

Ossiri and the Bala Mengro

Written by Richard O’Neill and Katherine Quarmby and illustrated by Hannah Tolson (Child’s Play 2016)

Overall learning aims of this teaching sequence:

- To engage and inspire children to engage with literature.
- To develop creative responses to the text through drama, storytelling and artwork.
- To develop empathy and explore wider themes through a narrative text.
- To deepen knowledge of the world through enquiry and cross-curricular research stimulated by a narrative text.
- To enrich vocabulary and understanding of the impact of language on readers and audience.
- To write with confidence for real purposes and audiences.

This teaching sequence is designed to be adapted as appropriate for a KS1 class.

Overview

This sequence is approximately 4 weeks long if spread over roughly 20 sessions. The book offers a range of opportunities to work across the curriculum as well as in English sessions, giving children the chance to work in more depth around the themes. Hannah Tolson’s stunning illustrations enhance and enrich the text, extending the meaning conveyed in the written language and inviting the reader to revisit the book and deepen reader response and reflections. There are plenty of opportunities to inspire authentic pieces of writing for a range of purposes and audience. The content will also enable teachers to support children in developing their knowledge and understanding of the experiences of different communities around the world. Cross-curricular work is integral to the English work and the contextualised curriculum suggested enables genuine depth in comprehension, in oracy work and in written outcomes. This sequence supports teachers to consider when such cross-curricular work might be introduced to maximise the impact of this learning.

Teaching Approaches

- Oral Storytelling
- Response to Illustration
- Reading Aloud
- Exploring Language
- Freeze-Frame and Thought Tracking
- Writing in Role
- Investigative Enquiry
- Creating Anthologies
- Hotseating
- Conscience Alley
- Role Play and Re-enactment
- Visualising and Artwork
- Storymapping and Graph of Emotion
- Readers’ Theatre
- Shared Writing
- Book Talk
- Drafting and Editing
- Publishing and Book Making

Writing Outcomes

- Role on the Wall
- Information Writing – Scientific Processes
- Thought Bubbles
- Questions and suggestions
- Persuasive note and letter
- Diary entry
- Recipes
- Instructions for making instruments
- Story writing

Other Books and Resources to Support and Extend the Sequence

1. Books to Support the Exploration of Themes Inspired by the Text

- *Here Comes Frankie!* by Tim Hopgood (Macmillan)
- *A Brave Bear* by Sean Taylor and Emily Hughes (Walker)
- *A Book of Ogres and Trolls* by Ruth Manning-Saunders, illustrated by Robin Jacques (out of print but perhaps available in library collections)
- *Arthur Spiderwick's Field Guide to the Fantastical World Around You* (Spiderwick Chronicles) by Tony DiTerlizzi and Holly Black (Simon & Schuster)
- *The Troll* by Julia Donaldson, illustrated by David Roberts (Macmillan)
- *Troll and the Oliver* by Adam Stower (Templar)
- *Shrek* by William Steig (Particular Books)

2. Traditional Tales

- *Collected Folk Tales* by Alan Garner (HarperCollins)
- *Grimm Tales for Young and Old* by Philip Pullman (Penguin)
- *Tales of Hans Christian Andersen* illustrated by Joel Stewart (Walker)
- *The Story Tree* by Hugh Lupton and Sophie Fatus (Barefoot Books)

3. Books to support teacher knowledge

- *Gypsies of Britain* by Janet Keet-Black (Shire Library)
- *Dark Tales from the Woods* by Daniel Morden (Pont Books)
- *Fireside Tales of the Traveller Children* by Duncan Williamson (Birlinn) and other collections of stories told by this Scottish Traveller storyteller
- *The Anthology of English Folk Tales* (The History Press) Collections of stories from areas around Britain are published by The History Press in their Folk Tales series – more information at <http://www.thehistorypress.co.uk/articles/storypower-the-gift-of-storytelling/>
- *The Book of English Folk Tales* by Sybil Marshall, illustrated by John Lawrence (Duckworth)
- *Oxford Dictionary of Proverbs* edited by Jennifer Speake (Oxford University Press)

4. Websites

- Stomp film: <https://www.youtube.com/watch?v=US7c9ASVfN>

Teaching Sessions

Before beginning the sequence:

- Create a display of books that can be drawn on for sharing, reference and research to support key aspects of this sequence of work. This display should comprise a range of texts that fall under the following categories:
 - Books to Support the Exploration of Themes Inspired by the Text
 - Traditional Tales from Britain, Europe, Asia and told by Traveller Communities
- Over the course of this sequence of work allow time for children to source and experience traditional stories.
- You might wish to display some titles to get them started.
- Provide the opportunity to discuss and reflect upon common themes and patterns across tales.
- Encourage children to identify favourites and give them the opportunity to orally retell and record these.
- As well as creating an audio collection you might provide children with the opportunities to publish their own retellings as story cards, individual publications or as a class anthology.

Session 1: Response to Illustration, Storytelling and Creative Writing - Narrative

Children should be provided with the time and opportunity to enjoy and respond to the pictures, and to talk together about what the illustrations contribute to their understanding of the text. Such discussions can support the development of inference skills and deepen and enrich reader engagement and response.

- Source a selection of authentic images, photographs or objects representing different aspects of British Traveller society and culture past and present, such as: artistic expression, ways in which people made a living – in this case musicians and ‘rag and bone’ work – caravans, dress, settlements, natural environments and places.
- Provide the children with a laminated set of images or objects or reveal them, one at a time, to the whole group. As each of the images are revealed ask the children to think quietly about the story that the images are stimulating in their own imagination. It might help to ask them to consider the following prompts:
 - *Where does your story take place? Who are the characters? What is their story?*
 - *What do you see in your mind’s eye?*
 - *Does anything remind you of stories you know or things that you know about in real life?*
 - *Which images are particularly memorable for you? How do they make you feel? Why?*
- As the narrative takes shape, encourage children to draw, write or map out their story any way they like ready to tell it orally to a partner.
- Invite the children to share their story with a partner and discuss how the images shaped their narrative.
- Discuss the similarities and differences in each of the stories and note the children’s starting points in terms of their knowledge of the world and personal experience. What the children are able to bring to this work will shape your cross-curricular planning throughout the sequence.
- This is a good place to begin scientific learning around the natural environments that will be explored in the setting, for example Lancashire and what might be The Midlands.
- Revisit the images or objects. Invite the children to discuss them and ask them to consider what clues each provides of what the story might be about. Note their initial responses on the working wall.

Session 2: Role on the Wall and Response to Illustration - Ossiri

- On the working wall, prepare an outlined Role on the Wall of Ossiri, still not revealing the book or anything else about her.
- Show the children an isolated image of Ossiri with the chair, cut from the first illustration.
 - *Who is this? What do you think you know about her? How do you know this?*
 - *How is she feeling? How can you tell?*
- On the Role on the Wall, scribe the children’s ideas; outward appearance, behaviour and facts on the outside; ideas about personality, characteristics, thoughts and feelings on the inside.
- Encourage children to justify their ideas, relating back to facial expression and body positioning.
- Now reveal the first double page spread illustration in its entirety and ask the children to explore the image, sharing what they notice. Use the following prompts to support the children’s responses:
 - *Who are these people? What can you say about them? How do they know each other?*
 - *Where do they live? What is it like to live there? What makes you think that?*
 - *How are they feeling? What is their life like? What do they like to do? How do you know?*
 - *What would you like to find out?*
- Scribe the children’s ideas around a copy of the illustration, eliciting, clarifying and extending children’s vocabulary and understanding from their initial responses.

Session 3: Reading Aloud and Revisiting the Role on the Wall - Ossiri

- Revisit the first illustration and consider:
 - *What are the challenges in this community?*
 - *What are the strengths of this community?*
 - *What role does nature play in the lives of the people of this community?*
- Read aloud the first page from *Ossiri was a Traveller girl...to...she wove a new seat for the chair*. What does this and

the illustration tell us about Ossiri and her family?

- Revisit the Role on the Wall to add any further thoughts the children have about Ossiri.
- Add to this Role on the Wall in different colour pens as you unfold the book and the children find out more. Encourage the children to draw their own Role on the Wall to add ideas about her or enable them to access the large class one when they deem it appropriate.

Session 4: Developing Enquiry – Wider background knowledge

- Create a large version of this grid on the wall and begin a line of enquiry by asking them to consider the following questions about the Traveller communities in the story:

What do we know about the British Traveller Community?	What do we want to know?	What have we found out?

- As the sequence progresses, provide opportunity for the children to find answers to their questions about British Travellers and record further questions they might have. Encourage them to check whether their first ideas about the people in the story are in fact true or based on hearsay or opinion. This would be an ideal opportunity to explore authentic sources of information as well as examining prejudice between communities of people.
- As part of your cross-curricular work in Science, you could have the children explore the ‘rag and bone’ trade of the Tattin Folki people in the story and real life. *What are the scientific processes involved in upcycling, recycling and reusing?* Revisit and re-read the text and illustration of the first spread, examining language and images that will support the children’s understanding and explanations of how materials can be changed, such as: mended and altered, carved, wove, etc. Provide opportunity for the children to investigate questions like these first hand with a range of materials and techniques.

Session 5: Read aloud, musical expression and dance

- Read aloud from the beginning and on until *...more enthusiastically than anyone else*.
- Invite the children to share special or favourite songs from home. Discuss how different songs sound, occasions they best suit and languages involved. You might record the children or members of their family singing them so that they can be revisited and learned by the rest of the class. Create a handmade, illustrated anthology book of family songs so that the children can tune in to the words as they listen to the songs being sung and played in the recorded collection.
- Play a range of folk music to the children, providing opportunity for the children to respond in a range of ways; through discussion, joining in, artwork, writing, movement and dance. Which pieces of music do each of the children feel more enthusiastic about? Ask the children to consider how the piece makes them feel and what it provokes in them, for example the instinct to sing, to move, to smile. It would be hugely beneficial for the children to experience the power of live music as Ossiri did.
- This is an ideal opportunity to introduce the children to a range of tuned and percussion instruments that feature in the music and are played in tradition folk and traveller music. They could be borrowed from the wider school community or you may have access to a school music service.

Session 6: Freeze-Frame and Thought Tracking – Developing viewpoint

- Re-read and read aloud until *... more enthusiastically than anyone else* then attend to the moment when Ossiri asks her father if she can learn an instrument. Hide the text from the children and have the children respond only to the illustration of father and daughter. *What do we think might be happening in this illustration?*
- Read aloud the accompanying text then discuss the motivations, thoughts and feeling of the characters:
 - *What might the characters be thinking, despite what they are saying?*
 - *What might their body language and position suggest?*

- Ask pairs of children to create a frozen tableau of the scene, each taking on the role of either Ossiri or her father. Encourage the children to try and replicate the body position and facial expression of their chosen character and ask them to consider how they might be feeling. If they could articulate their thoughts what might they say?
- Tap children on the shoulder and ask the children to voice their thoughts and feelings in role as father or daughter.
- Record this in writing on thought bubbles, either scribing or asking the children to write for themselves, as appropriate. Display these articulations around the illustration on the working wall or alongside photographs you or the children have taken of the role-play.
- Discuss how the children feel about the father now he has said no to Ossiri. You could have a wider, philosophical conversation around responsibility, drawing on the children's comprehension of the text so far and their own experience of life. *Is the father being mean? Why has he said no? What reasons has he given Ossiri? Do you agree with him? Should parents always say yes to their children? What would happen if they did? What would happen if children only ever did as they were told?*

Session 7: Teacher in Role – Hotseating – and Writing in role

- Ask the children to revisit the scene in which Ossiri's request to play an instrument is denied by her father, prompting discussion and debate:
 - *What would she be thinking or feeling at this point. What might she go away feeling?*
 - *What might we say to her to reassure or advise her? Is there anything we would like to ask her?*
 - *Should she accept her father's explanation or persuade him further? What should she do?*
- Tell the children to imagine Ossiri will be visiting us and support them to compose comments or questions that they would like to put to Ossiri. Use shared and modelled writing to demonstrate and elicit effective sentence structure and language use. Encourage the children to work individually or in pairs to compose their own comments and questions. *How do you think she would respond?*
- Take on the role of Ossiri and respond to the children, using the opportunity to extend their ideas and support the development of deeper empathy and reading comprehension. It is useful to wear a signifier, such as the red headscarf, to help the children to understand when you are taking on the role of Ossiri and when you are back to being teacher again. Confident children could try this for themselves in small groups, once this has been modelled.
- Children can go on to swap their comment or question and respond in role as Ossiri, either in writing or orally, leading to a written note to the character, offering their suggestions or advice moving forward or even a diary entry in role as Ossiri. You might choose to give the children a little diary for them to record future entries as the book unfolds.

Session 8: Reading Aloud, Debate and Discussion – Conscience Alley – and Share Writing

- Turn the children's attention now to the father's perspective and revisit the discussion. *What would you say to her father? Why?*
- Offer the statement: **Ossiri's father should let her play an instrument?** Start the debate with the children, modelling the language of argument and debate and strategies of persuasion, such as suggesting consequence "If...then..." or posing rhetorical questions. Have an additional adult or a confident child to counter the argument then open the discussion more widely once the pattern of debate has been established. This could be prepared in advance with the child or adult in question.
- Ask the children to prepare a persuasive argument for or against the father allowing Ossiri to learn to play an instrument. Create a conscience Alley in which to play out the opposing views being put to a child in role as the father, walking between the two lines of children towards an image of Ossiri.
- Ask the child in role to consider which argument was most compelling, once they have reached the end of the line, and why? *What is your decision? Has it changed from the original one?*
- Support the children to write a persuasive letter to the father or Ossiri offering their viewpoint. This could be demonstrated first and alongside through shared and modelled writing.

Session 9: Reading Aloud, Responding to Music and Writing for purpose – Stomp

- Read aloud from the beginning until *Ossiri called her instrument Tattin Django*.
- To fully appreciate the way in which the environmental sounds influenced Ossiri's thought process, play the children music composed and played by Stomp: <https://www.youtube.com/watch?v=US7c9ASVfNc>
- Allow the children to respond any way they like to music and the infectious beat, making available a range of junk materials such as keys, tin cans, brooms, pans, cutlery, etc. with which they can use to join in. Encourage the children to share their emotional response to the music and its influence on their bodies.
- Consider Ossiri's choice of materials used in her own instrument:
 - *Why did Ossiri choose the long, wide willow branch?*
 - *What kind of sound will it make? Why?*
 - *Does it remind you of any other instruments? How?*
- Give children opportunity to investigate a range of tuned and percussion instruments readily accessible in the classroom.
- They could collect items to create their own musical instrument, taking inspiration from the collection explored and the sounds the children enjoyed or found interesting.
- *What will you call your instrument? Why? How would you describe the sound it makes? How would others describe it?*
- Have the children take photographs of the process so that they can instruct others to make an instrument like it. You could model in shared writing instructional language features to support their independent writing and their instructions could accompany each of their instruments for others to read and try.

Session 10: Reading Aloud, Role on the Wall and Group Writing – 'Practice makes perfect'

- Read on to when Ossiri played her beloved instrument to the distress of her family. Consider Grandma's advice about practising privately and how Ossiri acted upon it.
- Revisit the Role on the Wall, adding further information that the children feel they now know about Ossiri from the text. Use a contrasting colour to that used to record the initial ideas.
- Ask the children to recall a time when they had to practise at something. *How many times did you have to try before you got it? How did it make you feel when you achieved your goal? Discuss the proverb, 'Practice make perfect' always hold true? Does practice always work? What are your talents at the moment? What are your goals?*
- You might like to read aloud other stories involving tenacity, patience or perseverance, such as: *Here Comes Frankie!* by Tim Hopgood or *A Brave Bear* by Sean Taylor and Emily Hughes.
- Children could create a class charter for themselves and others expressing the dispositions for learning that they consider necessary and valuable.
- As the sequence progresses, you might want to explore further proverbs with the children and their families:
 - *'If at first you don't succeed, try and try again.'*
 - *'Practice makes perfect'*
 - *'One man's meat is another man's poison.'*
- Promote discussion with some prompts:
 - *What do they mean?*
 - *Do you agree with them? Why? Why not?*
 - *From where do they originate?*
 - *How do they relate to Ossiri and the Bala Mengro story?*
 - *What lessons can we learn from this tale? Do all stories have a moral? Children could go on to make a collection or anthology of traditional stores and compare the morals in the tales.*

Session 11: Storymapping – Settlements and Journey

- Read on to the arrival in Lancashire and *...started to play quietly*, concealing the rest of the text on the spread.
- Revisit the conversation between Ossiri and her grandfather. *What does Grandad tell us about Lancashire? How does this contrast with the setting in which the story started?*
- *Where could this first setting be in Britain? Ask the children what they know about Lancashire. How can we find out? Where would we look? Who would we ask?* Provide plenty of opportunity for the children to conduct a geographical

investigation through cross-curricular work. Enable them to explore a range of maps of The British Isles that will provide some clues as to the locality of the first settlement and further information about Lancashire. Maybe the children have family members from the North of England that could be invited in to share their knowledge of this part of the world; physical, human and environmental features and how they feel about it.

- The children can use what they have found out to support their creation of a large scale, collaborative storymap from the beginning of the story to the community's arrival in Lancashire that evening, imagining the journey in between.
- Encourage the children to revisit and re-read the story so far and use their storymaps to retell the story orally. They can add detail and description, drawing on their learning so far and as displayed on the working wall, for example conversations and thoughts from drama work, description of the music and sounds as Ossiri heard them, etc.
- Use the storymaps, which may take on geographical features, to stimulate lines of enquiry. *Which aspects of the journey interests the children most? What would they like to find out?*
- Research with the children the kinds of skills that would be passed down from generation to generation in Ossiri's community and others like it. This is an ideal opportunity to consider the practicalities of such a journey through Forest School type experiences, for example: open fire cooking, requirements for camping and shelter, etc.

Session 12: Oral Storytelling

Inviting a professional storyteller in for this session would be a really valuable experience for the children. Alternatively, look at the performances of acclaimed storytellers such as Jan Blake on websites such as:

<http://www.applesandsnakes.org/page/84/performance+poets/233>

- Ask the children to consider what Ossiri and her family would have done for entertainment of an evening, before bedtime. Encourage the children to share what their own routines are leading up to bedtime both at home and away. Share with the children the value placed on oral storytelling in all cultures and how this is integral to a traveller community who may not have space for books.
- Elicit from the children: *Which stories are your favourites? Which do you know really well? Which would you be able to retell without the book?* As well as referring to stories from books the children may well make references from popular culture, such as current or well-loved films, cartoons and TV shows, or they might recall stories special to their families or their country.
- Tell the class a well-loved story, modelling the key phrases and structure of the story and some devices used by storytellers to make the story more interesting for the audience, such as actions, repetitive refrain to join in with. It may be helpful to swiftly create a simple storytelling board that shows a common story structure and the key phrases that move the story on prior to embarking on the actual storytelling.
- Ask the children to take turns telling their chosen story to each other in small storytelling circles.
- *How is storytelling different from reading a story aloud?* Children can volunteer to tell their story to the whole group, the audience talking about what makes the storytelling effective and enjoyable and offering suggestions as to how it can be enhanced, such as using facial expressions or encouraging audience participation. You might organise a campfire around which the children can tell stories to each other. Parents could be invited to regular storytime sessions.
- Those children confident enough can visit the Nursery and tell their story to the young children there, having practised and honed their storytelling skills.

Session 13: Visualising and Artwork – The Ogre

- Read aloud the farmer's daughter's description of the ogre and ask the children to listen out for any words or phrases that provide information or detail as to its character or appearance. Look at her body position as she describes the ogre and what this tells us about the creature. Collect these ideas on the working wall around her illustration. Ask the children to share their own ideas of ogres that they may know of in stories, for example Shrek.
- Spend some time reading aloud and allowing the children to explore a range of traditional tales involving an ogre character to deepen the children's understanding of such a creature. They could be encouraged to pick out

descriptive words and phrases they find particularly memorable or interesting and examine the way in which ogres have been depicted in a range of illustrations, such as those by Robin Jacques or Tony DiTerlizzi or David Roberts. Create a display for the children to which the children can refer and revisit together.

- Provide interesting junk modelling materials, playdough, embellishments and joining materials with which the children can create the ogre they think the farmer's daughter speaks of. Support the children with some prompts:
 - *What does your ogre look like? How does it sound? How does it move?*
 - *Where does your ogre live? What is it like to live there? Would you go there? Why? Why not?*
 - *Where did it come from? Who does it know?*
 - *What does it like to do? What is it like?*
 - *What is it known for? What do people say about it? How do they know?*
 - *How does your ogre feel? Why?*
- The children would introduce their ogre to their classmates' sharing its back story and characteristics.
- Children could write a description of their ogre for others to read and display this alongside their model.
- You could extend this work by creating story boxes or physical scenery in which to house the ogre, perhaps even helping children to shape a narrative around it and certainly character description.

Session 14: Reading Aloud and Storymapping

- Read aloud until Ossiri meets the Bala Mengro, wins him over with her playing and becoming rich and famous for doing so. Pause throughout at the illustrations, drawing the children's attention to the way the ogre is perceived by the locals and us the reader from the information we glean initially from the shadows it creates on the field and the similar shadow created when it is yawning. This is an opportunity to discuss whether things are always as they seem, making connections with characters in other stories and people in real life.
- Map this part of the story up to this point; on the enlarged storymaps the children have created in their groups or as a whole class on the working wall. Encourage the children to use their storymaps to revisit the story, supporting them to re-read and revisit the book through role-play and re-enactment.
- You might revisit the Role on the Wall and invite the children to add another entry as Ossiri in their diaries.

Session 15: Revisiting and Readers' Theatre

- Revisit and re-read the moment when Ossiri first meets the ogre as he surfaces yawning from his cave. Either copy the text describing this or type it out to create a Readers' Theatre script:

As she paused for breath she heard a gigantic yawn. Ossiri looked around and saw a dark opening in the hillside, and at the entrance a huge monster.

- With the children, negotiate which words or phrases they feel can or should be emphasised; through the way in which they might be vocalised, dynamics, pitch, in unison, individually or echoed, or dramatised through actions or the use of sound effects. Take the opportunity to use metalanguage in context to describe which word classes lend themselves well to being performed in particular ways, such as expanded noun and verb phrases containing lexical words rather than the structural words in the sentences. Support small groups of children to text mark these words with directions for the ensuing performance reading, for example:

*As she **paused for breath** she heard a **gigantic yawn**. Ossiri looked around and saw a **dark opening** in the hillside, and at the entrance a **huge monster**.*

- Provide the children with space and time to rehearse, edit and refine their performance before taking it to the class audience. Encourage children to make positive comments about each performance and make suggestions before giving them time to refine it further.

Session 16: Read Aloud and Book Talk

- Read aloud from the beginning until the end of the story, pausing to predict what might happen and debate and discuss whether Ossiri should trust a stranger or how she might deal with the theft of her beloved instrument.
- Engage the children in a book talk session, inspired by Aidan Chambers' basic questions from *Tell Me (Children,*

Reading and Talk) with *The Reading Environment (How Adults Help Children Enjoy Books)* (Thimble Press), scribing their responses:

<p>Likes What did you like about the book / story / picture?</p>	<p>Dislikes Was there anything you disliked about it?</p>
<p>Puzzles Was there anything that puzzled you?</p>	<p>Connections / Patterns Does it remind you of anything? Did you notice any pattern?</p>

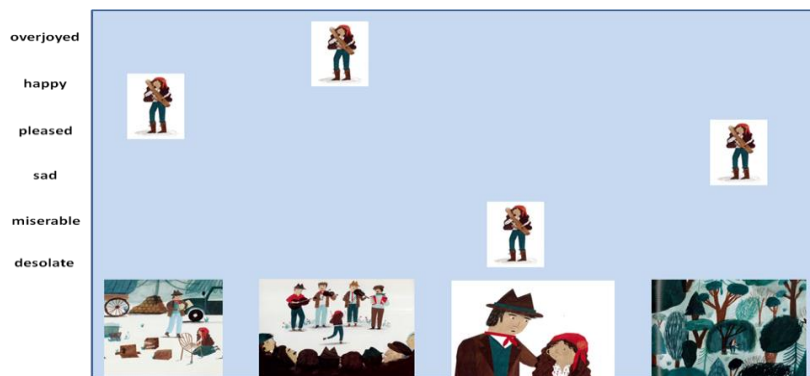
- You might want to extend the children’s thinking with some of Chambers’ Special Questions, for example:

Tell me...

- Which part of the story is most memorable to you? Why is this? Can you freeze-frame this scene?
- From whose perspective were you experiencing the story? Did this stay the same throughout or did it change? In what way?
- From where did you see the story unfold? For example, from above, from beside characters?

Session 17: Storymapping and Looking at Language

- Swiftly map the rest of the key events until the end of the story on the large scale class storymap.
- Have groups work collaboratively to complete their own story map, continuing to negotiate how they want it to look; the shape and format that best suits this particular story.
- You might want to take this opportunity to discuss the stories that the children already know and how their various plot shapes are similar or differ, for example: quest stories, overcoming the monster stories, rags to riches stories.
- You might work over your geographical maps to reflect the Traveller community lifestyle or create a Graph of Emotion to acknowledge the emotional journey of the protagonist, Ossiri, for example:



- Tell the children that they are going to use their storymaps to tell the whole story orally. Reflect with the children the storytelling language that will help them to structure and sequence their storytelling, such as a range of conjunctions and openers. Revisit the book for examples in the text itself. It is worth noting that short sentences are used for impact at the start of new scenes – *Ossiri was bitterly disappointed.* or *It was late spring.* - and as the excitement builds up with the drama of meeting the Bala Mengro and then the missing instrument, there is more frequent use of conjunctions and adverbial phrases to mark the passage of time – *When she arrived back at the camp...* or *The next day...* Scribe these on the storymaps to support the sequence of the storytelling.
- Ask the children to work together to tell the story orally, perhaps passing the story around at every plot turn. Encourage them to draw on the storytelling language drawn out of their experience and the text, modelling this yourself throughout.

Session 18: Storytelling and Adding detail – Preparing for Writing in Role

- Revisit the learning throughout the sequence and the working wall to add detail and description to the children’s storymaps and storytelling, for example: descriptions of the forest or the Tattin Folki’s way of life, imagined thoughts or dialogue or emotional responses to events. If you would like the children to retell the story in role as Ossiri, focus more on adding her viewpoint at key plot moments on the maps, drawing on the Role on the Wall, the Graphs of Emotion, her diary entries and the drama work around her.
- You might want to enable the children to create a soundscape, exploring appropriate sounds using a range of instruments and objects to enhance the storytelling experience and promote audience participation.
- Revisit the more detailed storymaps and use it to retell the story again, this time modelling telling it in the first person as Ossiri.
- Provide groups time and opportunity to retell and re-enact the story in role as Ossiri so that they can come to possess the shift in perspective and maintain a consistent voice throughout.

Sessions 19 -20: Retelling and Writing in Role – Ossiri – Drafting, Editing, Bookmaking and Publishing

- Show the children a handmade book (see additional resources) and explain that we are going to help Ossiri to write her story down for other children and parents to read and learn from.
- Have the children use their own storymaps and experience of storytelling to create little books of Ossiri’s story. It might be supportive for the children to decide on the key events and illustrate those first before writing as it allows time for the children to rehearse their thinking orally. Others may prefer to write first. Model the drafting and editing process through shared writing, making explicit oral rehearsal, checking for sense and making simple revisions.
- Younger children would benefit from reading aloud to a partner to check for sense and older or more experienced writers would be supported in response partnership; suggesting edits and making revisions then finally proof-reading each other’s work,
- The children can read their little books to each other and to audiences in other classes or their own families.

Extended Complementary Work:

All of the following proposed pieces of work could be undertaken simultaneously alongside your study of this book to complement, extend and enrich this sequence of work.

History:

- Research the lives of the ‘Tattin Folki’ or ‘rag-and-bone’ people now and in the past.
- *Where do communities like Ossiri’s live now? Where did they come from? Where did they go?*
- Explore the history of British Travellers. *How have things changed? How are they the same? Can you step inside their shoes for a day?*
- Explore the migration of Romani Traveller or Gypsy people across Europe and Britain on a map. Why did they come? *What did they do for a living?*
- Explore attitudes towards refugees and migrants then and now.
- Examine the views of ‘settled people’ about a Traveller lifestyle and conduct debate.
- Explore prejudice and fear of difference as well as what unites us.
- ***How easy is it to find authentic sources of information? How do you know what to trust?***

Science

Biology:

- Conduct a study of fauna, flora and fungi that can inhabit the UK woodland and its clearings. *Can any be used to help humans living there? For example, providing shelter, medicine, or food?*
- Explore the different types of edible fruit, berries, mushrooms and leaves. Conduct a tasting session.
- Devise recipes and develop a class cook book inspired your research and cookery sessions, indoors and out.
- You might choose to design and publish a book about foods sourced from trees.
- You might choose to invite parents at the end of a cookery session to enjoy the fruits of your labour. You could do this as part of forest school or a one off campfire session.
- *Which plants are poisonous to humans?* You could create warning signs or posters and guidelines for woodland survival.

Materials and Processes:

- You could have the children explore materials, their properties and process of changing them – Recycling and reusing
- Learning, reusing and possessing scientific language and vocabulary – play a barrier game.

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- Create instructions for creating something out of nothing using collected junk.
- Explore mending cafes.

Music, Movement and Dance:

- Provide opportunities for the children to hear a range of traditional gypsy and traveller music, for example, Irish, Romanian, Spanish or Turkish in origin.
- Explore the musical instruments and identify them in the music played.
- Give the children scarves and ask them to respond to the music through movement and dance; individually or together.
- Practise keeping pulse by clapping or with rhythm sticks, tambourine or tabla.

Art and Design:

- Design and make a musical instrument, having explored a range of instruments, both tuned and percussion. Consider how the sound quality is influenced by the shape of the instrument and materials used. Encourage the children to make refinements to the design to try to create desired sound quality in their own instruments.
- Explore techniques and materials used by the illustrator to create illustrations for handmade books.
- Children can explore modern and historical art and craft work produced by Irish and Roma gypsy communities before creating their own work.
- Children could collect and explore a range of junk materials with which to then upcycle into something new with either form or function in mind. Support the children to join these materials in a range of ways and choose the most appropriate to meet specific criteria. Children could experience what is involved in metal work, shaping metal with a range of tools and evaluating the effects.

Geography:

- Comparison study of physical and human features of the Midlands and of Lancashire.
- What would the long journey look like on a map?
- The children could imagine the journey and explore a range of maps of the UK spanning several generations. *What are the challenges for these travellers in each era?*

Forest School:

- Explore the skills needed for camping. *What kind of knowledge would need to be passed from generation to generation? How would this be communicated?*
- *How do we make a campfire? What is the best wood to burn? How do you know?*
- *What kind of evening meal would Ossiri and her family have enjoyed? What would you cook? How would you do this?*
- The children could plan and prepare an outdoor meal for their families.
- Ask the children to consider the entertainment for afterwards, perhaps singing and playing together.
- Create a recipe book of outdoor meals.

This is a Core Book teaching sequence. The Core Book list is a carefully curated list of the best books to use with children in primary schools. It contains books which have been tried, tested and found to work successfully in classrooms, providing children with memorable and positive reading experiences. At CLPE we believe that the use of high quality books within the reading curriculum is at the heart of a school's successful approach to engage and support children to become motivated and independent readers. The Core Book List is a free online resource that you can access at www.clpe.org.uk/corebooks. This book was part of our Planning Creatively Around a Text in 2016-17. Find out more about our professional development opportunities:

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