



Rowner Junior School

Our Opening Doors Journey

Emily Weaver and Kerry Payne

8th January 2020

Context

- 2 form entry junior school serving a significantly deprived demographic.
- Number 17 out of 427 schools in Hampshire for deprivation (1 being the most deprived)
- 61% of our community are entitled to additional funding through pupil premium
- 34% are SEND (+50% with an SEMH need) (double national)
- 4% have an EHCP (double national)
- Learners enter KS1 on average two years behind with in the vocabulary strand.
- Disadvantaged pupils enter significantly lower than their peers into KS2 – Particular weakness in vocabulary and writing.

What is opening doors?

- Established by Bob Cox (ex secondary English teacher and advisor) in his 2014 book – *Opening Doors to Famous Poetry and Prose* – ideas and resources for accessing literary heritage work.
- Focuses on using high quality (often heritage texts) to improve standard in English – inspiring outstanding English using some of our greatest writers as models. When you introduce great writers and great writing, children start to discover something deeper, more imaginative and more enduring than which is understood in a moment and forgotten just as quickly.
- Introduces children to challenging ideas and concepts, which may be missing from more simple texts.
- Aim to the top, with appropriate access strategies in place to allow everyone to access.

Our English Journey

- Where we were – We have always used texts at the heart of our English curriculum, however these were often lower level, modern children’s literature. Whilst these often engaged children on a surface level, they often lacked the rich vocabulary and concepts to drive up standards – in both reading and writing.
- Changes to the new curriculum with an increased standard in reading (in particular inference and vocabulary) and the writing (which became more technical based, but also meant children needed more control over the choices they were making) meant we needed to make some changes.
- In 2015 we had training with Bob Cox on the opening doors strategy and began adopting this straight away. Since then we have used the Opening Doors approach from Year 3 – 6 and are now seeing the impact – both in terms of children’s engagement in reading, enjoyment in English lessons and also in outcomes.

So what has made the difference?

- Text choice – We offer our children a rich diet of literature – Over the last 5 year we have covered many different authors and texts (some whole, some extracts) – *Charles Dickens, William Shakespeare, Lewis Carol, Emily Dickinson, Sir Arthur Cohen Doyle, Charlotte Bronte, Walter de la Mere, John Gillespie Magee, Christina Rossetti, Robert Louis Stevenson, J M Barrie, Frances Hodgson Burnett, Amy Lovell, Hans Christian Andersen and many more.*
- These sit alongside more modern children’s literature such as *Tale from the Black Ship, The Hunger Games, Cogheart, The Explorer, Percy Jackson, Harry Potter, The BFG.*
- This has given our children a rich vocabulary base – we are ever expanding the authors we study to expose children to a wider range of cultures and history.

So what has made the difference?

Big overarching (and often challenging) questions – These questions sit at the heart of our units and are often linked to the models being used. They often get children to think about the choices an author has made and the impact this has on the reader. They give the children a focus and allows them to look for tools which they can use in their own writing. Here are some example 'Big Questions' which have underpinned some of our units.

- How did JM Barrie create a sense of danger in his description of The Jolly Roger?
- How has does Hans Christian Andersen make the palace sound like a magical place?
- How has Zlata conveyed the horrors and emotion of war?
- How does Magee convey the emotions of 'high flight'?
- How does C S Forester hint in his description that things have not always been this way?

By looking at a text with a particular focus, children have been able to build a toolkit of how an author has achieved a particular effect. Along with the teaching of devices, sentences types, grammar etc... they can then combine these to write their own version, or apply to different context. Grammatical, vocabulary, structural and punctuation choices are often addressed and discussed with the 'Big Question'.

So what has made the difference?

Aiming to the top with appropriate access strategies

- *On reflection, in the past our work in English was conditioned by the conventional ideas of linear progress, often starting with an learning objective on the boards and a set learning journey based on pre-conceived ability. Many children do not learn in a linear way and in fact this approach was limiting outcomes by setting a ceiling for outcomes and achievement. The texts, by their mere nature, set a challenge for everybody (one which our children positively receive), then it is up to us as teachers, to put in appropriate access strategies for children to be able to access.*
- *We have found that perhaps the children that the opening doors strategy has impacted most upon are our pupils working below age related expectations. They are more engaged and more motivated. They have expanded their vocabulary, grammar, punctuation, structure and are ultimately making more rapid progress.*

So, what does it look like?

Some example learning journeys...



Year 3 – Magical setting descriptions

Heritage texts for inspiration :

- Peter Pan J.M Barry – Description of the Mermaid Lagoon
- Hans Christian Andersen – Description of the Mermaid Castle

Big questions:

- How has J.M Barry/Hans Christian Andersen make the lagoon/palace sound magical?

Skills taught:

- fronted adverbials, ing/ed sentence, sentence of three, commas for lists, extending sentences with subordinating conjunctions.

Outcome:

- Setting description links to ‘Mary Poppin’s returns’ where children are sucked down a plughole and thrown out into a magical, underwater world.

Hook into the text

“If you shut your eyes and are a lucky one, you may see at times a shapeless pool of lovely pale colours suspended in the darkness; then if you squeeze your eyes tighter...”

What do you think you will see when you close your eyes tighter? Make your prediction in your book. Try and continue the sentence in the same style.

- A pool begins to take shape.
- Lovely pale colours suspended (hung) in the darkness.
- Then the colours become so vivid.
- You see a lagoon.
- You might see the surf and hear the ----- sing.

Taster draft:
Write the next part of the setting
description



Excellent responses will:

The Mermaid Lagoon

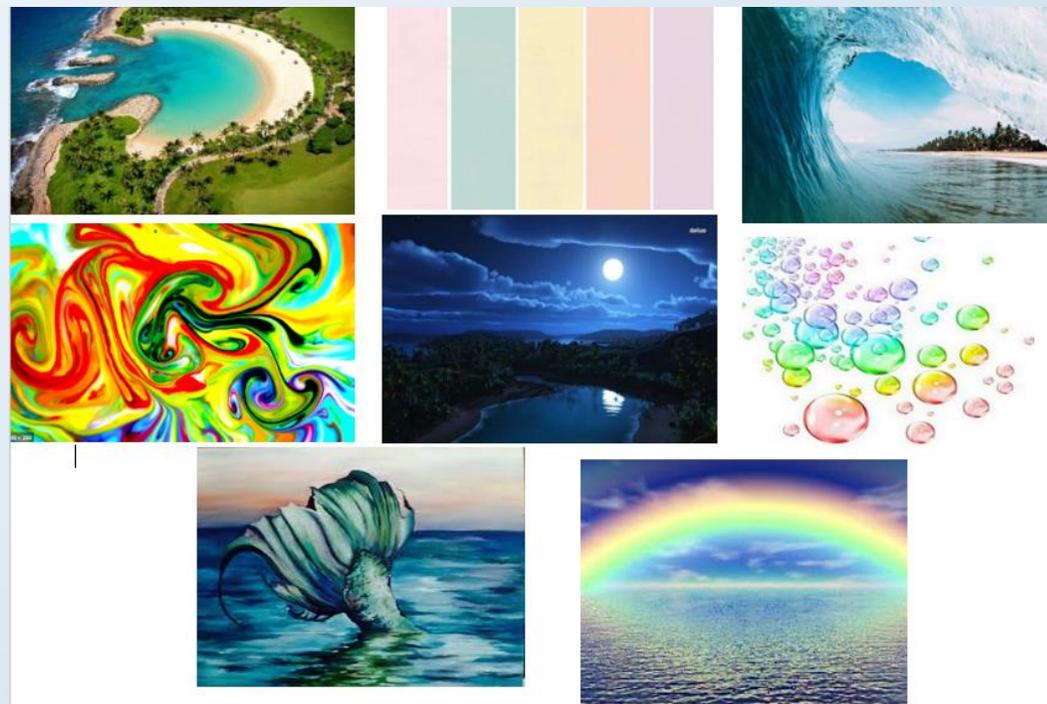
JM Barry

If you shut your eyes and are a lucky one, you may see at times a shapeless pool of lovely pale colours suspended in the darkness; then if you squeeze your eyes tighter, the pool begins to take shape, and the colours become so vivid that with another squeeze they must go on fire. But just before they go on fire you see the lagoon. This is the nearest you ever get to it on the mainland, just one heavenly moment; if there could be two moments you might see the surf and hear the mermaids singing...

The most haunting time at which to see them is at the turn of the moon, when they utter strange wailing cries; but the lagoon is dangerous for mortals then, and until the evening of which we have now to tell, Wendy had never seen the lagoon by moonlight...

She was often at the lagoon, however, on sunny days after rain, when the mermaids come up in extraordinary numbers to play with their bubbles. The bubbles of many colours made in rainbow water they treat as balls, hitting them gaily from one to another with their tails, and trying to keep them in the rainbow till they burst. The goals are at each end of the rainbow, and the keepers only are allowed to use their hands. Sometimes a dozen of these games will be going on in the lagoon at a time, and it is quite a pretty sight.

Access strategy



THE LITTLE MERMAID

Far out at sea the water is as blue as the petals of the loveliest **cornflower** and as clear as the purest glass, but it is very deep, deeper than any **anchor cable** can reach, many **church towers** would have to be placed on top of each other to stretch from the **sea-bed** to the surface.

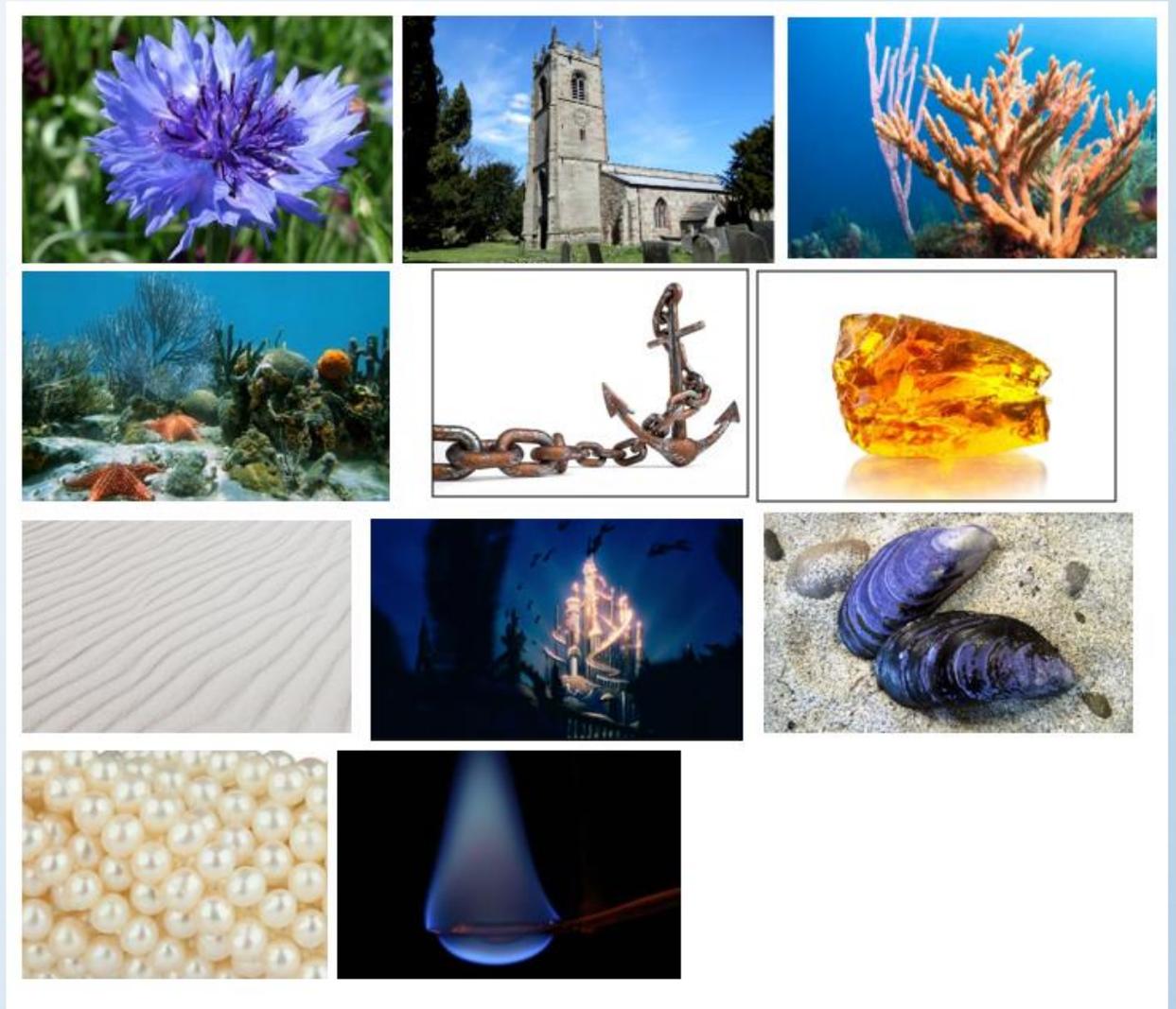
Down there the sea-**folk** live.

Do not believe, though, that there is nothing but the **bare**, **white sand** on the sea bed; no, the most marvellous trees and plants grow there that have such **pliant trunks**, stems and leaves that the slightest movement of the water causes them to move as if they were alive. All the fishes, great and small, slip between their branches, just as birds up here do in the air. At the very deepest spot lies the sea-king's **palace**, the walls are of **coral** and the tall pointed windows of the clearest **amber**, but the roof is of **mussel shells** that open and close as the water passes - it looks so lovely, for in each of them lie **gleaming pearls**, a single one of which would be a prize gem in a queen's crown.

All day long could be spent playing down in the palace, in the great halls where living flowers grew out of the walls. The great amber windows would be opened, and then the fishes would swim in to them, just as the **swallows** fly in to us when we open the windows.

Outside the palace there was a large garden with bright-red and dark-blue trees, with fruit that shone like gold and flowers that blazed like fire in the constantly moving stems and leaves.

The earth itself was the finest sand, but **blue as a flare of sulphur**. There lay a mysterious **blue sheen** over everything down there - it would be easier to believe one was high up in the air and could only see sky above and beneath one than that one was down on the sea-bed. When the sea was calm, one could make out the sun, it seemed to be a purple flower with its entire light **streaming** out of the **calyx**.



Text marking example

submerge creep

above the sea / ... young fantasy

dear / strong
deep / dark

conjunction

light colours
unclear

spread out
~~blat~~ pitch black

shallow pool of
empty word water scartines

large land

In the evening

an unexpected owners for

The Mermaid Lagoon
By Barry

If you shut your eyes and are a lucky one, you may see at times a shapeless pool of lovely pale colours suspended in the darkness; then if you squeeze your eyes tighter, the pool begins to take shape, and the colours become so vivid that with another squeeze they must go on fire. It just before they go on fire you see the lagoon. This is the nearest you ever get to it on the mainland, just the heavenly moment; if there could be two moments you might see the surf and hear the mermaids sing...

The most haunting time at which to see them is at the turn of the moon, when they utter strange wailing cries, but the lagoon is dangerous for mortals, then, and until the evening which we have now to tell, Wendy had never seen the lagoon by moonlight.

She was often at the lagoon, however, on sunny days after rain, when the mermaids come up in extraordinary numbers to play with their bubbles. The bubbles of many colours made in rainbow water they treat as balls, hitting them gaily from one to another with their tails, and trying to keep them in the rainbow till they burst. The girls are at each end of the rainbow, and the boys only are allowed to use their hands. Sometimes a dozen of these games will be going on in the lagoon at a time, and it is quite a pretty sight.

postive foam from the w

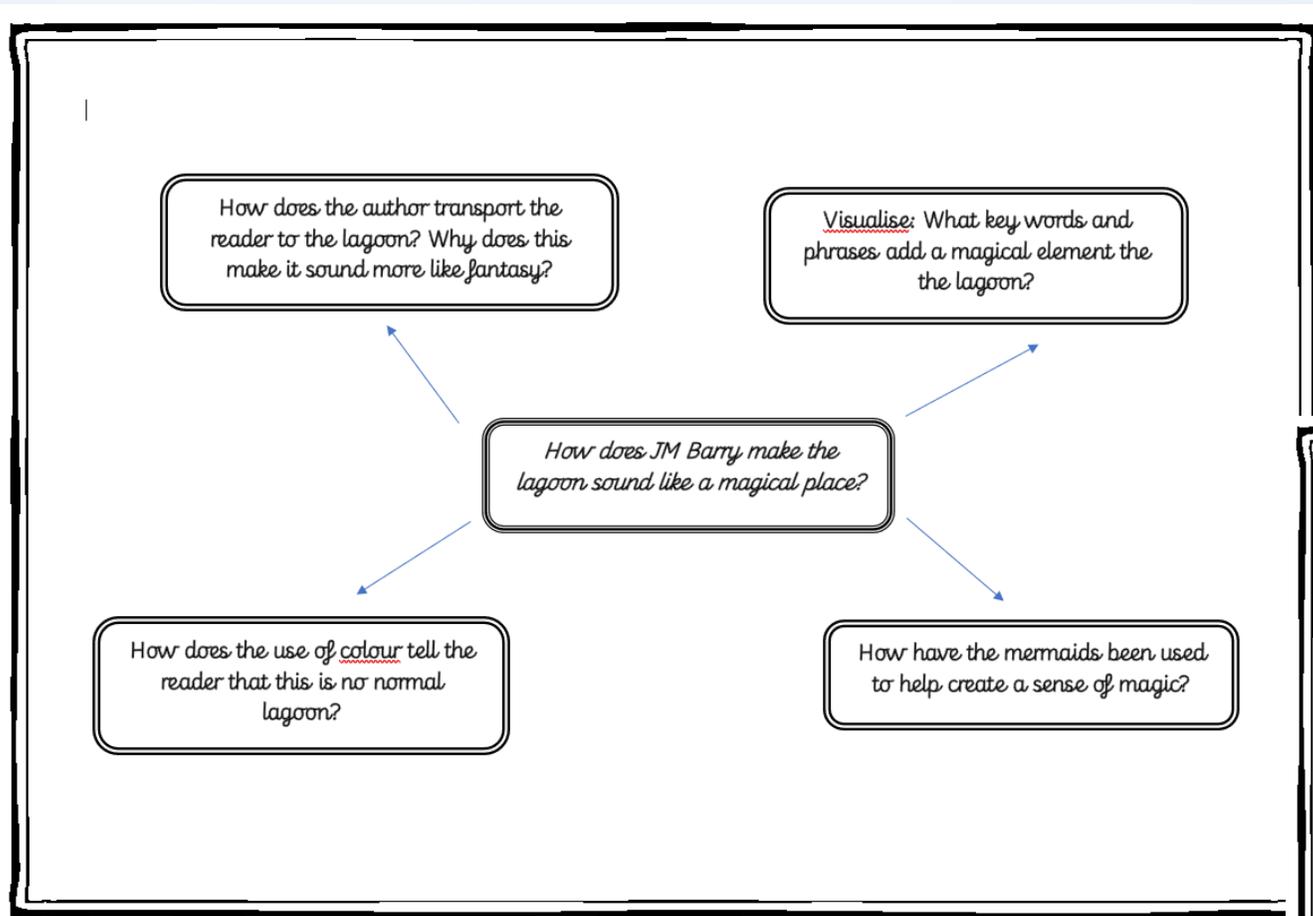
ellipsis

~~strange wailing~~
similar to
whale poss

a living thing in sea

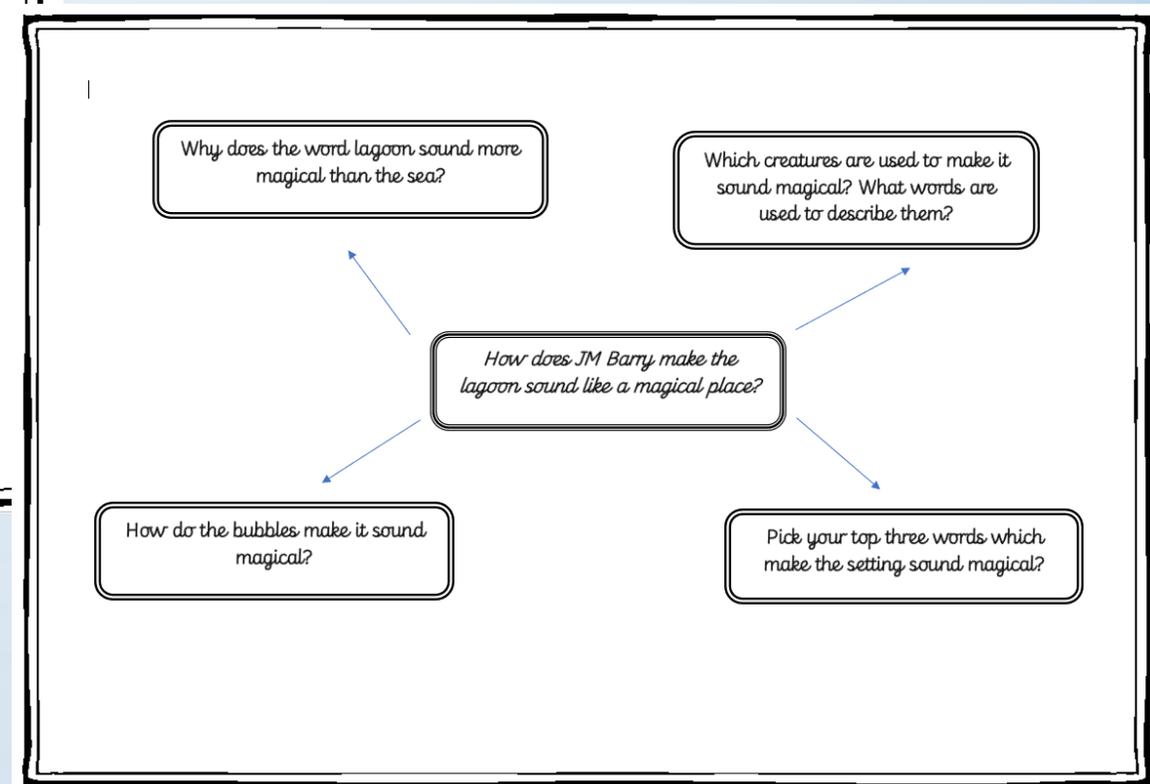
It is 12 cheerfully a living that will

Big questions



Access strategies – small radial questions

Access strategies – varied version for SEND



The author transports you to the palace
by.....
This sounds like fantasy because.....

.....makes it sound magical
because.....

How does the author transport the
reader to the palace? Why does this
make it sound more like fantasy?

Visualise: What key words and
phrases add a magical element to
the palace?

*How does Hans Christian Anderson
make the Palace sound like a
magical place?*

Access strategy - Small radial
questions

How does the use of colour tell the
reader that this is no normal palace?

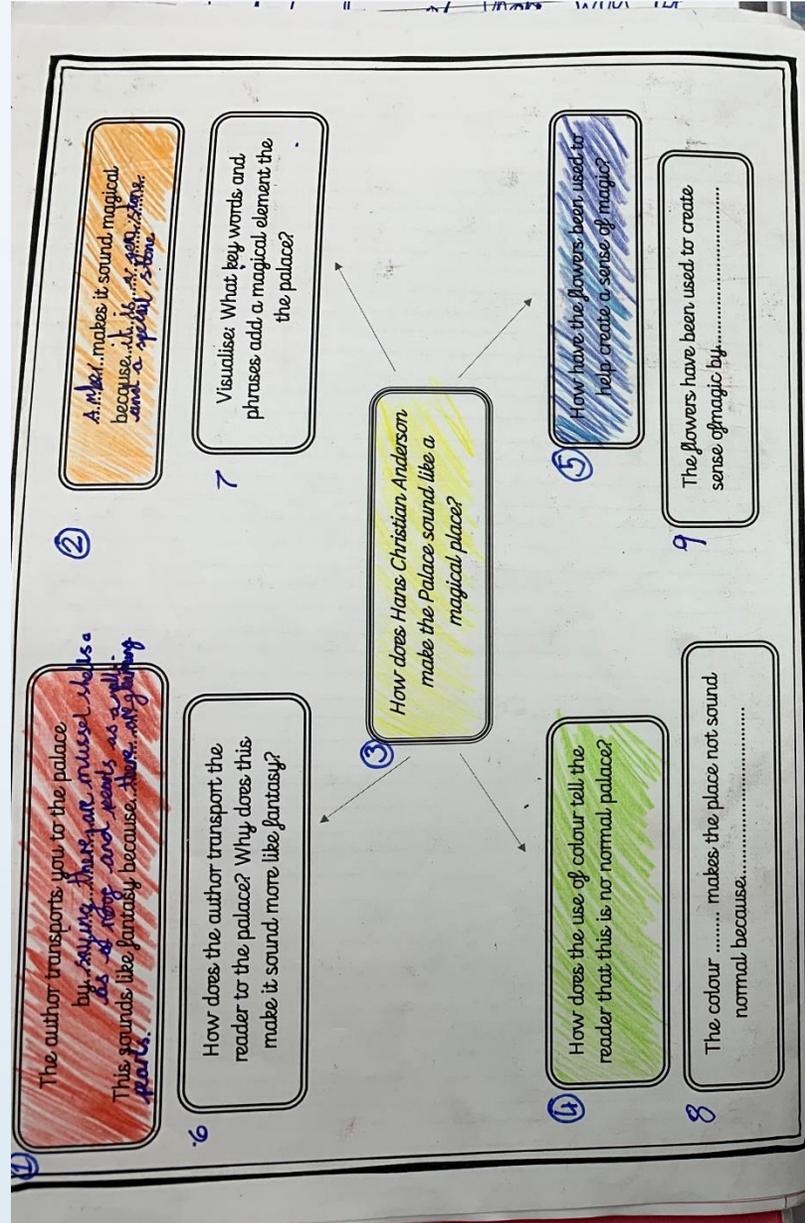
Access strategy -
sentence starters

How have the flowers been used to
help create a sense of magic?

The colour makes the place not sound
normal because.....

The flowers have been used to create
sense of magic by.....

Big Question example



L1 To look at author's word choices to create magical settings Tuesday 26th November 2019

The author transports you to the palace by saying there are gleaming pearls and saying the roof is made out of mussel shells. This sounds like a fantasy because they say there are gleaming pearls.

Amber ^{makes it} sounds magical because it is a gem stone and it is a special stone. It sounds magical because he says there are mussel shells as a roof and they say the palace is gleaming as well as they say the palace is made out of pearls.

It is because it has mussel shells as the roof the walls are made out of coral and pearls.

He is making the palace sound interesting because he is saying the corn flower is the prettiest flower you can see and he is saying

How do they answer?

The author transport you to the palace by saying there are gleaming pearls and saying the roof is made of mussel shells. This sounds like fantasy.

I think there is magic because they have been described as the loveliest but also with light streaming out. This sounds magical because the light is beaming from the palace.

First draft – pink is self editing (actively taught and modelled)

coins are scattering all ~~over~~ ^{the rocks are} the seabed
~~and sparkling rocks~~ because the coins
are shining like the sun.
~~on the seabed~~ ^{on} ~~you will see~~ the coins ^{are} streaming
~~across the seabed~~ because ^{as} they are
coming out of the chest and
the sky is as blue as the loveliest
cornflower. The beautiful foamy,
floating bubbles are ~~a~~ ^{very} pearly
white. ~~The pearly white bubbles~~ and
float up to the sea surface. Behind
the bubbles, ~~there is~~ ^{is} a big pirate
ship, ~~full of pirates that say~~
~~or me heartys~~. The pirates don't
know what is in the ~~pearly~~ ^{throng} white
it. The bubbles are enormous,
nonstous ^{and} gigantic bubbles ^{and} that is

you walked through them you
might ^{end up} being in one! The tiniest bubbles,
~~whuddled~~ together, give the ~~illusion~~ ^{illusion} of
white clouds although ^{me} bigger, individual
~~bubbles~~ are transparent. ~~In the~~
~~ones~~ mysterious, ~~big, giant bubbles~~ ^{bubble} bath but
they bubbles are so tiny like
puppys and body wash and angels,
and more angels and thousands
and a lot of angels and it ~~It~~
might be ~~crazy soap~~ that is white
and ~~bubbles~~ ^{they are} like shampoo and hot
water clearing up ~~soap~~ and feet
wash ~~and~~ ^{also} bubble water from a
gast hose and a gast tap like
a sink tap not a ~~egram~~ tap
so that means like your tap is all

Final piece

If you shut your eyes and take a deep breath, you will find yourself falling into a sparkling, saltwater and sapphire ocean. There is gold falling like confetti, an opened treasure chest, rocks on the seabed. You will see a broken sail, a beautiful dolphin and colossal dangling anchor.

The bright, metallic, glistening gold coins are scattering all over the seabed, the rocks are sparkling because the coins are shining like the sun. On the seabed coins are streaming

out of the chest and the sky is as blue as the loveliest cornflower.

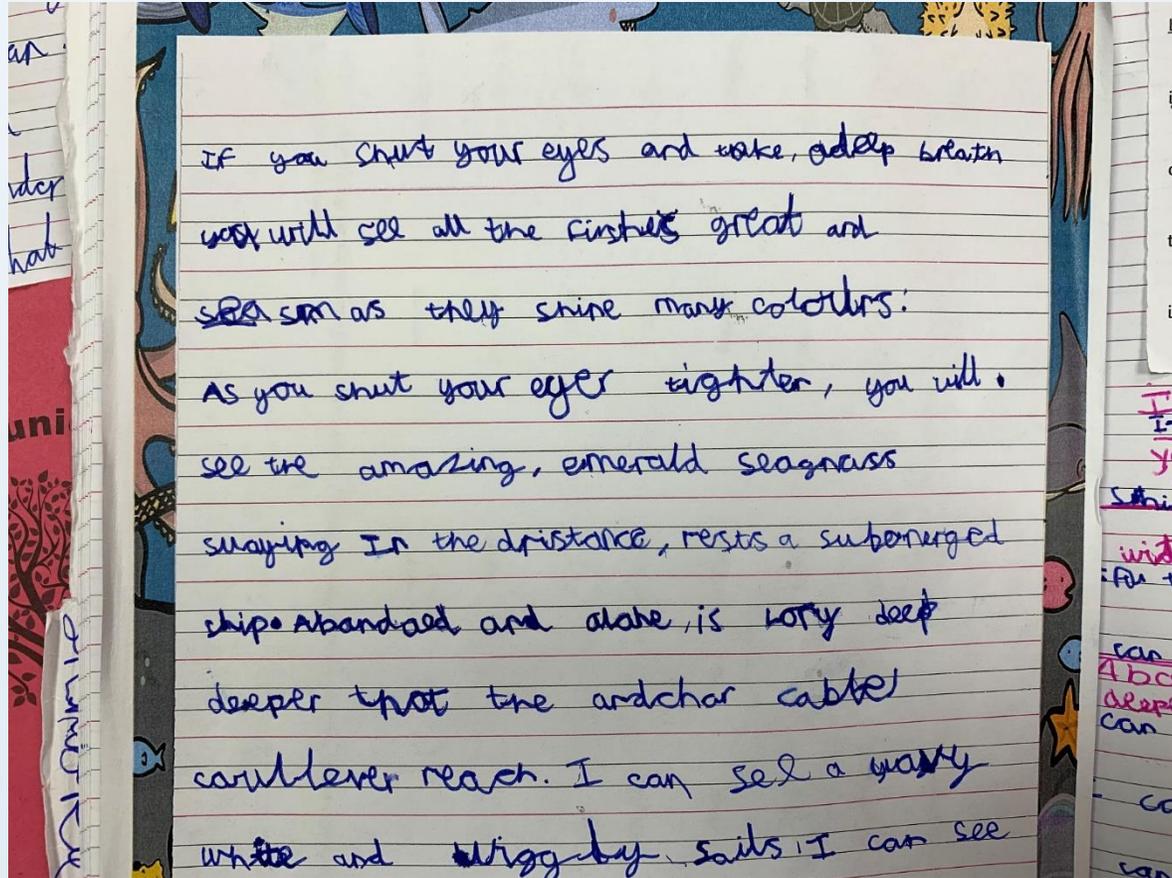
The beautiful foamy, floating bubbles are pearly white and float up to the sea surface. Behind the bubbles, is a big pirate ship. The bubbles are enormous, monstrous and gigantic and if you walked through them you might end up in one! The tinier bubbles, all huddled together, give the illusion of white clouds, although the bigger individual ones are transparent.

If you shut your eyes and take a deep breath, you will find yourself falling into a sparkling, saltwater and sapphire ocean. There is gold falling confetti, an opened treasure chest, rocks on the seabed. You will see a broken sail, a beautiful dolphin and colossal dangling anchor.

The bright, metallic, glistening gold coins are scattering all over the seabed, the rocks are sparkling because the coins are shining in the sun. On the seabed coins are streaming out of the chest and the sky is as blue as the loveliest cornflower.

The beautiful foamy, floating bubbles are pearly white and float up to the sea surface, Behind the bubbles, is a big pirate ship. The bubbles are enormous, monstrous and gigantic and if you walk through them you might end up in one! The tinier bubbles, all huddled together, give the illusion of white clouds, although the bigger individual ones are transparent.

What does it look like for SEND? A child who did not pass the KS1 phonics screening and was below age related expectations



If you shut your eyes and take a deep breath you will see all the fishes great and small as they shine many colours. As you shut your eyes tighter, you see the amazing, emerald seagrass swaying. In the distance, rests a submerged ship.. Abandoned and alone it is very deep deeper than the anchor cables could ever reach.

Year 6 – High Flight sonnets

Heritage texts for inspiration :

– John Gillespie Magee – High Flight

Big questions:

– How does Magee convey the emotions of ‘high flight’?

Skills taught:

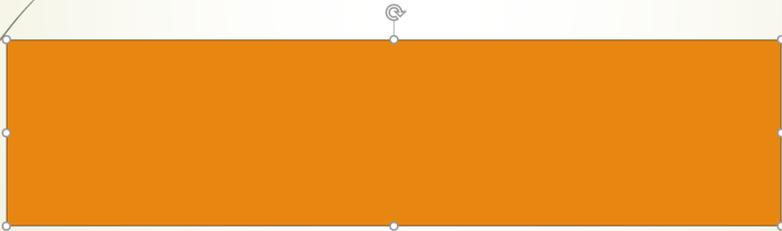
– personification, metaphors (description and big idea), similes, verb choices, sonnet structure.

Outcome:

– Own sonnet linked to WW1 and the idea of flight

Flight – how would it feel?

- ▶ <https://www.youtube.com/watch?v=26rFa9blkQw>
- ▶ <https://www.youtube.com/watch?v=VBlnFQ-79-4&t=212s>



Come up with your best top ten phrase or word to describe flying high in the sky.

- ▶ You have five minutes to write these down. Every word needs to earn its place... try and think outside the box/create a vivid image for your reader.

What are our groups best words/phrase?

- ▶ Post it note your top two descriptions
- ▶ In your group you are then going to sort this on a consortium line. How can we sort our ideas?
- ▶ What are your groups top choices to add to the whole class word bank? You need to justify your choices.
- ▶ Can you put words and phrases as a group to draft a couple of poetic lines to describe the beauty of flight?

Most appropriate



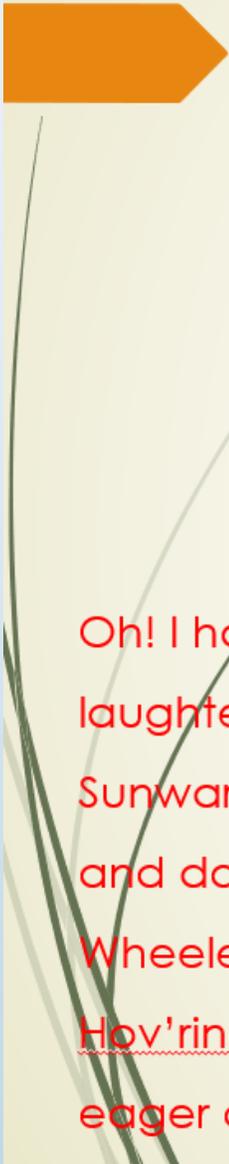
What flies that could sit at the centre of our poems?

- ▶ How would our description change based on what is flying?
- ▶ Listen to the following music? What would you associate flying with this music? What words and phrase comes to mind?
- ▶ <https://www.youtube.com/watch?v=NhnMd1JI7SA>
- ▶ <https://www.youtube.com/watch?v=IFEXitPn1ko>
- ▶ <https://www.youtube.com/watch?v=b44-5M4e9nl>

Questions to think about	Piece 1	Piece 2	Piece 3
How would our description change based on what is flying?			
What would you associate flying with this music?			
What words and phrase comes to mind?			

▶ Taster draft

- ▶ Chose one of the pieces of music and try to draft a short poetic verse.
- ▶ What do you now about poems that could help with this?
- ▶ Do they have the same rules/constrictions as sentences and paragraphs?
- ▶ Be creative – you are trying to get across the feeling of flight to your reader. Try and get across the feel of the music too.



Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, – and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air...

Oh! I have slipped the surly bonds of Earth and danced the skies on
laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth of sun-split clouds,
and done a hundred things you have not dreamed of
Wheeled and soared and swung high in the sunlit silence.
Hov'ring there, I've chased the shouting wind along, and flung My
eager craft through footless halls of air...

How would you read
this poem?
It can make a
difference to the
meaning of the text.

For poetry you
sometimes have to
read beyond the end
of the line and into the
next.

Look at the version
below – does this
improve of we read
and our
understanding?



Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, – and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air...

Oh! I have slipped the surly bonds of Earth and danced the skies on
laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth of sun-split clouds,
and done a hundred things you have not dreamed of
Wheeled and soared and swung h igh in the sunlit silence.
Hov'ring there, I've chased the shouting wind along, and flung My
eager craft through footless halls of air...

How would you read this poem?
It can make a difference to the meaning of the text.

For poetry you sometimes have to read beyond the end of the line and into the next.

Look at the version below – does this improve of we read and our understanding?

How can you annotate your copy to help you read/understand more without rewriting it?



Up, up the long, delirious burning blue
I've topped the wind-swept heights with easy grace
Where never lark, or ever eagle flew –
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

Up, up the long, delirious burning blue
I've topped the wind-swept heights with easy grace
Where never lark, or ever eagle flew –
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

How would you read
the second verse of
the poem – using what
we did to the first
verse?

Does it help?

Annotate up your own
copy to guide you
when reading it aloud.
We are going to try
and learn this poem so
we can recite it.

How does Magee convey the emotions of 'high flight'?

What effect does the exclamation mark have at the start? Why is the metaphor 'surly bonds' so striking?

Why is the first-person narrative so powerful? Explain using examples from the text?

Look at these key phrases
'laughter-slivered wings'
'rumbling mirth'
'shouting winds'
'delirious burning blue'
'untrespasted sanctity of
pace''

RIGHT Flight

1. The exclamation mark conveys the excitement because of the way he has described the emotion of flight by saying it's showing that it makes him feel he is actually doing it and escaping war.

2. The metaphor surly bonds means that he is trying to get through the ropes of war and escape to the peaceful skies.

3. It gets across the emotion of flight because he describes the peaceful sky and it shows that he is trying to pass through to heaven.

4. Here is my example of the first person "Sun-worshiper climber."

5. The use of I in this sentence is powerful because it says he has ~~tried to escape war~~ but ~~is~~ ^{is} ~~going~~ ^{going} towards the Sun.

6. "Delicious burning blue", this makes flight seem exciting because it describes the clear sky where he is trying to escape to.

7. "Laughter-slivered wings"
"tumbling mirth"
"delicious burning blue"
"Untraversed sanctity of space" with.

These phrases describe the story by showing how he felt by trying to flee.

3. "untraversed sanctity of space!"
I think it means it was his sacred place and that it was so high nobody has been there except for him. It makes flight exciting because he wants to fly his way to his sacred place and escape the horrors of the earth.



What we think is the meaning behind the poem:

Wow! I have escaped the unfriendly ties of earth (war) – and flown the skies in my plane – reflecting the sunbeams.

I flew up towards the sun, and joined the laughter/merryment of flight between sun=split clouds – and done a hundred things you have never dreamed of – like wheeling, soaring and swinging my plane high in the peacefulness of sky – escaping the war below. I have flown so fast I feel like I am standing still in my craft which is ready to go through the never-ending skies.

Up and up the long exciting burning blue (never-ending sky), I have reached the limit easily – where even the birds cannot go. With my now empty/peaceful mind I have been to the unvisited holy space, I am so high, it feels like I could touch God himself (in heaven)

Is this a metaphor for someone dying and being released from war and the freedom this gives?

Is it a dream of his of how it would feel if you really were able to escape the bonds of war?

Is it a reflection of how he feels when flying and the ability to, for a moment, leave war behind and feel free.

Wings to fly

- ▶ Decide on an area of interest connected to the theme of flight – you can adapt the theme to suit you – freedom, release, death, belief, exhilaration etc...
- ▶ You can focus on the some of the striking phrase for inspiration – for example could you call you poem 'laughter-silvered wings' or 'delirious blue', 'tumbling mirth'.
- ▶ How are you going to finish – maybe write the ending first. How can you leave a strong impression of the reader?
- ▶ What kind of rhyme scheme will you use? Or not use?
- ▶ What mood are you trying to achieve?
- ▶ Will you use the first person?

▶ Some more ideas...

- ▶ Start with OH! I have slipped the surly bonds of earth...
- ▶ Name your poem 'The Sunlit Silence'
- ▶ You are a pilot of an eager craft, but it could be in any time
- ▶ You are chasing the shouting wings where no lark or eagle flies – where are you?

Excellent responses will:

- ▶ Apply some specific techniques learnt from High Flight
- ▶ Use metaphors which are original and express the exhilaration of the moment
- ▶ Use the sonnet form?

Then, a lot of drafting!

Oh! What is this land that has no grace.
I swoop and dove to get a closer view.
~~Once I land on the hard ground there's no such place.~~
Once I land on the ground there's no such place.
I must bring life back that's what I must do.
I have to do.

This is the night how it will show how special tonight.
I am certain this will be a new home flight.
As I take in flight to the sky I will always love
As I soar and drift through the sky I roam.
birds to help me on the sky

I in the blue I find others to help me on the sky

~~They help to help them help to help build the
We all soar to help me to soar
land and you must help me to soar
glide to soar. As we swoop and soar to soar
the land you must help me to soar the sky
They must not think of this as a chore~~

This is to be their gratitude
This is to be their ultimate gratitude,
This is going to be their true gratitude
But not for their silly attitude
But it is not for their silly attitude.

* Oh! What is this land that has no grace.
I swoop and dove to get a closer view.
~~Once I land on the hard ground there's no such place.~~
Once I land on the ground there's no such place.
I must bring life back that's what I must do.

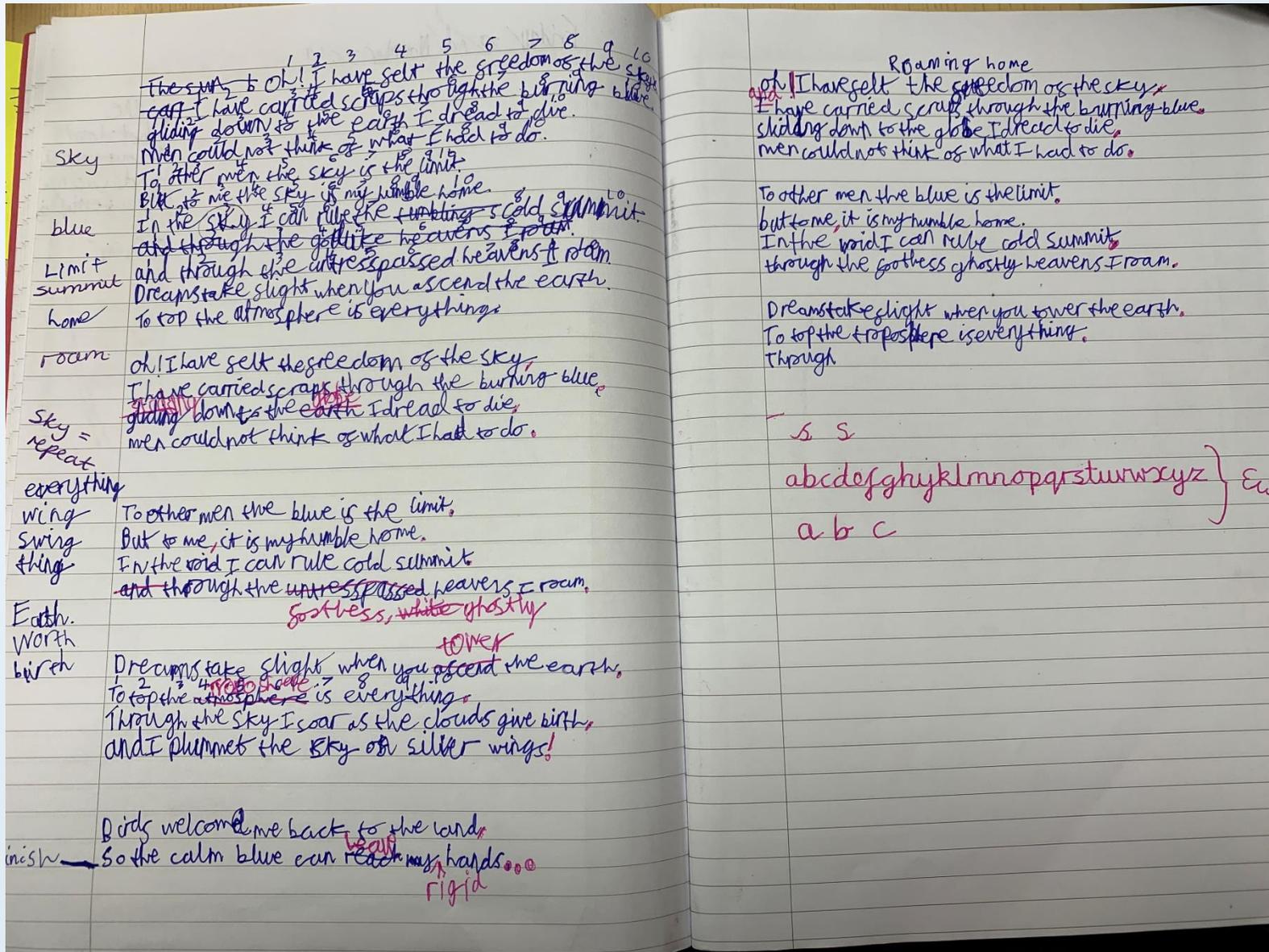
This is the night, how it be special tonight.
I am certain this will be a new home.
As I take to the sky certain in flight
As I soar and drift in the sky I roam.

In the blue I find birds to help me in the sky
You must help me to drift and glide to soar
As we swoop and soar from land to the sky.
They must try not think of this as a chore.

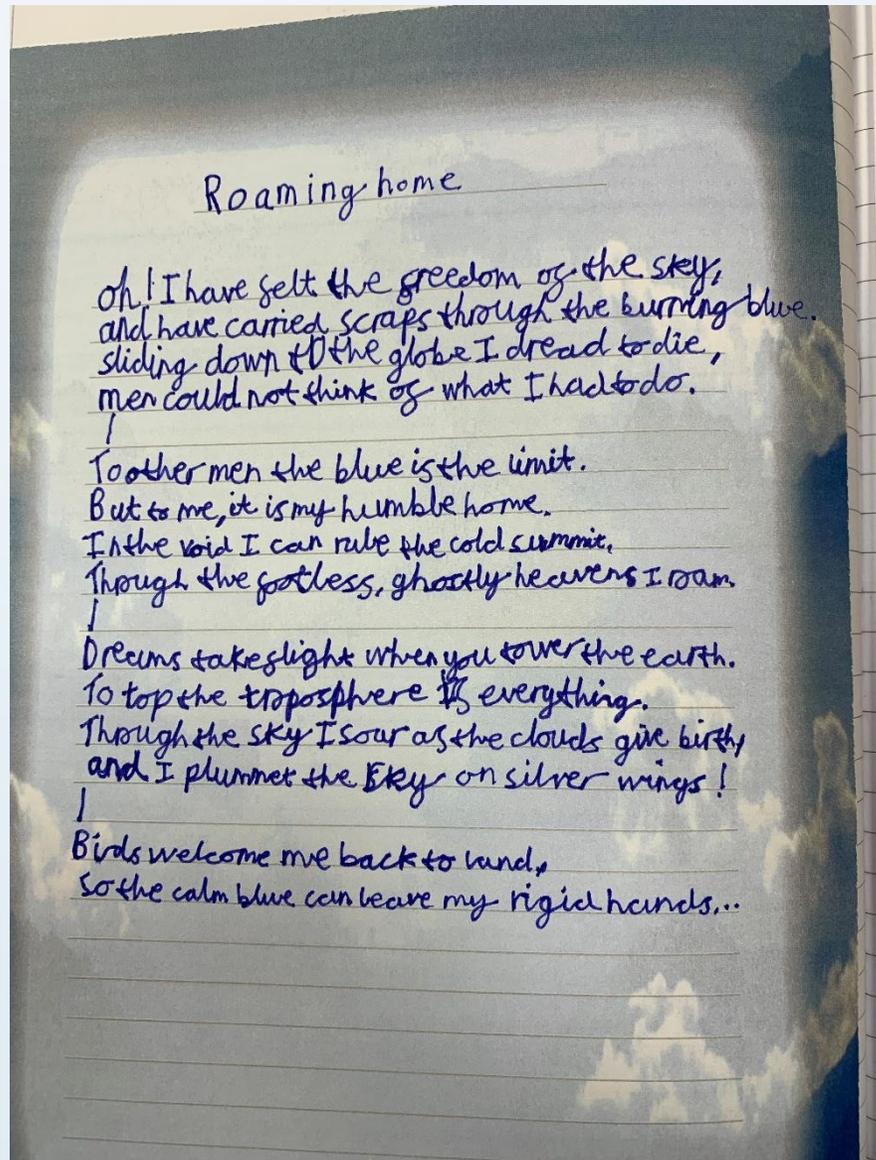
This is going to be their true gratitude,
But it is not for their silly attitude.

* Oh! What is this land that has no grace

Then, a lot of drafting!



Some of our poems



Roaming home

Oh! I have felt the freedom of the sky,
and carried scraps through the burning blue.
Sliding down the globe I dread to die,
men could not think of what I had to do.

To other men the blue is the limit.
But to me, it is my humble home.
In the void I can rule the cold summit,
Through the footless, ghostly heavens I roam.

Dreams take flight when you tower the earth.
To top the atmosphere is everything.
Through the sky I soar as the clouds give birth,
and I plummet the sky on silver wings!

Birds welcome me back to the land,
So the calm blue can leave my rigid hands...

Home is High

Safe!

Destroyed, worried, abandoned wings
have flown.

Fluttering everywhere the wings
have found,

the giant disastrous beast but knew...
this beast could not reach them on
high ground

Soar upwards with the shadow of
the sky,

we can be free, dream, take flight into
space,

I have met the best wonderful ally,

I have been to the most wonderful place.

Footless halls of air match my gift of
flight,

we can call the sky our home and feel
free

I have chased the shouting winds, with
delight,

I love gliding over the peaceful sea.

The thrill of flight is like a miracle
top the ^{dark} world the sky is spiritual.

Home is High

Safe!

Destroyed, worried abandoned wings have flew.

Fluttering everywhere the wings have found,

the giant disastrous beast but knew...

This beast could not reach them on high ground

Soar upwards with the shadow of the sky,

We can be free, dream, take flight into space,

I have met the best wonderful ally,

I have been to the most wonderful place.

Footless halls of air match my gift of flight,

We can call the sky our home and feel free

I have chased the shouting winds, with delight,

I love gliding over the peaceful sea.

The thrill of flight is like a miracle

Top the dark world sky is spiritual.

Free Flight

Oh! I'm consumed by this land
which has no grace,
Chained down and trapped by war's
monstrous lies.
Until I'm released from his
ugly place,
Given the power of wings to
soar high.

I slave in silence for freedom to
come,
As I beg him to ~~release~~ release
me, I cry.
I break through the shackles, no
longer numb,
Roaming towards the heavens,
floating high.

Up carried through the
air on great white wings,
Slipping the surly bonds of
earth at last.
Fluttering through the company
of kings.

After tasting flight, I forget the
past.

In the untresspassed sanctity
of space,
I am known as a familiar face.

Free flight

Oh! I'm consumed by this land which has no grace,
Chained down and trapped by war's monstrous lies.
Until I'm released from his ugly place,
Given the power of wings to soar high.

I slave in silence for freedom to come,
As I beg him to release me, I cry.
I break through the shackles, no longer numb,
Roaming towards the heavens, floating high.

Up carried through the air on great white wings,
Slipping the surly bonds of earth at last.
Fluttering through the company of kings,
After tasting flight, I forget the past.

In the untresspassed sanctity of space,
I am known as a familiar face.

How does Magee convey the emotions of 'high flight'?

① What effect does the exclamation mark have at the start?

③ Why is the first person narrative so powerful?

Look at these key phrases
Visualise what the phrases make you think of (draw it in your books)

- 'laughter-slivered wings'
- 'rumbling mirth'
- 'shouting winds'
- 'delirious burning blue'
- 'unterspased sanctity of pace'

+② Why is the metaphor 'surlly bonds' so striking?

Can you give an example from the text?

How does it convey the emotion of flying high?

* Here is my example of the first person, "inset quote"

* The use of I in this sentence is powerful because...

* The exclamation mark conveys the emotion of flight by...

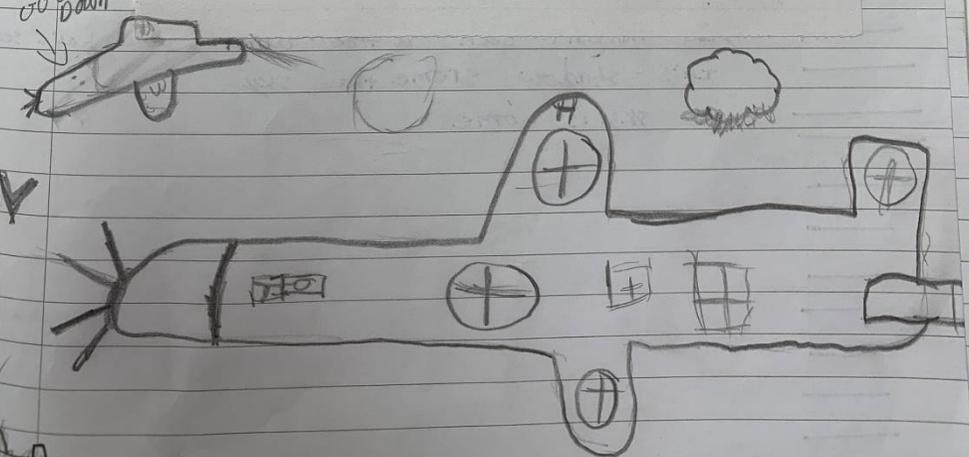
The metaphor 'surlly bonds' means...

* It gets across the emotion of flight because...

"put phrase here" - This makes flight seem exciting because...

is angry
angrey

slowly
down



① The exclamation mark conveys the emotion of surprise by... getting the readers attention and making it sound amazing.

② The narrator's 'surlly bonds' means... angry chains.

It gets across the emotion of flight because... he sees angry and in case when he is on other but free as a bird. with the sky.

Here is my example of the first person. "I have slipped the surlly bonds of earth." The use of I in this sentence is powerful because I can see is most of because is some his person.

Unterspased sanctity of pace as this makes sitting seem exciting because nobody can beat this.

Tuesday 28th November

NO one liked the voice of the cold, dark war, / You
could hear the empty, tortured souls cry, / I reached
the point where I could take no more, / Dreams became
real and look to the sky.

At last, I slipped the surly bond of earth, / Free to
roam the untraversed myth of space, / Humbling birth,
I to the atmosphere with easy grace.

Blissful silence suits the gentle, fresh air, / The higher
I soar, the further I roam, / No other beauty could ever
compare, venturing through the clouds, / I can see
home. But alas, I will never make it there, / I call the
clouds home now, / God heard my prayers.

No one liked the voice of the cold, dark war,
You could hear the empty, tortured souls
cry,
I reached.

No one liked the voice of
the cold, dark war,
you could hear the empty,
tortured souls cry,
I reached the point where I
could take no more,

Dreams became heavy and I
took to the sky,

At last, I slipped the surly
bonds of earth.

Free to roam the untrodden
myth of space,

Higher and higher through tumbling
mirth.

I top the atmosphere with
easy grace.



Blissful silence fills the gentle
fresh air.

The higher I soar, the further
I reach

No other beauty could ever
compare,

Venturing through the clouds
I can see home.

But alas, I will never make
it there,

I call the clouds home now
and heard my prayer.

No one liked the voice of the cold, dark war,
You could hear the empty, tortured souls cry,
I reached the point where I could take no more,
Dreams became real and I took to the sky,

At last I slipped the surly bonds of earth.
Free to roam the untrodden myth of space,
Higher and higher through tumbling mirth.
I top the atmosphere with easy grace.

Blissful silence fills the gentle fresh air.
The higher I soar, the further I reach
No other beauty could ever compare,
Venturing through the clouds I can see home,

But alas, I will never make it there,
I call the clouds home now and heard my prayer.

Lily

Useful tools which we have used in our English journey

Big (radial) questions – radial questions have been really useful for breaking negative attitudes to what children can and can't do. There is no preconceived order, and children do not automatically start on the easiest and work up to the more challenging – this has had a really positive impact on our lower attaining children as they do not feel capped or limited. There is no start or end, just a focus on answering each smaller question well. The white space on the page has also been less limiting.

Text marking – text marking is taught to all children and used regularly across the school, the idea being if they have a comprehensive understanding of the model, they are more able to apply it to their own writing.

Think engines – little scaffolds just to prompt thinking. Some examples...

What can you see, think, wonder?

What are you informed of, what can you infer?

Atmosphere, evidence, comments...

Useful tool which we have used in our English journey

Specific focus on purpose – we wouldn't just write a setting description or a narrative without having a focused purpose. What sense are you creating? What impact do you wish to have on the audience?

Text reveal – way to hook children into these text so that they want to find out more. Slow reveal of a linked picture, interesting words and phrases revealed first, clues....

Taster drafts – Opportunities for children to write responses for example after text marking and before skills and further discussion write the next three lines of the text. This is low threat, high challenge. It also allows a quick opportunity to pre assess children's understanding.

Writing as a slow process – editing, improving and redrafting have been key to our writing outcomes improving. Children learn to appreciate the non linear process of writing and are not afraid to improve from their first attempt – in fact some of them would edit and redraft for ever if you let them!

Other writing outcomes

Year 6 – Dickens inspired opener

In the distance, the bells pealed pronouncing the start of the festive season. At the heart of the town, the smell of roasted chestnut wafted through the air, triggering people's sweet tooth. The seller, who loved this busy time of year, was overjoyed to have a line around the block for his sweet, celebrational goodies. With people crowded everywhere, the yule-tide season had truly begun.

Like St Nick's mythical sleigh, the snow drifted through the town, blinding the night with ice-white dust. The eager shoppers scurried around in the now dimly lit market. As the night ate up the city, a deluge of white fell like an explosion of icing sugar.

As an intricate snowflake weaved through the lit houses, the joy and laughter slowly, but surely, left the ears of those who moped down Blue Bell Street. Unlike the name, the lane was dull and dark. Here lived the infamous Scrooge! Christmas was guzzled down by the man's greed and hatred for Christmas. To him, it was just another day, if not the worst day of all.

Other writing outcomes

Year 6 – Setting descriptions which create a sense of danger – JM Barry and Robert Louis Stevenson

In the Atlantic, the weather turned into a malevolent storm, striking the sea with her ferocious whip. On the high tide, when the crew turned a blind eye to the rear and were driven below deck, a dark shadow appeared. Unexpectedly waves slapped the ship over and over. All of sudden, the thunder struck the ocean like a devil had ascended from hell and placed the deadliest curse on that vessel. A partly destroyed brig, which was the devil's creation and could demolish any boat in its path, awoke, rising from the depth of the ocean. A mythical legend, from long ago, the creation burst out of her cage and released her fury on her enemies.

Slivered and flittered sails, which floated side to side as she was freed from her prison, sped towards her violent friends. She was adopted by neglect: her timbers were revolting, her deck mold infected, her hull full of ancient barnacles. She was controlled by the ocean, her mission would never be complete.

Other writing outcomes

Year 6 – Character descriptions which create a sense of danger – JM Barry and Robert Louis Stevenson

Now, those of you who are familiar with the likes and Hook and Blackbeard, may think you know how evil men can be... but far more villainous beings exist. At the foredeck of this very ship, we have the most lethal and detestable pirate who ever lived – Captain Davies. Doomed to sail the foot of the pit blue for eternity, here is a captain who is too savage to understand, too bloody-thirsty to be calmed and too arrogant to think they could be wrong.

Every law follower shudders at her build: buxom and agile; voluptuous legs; slim and muscular arms. Her blush and rosy complexion is flaked with acne. Emerald eyes reflecting the truth. The captain's strawberry blonde hair, thick and unshorn in corkscrew curls had noticeable split ends. Her vacant smile is as hypnotizing as a siren singing an enticing love ballad. Briefly, she looks around her, before hiding her feared face.

Other writing outcomes

Year 5 –Character and setting description which hint that it has not always been this way– Inspiration Taken from Hornblower

Curiously, the sea stood glaring at the shore. In this flawless, exquisite location, Captain Sea Star thought she'd sit back and relax, so that was exactly what she started to do. Beside the crystal, clear and calming ocean, was the soft, golden sand. However, her instinct told her something was wrong. And, experience told her that her instinct was never wrong. Beneath the pristine, tremendous waters, the mast of The Star (her beloved ship) laid on the gritty, squelchy sand. After a while, the sea started to get irritated and punched the shore, then the rough, jagged cliffs. Then, suddenly, the sea came to a halt. There was silence. It was quiet. Very quiet. Too quiet. Before long, dark, gloomy clouds bolted across the bright, blue sky. Was this a sign of danger?

Other writing outcomes

Year 5 – Character and setting description which hint that it has not always been this way– Inspiration Taken from Hornblower

Captain Harry, who was renowned for being brave, funny and loyal, was walking on the deck. At that moment, his cocoa-coloured eyes were full of curiosity. Those who knew him well knew that he was a calm and relaxed person, so something must be up!

Captain Harry, who had the look of a calm and controlled person, was looking at the crew (on the inside he was panicking). Nervously, he glanced at the scenery around him. The gleaming sun shone on his shiny, jet-black hair which was blowing in the breeze. Twenty years old? What a liar! He had to be at least forty. Captain Harry - confused and nervous - felt every movement on the ship. Standing tall, fiddling with his fingers nervously, a bead of sweat began to drip down his pale face.

Other writing outcomes

Year 5 –Character and setting description which hint that it has not always been this way– Inspiration Taken from Hornblower

SEND Y5

Captain Lizzy, who was cheerful and loyal, was walking around like there was no tomorrow. At lunchtime, Captain Lizzy stared around with her cat-like eyes and she knew something was wrong.

Those who knew Captain Lizzy well knew that she had changed from the calm and respectful person she once was. Captain Lizzy calmly strolled along the sandy, lovely sea. (In truth, she was unsure and scared). Confused, Lizzy scratched her hair with worry. The sun set gleamed on. Captain Lizzy's shining, glittery hair made a rainbow.