Back in class, draw and write about its imaginary owner.

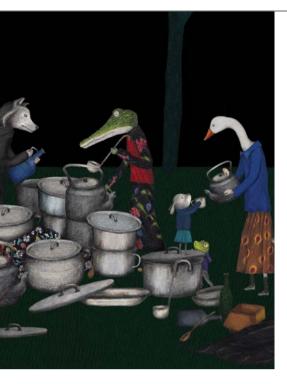
Look at the bags depicted in this book. Who do they belong to? What could they contain? What else do

pupils notice about them? Draw a collection of bags and cases from life, and describe them. If children had to pack one suitcase to take on a journey to a new life, what items would they select? Ask them to draw and write about their choices.

EXPLORING PATTERS

How many fabrics are depicted in this book? Look at their patterns and





way you view this book?

Character connection

Look carefully at the characters. Ask pupils to use their bodies to explore characters' postures and expressions. How would they move? Freeze-frame a spread, then use 'touch and tell' to discover thoughts and feelings, or bring each scene to life through mime.

What is each character wearing? What are they doing? What kind of bird or animal are they? What tasks are being performed? Which animals are doing them? Is it possible to identify family groups? What's your reasoning? (Walking together; the same species, etc).

List the characters, noting what is known about each. Add invented details if you wish. Make a set of character cards, one for every traveller. Use these to group children for discussions and roleplays. For example, draw two random cards and ask children to roleplay a campfire conversation between these two characters. What surprises

them about their companion and/or the conversation? What have they got in common? How does talking to each other make them feel? In character, ask children to write a monologue about their previous life, their experiences on this journey, and what they hope to gain by travelling.

Personal stories

Where were children in your class born? Where were their family members born? Add locations to a map. What kind of journeys have your children made, and why? (Holidays, moving house, visiting relatives). Ask children to interview a family member about their memories of a significant journey. What impact did this journey have? Present this information verbally, then write illustrated reports and use them to create a class book.

Own identity

Read the below quote by the book's author:

"More than anything, I wanted each character to have their own identity defined by each detail: the care I gave to clothes, the choice of colours, and the characters' expressions."

How does Issa Watanabe ensure her characters are individuals who can be recognised? (Clothing, posture, bags, blankets, etc.). Share insights as a class. Working with a partner, ask pupils to find three ways in which they're similar, and three differences. Feed back. Discuss, then write about what you did and what you learnt.

How would Issa Watanabe have illustrated your pupils? Draw self-portraits, including details that identify pupils as individuals. Why have they chosen these attributes or objects? Read the below statement by the book's author:

"The first thing that happens with migrants is that they are turned into numbers, or morph into a faceless human mass, which we cannot identify with."

What does this statement mean?

Loved this? Try these...

- * The Arrival by Shaun Tan
- ❖ My Name is Not Refugee by Kate Milner
- ❖ The Day War Came by Nicola Davies and Rebecca Cobb
- ❖ On the Move: Poems about Migration by Michael Rosen and Quentin Blake

Do pupils agree? Does it matter if we think about people this way? How does this statement affect the way we read and respond to Migrants? Although every traveller in this book is an individual, they survive because they look out for each other, rather than thinking only of themselves. Talk about community, and how everyone's attitudes and actions have an impact.

Silent and Dark

What does 'darkness' mean to pupils? Find other ways of describing darkness. Why do the children think there's no daylight in this book? Spend a minute with your eyes closed. What can pupils hear? How does it feel? Create wordbanks to describe silence and darkness, then use these for imaginative writing. TP



Carey Fluker Hunt is a freelance writer, creative learning consultant and founder of Cast of Thousands, a teachers' resource featuring a selection

of the best children's books and related cross-curricular activities.

castofthousands.co.uk



colours. How are they being used? Explore a collection of plain and patterned fabrics. Ask children to describe the colours, textures, patterns and weave. What do they feel like? Use a length of fabric to carry something fragile or heavy. What else can pupils do with it?

Draw a piece of patterned fabric in a variety of mediums such as oil pastels, crayons and coloured inks. Which works best? Create a new fabric pattern inspired by this book. Make fabric bags to store your Migrants project work in.

MIGRATION RESEARCH

What should children know about migration, and how can we prepare them to make a positive difference as they grow up? Help your class discuss the issue. Why do people have to leave their homes? Who is working to help migrants and refugees? Ask children to share what they've learnt via presentations, displays and written reports. Could your school do something practical to help?



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Mr Neil Bardsley
Head teacher, St Michael & All Angels
C.E Primary School



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Top of the class

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platform. Sessions are available for classes of up to 40 pupils for a 45-minute session and give learners the chance to put their own questions to the host. They are perfect for KS2 and for supporting history, literacy, science and other cross-curricular subjects. Visit jorvikvikingcentre.co.uk/education/outreach

Environmentally friendly

Leafield's new emoji novelty recycling bin range has been designed to encourage and educate young children at primary schools to recycle. Its slimline and compact design makes it ideal for canteen areas, corridors, classrooms or playground areas. The smiley face emoji bin is for recyclable litter such as plastics, mixed recycling or paper and the sad face emoji bin is for landfill waste. Bespoke colours and personalisation of labels are available on request. For more information call 01225 816541, email recycle@ leafieldenv.com or visit





Safe not sorry

The Hari's World® range of books, Safety Sacks and resources, featuring Hari® and friends, teaches children about safety awareness in fun and exciting ways. Through an imaginative blend of humour and role play, Hari's World® delivers the positive message, "Play safe and not sorry". The bright and colourful series of books, Safety Sacks and resources allows teachers to effortlessly engage children with easy story lines that are packed with fun, adventure and humour. Find out more at harisworld.com



Building bridges

The Rochester Bridge Trust provides all its services free of charge. It is passionate about bridge building and wants to encourage young people to learn about bridges and civil engineering - it's never too soon to inspire the next generation. The Trust's website includes free educational materials for children aged 3-18. These range from simple puzzles and guizzes to in-depth Exploring Engineering Challenges for more involved problem-solving. The Trust also offers virtual learning support and grants to help towards the purchase of STEM equipment.

rochesterbridge.org.uk

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Building blocks

Exclusively from Renaissance, Focus Skills™ are the building blocks of student learning. Based on research into how learning progresses in reading and mathematics, Focus Skills provide a roadmap for closing learning gaps. For the first time, Renaissance is offering schools access to Focus Skills from the Learning Progressions built by experts at NFER. Visit renlearn.co.uk/focus-skills

Civil engineering is fun!

At the Rochester Bridge Trust we believe it's never too soon to inspire the next generation, which is why the FREE learning resources on our website include activities for all ages, with particular focus on KS1 and KS2.



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SPECIAL

INSIDE THIS SECTION



How to design a D&T curriculum that will impress both Ofsted and your pupils



In this six-week series of STEM lessons. pupils will learn about six simple machines



Mike Askew takes a look at the new non-statutory guidelines for maths



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Express YOURSELF

How an online STEM experience helped my selectively mute pupil find his voice

VICKY HESLOP

mong all the challenges of educating children during the coronavirus pandemic, bringing STEM subjects to life without the benefit of school trips, visitors or external hands-on experiences is a particular challenge. As a primary school with limited resources and a high level of pupil premium students (around 35%), even before coronavirus we've always looked for effective ways to engage pupils in different experiences that open their eyes to the opportunities out there.

Online outreach experiences can sometimes be seen as second best to traditional school trips or in-person visits but I'd argue this is not the case at all. I've seen first-hand the ways in which online learning experiences can transform young people's perceptions and engagement with STEM.

One powerful example is that of Daniel*, a Y6 pupil in my class last year who was selectively mute. Talking to adults was a massive challenge for Daniel. He'd speak to other children, but when it came to grown-ups, he'd only manage a brief 'yes', 'no' or 'thank you'. A face-to-face conversation was just too much for him. Of course, this was a huge worry for his parents and we worked with them to ensure he was supported. However, as his teacher it was also a huge challenge for me to understand his inner world, interests and passions.

Quiz the experts

That changed, however, when we decided to undertake an online experience called 'I'm an engineer, get me out of here!'. This is a free online, student-led outreach opportunity that puts classes in touch with engineers and scientists across the world. Using a simple typed webchat, pupils are able to quiz experts on anything they like, from how they engineer space stations to their favourite pizza toppings. At the end of the series of chats, they vote for their favourite.

From the moment we started our first webchat with a space engineer, I'd never seen Daniel so engaged. Usually in a one-to-one situation with an adult he'd find it very difficult to communicate. However, perhaps due to the anonymous nature of the webchat, he completely opened up. It turned out to be the perfect medium for him to engage with. He asked questions about constellations and space supernovas; advanced terms I had no idea he knew. I hadn't realised he had such a passion for space. It was really eye-opening for me because I saw a whole level of interest and understanding that he had in science and engineering that I was totally unaware of. Having the medium of a webchat allowed him to open up and explore a topic that he obviously loved. It was really powerful for him and for me.

Name changed

All things intergalactic

His parents said to me it was great that he had engaged with something so personally, when he found it so difficult to engage with lots of things in school. If that same engineer had come for a face-to-face visit, there's no way Daniel would have felt able to put his hand up and ask him a question. He'd not have had an opportunity to engage on terms that he felt comfortable and confident with, and I might never have learnt of his love for all things intergalactic. But in this instance, he was able to ask loads of really relevant questions and feel confident to have a real conversation with an adult.

webchat with a space engineer, I'd never seen Daniel so engaged" Online experience Face-to-face interaction will

But what was amazing about this experience was the impact it had, not only on this one child, but the whole class. They really embraced the idea of talking to somebody from a different background and loved being taken seriously by a relatable yet aspirational adult.

always be at the heart of education but we shouldn't assume that online experiences are any less powerful. I saw first-hand the impact that this online experience had on my class - especially for Daniel. Pupils saw a real engineer,

"From the moment we started our first

work, but also talking to them as a real person

> favourite ice cream flavour. what they did at the weekend. It also allowed

scientists and engineers from different backgrounds - they chatted with four different professionals from different backgrounds, including one who was visually impaired. The experience showed that there is diversity in the STEM industries and created a feeling of connectedness, showing that STEM is packed full of real people, iust like them.

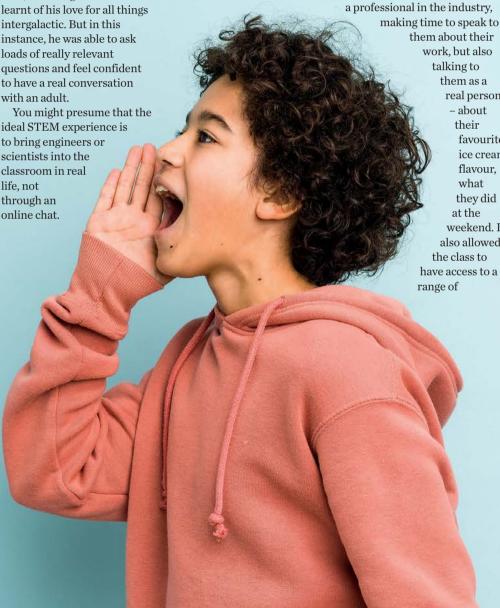
Online experiences are an amazing way to engage more children in outreach opportunities that they may otherwise never have the chance to take part in. We've been looking for inspiration on Neon, an online hub from EngineeringUK that brings together both online and in-class STEM experiences from a whole range of organisations in one place. We've been impressed with what's out there right now. With the ongoing challenges of coronavirus, we're continuing to look how we can integrate powerful online experiences. Not only are they safe to run in the current climate, but they can give voice to students who are otherwise unable to share their passions and can open their eyes to the real people involved in STEM. TP



Vicky Heslop is a Y5 teacher at Westbury Junior in Wiltshire.

Tm an engineer, get me out of here' is one of many digital and in-class experiences teachers can find on Neon, a new digital platform from EngineeringUK that gives teachers access to quality-assured engineering outreach activities.

neonfutures.org.uk



Making D&T WORK

Only have an hour a fortnight to teach D&T? Here's how to design a curriculum that will impress both Ofsted and your pupils

TONY RYAN

he revised Ofsted inspection framework firmly shifted emphasis from monitoring every aspect of school delivery via mountains of senseless data to a welcome shift back to the curriculum: what we teach, why this is appropriate, how we teach it and how we assess progress. That has to be a move in the right direction, surely? If that's the case though, why are so many teachers and schools apprehensive around the

a subject?
Planning a
curriculum from
scratch can be a
daunting prospect for
the uninitiated. This is no
longer a skill set that is
taught, discussed
and dissected

prospect of a

deep dive into

the delivery of

as teachers train to enter the classroom. Add to this the fact that a large number of subject coordinators for design and technology are already out of their comfort zones, given that they do not necessarily have a STEM degree to fall back on, and the discomfort starts to make sense.

The importance of vision

The national curriculum is a recipe book, not a set three-course meal. It guides you on knowledge and delivery but in no way attempts to prescribe how you present this within your school. It should also be viewed as a minimum requirement – there's nothing to prevent you from adding what you feel fits the context of your community and your pupils.

Armed with the information that the national curriculum provides, it's vital to start with the context of your school, local community and pupils. It's essential that you carefully construct your personal vision of why this subject is important,

what it can offer your pupils and how the learning that children undertake within design and technology can overlap and support, or be supported by, learning elsewhere on the curriculum.

Just how are you best going to deliver this vision?

"You know your pupils better than any Ofsted inspector will ever have a hope of doing"

You need to work with the time that is available to you. We'd all like more time, but if an hour a fortnight is all you have available, let's design a curriculum offer that starts with that and is so damned exciting and motivational that everyone wants more.

Think carefully about the learning, not outcomes. What do you want pupils to know, understand and be able to do by the end of a learning module? Consider which skills and personal attributes you'd like all pupils to acquire and hone. Finally, what method of assessment (formative and summative) will you use to check that pupils really do understand the work and are making progress?

Learning, not projects

It's far too easy to think that design and technology is simply about making things. Making is, and always will be, a key aspect of the subject, but the process is as, if not more, important than the end product. In fact, there doesn't always have to be an end product. The Design Council's double diamond design process (below) is an excellent template to use when planning learning:

DEFINE STRATEGY

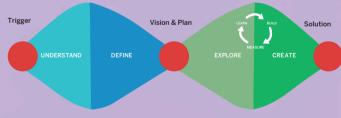
stage. Fit the work around the learning rather than starting with an end in mind and working out how you can make this apply to every pupil.

You know your pupils better than any Ofsted inspector will ever have a hope of doing. A curriculum covering national curriculum requirements for a predominantly white, middle-class school in Surrey will by nature be very different from a multicultural school in Birmingham city centre. Pick learning contexts that your pupils can relate to, and where possible bring in outside speakers and take pupils outside of the classroom (hopefully this will once again be possible in a post-Covid environment). Try to use contexts that will make sense to your pupils while at the same time being confident enough to take them out of their comfort zones. Lead your pupils to see a range of careers that they perhaps did not previously know existed; seek to raise their aspirations.

Cross-curricular links are vital

Design and technology is better than most subjects at taking

EXECUTE SOLUTION



Start with a problem that pupils have to explore and gain an understanding of. Next, let them define the problem in more detail - this will almost definitely involve talking to others, researching what exists already and perhaps simple modelling in cardboard, etc. Then comes an exploration of the problem. Pupils should explore their thoughts on paper and devise more than one way to solve the problem. Then and only then do we move to the prototyping or 'making'

learning from elsewhere on the curriculum, adding context for learning and then putting the acquired knowledge to work. Look for opportunities to link with science, mathematics, English, geography and history. Make sure that any links are substantial and not superficial: be careful not to think the learning acquired elsewhere merely translates to making something in D&T. Pupils should be applying that learning and stretching their knowledge and

WHAT DOES A D&T DEEP DIVE LOOK LIKE?

- What's your vision for the subject? What are you teaching, why are you teaching it and why is this subject important, irrespective of whatever career pupils ultimately choose?
- Demonstrate that you understand the national curriculum requirements and have used these to plan your curriculum. You may not cover every aspect of the curriculum due to time restrictions, but show that you have a plan and know what you've left out. Explain what you've added to your curriculum offer and why.
- Concentrate on learning, not projects. If you're not designing something for an identified purpose, for somebody, then it's probably not D&T.
- Build in learning acquired elsewhere on the curriculum. Demonstrate how you've taken this acquired knowledge and put it into context to make it work for a purpose.
- Build your assessment carefully into your planning.
- Have clear scaffolding in place for pupils who may find accessing open-ended tasks difficult. At the other extreme, build in extension tasks to stretch your brightest pupils.
- Try to show 'real world' examples of learning that you are undertaking in class.
- Engineer opportunities for your pupils to really take ownership of their learning - you don't need to have all the answers mapped out in advance.

WANT MORE?



Listen to the 9th October 2020 episode of the D&T Association podcast, Designed for Life. It features an interview with Ofsted inspector Brian Oppenheim who was involved in formulating the new Ofsted framework and has worked to train other

Ofsted colleagues in how to inspect design and technology.

understanding in doing so.

Do not fall into the trap of assessing the end product only (assessment by outcome). Go back to the key learning objectives and identify opportunities for pupils to formatively show what they are learning. Vary the ways that pupils can demonstrate their learning; written, drawn, short pieces to video, presentations, discussions.

Study after study has demonstrated that pupils really enjoy design and technology, and so they should. Solving problems; working alone and in teams; experimenting; getting things wrong; correcting mistakes - that's fun right there! Try to relax and enjoy learning with your class. No one, including Ofsted, expects you to have all the answers. TP



Tony Ryan is chief executive of The Design & Technology Association.

@destechryan

MIGHTY **MACHINES**

n this six-week series of STEM lessons, pupils will learn about six simple machines and how they transfer force from one place to another. They will then carry out an investigation into how much force it takes to move a load up an inclined plane and build their own simple pulley, mini catapult and toy car. To save you time, we've provided everything you'll need to follow the plan, including worksheets and PowerPoints. Raid your cupboard for a few extra resources such as paper cups, string and paperclips.

LAURA CROSS

FREE RESOURCES!

Download FREE accompanying worksheets, PowerPoints and teaching notes for this plan at tinyurl.com/tp-stemplan



WEEK 1

Learning objectives:

- Understand that machines transfer force from one place to another
- Identify uses for six simple machines

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Start the lesson by handing out Resource 1 to groups of pupils. Give them a few minutes to discuss how their machine works before reporting back to the class. If they find it hard to explain, help them break it down as per the teacher notes for each picture. Ask the children if they're surprised that these things are machines. They may have electrical or more complicated.

Show the first slide of Resource 2 on the board to explain what a machine is. Use the machines you have already

discussed to explain how the

transfer of force from one place to another works. Explanations of how the force is transferred are included in the teacher notes. This transfer of force may be difficult for pupils to understand at first, but can be continually reinforced over the coming weeks.

Keep reminding pupils every week that you do something over here, but it's useful over there.

Continue with the slides

in Resource 2

to show six simple machines and examples of where each is used. To differentiate, use fewer of the simple machines by removing the wedge and screw.

Give pupils a copy of Resource 3 so that they can record examples of where each simple machine is used. Ask pupils to choose one of the examples to draw with labels and a description of how it works. Challenge some pupils to use the word 'force' in their explanation.

Assessment

Can pupils give examples of where each simple machine can be found? Look for an understanding of how some of the simple machines work.

WEEK 2

Learning objectives:

- Build and investigate inclined planes
- Use the terms 'load' and 'force'

In advance of the lesson, prep the following items: one paper cup or yogurt pot per group; string or wool; tape; counters or small stones. Start by using Resource 2 to recap the definition of a machine and inclined planes (ramps) from last week and where they are used.

Explain that when you push a load up a ramp your force is horizontal but the force is coming out in lifting the load up. Emphasise the word 'load' as the thing you are lifting and 'force' as the energy you are putting in. Use these terms throughout the lesson and encourage children to use the terms when

expected machines to be



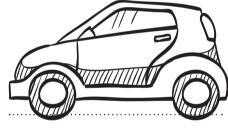
they talk about their investigations.

In small groups, ask pupils to build their own inclined planes on their desks using a mini whiteboard and a pile of books at the edge of the table. Once every group has an inclined plane, tape one end of a piece of string to a cup or pot and the other end to a pair of scissors. Put the scissors on the inclined plane with the string going up and the cup hanging over the top, down over the edge of the desk (see image 1, above right).

Ask each group to count their stones or counters into their cup and investigate how many it takes to lift the scissors up the ramp. They are investigating how much force it takes to move their load up the inclined plane. Next, they can conduct other investigations including what happens when they change how steep the inclined plane is (the gradient) or when they change the weight of the load by lifting two scissors or even a book. After investigating, ask groups to report back and discuss the importance of testing and measuring machines to see how well they work.



Pupils can investigate inclined planes by changing one of the variables (gradient or load) and measuring the force taken to move the load up the inclined plane.



WEEK 3

Learning objectives:

- Build and investigate fixed pulleys and systems of pulleys
- Explore how pulleys change the direction of a force and make lifting easier

Before the lesson, gather the following resources: paperclips (three per group), string, tape. Start by recapping the six simple machines and that machines transfer a force from one place to another. Ask pupils if they remember where pulleys are used from week one. Take a look at the examples again from Resource 2.

In groups, ask pupils to take one paperclip, bend the two loops apart and tape one loop to the top of their desk so the other loop hangs over. Tape one end of a piece of string to a pair of scissors (the load) and thread the string through the paperclip (see image 2, above). Pull the string down to lift

by taping a second paperclip to a pair of scissors in the same way as before, with one of the loops sticking out. Tape one end of the string to the desk next to your first paperclip, then loop the string through the paperclip on the scissors and up through the paperclip on the desk (see image 3, above). Pull down to lift the scissors up.

With the fixed pulley and the system of pulleys side by side, groups can investigate what seems different about them. Pupils should notice that they are still pulling down to move their load up, but the system of two pulleys makes it feel easier to lift their load. Explain this is why we use pulleys in cranes - they make heavy things feel easier to lift.

Ask whether the children notice anything different about how far they have to pull the string down to lift the load up the same distance. Use rulers to measure. Pupils should notice that the system of two pulleys needs the string to be pulled further to make the load lift. Explain this is how pulleys work - they make things need less force to lift, but the force has to be applied over a greater distance. Finish off by drawing and labeling the pulleys with the diagram in Resource 5 as a guide.

Assessment

Look for pupils explaining how pulleys work to change the direction of a force and make a load easier to lift.

WEEK 4

Learning objectives:

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Investigate levers and fulcrums

Each small group will need the following: one wooden or plastic spoon, three craft sticks, tape or three elastic bands, one small pom-pom. After recapping simple machines and the machines covered so far, explain vou'll be investigating levers today. Take a metre stick (ideally wooden and stiff) and balance over a large bottle of paint to make a see-saw. Explain the metre stick is your lever and the tube of paint is your fulcrum.

Ask questions to check pupils understand that, with the fulcrum in the middle, ten stones on one side would be balanced out by ten stones on the other side. Now move the fulcrum closer to one end and ask pupils what they think will happen now. Investigate this as a class by taping pots to either end of your metre stick and filling them with identical weighing objects. Move the fulcrum: how does its position change the downwards force on one end needed to lift the other end?

Before moving on, recap where levers are used (Resource 2). Tell the children that their challenge is to make a lever catapult to launch a pom-pom as far as they can. Hand out the pre-prepared resources and explain to the children that they can find resources in their classroom to use as a fulcrum, but can't use anything else for their lever.

Give pupils five minutes to try their own designs, then demonstrate a simple catapult with a spoon resting over a whiteboard pen. Hit down on one end to launch the pom-pom. Explain that the children can use the craft sticks to extend the length of their spoon (lever). Ask pupils how changing the size and position of their fulcrums might change how well their lever works. Find other resources in the classroom (water bottles, for example) to act as larger fulcrums.

At the end of the lesson, take the catapults into the playground and host a competition. Review what worked well.

Assessment

Look for pupils testing and improving their catapult designs and experimenting with the length of their lever and size and position of their fulcrum.

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WEEK 5

Learning objectives:

 Identify and compare machines that are powered by the wheel turning or the axle turning

Gather the following resources for this lesson: toilet rolls or small box, pencils, cardboard circles or bottle tops. Recap machines and the transfer of force. With three simple machines under their belts, pupils should be starting to understand how this transfer of force works in practice. Repeat the idea that by doing something over here, something happens over there.

Introduce wheels and axles. Use a toy car to examine the axle attaching the wheels together. Look at the slide in Resource 2 showing different machines with a wheel and axle. Explain that some of these are powered by turning the axle and others by turning the wheel. Review how each of these machines is powered. For example, in a car the engine turns the axles around which makes the wheels turn, whereas in a skateboard you make the wheels turn by pushing it along and this makes the axle turn. The London Eye is powered by turning the axle which makes the large wheel spin.

Ask pupils to complete Resource 5, identifying what makes each machine turn. The answers are provided in the teacher notes for you to discuss. In groups or individually, build simple cars using a toilet roll or small box. Poke holes in the sides to thread pencils through as the axles, then attach wheels (cardboard circles or bottle tops) to either end of each axle. Alternatively, ask pupils to design their own dream vehicles on paper.

This is a consolidation lesson so start by recapping everything pupils have learnt about simple machines, including the definition of a machine and each of the six simple machines and how force is transferred in each (Resource 2). Explain that a 'compound machine' is something that uses more than one machine. For example, scissors have a wedge in the blade and two levers that make an 'X'.

Give pupils large paper in small groups for them to design their own compound machines to do something useful. If inspiration is needed, provide the brief of solving a fairytale character's problem. What machine can children invent to help Rapunzel, the three little pigs or Red Riding Hood? Ask pupils to design their machines and label how they work. Present the machines to the rest of the class and ask pupils to explain how it helps people and how it works.



Can pupils think of ideas for machines to solve problems, incorporating at least one simple machine into their designs?



Laura Cross is a former primary teacher. She set up **Inventors & Makers** in 2019 and runs workshops and classes focusing on STEM,

design and 21st century skills.



@inventorsm



inventorsandmakers.com



Assessment

objectives: Use knowledge of simple machines to design a compound machine.



New maths GUIDANCE

It's a cautious 'yes' to many of the ideas in the new non-statutory guidelines, says Mike Askew, but there are also some issues to iron out...

MIKE ASKEW

y the time you read this, the 2020 winter holidays will be over, but I'm writing this before they've begun. A fond memory of Christmases past is opening up the Quality Street tin, rummaging out the 'purple one', risking fillings on the toffee disc and, come January, forlornly eyeing up the remaining couple of melted strawberry creams.

I experienced similar emotions

rootling round the new non-statutory guidance (NSG) for primary maths that was published in the summer of 2020. At over 300 pages it certainly is a jumbo pack, and as I read it I found, like that tin of sweets, things that provoked me to think, "Yes, I like that" and others where I wondered, "Why did they put that in?".

So, in the full knowledge that, whether it be chocolates or

learning outcomes, one person's favourite is another's least favourite, here are some thoughts on the opportunities that the NSG provides, but also some of the questions and issues that I think it raises.

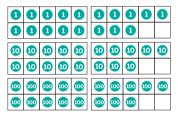
Consistent use of representations

A key message in the NSG is the encouragement of the use of a

core set of representations, through and across the years of schooling. This is an important step in bringing coherence and continuity to teaching and learning maths. While there is plenty of advice around on the importance of the concrete, pictorial and abstract (CPA), there is less consensus on exactly what concrete and pictorial images might be the most helpful in supporting learning.



A particular strength of the NSG is making clear that children need to experience number both in the cardinal sense (putting out counters into tens frames, for example) and also in the ordinal sense (positioning numbers on a number line). The former is, helpfully, extended beyond small numbers: by putting place value counters into tens frames, children's understanding of the underlying structure of our place value system should be strengthened. Just as one full tens frame and one with eight spaces filled can be described as 'one ten and eight ones', by replacing ones counters with tens or hundreds, the resulting 'one hundred and eight tens' and 'one thousand and eight hundreds' helps show the 'scaling up by ten' nature of place value.



Extending number lines to include fractions has been shown to help children understand fractions as numbers in their own right; numbers that just happen to 'sit between' whole numbers, so it is good to see this in the NSG.



The importance of language

All the emphasis on the CPA can be read as though getting your 'hands on' something is what leads to learning mathematics. But experience of the concrete or pictorial will only be as good as the talk that goes with it – they do not directly lead to learning mathematics. It's the conversation about what they did and, more importantly, inviting learners to reflect on what they did with the C, P or A that brings maths, and its learning, into being.

Taking the ten-frame examples above, asking questions like, "What is the same and what is different if you change the ones counters for tens counters?" is what provokes learning, not the actual activity of putting counters into frames. Being asked, "What would happen if you swapped all the ones counters for zero point ones counters?" will help children generalise the underlying structure and further develop their mathematical thinking. The NSG's focus on the importance of the correct and accurate use of language is thus a welcome addition to the emphasis on consistent representations.

Making connections

I also welcome the emphasis the NSG places on the importance of making connections within and across maths. It makes some helpful adjustments to where ideas are currently located in the national curriculum so that connections are made clearer. For instance, the national curriculum has decimal fractions in the fractions strand of the curriculum but, as the NSG suggests, these are better taught as an extension of place value rather than as a specific type of fraction.

This links to an important connection that the NSG only explicitly mentions with regard to Y6 but which children can be thinking about sooner. This is the understanding that two numbers can be related additively or multiplicatively. For example, you can think of 12 as being eight more than four, but you can also think of 12 as being three times as large as four.

Traditionally we tend to focus more on the additive relationship between numbers, but there is research evidence that an early focus on the multiplicative relationship deepens children's understanding, particularly of fractions. Because a lot of KS1 experiences are often based in counting, it can seem that the additive connection is easier for children to understand, but practical activities involving measuring bring the multiplicative connection into the conversation. When children explore how a jug of water can fill four cups, they soon talk about

the jug being four times as large as a cup, and the cup being a quarter of the size of jug.



Representations, language and making connections could be considered as good practice that many schools already have in place, so the thing that is most 'new' in the NSG is the setting out of 'ready-to-progress' criteria, which are, in the words of the document, "the most important conceptual knowledge and understanding that pupils need" as they progress from Y1 to Y6.

I think it's valuable to think about learning maths not as a discrete set of outcomes for each year, but as a continuum of learning in which later learning is built on secure understanding of earlier knowledge. While it is doubtlessly valuable that the NSG has opened this up, this is also the part of the document that I think

raises issues that need thinking about.

Firstly, what is considered "the most important conceptual knowledge and understanding"? What is it that we want children to progress towards? The NSG clearly states that it is not attempting to cover the whole of the primary maths curriculum, only those "areas that have been identified as a priority". It does not, however, set out how such priority areas were identified, so the clue to exactly what these priorities are lies in the choice of these ready-to-progress criteria.

Looking across these criteria, I get the distinct impression that fluency in standard formal written methods is one of these priority areas. For instance, one of the ready-to-progress criteria for Y3 is to be able to "add and subtract up to three-digit numbers using columnar methods." This is an expectation of the national curriculum, so its inclusion is understandable.





"I find the overall tone of the document rather dogmatic"

What is perhaps surprising is that there are then no stated ready-to-progress criteria for Y4 or 5 in addition and subtraction at all. The curriculum in Y4 states in the objectives that the column method should be used "where appropriate" and Y5 has an explicit objective that children should be taught to "add and subtract numbers mentally with increasingly large numbers". So formal methods are prioritised, but mental methods are not.

Similarly, the ready-to-progress criteria for Y5 focuses on multiplying and dividing whole numbers with up to four digits by any one-digit number using formal written methods. Again, while this is in the national curriculum, why is there not equal emphasis on the Y5 curriculum objective of

"multiply and divide numbers mentally drawing upon known facts"?

Anyone favouring a 'back-to-basics' arithmetic curriculum will probably favour the prioritising of formal methods, but anyone questioning whether teaching children to do what they will ultimately do on a mobile phone is the best use of schooling will do well to remember that the national curriculum sets out the statutory requirements of what children should learn, and the NSG is, as it says on the tin, both non-statutory and only guidance.

Another issue about ready-to-progress criteria is the possible unintended consequences of this choice of language. The acknowledgement of contributors to the NSG

reveals the strong influence of the UK-Shanghai teacher exchange programme. It's worth noting the culture of teaching and learning in Shanghai supports children in largely progressing at a similar pace. If children appear to have not kept up in the lesson, they may have an afternoon session with the teacher, plus there's often further support at home from parents, grandparents and tutors. That is a very different culture from the one in England, and too much emphasis on whether or not a child is 'ready to progress' could, I fear, lead to a repetition of the history of teaching for mastery in the USA in the seventies. It was acknowledged there that the rates at which children make progress do differ but, in attempts to help classes progress reasonably together, teachers resorted to providing 'holding tasks' for some children until their peers caught up. Parents, however, were not happy if their child wasn't

STEM SPECIAL

'stretched' and the idea fell out of favour, with schools reverting to their previous practices of in-class groupings and between-class setting. It would be a pity if the strides that have been made towards mastery of mathematics as an entitlement for most children were undone by the notion of 'ready-to-progress' bringing back 'ability groups', even if that were not the intention.

Dogmatic tone

Finally, for a non-statutory document, I find the overall tone of the document rather dogmatic. For example, there are over 200 "musts" set out. Most of these apply to children, for example, "Pupils must have automatic recall of multiplication facts and related division facts", but teachers are not exempt either: "Teachers must listen to each pupil count". In contrast, despite one of the stated aims of the national curriculum being to reason mathematically "by following a line of enquiry. conjecturing relationships and generalisations", the NSG makes no mention whatsoever of 'conjectures' or 'conjecturing'.

Sadly, by the end of the document I came away with little sense of any joy in the learning (or teaching) of maths. Experiences such as coming up with a generalisation, conjecturing whether or not it might always be true and then testing that out is the lifeblood of doing mathematics. So it's a cautious 'yes' to many of the ideas in the NSG, but a plea to remember that there's a richness of other mathematics in the national curriculum that still must be attended to. TP



Mike Askew is adjunct professor of education at Monash University, Melbourne.



English



WHAT THEY'LL **LEARN**

- Write with a target audience in mind
- Explore different styles of writing
- Plan writing by discussing and recording ideas
- Identify and use the features of a newspaper report

Write reports for a magical newspaper



Celebrate Harry Potter Book Night by imagining you are journalists reporting on a magical story, says Julianne Britton

@iuliannebritton imissbritton.co.uk

This engaging lesson, perfect for Harry Potter Book Night on 4th February 2021, allows children to be part of the world of Harry Potter books by becoming journalists for the day. In the books the Daily Prophet is a wizarding newspaper. Here, children will write a report for their own magical publication. It's helpful if pupils are familiar with the story, so take time to read or listen to the first four chapters of Harry Potter and the Philosopher's Stone before beginning. Register for the official Harry Potter Book Night event kit at tinyurl.com/tp-hpbn



or about a successful robbery at Gringotts Wizarding Bank. Allow children to sit with others who are working on the same article so they can work together in the planning stage.

Give those who have chosen to write about Harry Potter's visit to Diagon Alley access to chapter 5 of the book to refer to when writing their reports. Children who choose to write about a robbery at Gringotts can use their imaginations to make up a story. What was stolen? How did the thieves break in? Were any of them caught? If not, did they leave any clues? You can refer to p15 of the event kit which includes prompts that pupils may find useful.

2 PLANNING THE REPORT

Look at the features of a newspaper report together as a class. Ensure that children know the date on which Harry

Play 'I went to Diagon Alley and I bought...'. This involves pupils taking it in turns to repeat the phrase "I went to Diagon Alley and...", then listing something they bought or a shop they

visited. Each player needs to remember what the children before him or



official event kit for more details). If pupils struggle to remember the names of shops or items that can be bought, give out prompt cards at the beginning of the activity. This way they will all know at least one item, without detracting from the memory aspect of the game.

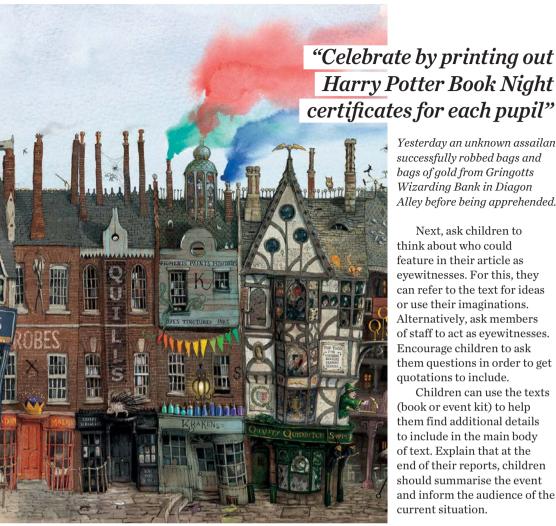
MAIN LESSON

1 SETTING THE SCENE

To set the scene, read aloud from Harry Potter and the Philosopher's Stone, chapter 5, from "Three up... two across' he muttered" (p55) to "Harry and Hagrid made for the counter" (p57).

Explain to pupils that they are now journalists for a magical newspaper like the Daily Prophet. Have fun coming up with names for your publications, such as 'The Magical Mail'.

Next, discuss the role of a journalist and tell the children that they will have a choice of two articles to work on. They can either report on Harry Potter visiting Diagon Alley



and Hagrid visited Diagon Alley (July 31st - Harry Potter's birthday). Use a 'Muggle' newspaper example to highlight and discuss the following features: headline, the five 'W's (who, what, when, where, why), picture and caption, main body of text and quotations.

Discuss the various ways that journalists attract attention with headlines (alliteration,



rhyme, keeping it short and snappy, using well-known phrases). Give children time to share ideas and come up with as many headlines as they can using the features discussed. They can then choose their favourite to use in their own report.

Next, discuss the introduction to the newspaper report and highlight that the author has answered the five 'W's in the opening paragraph. Give children time to make notes, answering the five 'W's about their chosen scenario. They can then practise saying their opening paragraph out loud to each other. Here are some examples:

On 31st July, Harry Potter, aka "the boy who lived", visited Diagon Alley for the first time to get school supplies ahead of starting his journey to Hogwarts.

Yesterday an unknown assailant successfully robbed baas and bags of gold from Gringotts Wizarding Bank in Diagon Alley before being apprehended.

Next, ask children to think about who could feature in their article as eyewitnesses. For this, they can refer to the text for ideas or use their imaginations. Alternatively, ask members of staff to act as evewitnesses. Encourage children to ask them questions in order to get quotations to include.

Children can use the texts (book or event kit) to help them find additional details to include in the main body of text. Explain that at the end of their reports, children should summarise the event and inform the audience of the current situation.

3 REPORT WRITING

Now give children time to write their chosen report. Provide them with a newspaper report template to write on (see panel, left). This will help them to adhere to the structure of a newspaper report but will also help to create an attractive piece of display work. After writing their reports, remind children to include a picture and caption in the space provided. Provide ready-made images or ask pupils to draw their own.

Once finished, some children may want to read their reports aloud to the rest of the class. Celebrate by printing out Harry Potter Book Night certificates for each pupil from the event kit.

Julianne Britton is a qualified teacher with eight years' experience, author of educational resources and a private tutor.

- Make a 'Wanted' poster to help try to catch the villain who robbed the bank. Draw the suspect and write a brief description.
- Fred and George's joke shop offers a range of products. Create eye-catching packaging for a Weasley's Wizard Wheezes product (see p24 of the event kit). Discuss the features of persuasive language.
- Ask children to write a diary entry from Harry's point of view about his experience at Diagon Alley.
- Using cardboard boxes, design and paint your own magical shops. When they're finished, group together everybody's shops to make a fantastic 3D Diagon Alley display.





- What are the main features of a newspaper
- How can you make a headline eye-catching?
- What information should you include in the opening paragraph?

English



WHAT THEY'LL LEARN

- Understand that character swaps are a regular feature in certain types of storytelling
- Understand the actions and feelings of characters
- Know that many characters in stories share traits, irrespective of their worlds, powers or backgrounds
- What makes a character stand out from the crowd

Muddle up characters on World Book Day



Explore what would happen if a book character entered a different story where they didn't belong, says **Adam Parkhouse**



🥖 @parky_teaches

What if a library got its books in a muddle and the pages from different books got spliced with each other? Where would the characters end up? What would they do? How would they act? The comic book industry has relied on amalgamations and multiverses for decades to keep stories fresh. Time travel, cloning and wormholes have allowed characters to be reborn, inhabit new bodies and end up in different settings across time. For World Book Day, let your class create a multiverse of their own with their favourite characters.



START HERE

Ask your class which book character they would choose to save the school from imminent doom. Steer conversations away from established superheroes if possible. You may find



it helpful to display a range of characters on the board to prompt debate and discussion. Which character from a book they've read would pupils most like to see in a different series? This is an excellent opportunity to refer to your current class novel. Lead children toward the idea that book characters have different strengths and weaknesses. How would Alex Rider cope if he had to face the Trunchbull, for instance? What would happen if an assembly of literature's worst villains ended up on the same page?

MAIN LESSON

1 VENN DIAGRAM

On mini whiteboards ask children to make a brief list of their favourite characters in books (heroes or villains). Share ideas as a class. You may need to change the word 'favourite' to 'memorable' if children find selecting one difficult. There might be characters they love to hate, for example.

Next, ask pupils to think about what would happen if one of those characters met someone else on their list. This should spark some interesting discussions (and probably some very silly initial ideas!) about what they might do or say to each other.

Choose two characters that possess similarities from pupils' suggestions and write them in a Venn diagram on your whiteboard. Make sure they're characters you are familiar with so you can model the forthcoming task more effectively. Talk through and record similarities between the two characters (think about objects, clothing and character traits such as 'brave', 'kind', 'would put themselves in danger to protect others'). This is a good opportunity to demonstrate vocabulary that will help pupils write an interaction between the two characters.

Now children have had the opportunity to make some connections and build their vocabulary, give them the chance to make their



"Hopefully you'll end up with some brilliantly quirky bits of fan-fiction"

in a thundercloud, lightning ball or puff of smoke. Encourage children to ask you questions, reminding them to refer to the details on the whiteboard. Ouestions can be along the lines of the following:

- Why have you got that uniform on?
- What's that badge on your coat?
- Why are you holding a fancy piece of wood?

3 CHARACTER **CONVERSATIONS**

Once children have got over your incredible performance as your chosen character, model a couple of lines of speech interaction between the two characters you've chosen. When it's their turn to have a go, encourage children to include actions as well as speech, such as looking the stranger up and down to take in their appearance, to add more depth to their ideas. The lesson can go in a variety of directions from here - be flexible and run with pupils' initial thoughts and hopefully you'll end up with some brilliantly quirky bits of fan-fiction.

Adam Parkhouse was a silver winner at the Pearson Teaching Awards and is a senior teacher at Cantley Primary in Norfolk.

- Contact children's book authors via social media or their website and ask them what they think their characters would do if placed in a different storyline or universe.
- If you want to focus on comic books, ask children to think about how making their character invincible may not make for a good story.
- Can children make a Venn diagram that features both a hero and a villain? What similarities might they have?
- For younger pupils, choose characters from picturebooks to insert into other familiar stories. This might be a different picturebook or a traditional story or fairytale.
- Ask children to think about why the two characters have come together. What is the cause of the multiverse? Did a villain discover a book and come up with a fiendish plot? Was a wizard trying a new spell that backfired?

USEFUL

- Who is the best children's book character of all time?
- What actions. adjectives and adverbs do you need to establish the characters in their new surroundings?
- How can you use speech effectively to show the interactions between the characters?
- What would your first thought or action be if you arrived in a strange place?



French



WHAT THEY'LL LEARN

- About a new year tradition in France
- The near future tense to say what they're going to do
- New vocabulary for household chores
- Develop their listening skills

Bonne année! What's your resolution?



Cover the near future tense and new vocabulary with **Dr Amanda Barton's**

new year resolutions lesson

@amandabook2

This lesson starts with a quick look at French culture through an important new year tradition and goes on to introduce the children to the near future tense – *je vais* (I'm going to) – by thinking about new year resolutions. You might have already covered some of the vocabulary under food and drink, or sport, so it's a good way of consolidating this, before adding the new language for household chores. The examples below are given in French but the activities can be used with any language.



START HERE

Begin with a question: why is 6th January a special date? If the children struggle, ask how many days that is after



Christmas. It's the 12th day, when we take down our Christmas trees in the UK. In France and other countries people celebrate La Fête des Rois on this day – the festival of the kings. BBC Bitesize has a short video showing a French family eating a Galette des Rois – kings' cake – with a lucky charm baked inside it. Whoever finds the charm is king or queen for the day. Watch it at tinyurl.com/tp-kings.

MAIN LESSON

1 ACTING OUT

Ask the children in English whether they have any new year resolutions. Next, ask them if they can work out what your resolutions are when you say them in French. This is a listening exercise to warm children up to the sound of French and develop their listening skills. Keep the language as simple as possible and break a leg with your acting. After you've presented each phrase, ask the class to give you a translation. You might include:

• Je vais manger des fruits (eat some fruit – show je vais by pretending to walk, manger by pretending to eat, and *des fruits* by biting into an apple or peeling a banana. Using a real apple or banana is even better)

- Je vais jouer au tennis/foot (play tennis/football)
- *Je vais aller à la gym* (go to the gym)
- Je vais faire du jogging (go jogging)
- Je vais me coucher à neuf heures (go to bed at nine o'clock)
- Je vais me lever à sept heures (get up at seven o'clock) -Je vais boire plus d'eau (drink more water)

After this introduction, ask the children to join in with you, repeating each phrase as a class and copying the actions. Break the phrases down – *je*



"Keep the language as simple as possible and break a leg with your acting"

vais, je vais boire, je vais boire plus, je vais boire plus d'eau before practising the whole phrase. After the whole class has repeated it, ask individual children to repeat it.

Next time round, say the phrase and ask the class to perform the action to show you they've understood. Vary the order, speed and volume to make this more challenging and fun. Vary whole class repetition with asking individuals to do the action.

2 PROPS AND ACTIONS

Show the children the words je vais on the whiteboard and ask what they mean. Be sure to emphasise that je is the word for 'I' and vais is 'am

going'. Practise the verb form together by repeating it either while jogging on the spot, pretending to run while seated or running your fingers on the table. Present some new phrases, using some props or actions. After each phrase check children's understanding by asking "En anglais?".

- Je vais lire (read)
- Je vais promener le chien (walk the dog)
- Je vais faire la vaisselle (do the dishes)
- Je vais faire mes devoirs (do my homework)
- Je vais ranger ma chambre (tidy up my room)
- Je vais laver la voiture (wash the car)

Next, say the phrase and ask the children to do the action. Finally, say the phrase but miss off the word at the end and ask the children to fill it in.

3 FULL HOUSE

Play a game of bingo. Ask pupils to copy the phrases from the whiteboard horizontally, in any order, onto a piece of paper. When you shout out a phrase that's on the extreme left or right of their sheet they can tear it off, remembering to keep hold of it so that they can read it out for you to check if they are the first to get a full house. Have your recycling bin at the ready! Instead of shouting "Loto" when they have a full house, tell the children to shout "Bonne année!" (happy new year).

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).

- Read aloud the six resolutions on the whiteboard again as a whole class to practise pronunciation.
- Ask the children to choose just one that they're going to try this new year. Pupils should write it down in their books alongside the English translation.
- Model this activity with an able child: read out your resolution while your partner mimes the action. If the action is correct, you say oui and, if it's wrong, non. If it's wrong, repeat the phrase until your neighbour gets it correct.
- Ask the children to work with a partner or move around the classroom, reading out resolutions and miming actions. To finish off, choose a few children with good pronunciation to tell the whole class what their resolution is. Encourage the whole class to mime the action.

USEFUL QUESTIONS

- Can you come up with some new year resolutions of your own in French, either using an online dictionary or with vocabulary from your book that you've learnt previously?
- What are the ingredients for a **Galette des Rois?** Would you like to have a go at making one?

PSHE & English



WHAT

- Mental wellbeing is as important as our physical health
- How to recognise and talk about emotions
- Self-belief is an important part of our mental wellbeing
 - Develop understanding through hypothesising and exploring ideas
 - Create a haiku poem

Become one of Will's Wellbeing Warriors



Use Shakespeare Week in March to help pupils explore their own identities. says Sally Gray



@shakespeareweek shakespeareweek.org.uk

Do you wear your heart on your sleeve? Are you sometimes the green-eyed monster? Although Shakespeare wrote over 400 years ago, the creative language he used to describe the human spirit remains relevant today. Shakespeare Week is an annual celebration of Shakespeare in primary schools, organised by the Shakespeare Birthplace Trust. This year it takes place between 15th-21st March 2021 and has a theme of wellbeing. These exciting emotional wellbeing activities will help your pupils to become Will's Wellbeing Warriors as part of your Shakespeare Week celebrations this year.



quote means. Establish that it is about being true to yourself.

2 RIGHT CHOICES

Ask the children to turn to their partner to talk about when they have found it hard to be true to themselves. Scenarios that they might relate to include:

- When someone is being naughty or unkind and you join in
- When something you really want to do is not considered 'cool'
- When your friend wants you to do something and you would rather do something else (for example, your friend wants you to play football but you'd rather join the choir)

Share a few of the children's examples and discuss how we can make sure that the choices we make are the right ones for our own wellbeing. Tell the children that you would like them to respond to

START HERE

Shakespeare's language can cast a light on the complexity of human emotions and is a wonderful way to explore and understand our own and



other's feelings. Warm up with a couple of whole class games. Start with 'Who are we?': one child says their name then points to another child who stands up and says their name. They then point to another pupil until everyone is standing. Follow with 'What am I?'. Here, each child in turn says their name and uses a positive adjective to describe him or herself, then sits down: "I am Manveer and I am kind", for example.

MAIN LESSON

1 TRUE TO YOURSELF

Shakespeare's words provide a wonderful vehicle for children to discuss human attributes such as resilience and self-esteem and to explore their own characteristics and identities. In the following activities, children will explore Shakespeare's language and respond in a number of creative ways to his words while considering their own feelings and attributes. Start by writing the following Shakespeare quote up on the board:

This above all: To thine own self be true. (Hamlet, Act I scene iii).

Ask the children to talk to their partner about what this



Free online



Shakespeare birthplace trust

Download a free booklet full of PSHE and wellbeing activities, written and illustrated by award-winning children's author and illustrator, Marcia Williams. Children can become Will's Wellbeing Warriors by completing mindful activities that explore their emotions. shakespeareweek.org.uk/resources/

wills-wellbeing-warriors

Join in with free events throughout Shakespeare Week, including Shakespeare storytimes, Tudor cookery and draw-along events. shakespeareweek.org.uk/events

Shakespeare's famous quote from Hamlet (left) by writing a haiku poem. Explain that a haiku is a traditional Japanese poem with three lines. The first and last line have five syllables and the middle line has seven syllables. Traditionally they are about the natural world, but they are often created about other things too. Share some examples with the children. For example:

Who am I today? Am I chatty, quiet or shy? I think I'll be me!

It's football club today. I want to go to choir though. Am I brave enough?

Week website to receive versions of Shakespeare's plays, poetry, storytelling, grammar, debate, art

and more.

3 WRITE HAIKUS

Ask the children to create their own haiku poem, thinking about Shakespeare's words. Share pupils' work then ask them to illustrate their poems on a separate piece of paper to create a display with Shakespeare's famous quote in the centre. Why not enter the children's poems or artwork into the Shakespeare Week competition (see 'Extending the lesson', right)?

If you want to continue the Shakespeare theme, there are hundreds of resources on the Shakespeare Week website. Perform ten-minute versions of several of Shakespeare's plays using the original language with Snappy Shakespeare Scripts. Use video resources to explore a range of cross-curricular Shakespeare-themed projects, including lesson introductions, step-by-step art classes and retellings of Shakespeare plays. Alternatively, create a mini Stratford-upon-Avon using the step-by-step art tutorial, design your own Shakespeare portrait inspired by children's artists such as Korky Paul and Cressida Cowell, or make your own Shakespeare

- Make an artwork or a poster that shows something you do that makes you feel like your true self.
- Create a self-portrait. Who are you? Who do you look like? Which parts of you look like other people in your family? How does your personality show in your face? Decide which emotion your self-portrait will show, or create several self-portraits that show a range of emotions. Can others guess your feelings in the different pictures?
- Think back to activity two - when did you find it hard to be true to yourself? Write this down as an anecdote or a story or work with a partner to act out the scenario. You could record your roleplay as a video clip. Use your work to enter the Shakespeare Week competition (see below).
- Enter pupils' creative responses to the Shakespeare quote "To thine own self be true" for a chance to win a creative workshop, goodies for your class and their work exhibited online. The work can be in any creative form. such as a poem, piece of writing, poster, artwork, song or video clip. The deadline is 26th February 2021. Visit shakespeareweek.org. uk/competition

USEFUL QUESTIONS

- Why is it important to be ourselves?
- Tell me about a time when you wish you had behaved differently.
- Are you always the same? Tell me about the different versions of vou.

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HANDWRITING

STABILO EASY orginal pens & EASYgraph S pencils

Ergonomic pens and pencils developed by experts specifically for both left- and right-handed children



AT A GLANCE

- Skilfully designed pens and pencils based on ergonomic principles in penmanship
- Left- and right-handed versions
- Focused on comfort and efficiency
- Tested by expert scientists
- Pencil wood is sourced from responsibly-managed forests





REVIEWED BY: JOHN DABELL

How much do we think about handedness when we consider children's needs? Handedness is the preference for using one hand over another and when it comes to the school environment this really matters. Left-handed children often struggle when the resources aren't there to support them. This is often the case when it comes to writing utensils and scissors. Left-handed pupils can often appear uncoordinated or disorganised as most equipment is set up for right-handed children.

STABILO has thought long and hard about the user experience to cater for everyone and its product range is impressively inclusive. Every operational characteristic has been considered, from the size, weight, shape and length of the instrument to the surface texture and hardness of the shaft, ink flow, smoothness, writing fatigue and more.

The EASY Start range is a vibrant and ergonomic family of writing equipment specifically designed for learning and improving handwriting skills at a young age. Led by the latest research in handwriting ergonomics, these are clever products that put writing comfort, legibility, efficiency and motivation right at the centre of design so that children can have fun improving their skills.

STABILO's EASYoriginal pens are a joy. These really attractive wide-barrel refillable

pens have been ergonomically moulded so that children use the lightest grip possible while writing. The slightly arched shape helps pupils to achieve the recommended tripod grip, eliminating strain. It also features a rubberised grip around the pen barrel for increased traction.

The STABILO ergonomic pens use a rollerball design which flows freely. This helps reduce writing pressure which can lead to pain over longer pieces of written work. The nibs are broad and flexible and use royal blue erasable ink, ideal for school use.

STABILO's handwriting pencils with break-resistant 2.2mm lead have also been designed specifically for left- and right-handers. EASYgraph S pencils have a brilliant triangular design and non-slip grip moulds which magnificently support a relaxed hand posture. They also have a subtle yellow and red colour coding at the end of the pencil to indicate whether it is a left- or right-handed version.

They come in a range of five shaft colours and the S (slim) versions have a slenderer barrel than the original, but still with a space for inscribing your name.

Every child should benefit from adopting an ergonomic way of working and STABILO has given us the tools to work in a more efficient and child-friendly way. These are writing resources that truly break the mould.



VERDICT

- ✓ Sophisticated, intelligent and intuitive designs to tackle handwriting issues
- ✓ Non-slip, comfortable to hold and prevents stress, tiredness and potential damage to hand posture
- ✓ Revolutionary, fun and attractive designs
- Quality through and through for a great price
- ✓ Takes the stress out of handwriting

UPGRADE IF...

You are looking for writing resources that truly cater for left-, right- and mixed-handers.



I in the Late



We follow a teacher from first alarm to lights out...

WAKING UP

Because I live near my university, I can get up at around 8am for a 9am lecture or seminar. After my training I'm hoping to teach KS1.



JAKE FORECAST IS A FINAL YEAR
PRIMARY EDUCATION UNDERGRADUATE.





MY MORNING

My typical morning involves university seminars from 9am-11am. These consist of a range of curriculum subjects such as RE, MFL or English, or researching areas of professionalism and leadership.



MY **AFTERNOON**

I'm either in seminars, catching up on follow-up tasks and academic reading or enjoying a bit of free time. I'm finding seminars about resilience and wellbeing really interesting at the moment.



LUNCHTIME

If I'm at home I keep things simple - sandwich, crisps, fruit, coffee. If I'm at university I have a hot meal to get me through the day.

MY EVENING

I usually finish work around 4pm and go for a long walk with my housemates to let off some steam and get myself moving. I also enjoy reading, gaming, singing and (virtually) meeting friends.



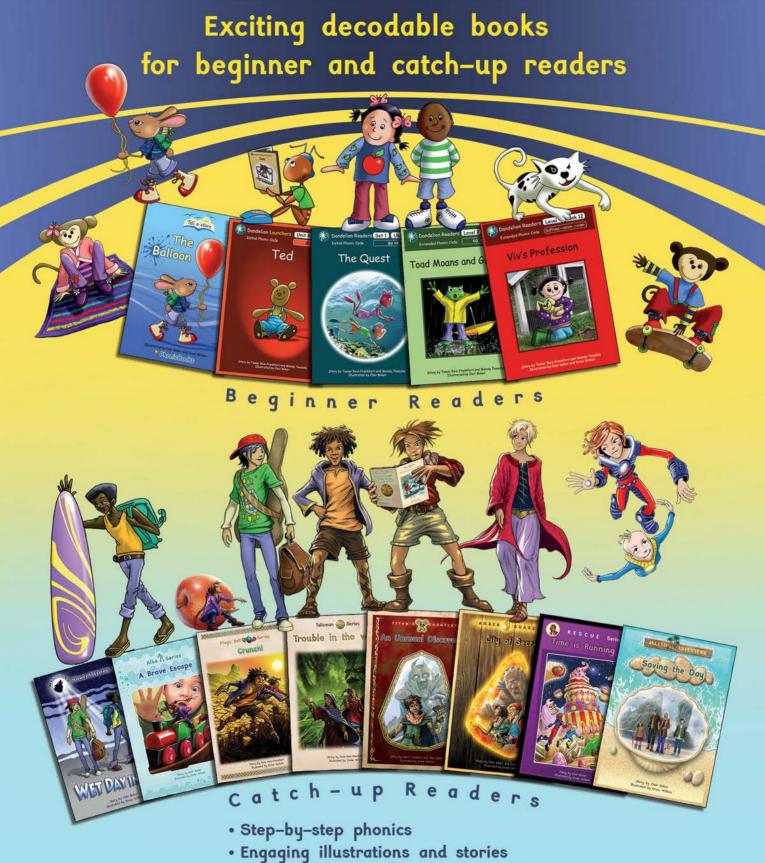
BEDTIME

I hit the hay around 10pm. I've been keeping a gratitude diary and fill out three things that have been positive or that I'm thankful for. This makes me feel relaxed before I sleep.

QUICKFIRE QUESTIONS

- Career plan B? Graphic designer or marketing coordinator.
- Podcast rec? Don't Shoot the Deputies, a podcast about teaching and leadership, and Boys Don't Try, which is all about teaching boys.
- Must-read? I'm enjoying Kidnap on the California Comet by MG Leonard and Sam Sedgman – a mystery set on a train.
- Twitter hero? I admire Adam Levick (@_mrlevick). He's an advocate for LGBTQ+ teachers and a brilliant male role model in the classroom.

Do your pupils need to catch up with their reading?



- Appropriate for different age-groups
- · Ideal for struggling readers
- · Complement any phonics programme





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