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| **Wk 1** | **Monday** | | | **Tuesday** | | | | | | **Wednesday** | **Thursday** | | **Friday** | | | | |
| **Whole class teaching** | Share 'Rikki-Tikki-Tavi' and 'Mowgli's Brothers' from **The Jungle Book** with the class before you start this unit. It would be useful to also read 'Kaa's Hunting' but is not essential. | | | | | | | | | | | | | | | | |
| Place Kipling into context (p7 **The Jungle Book**), establish: a British writer; strong links to India; writing at end of Victorian age. Share Preface (*see resources*) of **The Jungle Book**, discuss challenge of older literature; Kipling's pretence that he has collected these stories, often from animal witnesses; and explain that his use of overly formalised language is intended to be humorous; Kipling often played with language. Explain that Kipling's stories have been popular with chn for over a century and they will be thinking about why that is. Spoken language 1 / Comprehension 1 | | | Use Grammar & Punctuation PPT Part 1(*see resources*) to recap basic speech punctuation rules and to introduce role of comma. Explain that the extracts they are looking at come from 'Kaa's Hunting': Mowgli has been kidnapped by the Bandar-log monkeys and Baloo and Bagheera persuade Kaa to help them rescue him. You might wish to pause during the PPT to give chn further practice on whiteboards, with concepts they find more difficult. Grammar 1 | | | | | | Display opening paragraphs of **Rikki-Tikki-Tavi** (*see resources*) and discuss: picking out contrast in setting to Mowgli stories (garden vs jungle); vivid character description and animal as main character. Discuss the original use of the word 'bungalow' and the context it is used here. Explain briefly that English soldiers were once garrisoned in parts of India with their families, which is why the family have English names and the military references. Reread p124-6. Discuss use of more modern sounding language in dialogue, contrasting with Mowgli stories. Spoken language 2/ Comprehension 2 | Revise the conventions for writing dialogue, displayed in the classroom. Use Grammar & Punctuation PPT Part 2(*see resources*) to explore the differences in spoken and written language. Ask to chn to practise writing dialogue on whiteboards with a partner. Remind chn that outside the speech marks, all usual punctuation and grammar rules apply; the purpose of writing dialogue in informal language is to make it seem real and to distinguish it from the narration. Explain that today the chn will be writing realistic sounding dialogue, remembering the correct punctuation and layout conventions from last grammar session. Grammar 2 | | Explain that today the chn will be learning to put all the conventions of dialogue-writing they have been practising into a piece of narrative writing. Ask chn to review their drafts from yesterday's session with their partner. Did they have a clear idea of the personalities of their 2 characters? Is there a good/bad character? Explain that dialogue often gives clues to characters personalities and motives even if they do not always say what they mean. Share **'**Dialogue - clues to character and motive**'** (*see resources*). Ask chn to discuss clues in the dialogue. *See resources* for 'analysed version'.  Composition 1 | | | | |
|  | **Objectives** | **Dimension** | | | | | | | | | | | | | **Resources** | | |
| **Spoken language** | Pupils should be taught to:  a. listen and respond appropriately  g. use spoken language to develop understanding  d. articulate and justify opinions  k. consider different viewpoints | | | | | | | 1. Monday: Discussing 2 extracts from **Mowgli’s Brothers** Chpt 1 of **The Jungle Book** In groups chn discuss extracts of Mowgli’s brothers guided by Discussing a Classic Text (*see resources*). Share and justify their views in their groups and then with the whole class. See Comprehension 1. | | | | *See resources for:*  Mowgli's Brothers - Extract 1  Mowgli's Brothers - Extract 2  Discussing a Classic Text A (Easy/Medium)  Discussing a Classic Text B (Hard) | | | | | |
| Pupils should be taught to:  f. maintain attention and participate actively in collaborative conversations | | | | | 2. Wednesday: Discussing **Rikki-Tikki-Tavi** Discuss opening paragraphs of **Rikki-Tikki-Tav**i as a class. Then discuss Thinking about Rikki-Tikki-Tavi (*see resources*) in guided reading activity groups before writing answers. See Comprehension 2. | | | | | | | | *See resources for:*  Thinking about **Rikki-Tikki-Tavi**  Copies of **Rikki Tikki Tavi** | | | |
| **Comprehension** | Pupils should be taught to:  Maintain positive attitudes to reading and understanding of what they read by:  c. increasing their familiarity with a wide range of books, including fiction from our literary heritage, and from other cultures/traditions  Provide reasoned justifications for their views | | | | | | 1. Monday: Reading and discussing 2 extracts from **Mowgli's Brothers** Chpt 1 of **The Jungle Book**  Remind chn of **Mowgli's Brothers** from **The Jungle Book**. Explain that chn will be reading extracts from this story and discussing them in groups, guided by Discussing a Classic Text (*see resources*). Explain that chn will be expected to share and justify their views within their groups then with the class as a whole. For EASY provide just Extract 1, for HARD Discussing a Classic Text B.  **Plenary:** Share some of the chn's opinions and encourage justifications of view-points. Record and display features of Kipling's style leaving space to add more as unit progresses. Play *Disney's Jungle Book* [Trailer](http://www.imdb.com/video/imdb/vi3283157273/) (*see resources*). What do the class think about this contrast in style? | | | | | | | | | *See resources for:*  **Mowgli's Brothers** - Extract 1  **Mowgli's Brothers** - Extract 2  Discussing a Classic Text A (Easy/Medium)  Discussing a Classic Text B (Hard) | |
| Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader  Understand what they read by:  c. drawing inferences and justifying these with evidence from the text  Provide reasoned justifications for their views  Participate in discussions about books | | | | | | | | 2. Wednesday: Reading **Rikki-Tikki-Tavi** and discussing content and style Ask chn to use Thinking about **Rikki-Tikki-Tavi** (*see resources*) to examine Kipling's use of language, character portrayal and skill in building tension. Chn answer in exercise books. This could be undertaken as a guided reading activity, with discussion before writing answers. (Page refs refer to edition listed in booklist.)  **Plenary:** Discuss any questions which chn found more difficult. Open out to discussion about Nagaina as a 'wicked' character. What do the class think? Can they compare her to Darzee's wife? How does **Rikki-Tikki-Tavi** fit into Kipling's style list, created by the class during Monday's session? | | | | | | | | *See resources for:*  Thinking about **Rikki-Tikki-Tavi**  Copies of **Rikki Tikki Tavi** |
| **Grammar** | Pupils should be taught to:  Use and understand the grammatical terminology in Appendix 2  Y3/4 Indicate grammatical and other features by:  c. using and punctuating direct speech | | | | 1. Tuesday: Creating correctly punctuated sentences, including dialogue EASY: Adding Speech Marks (*see resources*), either writing on photocopied sheet or editing text straight into *Word*.  MEDIUM: Punctuating Dialogue (*see resources*),ideally editing text straight into *Word*  HARD: Converting drama to dialogue (*see resources*), annotate on paper, rewrite in books/on computer.  **Plenary:** Display Punctuating Direct Speech (*see resources*) recapping rules. Discuss any trickier parts of the chn's tasks. Ask chn to work with a partner to spot the errors & display punctuation rules for future use. | | | | | | | | | | *See resources for:*  PPT Grammar & Punctuation  EASY: Adding Speech Marks  MEDIUM: Punctuating Dialogue  HARD: Converting drama to dialogue | | |
| Y3/4 Indicate grammatical and other features by:  c. using and punctuating direct speech | | 2. Thursday: Role-playing with a partner to create a scene Display & discuss Spoken Language(*see resources*). Ask chn to work with a partner to create a scene of conflict in a modern UK garden. Distribute Conflict cards (*see resources*) and ask chn to spend some time role-playing one of the situations. Chn record dialogue in draft form for use in the next session.  **Plenary:** Display a checklist for writing spoken language (*see resources*). Ask chn to self-assess using Spoken Language, and reading drafts aloud to listen for smooth flow. Chn should edit in response to self-assessments. SET HOMEWORK. | | | | | | | | | | | | *See resources for:*  Spoken Language  Conflict cards  Homework - Writing Clear and Realistic Sounding Dialogue | | |
| **Composition** | Plan their writing by:  c. considering how authors have developed characters  Draft and write by:  b. in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action | | | | | | | 1. Friday: Writing a scene with dialogue which gives clues to character and motive Ask chn to work to create pieces of narrative writing, based on the conflicts they role-played last session. Chn should work to correctly punctuate dialogue, think about making dialogue sound real and distinct from narration using techniques discussed last session. As they redraft chn should put in clues to characterisation and motive.  **Plenary:** Chn share work with a partner. Can they spot the clues? | | | | | | | Chn's drafts from last session  *Photocopy finished work from this session for a task in Grammar 3* | | |

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| **Wk 2** | **Monday** | | | **Tuesday** | | | **Wednesday** | **Thursday** | | **Friday** | | |
| **Whole class teaching** | Share 'How the 'Whale got his Throat', 'How the Camel got his Hump' and 'How the Rhinoceros got his Skin' from **Just So Stories** before you start this week's learning. | | | | | | | | | | | |
| Show a collection of Kipling's **Just So Stories** explaining that it was published after **The Jungle Book** (1902). Explain that they are in the tradition of origin stories, fictional accounts of how things came to be. Share Original Preface to the **Just So Stories** (*see resources*). How do chn think the intended audience will affect Kipling's style? Share opening of **How The Whale got his Throat** & discuss the style. Pick out 'Best Beloved', word play, anthropomorphic animal characters, etc. Can chn see any similarities to the stories from The Jungle Book?  Discuss the challenge of reading classic fiction. Distribute Notes on **Just So Stories** (*see resources*) and ask chn to look up unfamiliar words with a partner.  Comprehension 3 | | | Use Grammar & Punctuation PPT Part 3(*see resources*) to revise simple, compound and complex sentences. Distribute Using a range of Conjunctions (*see resources*) - ask chn which type they think they often use in their own writing. Distribute photocopies of pupil writing from Composition 1. Ask chn to highlight conjunctions in 2 colours depending on the type. What do they notice? Do they use a wide range or just a few conjunctions? Do they tend to use more coordinating or subordinating? Ask chn to try underlining main clauses and circling subordinate clauses. Is there a pattern in their own writing? Share some observations and draw attention to any whole-class trends which might be addressed. Explain that today's focus will be using subordinating conjunctions to create complex sentences.  Grammar 3 | | | Use Grammar & Punctuation PPT Part 4 (*see resources*) to introduce relative clauses. Allow chn time to respond to questions and give further practice on chn's whiteboards if needed. Explain that Kipling often wrote in extended complex sentences, using embedded clauses to add detail and humour. Discuss how the relative clause in the camel example changed the way that the reader feels about the character. Explain that today's learning will be focusing on adding clues to character, motivation and plot through embedding relative clauses.  Grammar 4 | Discuss the strong moral tone of Kipling's writing and how the narrative style and language used is designed to influence the reader's opinion of each character. What if the title was 'How the Sneaky fish tricked the hungry Whale’? Remind chn how in last session they worked to change the reader perception of well-known characters. Remind chn of how stories can be mapped, according main plot events and story structure using a story mountain or map. Work as a class to create a diagram for a well-known story, such as Cinderella, separated into intro, build up, problem/dilemma, resolution (or whatever chn are accustomed to). Can they change the perception of the characters? Edit details to change point of view, e.g. Cinderella a preening attention-seeker, Fairy Godmother absent-minded meddler, sisters - kind but cosmetically challenged, and adapt events to show this.  Comprehension 4/ Spoken language 3 | | Display Diary Recount (*see resources*). Share and discuss conventions of diary writing: past tense, 1st person, time connectives, strong point of view, personal, series of events and reflections/reactions. Discuss POV, for example, how would it differ if it was Dad's diary? Remind chn how they have been adding clauses to add extra information, and how this can change point of view. Display Camel's Diary (*see resources*) and ask chn to shared edit to make Camel a sympathetic character.  Composition 2 | | |
|  | **Objectives** | | | **Dimension** | | | | | | | **Resources** | |
| **Spoken language** | Pupils should be taught to:  f. maintain attention and participate actively in collaborative conversations  g. use spoken language to explore ideas | | | | | 3. Thursday: Create a story mountain/map as a class Work as a class to create a diagram/map for a well-known story. See Comprehension 4. | | | | | None | |
| **Comprehension** | Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader  Maintain positive attitudes to reading and understanding of what they read by:  e. identifying and discussing themes and conventions in and across a wide range of writing  f. making comparisons within and across books | | | | | 3. Monday: Discussing Kipling's style in several **Just So Stories**; recording in a concept map Explain that the chn will be reading and comparing some of the **Just So Stories,** thinking about language, style and themes. Ask chn to choose from **How the Whale got his Throat**, **How the Camel got his Hump** and **How the Rhinoceros got his Skin**. Chn reread chosen story/ies, discussing range of themes with a partner, creating a concept map to support analysis. EASY - analyse one story and use **Just So Stories** Concept Map (*see resources*), MEDIUM - analyse two stories, use **Just So Stories** Concept Map Checklist (*see resources*) to prompt, HARD - analyse two stories, generating own categories for concept map.  **Plenary:** Produce shared class concept map, colour coding for different texts. How might Kipling's style and content have changed if he was writing for an older audience? Retain for Composition 4. | | | | | *See resources for:*  Just So Stories Concept Map (enlarge to A3)  Just So Stories Concept Map Checklist  ALL: copies of **Just so Stories** | |
|  | Understand what they read by:  d. predicting what might happen from details stated and implied  e. summarising main ideas drawn from more than one paragraph, identify key details to support the main ideas  f. identifying how language, structure, presentation contribute to meaning | | | | | 4. Thursday: Creating a story map and adjusting for a change of point of view Explain that next session chn will be rewriting a story to change the point of view. To prepare, ask chn to pick a **Just So** **Story** (any of 3 read so far, or **Old Man Kangaroo** would work well). They reread it, picking out main characters, settings and events. Chn produce a story map/mountain including moments where points of view could differ. Chn adapt/edit map to make the title character sympathetic. They can change details or add extra scenes not included in the original story which portray the characters very differently.  **Plenary:** Ask chn to present story adaptations to a partner. Have they changed the point of view? | | | | | | None |
| **Grammar** | Y3/4 Develop their understanding of the concepts set out in Appendix 2 by:  a. extending the range of sentences with more than one clause by using a wider range of conjunctions | | | | 3. Tuesday: Playing a game, creating outrageous lies using a range of conjunctions and subordinate clauses  Distribute Liar! Liar!game cards and Instructions. Check that chn understand the rules, especially rewards for using a wide range of conjunctions. Chn play games in small groups/partners. Monitor for appropriate use of conjunctions.  **Plenary:** Share scores and discuss which conjunctions chn find more tricky to use. Play a few games as a class comparing answers. Ask chn to try swapping the order of their clauses and punctuating accordingly. | | | | *See resources for:*  Liar! Liar! game cards & Instructions | | | |
| Develop their understanding of the concepts set out in Appendix 2 by:  f. using relative clauses beginning with *who*, *which*, *where*, *why*, *whose*, *that* or with an implied relative pronoun | 4. Wednesday: Using embedded clauses to give clues to character, motivation and plot Display Embedding relative clauses to give clues(*see resources*). Discuss the effect of the embedded clause. Ask chn to experiment with changing the reader's perception of some well-known characters. Distribute Embedding relative clauses(*see resources*). Chn work to rewrite each sentence, adding an embedded clause.  **Plenary:** Display relative pronouns, noting that most of the embedded clauses would have begun with who (for people). Ask chn when they would use 'which'. Establish who=people, which=animals and things, that=either. Challenge chn to add a surprising detail to one of the sentences, focusing on an object, e.g. glass slipper or wild flowers. SET HOMEWORK | | | | | | | *See resources for:*  Embedding Relative Clauses to give clues  Embedding relative clauses  Homework - Relative Clauses | | | |
| **Composition** | Draft and write by:  a. selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning | | 2. Friday: Writing a diary retelling of a Just So Story, manipulating point of view Ask chn to write a series of diary entries, based on their story plan from last session, retelling a Just So Story. Chn should be encouraged to use simple, compound and complex sentences, varying structure and conjunctions. You might wish to provide Using a range of Conjunctions(from Tuesday's whole class teaching) to support. Remind chn about last week's work on authentic dialogue and how clues to character can be given through dialogue.  **Plenary:** Ask chn to reread and edit for sense and accuracy. Have they used a range of conjunctions? Has this increased from the work they looked at on Tuesday? How successful have they been in changing reader-perception of the characters? | | | | | | *See resources for*  Using a range of Conjunctionsfrom Grammar 3 (optional)  Chn’s plans from last session | | | |

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| **Wk 3** | **Monday** | **Tuesday** | | | | | **Wednesday** | **Thursday** | **Friday** | | | |
| **Whole class teaching** | Share ‘How the Leopard got his Spots’, ‘The Elephant’s Child’ &'The Beginning of the Armadillos' from Just So Stories before you start this week's learning. | | | | | | | | | | | |
| Display Giraffe (*see resources*). Ask chn to think about the notable features of a giraffe with a partner and to list them in one minute on a whiteboard. They might think about pattern, neck length, tongue, beautiful eyes, skin & hair-covered horns. Work with class to collect ideas for stories about how these features may have come about. Try to link to character traits, e.g. Nosy animal always stretching to look over fences or shy creature hiding under trees gets sunburn. Explain that these are just initial ideas and must be developed into stories, with conflicts/problems caused by behaviour and other characters. Composition 3/ Spoken language 4 | Display and share the opening to **The Elephant's Child** (*see resources*). Pick out Kipling's style, (referring to display from class plenary Comprehension 3) and how the character and setting are established. Explain that chn will be writing first drafts of their own *Just So story* to read to a younger child. They will be emulating Kipling's style. How will they know they have been successful? Create a class checklist to support writing and self-assessment on a f/c. Include, developing strong characters and using dialogue to give clues to character and plot. Ask chn to look at their plans with a partner and discuss how they will start. Give chn time to make any notes on their plans to help them. Composition 4 | | | | | With permission, scan or project acopy of good pupil writing from last session. Agree what makes it good, referring to f/c checklist from last session. Remind chn of the range of conjunctions to write compound and complex sentences. What sort of sentences has the example writing mostly included? Distribute Using a range of Conjunctions 2 (*see resources*) & ask chn to work with a partner to extend a simple sentence in the text using a range of conjunctions to create a compound/complex sentence.  Grammar 5/ Composition 5 | Explain that today's learning is focused on the polishing of their stories. Chn will be focusing on use of dialogue then checking the text as a whole for punctuation and spelling errors. Explain that dialogue in chn's writing is often overused and is not very convincing. Remind chn of work from Wk 1 on using a different register for speech. With permission, scan or project acopy of good pupil writing from last session with dialogue which could be improved. Work as a class to find ways to make it more convincing, or lessen repetitive interchanges.  Composition 6/ Transcription 1 | Remind chn that Kipling often entertained his own and friends' children with stories and how the **Just So Stories** began as bedtime stories invented for his daughter. Do the class have stories read to them or listen to audio books? Demonstrate poor story telling. What made it terrible? What makes a successful reading? List ideas on f/c such as intonation, pace, character voices, movement, eye contact, etc. Ask chn to read a story passage to a partner, dreadfully then effectively. What were the differences? What was it like for the listener? Explain that today the class will be preparing and performing their stories for younger chn. Composition 7 | | | |
|  | **Objectives** | **Dimension** | | | | | | | | **Resources** | | |
| **Spoken language** | Pupils should be taught to:  g. use spoken language to explore ideas  a. listen appropriately  e. give well-structured narratives for different purposes | | | | | 4. Monday: Collect ideas As a class discuss the features of a giraffe and how they might have come about. Chn note ideas on w/bs before discussing as class. Note shared ideas on f/c. Then chn discuss other animals with a partner, again noting ideas, this time on planning sheets once they have chosen an animal. See Composition 3. | | | | Giraffe (*see resources*)  How did they end up like this? (*see resources*)  Whiteboards | | |
| **Transcription** | Pupils should be taught to:  e. use dictionaries to check the spelling and meaning of words  a. use further prefixes & suffixes | | | 1. Thursday: Using dictionaries to support proof-reading of Just So Story versions See Composition 6. SET HOMEWORK. | | | | | | Dictionaries  Homework – able or ible (*see resources*) | | |
| **Grammar** | Y3/4 Develop their understanding of the concepts set out in Appendix 2 by:  a. extending the range of sentences with more than one clause by using a wider range of conjunctions | | | | 5. Wednesday: Using embedded clauses to give clues to character, motivation and plot See Composition 5. | | | | | Using a range of Conjunctions 2 (*see resources)* | | |
| **Composition** | Plan their writing by:  a. identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for own  b. noting and developing initial ideas, drawing on reading and research where necessary  c. considering how authors have developed characters | | | 3. Monday: Planning and researching an animal to write a Just So Story about Distribute How did they end up like this? pictures (*see resources*) and give chn time to talk about animal features with a partner. Chn choose an animal and collect ideas and research in order to plan a Just So Story outline. The story will explain the origin of the animal feature to a younger child. *See resources* for Planning Prompt Sheet. Chn may research details such as feeding, behaviour, or sounds to include as part of their story. Explain that in Kipling's writing setting is important for context but he was most interested in characterisation and plot.  **Plenary:** Ask chn to read through plans. Have they explained the origin of a feature? Is their main character more than just an animal, with personality traits, etc? | | | | | | | *See resources for:*  How did they end up like this? pictures  Planning Prompt Sheet  Internet/books for research | |
| Draft and write by:  b. in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action | | 4. Tuesday: Writing first draft of Just So Story Chn work independently to write their first drafts. Encourage chn to refer to class checklist to ensure that they are including elements agreed upon in the whole class teaching section.  **Plenary:** Chn reread writing so far. Work with their partner from the beginning of the session. Chn identify three things that they are pleased with and one to improve. Does their partner agree? | | | | | | | Chn's plans from last session | | |
| Draft and write by:  a. selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning | | 5. Wednesday: Completing first draft of Just So story and editing for use of a range of conjunctions Chn work to complete stories, ensuring that they write in a variety of sentence types, thinking about the impact that the sentence types make. They should reread and edit for conjunctions, referring to Using a range of Conjunctions 2 (*see resources*) for support and assessing success.  **Plenary:** Ask chn to read their stories aloud, listening to the rhythm of their sentences. Is there variety in sentence type and do their sentences flow? Ask chn to choose a cluster of sentences that they are proud of to read aloud to the class. Do their stories work for reading aloud? | | | | | | | Using a range of Conjunctions 2 (*see resources*) | | |
| Evaluate and edit by:  d. distinguishing between the language of speech and writing and choosing the appropriate register  Proof-read for spelling and punctuation errors | | 6. Thursday: Editing and proof-reading for accuracy and dialogue use Ask chn to reread own writing, looking out for all use of dialogue. They should look out for long stretches of dialogue that could be condensed, reported or replaced by action or description. Ask chn to make editing marks in their margins to remind them to return and edit. Once they have looked at their writing as a whole & improved, ask chn to read the speech aloud. Does it sound like speech? Can they find ways of making it more realistic, such as through contractions, interruptions and slang? Chn edit their dialogue to make it sound different to the main narration. Lastly, chn proof read for spelling and punctuation errors.  **Plenary:** Why is proof reading so important? | | | | | | | | | Dictionaries |
| Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear | | 7. Friday: Preparing and performing own writing to a peer Explain that chn will share their stories with chn from a younger class either through live readings or recordings made with video cameras or MP3 recorders. Practise firstly by reading to a peer. What do the chn think of the stories they have listened to? What made it a good reading, how could it be better? After practice following peer coaching, ask chn to perform/record their stories.  **Plenary:** How did it feel performing their stories? Do they think they might work well as a bedtime story which must be told 'just so’? Create a 'Guide to reading bedtime stories - just so' based on discussion - could be included with CD if being compiled. | | | | | | | Sound recording equipment  Chn's stories  Willing audience  *Compilation CDs of stories could make good Christmas presents or fundraising items!* | | |

**Books:**

# The Jungle Book by Rudyard Kipling, Illustrated by Robert Ingpen, published by Templar Publishing (2006), ISBN: 9781840117189

**A Collection of Rudyard Kipling's Just So Stories** by Rudyard Kipling, published by Candlewick Press (2004), ISBN: 9780763626297

**Websites:**

<http://www.imdb.com/video/imdb/vi3283157273/>

**Disney's Jungle Book** Trailer

<http://www.boop.org/jan/justso/>

Full text of **Just So Stories** including original illustrations - **be aware** of racially inappropriate language in original version of **How the Leopard got his Spots**

<http://archive.org/details/just_so_stories_1004_librivox>

Free Audio files of **Just So Stories** - **be aware** of racially inappropriate language in original version of **How the Leopard got his Spots**

You might prefer to play rather than read some of the stories to the chn in preparation for the unit's activities

<http://www.kipling.org.uk/rg_camelhump_notes.htm>

Notes on Just So Stories - comprehensive notes on language and context

**Further Reading:**

Neil Gaiman's award-winning **The Graveyard Book** was partly inspired by The Jungle Book (2 volumes) and Gaiman includes several characters and scenes which closely mirror Kipling's writing. This is a rich and exciting text for a mature UKS2 class.

The links to the websites and the contents of the web pages associated with such links specified on this list (hereafter collectively referred to as the ‘Links’) have been checked by Hamilton Trust (being the operating name of the registered charity, William Rowan Hamilton Trust) and to the best of Hamilton Trust’s knowledge, are correct and accurate at the time of publication. Notwithstanding the foregoing or any other terms and conditions on the Hamilton Trust website, you acknowledge that Hamilton Trust has no control over such Links and indeed, the owners of such Links may have removed such Links, changed such Links and/or contents associated with such Links. Therefore, it is your sole responsibility to verify any of the Links which you wish you use. Hamilton Trust excludes all responsibility and liability for any loss or damage arising from the use of any Links.

Outcomes

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| **Monday** | **Tuesday** | **Wednesday** | **Thursday** | **Friday** |
| 1. Discuss extracts from classic Kipling texts (Jungle Book).  2. Share and justify their views.  3. Identify features of Kipling’s style. | 1. Rehearse basic speech punctuation.  2. Punctuating speech.  3. Converting drama script into dialogue using correct punctuation. | 1. Discuss content and style of another Kipling text.  2. Answer questions about a text. | 1. Explore differences in spoken and written language.  2. Role-play conflict situations in pairs.  3. Record dialogue from role-play in draft form. | 1. Write a short narrative with dialogue based on role-play.  2. Use informal language.  3. Use speech punctuation. |
| 1. Discuss Kipling’s style in Just So Stories.  2. Analyse and compare Kipling’s style in Just So Stories. | 1. Revise simple, compound and complex sentences.  2. Use a range of conjunctions. | 1. Recognise relative clauses.  2. Use relative clauses to give clues to characters, motivation and plot.  3. Identify words used to introduce relative clauses. | 1. Create a story mountain/map.  2. Change the point of view of a story. | 1. Identify the features of diaries.  2. Rewrite a story they have read in a different style – diary.  3. Use simple, compound and complex sentences.  4. Use a range of conjunctions. |
| 1. Collect ideas about features of an animal.  2. Link features to character traits. | 1. Identify features of a Kipling text.  2. Start first draft of a Just So Story. | 1. Complete draft of Just So Story.  2. Use simple, compound and complex sentences.  3. Use a range of conjunctions. | 1. Edit and proof-read their story.  2. Replace excessive dialogue with action or descriptive passages.  3. Use informal language. | 1. Identify good features of oral story telling.  2. Perform/record their story for a younger child. |