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family

Year 6  
Autumn 2

# Britten's Got Talent?



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**Lancashire**  
County  
Council



## Year 6 Autumn 2: Britten's Got Talent?

Theme Overview				
Lead Subjects		Additional Subjects		English
<ul style="list-style-type: none"> <li>▪ Music</li> <li>▪ Physical Education</li> <li>▪ Science</li> <li>▪ Art and Design</li> </ul>		<ul style="list-style-type: none"> <li>▪ Computing</li> <li>▪ Mathematics</li> </ul>		<ul style="list-style-type: none"> <li>▪ Classic Fiction</li> <li>▪ Poetry - Songs and Lyrics</li> <li>▪ Persuasion: A Formal Review</li> </ul>
Visits	Visitors	Experiences	Events	
Getting Started...				

<p><b>Be Curious</b></p> <ul style="list-style-type: none"> <li>▪ Engage in first-hand experiences</li> <li>▪ Embrace experiences which are remarkable to the individual</li> <li>▪ Invoke a sense of awe and wonder</li> <li>▪ Develop an appreciation of and responsibility for the environment</li> <li>▪ Engage in multi-sensory learning</li> <li>▪ Experience contrasts (polluted/unspoilt, light/dark, urban/rural, loud/quiet)</li> </ul>	<p><b>Be Knowledgeable</b></p> <ul style="list-style-type: none"> <li>▪ Secure strong Literacy/Numeracy Skills</li> <li>▪ Develop subject specific language</li> <li>▪ Manage, receive, record and apply information</li> <li>▪ Nurture a thirst for knowledge</li> <li>▪ Apply cross-curricular skills</li> <li>▪ <b>Develop Information processing skills</b></li> </ul>	<p><b>Be Adventurous</b></p> <ul style="list-style-type: none"> <li>▪ Work within one's own comfort zone and outside it</li> <li>▪ Work in the real world with first-hand experiences</li> <li>▪ Work practically</li> <li>▪ Work on a large scale</li> <li>▪ Experience exhilaration, challenge and achievement</li> <li>▪ <b>Develop problem-solving skills</b></li> </ul>	<p><b>Be Ambitious</b></p> <ul style="list-style-type: none"> <li>▪ Develop responsibility for one's own learning</li> <li>▪ Link with experts</li> <li>▪ See possibilities</li> <li>▪ Strive for improvement</li> <li>▪ Seek opportunities</li> <li>▪ Develop an open outlook</li> <li>▪ Develop a 'Growth Mindset'</li> <li>▪ <b>Develop relevant attributes of learning</b></li> </ul>	<p><b>Be Creative</b></p> <ul style="list-style-type: none"> <li>▪ Choose how to use free time</li> <li>▪ Developing hobbies and interests</li> <li>▪ Apply skills to new situations</li> <li>▪ Explore alternatives in problem solving situations</li> <li>▪ Question 'What if...?' 'Why not...?', etc.</li> <li>▪ <b>Develop creative thinking skills</b></li> </ul>	<p><b>Be Collaborative</b></p> <ul style="list-style-type: none"> <li>▪ Work with others in an interactive learning process</li> <li>▪ Respect the opinions and differences of others</li> <li>▪ Value one's own perceptions and those of others</li> <li>▪ Challenging one's own perceptions and those of others</li> <li>▪ Work as a team</li> <li>▪ <b>Develop empathy</b></li> <li>▪ <b>Develop social skills</b></li> </ul>	<p><b>Be Reflective</b></p> <ul style="list-style-type: none"> <li>▪ Make lifestyle choices in response to thoughts</li> <li>▪ Identify and use one's aptitudes and interests as a vehicle for learning</li> <li>▪ Move towards the understanding of a wide range of feelings (success/failure, apprehension, anticipation)</li> <li>▪ Develop awareness of individual strengths and areas of development</li> <li>▪ <b>Develop reasoning skills</b></li> </ul>	<p><b>Be Positive</b></p> <ul style="list-style-type: none"> <li>▪ Listen and respond to advice</li> <li>▪ Value pupil voice</li> <li>▪ Develop self-esteem</li> <li>▪ Be listened to</li> <li>▪ Manage one's own behaviour</li> <li>▪ Develop own opinions</li> <li>▪ Secure and articulate preferences</li> <li>▪ Consider one's place in the world</li> <li>▪ Foster intrinsic motivation</li> <li>▪ <b>Develop relevant attributes of learning</b></li> </ul>
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## Year 6 Autumn 2: Britten's Got Talent?

### Music

#### Key Learning

##### Listening

- Listen with attention to a range of high quality live and recorded music, to detail and to internalise and recall sounds with increasing aural memory.
- Experience how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures (for example, ostinato) and used to communicate different moods and effects.
- Experience how music is produced in different ways (for example, through the use of different resources, including ICT) and described through relevant established and invented notations.
- Know how time and place can influence the way music is created, performed and heard (for example, the effect of occasion and venue).

##### Knowledge and Understanding

- Analyse and compare sounds.
- Explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary.
- Use and understand staff and other musical notations.
- Develop an understanding of the history of music.

##### Performing

- Sing songs; speak chants and rhymes in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression.
- Play tuned and untuned instruments with control and rhythmic accuracy.
- Practise, rehearse and present performances with an awareness of the audience.

##### Creating

- Improvise and develop rhythmic and melodic material when performing.
- Explore, choose, combine and organise musical ideas within musical structures.

##### Pitch

- Identify short phrases and long phrases.
- Identify the prominent melody patterns in a piece of music.

##### Duration

- Perform rhythmic patterns and ostinati (*repeated melody lines*).
- Identify a silence in a rhythmic pattern with a gesture.
- Create rhythmic patterns including silences and notate.
- Indicate strong and weak beats through movements.
- Recognise a change in metre.

## Year 6 Autumn 2: Britten's Got Talent?

### Music

#### Key Learning (contd.)

##### Tempo

- Identify the differences between fast and slow tempos.
- Identify the tempo of music as fast, moderate, slow, getting faster or getting slower.

##### Timbre

- Identify groupings of instruments – e.g. strings, woodwind, orchestra, and rock band.
- Recognise the instruments heard in a piece of music.

##### Texture

- Understand the process by which a round (*one melody, sung/played by groups starting at different times e.g. 'London's Burning'*) works.
- Identify the various and varying textures in a round.
- Understand how the texture might vary in a song.

##### Structure

- Identify rondo (a form which always returns back to the first 'A' melody line e.g. ABACADAE etc) form.

##### Dynamics

- Recognise crescendo (*gradually getting louder*) and diminuendo (*gradually getting quieter*).

## Year 6 Autumn 2: Britten's Got Talent?

### Music

#### Creative Learning Opportunities and Outcomes

With a focus firstly upon composer Benjamin Britten (1913-1976), pupils will travel through time to discover how musical influences have changed over the years whilst still retaining the same elements that put the 'pop' into popular music. This will then lead pupils to compare music from the 'X Factor' phenomenon alongside their original versions.

The unit provides an opportunity to research, listen to and perform songs from an eclectic range of styles and genres. Benjamin Britten provides a suitable starting point but think about and use other suitable composers/singers/bands that are of particular interest to the class.

#### Who was Benjamin Britten?

- Who are the pop stars of today? Show an image of Benjamin Britten alongside contemporary pop stars such as One Direction, Katy Perry etc. Do the images have anything in common? Why, why not?
- Discuss ideas about what popular music is. Is it confined to a certain musical style? What makes something popular? Does it follow trends of the time?
- Discover more about Britten by reading the article 'Celebrating the Centenary' from the Sky website ([here](#)) and visiting the Britten Pears Foundation website ([here](#)).
- Benjamin Britten was regarded by many as the saviour of British classical music. He filled concert halls, cinemas and sold many recordings – he was a true 'pop' star of the day. Popular music is ever evolving and is considered to be whatever is in trend at that present point. Benjamin Britten was somewhat the pop star because of his popularity at the time.

#### Key listening activities

Listed below are major works by Benjamin Britten with suggested activities to support and enhance learning.

*(Note: You Tube, iTunes and the subscription service Spotify are a few good examples of where to obtain recordings and live performances of these works.)*

##### ▪ **Peter Grimes (1945)**

This was Britten's first full-scale opera.

- Investigate the musical genre of opera – a fully staged composition that includes singing and staging in addition to the music.
- Do you think people today want to see an Opera? Why? Visit the Royal Opera House website ([here](#)).
- How would an Opera be different to watching an orchestral concert? Which would you prefer, and why?

The Opera takes place in a fictional British village. Find out more in this article from The Guardian ([here](#)).

The story focuses in particular upon the tragic life of a lonely fisherman and in writing 'Peter Grimes' Britten wanted to express his "awareness of the perpetual struggle of men and women whose livelihood depends on the sea."

- What does the quote mean? What struggles do you think the people Britten was talking about had?
- Listen with attention to sections of the work and ask children to write a listening diary, or a story based upon the quote and the music.
- What images or scenarios come to mind about the sea? Does the music reflect calm, grandeur, terror, or storms?
- Ask children to recall and describe any sea inspired sounds they hear such as waves, ripples, storms etc.
- Discuss musical phrases, identifying notable short or longer section of interest and encourage pupils to discuss their thoughts.

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### Music

#### Creative Learning Opportunities and Outcomes (contd.)

##### ▪ **Four Sea Interludes (1945)**

This is the orchestral (non-vocal) concert suite performance of Peter Grimes. For more information, see the Hot Springs Music Festival website [\(here\)](#).

- Watch the YouTube clip [\(here\)](#) which is a graphically notated score of the opening of the first interlude 'Dawn'. Lines are used to represent the music heard.
- Ask children to complete the notation first started on the video. They should reflect high-sustained melodies with long lines at the top of the page, larger lower melodies with wider lines towards the bottom. Therefore shorter notes should be drawn with dots and flicks.
- As a challenge, children could be encouraged to use different coloured pencils to define particular families of instruments, e.g., strings with green, blue for brass as in the video.

##### ▪ **The Little Sweep (1949)**

Continuing from previous discussions about opera introduce this work to pupils. 'The Little Sweep' is part of 'Let's Make an Opera!' – an entertainment for young people that Britten wrote to introduce children to the elements and conventions of opera. It tells the story of a boy forced to become a chimney sweep and also provides a suitable cross-curricular link with Victorian History.

- Watch the first part on YouTube [\(here\)](#).
- As a class, learn the opening chants to the opera. Encourage performances with clear diction, control of pitch, a sense of phrase and musical expression.
- Are the people singing 'Sweep' happy or angry, depressed or content? How should your voice reflect this?
- Pupils should practise, rehearse and present performances with an awareness of the audience.
- As an extension there is an excellent study guide for the opera [\(here\)](#) with further details on how to put on a performance. Full performance rights are available at the Boosey website [\(here\)](#).

##### ▪ **War Requiem (1962)**

Britten wrote the War Requiem for the reconsecration of Coventry Cathedral, which was destroyed during the Battle of Britain in World War II. Britten was a pacifist and the music served as his warning to future generations about the perils and ultimate consequences of War.

- What is a pacifist? Why do you think Britten was a pacifist?
- What is reconsecration? Why do you think music would be appropriate for this event?
- Watch a performance of the War Requiem. Look at various images of the bombed and then reconsecrated Coventry Cathedral.
- Discuss how these images would have affected Britten. How do you think it would have felt listening to this piece of music in the Cathedral at its premiere?
- Britten wrote to his sister after the first performance saying, "I hope it'll make people think a bit." Ask children to explore and explain their own ideas and feelings whilst listening to the music through various mediums such as art, writing, movement, dance, expressive language and musical vocabulary.

This could be used to support work around Remembrance Sunday.

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### Music

#### Creative Learning Opportunities and Outcomes (contd.)

##### ▪ **The Prince of the Pagodas Ballet (1957)**

- Watch Darcey Bussell perform 'The Rose and the Prince' from Britten's Ballet (**here**). Pupils may recognise Darcey Bussell as a reality TV judge from 'Strictly Come Dancing'.
- Create cards with musical vocabulary such as *forte* (loud), *piano* (soft), *crescendo* (gradually getting louder), *diminuendo* (gradually getting quieter), *silence*, *strings*, *woodwind*, *brass* and *percussion* on them. Musicians in the class could demonstrate these techniques and also bring in examples of the different instrument family types.
- Ask pupils to hold up the cards when they hear the relevant part of the music. Can pupils name specific solo instruments heard? How does the texture (amount of instruments playing) vary throughout?
- How does dance complement music? What story are the performers trying to convey?
- Ask children to write their own version of a possible storyline in a listening diaries or for a display.
- As an extension, watch a modern dance by groups such as Diversity seen (**here**) on the final of Britain's Got Talent and answer similar questions.

##### ▪ **O Waly, Waly** also known as **The Water Is Wide (arranged Benjamin Britten in 1946)**

- O Waly, Waly is a folk song (a song that originates from among the people of a specific country or area). Do you know of any other folk songs?
- Learn the song together firstly in unison (singing the same thing at the same time), then as a round.

Lyrics: 'The water is wide I cannot get over.

Nor have I wings, with which to fly.

Bring me a boat that can carry two.

We both shall row, my friend and I.'

- There are variants on the exact text, as folk songs were traditionally passed on orally rather than being written down. Why was this do you think? (*Illiteracy*).
- When pupils are confident with their singing this can then be rehearsed and performed as a round with a second group beginning to singing at the word '*nor*'.
- When singing in a round focus upon rhythmic accuracy – staying together at the same pace. How can this be achieved? You may wish to designate an appropriate pupil as conductor or use percussion or a metronome as a tempo (speed) keeper.
- Perform the song in assembly or to another class encouraging feedback on the music itself as well as the performance.

More information can be found (**here**) including art inspired by the song.

#### **Britten's contemporaries – Cover stars and X Factor**

- Benjamin Britten died in 1976 but his influence is still apparent today. Many musicians have 'covered' his work including Jeff Buckley with the song 'Corpus Christi Carol' on his album 'Grace' (**here**). Play this song to pupils without an introduction. Do you think it is a female or male singing, why? They may be surprised to find out that it is Jeff Buckley singing *falsetto* – a man in the highest range of his voice. Benjamin Britten used the same song in the fifth variation of 'A Boy was born' back in 1933 (**here**).
- Continuing with Jeff Buckley and his album 'Grace' play pupils the track 'Hallelujah' (**here**). Follow this with the version performed by X-Factor winner Alexandra Burke (**here**) for pupils to experience how music is produced in different ways.

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### Music

#### Creative Learning Opportunities and Outcomes (contd.)

- Analyse and compare the different sounds of the original and the X-Factor cover. What instrument is heard at the beginning of each version? How are the voices different? How does each version make you feel? Are the lyrics the same or different? Are there any extra instruments in the Alexandra Burke version? Are there any extra voices in the Alexandra Burke version, raise your hand when you hear them. How does the melody change in the Alexandra Burke cover (*key change, she varies the melody towards the end*)? Which do you prefer and why?
- Investigate the phenomenon of the X-Factor. Can pupils name winners, judges and memorable moments? What is the aim of X-Factor? Discuss ideas about holding your own X-Factor competition.
- Listen to covers by famous reality show stars versus other artists. For example:
  - 'That's What Makes You Beautiful' – One Direction (**here**) vs Boyce Avenue (**here**).
  - 'Cannonball' – Little Mix (**here**) vs Damien Rice (**here**).
  - 'Impossible' – James Arthur (**here**) vs Shontelle (**here**).
  - 'The Climb- Joe McElderry (**here**) vs Miley Cyrus (**here**).
  - 'Run' – Leona Lewis (**here**) vs Snow Patrol (**here**).
- Allow children to research other examples. Put the children in the role of judge.
- Which version would they put through and why?
- Are children voting for their favourite musical version? If so, what musical elements make their chosen version the best? Or, are they choosing their favourite or most recognisable group?
- Does this then make reality television more about liking personalities or musical ability?
  
- **Young Person's Guide to the Orchestra (1946)**
  - Benjamin Britten was himself a cover artist. In Young Person's Guide to the Orchestra, Britten 'covered' the Rondeau from the Abdelazer Suite by another British composer, Henry Purcell which can be heard (**here**).
  - Discuss how a Rondo in its basic explanation is a musical form in which a melody repeatedly returns throughout the music.
  - Compare the original by Henry Purcell to Benjamin Britten's. Pay attention to how the theme becomes much more developed in Britten's version. It undergoes many variations in style, pitch, timbre, duration, dynamics, tempo and structure.
  - Watch an excellent fully narrated performance at the Last Night of the Proms by the BBC Symphony Orchestra (**here**). Benjamin Britten wrote this work to introduce children to the various instruments of the Orchestra and is an excellent resource to allow children the chance of seeing and hearing all the instruments.A free study guide can be downloaded from the Dallas Symphony Orchestra website (**here**) for further information.



## Year 6 Autumn 2: Britten's Got Talent?

### Music

#### Creative Learning Opportunities and Outcomes (contd.)

##### Extended learning

- Enhance pupils knowledge of British classical composers by listening to:
  - Gustav Holst – The Planets (Mars) – Part of the BBC 'Ten Pieces' a project to inspire young people to get creative with classical music (**here**).
  - Vaughn Williams – Music from the film Scott of the Antarctic – 'Blizzard' and 'Distant Glacier' for further descriptive music.
  - William Walton – 'Façade' - a series of poems narrated over instrumental accompaniment. Some may recognise the 'Hornpipe' as the Blue Peter theme tune.
  - Malcolm Arnold – 'Four Scottish Dances'.
  - James Macmillan – 'Britannia' (**here**) a contemporary piece which fuses and layers well known folk songs on top of one another.

## Year 6 Autumn 2: Britten's Got Talent?

### Physical Education

#### Key Learning

##### Dance

- Through KS2, pupils should perform dances using a range of movement patterns and learn how to make dance phrases and sequences of movement. The children will learn how to evaluate and recognise their own success, compare their performances with previous ones, and demonstrate improvement to achieve their personal best.
- In Year Six dance, children think about how to use movement to explore and communicate ideas. They explore a range of dances, using step and gesture patterns, body shapes, contact work, and contrasts in dynamic and rhythmic patterning. They learn more about both dance style and music.

##### Composing

- To create movement using a stimulus.
- To explore and improvise ideas for dances in different styles, working on their own, with a partner and in a group.
- To create and link dance phrases using a simple dance structure or motif.
- To use simple choreographic principles to create motifs.
- To compose dances by using, adapting and developing steps, formations and patterning from different dance styles.
- To explore, improvise and combine movement ideas fluently and effectively.

##### Performing

- To perform dances expressively, using a range of performance skills.
- To perform dances with an awareness of rhythmic, dynamic and expressive qualities, on their own, with a partner and in small groups.
- To perform more complex dance phrases that communicate character and narrative.
- Perform in a whole class performance.

##### Appreciating

- To talk about how they might improve their dances.
- To describe and evaluate some of the compositional features of dances performed with a partner and in a group.
- To understand how a dance is formed and performed.
- To evaluate, refine and develop their own and others' work.

## Year 6 Autumn 2: Britten's Got Talent?

### Physical Education

#### Creative Learning Opportunities and Outcomes

##### Dance

- In dance, a three stranded approach should be used. The three strands are performing, composing and appreciating.

##### Task

- The children should learn how to create and perform a collaborative or individual dance piece. Using the stimulus from other learning opportunities within the theme such as music, science or art and design, the children should learn to remember, refine and repeat short dances.

Example of possible activities linked to science learning opportunities (light).

- Warm up – to revise that light travels in a straight line. When the following terms are called, children should respond as follows:
  - Light: travel in different ways in a straight line.
  - Dark: make shapes to block out light.
  - East: travel to the east side of the room and make an individual shape at a high level.
  - West: travel to the west side of the room and make a contrasting shape at a low/medium level.
- Explore canon and what it means and looks like. Teacher to pick three shapes from warm up. On count of one, teacher makes shape one, pupils don't move. On count two, teacher makes shape two, children make shape one. On count three, teacher makes shape three and children shape two. On count four, teacher makes shape one and children shape three. Children can work in groups and create their own three shapes and create and perform a dance phrase using canon. Develop the sequence using travelling movements in a straight line as a transition between the shapes.
- Using the idea of light sources, explore gestures that represent the sun, stars, fire and electric light and link them together with a transition move. Perform in a group using canon.
- Use the idea of a light source travelling in a straight line and rebounding; create a dance phrase individually or in pairs.
- Explore creative tasks taking into account actions, dynamics, space and relationships around reflection and shadows (one child adapting the movement of their partner so it is performed on the floor, like a shadow). Adapt so the shadow is bigger or smaller than the original.
- Teach the children how the movements reflect and use the music. Teach them how to perform their movements accurately and with a sense of rhythm.
- Ask the children to plan a simple dance framework using different forms, e.g. ABA, ABAC. Encourage them to create a motif to show the dance idea, developing its expressive qualities.
- Consider use of some of the music suggestions from the music learning opportunities.

##### Adaptations and variations on the task

- To make the task easier, use ideas with which the children are familiar; make the dance phrases shorter and keep actions simple; use simple accompaniment; ask the children to work on their own.
- To make the task harder, use more abstract stimuli; make the dance phrases longer and actions more complicated; use more complex rhythms including changes of speed; work in small groups; use larger spaces and different heights and directions.

## Year 6 Autumn 2: Britten's Got Talent?

### Science

#### Key Learning

##### Light and Astronomy – How Light Travels

- Recognise that light appears to travel in straight lines.
- Use the idea that light travels in straight lines to explain that objects are seen because they give out or reflect light into the eye.
- Explain that we see things because the light that travels from light sources to our eyes or from light sources to objects and then to our eyes.
- Use the idea that light travels in straight lines to explain why shadows have the same shape as the objects that cast them.

##### Notes and Guidance (Non-statutory)

*Pupils should build on the work in Year Three, exploring the way that light behaves, including light sources, reflection and shadows. They should talk about what happens and make predictions.*

##### Pupils Might Work Scientifically

- By deciding [observe/explore] where to place rearview mirrors on cars.
- By designing and making a periscope and using the idea that light appears to travel in straight lines to explain how it works.
- By investigating the relationship between light sources, objects and shadows by using shadow puppets.
- By extending their experience [explore and observe] of light by looking at a range of phenomena including rainbows, colours on soap bubbles, objects looking bent in water and coloured filters (they do not need to explain why these phenomena occur).

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### Science

#### Creative Learning Opportunities and Outcomes

A large part of this unit is on encouraging children to draw how they see things and how light behaves and representing light travelling in straight lines through their drawings.

#### How light travels

##### Explore / Observe / First hand experiences

- How do we see light from a torch? Let the children have a go at drawing this on their whiteboards. Show them one of the videos below about light travelling in straight lines. Working in groups of two or three, can they model this using ribbon or string to represent the light ray? How do we see an object like a book or a toy? Where does the light come from for us to see the object? How does the image get to the eye? Can they model this using their ribbon, an object and a 'seeing' volunteer? The children will need to understand that the light from the sun (through a window) or from the light sources in the room travels in straight lines in different directions. When it hits an object, some of the light gets absorbed and some gets reflected into our eyes. If we are not facing the object, we cannot see it because the light from it cannot get into our eyes. Using one object, ribbon and string and one 'seeing' volunteer, can the children show, as a class, many different light rays travelling from a light source or window to the object then being reflected into the volunteer's eyes?
- Watch the clip 'Light Show' from the Teachers Media website ([here](#)) to see a laser travelling in a straight line and being reflected by mirrors (10:54 minutes to 13:45 minutes). The BBC Learning Zone website ([here](#)) has a similar clip. Can the children recreate the experiment of light travelling in straight lines and passing through the holes/being blocked by opaque card? If light could bend around the card can they draw what would happen?
- What happens to our eyes in darker environments and brighter environments? Let the children observe what happens to their partner's eyes in a darkened room and then as the lights are turned on (*pupils become smaller in bright lights*). Why do they think this happens? The Light Show clip ([here](#)) also shows an eye being dissected to reveal all the features; cornea, optic nerve, lens, internal fluid, iris and retina (6:05mins to 9:23mins). Remind children that it is not safe to shine bright lights in to people's eyes.

#### Mirrors and reflected light rays

##### Science challenge

- Can you use mirrors to see behind you? Working in pairs, get the children to stick a picture on each other's back using sticky notes. Can they use mirrors to see what picture is on their own back without removing the sticker? Challenge them to use mirrors to see other objects that are placed around a corner or on a table top that they are sitting underneath. Can they do it without looking directly at the object?

##### Modelling

- How can we see behind us? In pairs ask children to use a mirror to view an object that is behind them (whilst only looking forward). Individually encourage the children to have a go at drawing how the light travels in order for the object to be seen. Encourage them by saying this is their first idea which can be altered or adapted during the course of the lesson.
- Join pairs into small groups of about four. Give the children a torch, some ribbon to represent a light ray, a mirror and an object. In a large space ask the children if they can use the resources to show how light travels in order for someone to see an object behind them. They might need to be reminded of key points e.g. ensure in your model that the light is travelling in a straight line and that light enters our eye in order for us to see. This lesson can be used to reinforce these points or as an introduction to these concepts. Encourage the children to make changes to their original drawings of how light is reflected if appropriate. Can they annotate their drawings with labels and explanations about what is happening? Link this to rearview mirrors in cars. The children could perhaps add some plastic rearview mirrors to a

## Year 6 Autumn 2: Britten's Got Talent?

### Science

#### Creative Learning Opportunities and Outcomes (contd.)

##### Science challenge

- Challenge the children to use mirrors to build an instrument that will help them to reflect light and see around corners or through a very high window. The Teachers Media website (**here**) shows children making a periscope which may provide some inspiration (3:43 minutes – 7:59 minutes). The Science World website (**here**) provides instructions for making a simple periscope using small mirrors and juice cartons.

##### Explore / Observe / First hand experiences

- For ideas on exploring mirrors, see 'Light tricks' below.

##### Using light rays to explain how shadows are formed

##### Explore / Observe / First hand experiences

- Now that the children have some understanding that light travels in straight lines, ask them how they think a shadow is created? Encourage them to use some card shapes to make shadows then using ribbon or string, show how a shadow is formed. Record their ideas as annotated drawings. Raise the question 'How can you make shadows larger?' and see if they can explain this using the ribbon / string to model their understanding.
- Give the children a piece of paper and ask them children to draw a picture of themselves in the school playground, adding a sun in the sky. Can they draw their shadow? What do they think it will be like? Depending on their learning in lower KS2, children may need to be given the opportunity to explore their shadows outside. Questions they could think about whilst exploring could include: What colour is your shadow? Does your shadow touch you? Can you stop your shadow touching you? What details can you see in your shadow? What shape is your shadow? Is your shadow the same size as yourself? Where is your shadow in relation to the sun? This would lead into the investigation below.

##### How do shadows change during the day?

##### Practical investigation

- Encourage children to devise their own method for investigating this. Where will they do the experiment? What will they use to create the shadow? How often will they observe and measure the shadow? How will they record their results? What do they think will happen to their shadow? Will it stay in the same place?
- Having done this experiment and analysed their results, the children could watch the clip 'How does the Earth's rotation create day and night?' from the BBC Learning Zone website (**here**). This uses a model globe and a Lego figure to describe how the changes in shadow length and the appearance of sunrise in the east and sunset in the west are due to the movement of the Earth not the Sun. (*This links to the work done on Earth, Sun and Moon*).

## Year 6 Autumn 2: Britten's Got Talent?

### Science

#### Creative Learning Opportunities and Outcomes (contd.)

##### How else does light behave?

##### Explore / Observe / First hand experiences: Make predictions based on what they see and suggest other experiments to try

Children could trial some of these experiments by choosing from a list. They could explore and describe what they see and then ask a question 'What if we...' to see if they can suggest a way of changing the experiment slightly to find out something else.

- **Bubbles:** Look at the colours produced in a bubble. What do you notice? Do the colours change? Move? Is there a difference if the bubbles are bigger or if there are more, smaller bubbles close together? Why do you think the colours change? (*This is an activity that encourages children to think, rather than requiring a correct scientific explanation at this age phase*). What happens if you add some food colouring to the bubble mix – does this affect the colours? What if you add more bubble mix?
- **Bend a solid object using just water:** Put some water in a glass. Put different objects in the glass (pencil, coin, comb, etc.) and view the object from different angles. What do you notice? Which shaped objects appear to bend the most? Which angle makes the object appear the most bent? What happens if you colour the water? Try various different liquids. Do you get different results?
- **DIY rainbow:** How does a rainbow form? The Naked Scientists website ([here](#)) suggests an activity for creating rainbows on a sunny day using plant misters or hosepipes. Try viewing the spray from different angles. Try adding things to the water (colour, glitter, glycerine, bubble bath) do these make any difference?
- **Seeing Rainbows:** The Primaryupd8 website ([here](#)) has an activity focusing on how rainbows are formed. It was initially written for KS1 children but can be adapted for upper KS2 and has some useful web links for more information about rainbows and light.
- **Coloured filters:** Shine lights through different coloured filters. What effects can you achieve? Can you create lots of colours? What happens if you hold a different colour over each eye? Create a special effect using the filters. Children can also try cutting different shapes from the sheets.
- **Colours in CDs:** Look at the Naked Scientists website ([here](#)). Children compare light from a standard bulb, fluorescent bulb/energy saving bulb and red LED as it reflects off a CD. What do they notice?
- **Colour Mixing Wheel** – The Sick Science! Clip on YouTube ([here](#)) investigates how we can trick our eyes into seeing just one colour instead of several.
- **Colour Splitting Glasses:** Can be purchased from educational/science suppliers. These toy, cardboard gimmicks have special paper for the 'lenses' which splits up the white light before it enters our eyes giving us special effects. Try looking at different lights (energy saving, fluorescent, standard bulb, LED or borrow a pair and look at different street lamps at night to see what you notice). Do you notice any differences? (Sodium street lamps, with very golden yellow light is different from normal white light and so doesn't split into the different colours. Think how this might help drivers at night if it is raining?)
- As an extension, children could attempt the experiment shown in this YouTube clip ([here](#)) which encourages them to *record* how light bends using straight lines.
- Revisit the use of coloured filters. Put red, blue and green coloured filter sheets over three different torches. Test what happens when the coloured light is mixed (by projecting the colours onto a wall in a darkened room). Is this the same as if you mix the same colour of paint? Can you get white light by mixing all three colours? What would happen if you mixed all three colours of paint?

## Year 6 Autumn 2: Britten's Got Talent?

### Science

#### Creative Learning Opportunities and Outcomes (contd.)

- The Science World website ([here](#)) has eight activities linked to light and colour. The introduction to the activities has some excellent, simple to follow background information for the teachers too. Below are some of the most useful activities that link to this unit of work.
  - Rainbow relay ([here](#)) is a quick warm-up thinking game to get the children to discover the order of the colours in the rainbow.
  - Over the rainbow ([here](#)) is a simple game and explanation of the idea that different colours of light travel at different wavelengths (for simplicity it is linked to the term energy). This game helps the children to be aware of the difference between the colours of light and will aid their understanding of how rainbows are created.
  - Indoor rainbows ([here](#)) makes a rainbow using water, light and mirrors and provides some useful questions to extend children's thinking. (*Using polarising filters is not a requirement of the NC2014 Upper KS2*).
  - Chromatography caper ([here](#)) has information on using chromatography to solve a mystery. Teachers set up a mystery ransom note and children have to identify which suspect wrote the note based on the pigments of the pen used. This helps children to see that although we might see one colour, it can be a mixture of other pigments. Light behaves in a similar way but instead of different pigments there are different wavelengths of light.

#### Real life outcome: Fairground / Funfair mirrors

- Imagine you have been asked to design a fairground attraction using mirrors and lights. Report your ideas and the effects you have researched to the design team – use diagrams to help explain your ideas. Or, alternatively, make an information board for each exhibit explaining how it works.

#### Explore / Observe / First hand experiences

Resources: *plastic mirrors, small figures such as Playmobile/Lego.*

What effects do you get with mirrors in different positions? Below are some ideas to help get the children started.

- Try two mirrors joined together at one edge using masking tape to make the effect of a hinged door. Angle the mirrors at 90° to one another. Put an object in between the mirrors. How many reflections can you see? Move the hinged mirrors together and then apart. How does this affect the reflections? Can you describe how it works? (*Repeated reflections*).
- Design an exploration to see if you can spot a pattern. Start with the mirrors in a straight line at 180° from each other. Move them closer together by the same angle each time (as if moving towards a 90° angle). How many images can be seen?
- Try putting two mirrors parallel to each other like a 'mirror tunnel.' Have the toy figure facing one mirror with the other mirror behind them. What do they see? Can you count the number of images? Can you describe how it works?
- Design an exhibit where the children have to write a message on another person's back using a sticky note. How will the mirrors need to be positioned for the person to read the image on their own back? Use a diagram to show how the light travels from the image to our eyes.
- Make a device (periscope) to see over a tall screen. Use a diagram to show how the light travels from the image to our eyes.
- What effects do you get with convex and concave mirrors? Investigate using large, shiny metal spoons.
- Describe an exhibit which visitors can use to practise reflecting light. Set the challenge 'Can you use mirrors to bounce light onto a marker/bullseye on the ceiling / wall?' (*Draw a possible solution in case they need a clue*).
- Design two exhibits linked to colours in light, special effects or optical illusions. Use some of the ideas from the 'generic ideas' section above to support this.
- 'Now you see me' from the Primaryupd8 resource ([here](#)) introduces children to the invention of an invisibility cloak. There is a practical activity on theatre effects and a creative thinking activity on designing an invisibility cloak.



## Year 6 Autumn 2: Britten's Got Talent?

### Science

#### Creative Learning Opportunities and Outcomes (contd.)

##### Key questions

- How does light travel?
- How do we see?
- How does light get into our eyes?
- How can we use mirrors to see behind us?
- How do shadows created by the sun change during a day?
- How can we represent light travelling in drawings?
- Can you make simple drawings to help to explain how light travels?
- How does light behave?

##### Key vocabulary

- See, seen, light source, eyes, travel, shadow, opaque, block, reflect, reflection, mirror, direction, light travelling, light beam, straight lines, cast, periscope, rearview mirror, object, shadow puppet, rainbow, colours, bend, split.

## Year 6 Autumn 2: Britten's Got Talent?

### Art and Design

#### Key Learning

##### Exploring and Developing Ideas

- Explore the work of artists, craftspeople and designers from different times and cultures.
- Question and make thoughtful observations about starting points and select ideas to use in their work.

##### Drawing

- Use a journal to collect and develop ideas.
- Identify artists who have worked in a similar way to their own work.
- Use dry media to make different marks, lines, patterns and shapes within a drawing.
- Experiment with wet media to make different marks, lines, patterns, textures and shapes.
- Explore colour mixing and blending techniques with coloured pencils.
- Use different techniques for different purposes i.e. shading, hatching within their own work.
- Start to develop their own style using tonal contrast and mixed media.
- Begin to develop an awareness of composition, scale and proportion in their paintings e.g. foreground, middle ground and background.
- Show an awareness of how paintings are created i.e. composition.

##### Painting

- Develop a painting from a drawing.
- Carry out preliminary studies, trying out different media and materials and mixing appropriate colours.
- Create imaginative work from a variety of sources e.g. observational drawing, themes, poetry, music.
- Mix and match colours to create atmosphere and light effects.
- Be able to identify and work with complementary and contrasting colours.

##### Digital Media

- Use a graphics package to create and manipulate new images.

##### Evaluating and Developing Work

- Annotate work in a journal.
- Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them.
- Adapt their work according to their views and describe how they might develop it further.

## Year 6 Autumn 2: Britten's Got Talent?

### Art and Design

#### Creative Learning Opportunities and Outcomes

##### Exploring and developing ideas

Many artists have been inspired by music; Wassily Kandinsky made a whole series of paintings based on his reactions to music and produced perhaps the first true abstract paintings. Kandinsky is believed to have had synaesthesia, a harmless condition that allows a person to appreciate sounds, colours or words with two or more senses simultaneously. In his case, colours and painted marks triggered particular sounds or musical notes. He could see sound and hear colour. Children could explore which colours they associate with specific instruments. Kandinsky described his relationship with the colour blue, that the brighter it became, the more it lost its sound, until it turned silent and still and became white. Beethoven and Schubert even associated certain notes with colours e.g. Beethoven called B minor the black key and D major the orange key. Children could discuss Kandinsky's paintings whilst listening to the music which inspired him such as Wagner for 'Composition VII' and Schoenberg for 'Impression III'. Some of Kandinsky's paintings such as his 'Composition' series are on a large scale. This would give children a superb opportunity to experiment painting on a large scale and discuss and experiment with abstract forms. Children could paint to music and in turn, make music for a painting.

##### Drawing

- Make drawings in response to music. Experiment using a range of pencils, charcoal and chalk, biro and felt pens, pastels and oil pastels.
- Experiment in sketchbooks mixing colours in response to musical instruments. Annotate in sketchbooks.
- Experiment with mark-making in response to changes of mood in music e.g. *soft marks for gentle sounds, quick, aggressive marks for energetic music.*
- Experiment working on various scales in drawing.
- Experiment working in colour using pastels or oil pastels.

##### Painting

- Develop colour mixing in response to sounds and music in paint e.g. *watercolour and readymix.*
- Develop from preliminary studies in sketchbooks a large scale painting in colour, in response to a chosen piece of music.
- Consider background colours, contrasting colours which enable main colours to 'sing'.
- Build up layers of shapes and marks in response to the various shades of sound in a piece of music.
- Investigate changing materials; develop pastel work on top of paint work to emphasise key sounds.
- Discuss and evaluate how the composition has built up in layers in response to sounds. Does the composition move from a start to a finish?

##### Digital

- Develop responses to music using a graphics package such as 'Brushster' ([here](#)) and 'Flow' ([here](#)) from the National Gallery of Art website. 'Brushster' uses abstract forms so is especially appropriate.

##### Evaluate

- Use sketchbooks to refer back to original ideas to incorporate as work progresses.
- Give children time to evaluate their work and that of others, describe what they like or might change next time, what materials they preferred using, what advice they may give another artist.
- Encourage children to talk through their shapes and marks, colours and tones in response to their reactions to the music or sounds.

## Year 6 Autumn 2: Britten's Got Talent?

Additional Curriculum Links		
Subject	Key Learning	Creative Learning Opportunities and Outcomes
Computing	<p><b>Design, Create and Manage and Manipulate Digital Content Skills</b></p> <ul style="list-style-type: none"> <li>Select, use and combine internet services to create digital 'content' (including programs and systems).</li> <li>Demonstrate awareness of intended audience in work.</li> <li>Independently select the most appropriate ICT tools for intended purpose and audience.</li> <li>Routinely evaluate and improve work as part of the design process.</li> <li>Use a range of digital devices to produce digital 'content'.</li> </ul> <p><b>Sound (specific)</b></p> <ul style="list-style-type: none"> <li>Independently select and use a variety of devices to record musical and non-musical sounds.</li> <li>Independently select, edit, manipulate and combine sound files from a range of sources to create a composition which could be broadcast for a specific purpose and audience, e.g. a soundbyte or podcast.</li> <li>Upload and download projects to other devices and online space e.g. VLE, blog or website, collaborating and communicating with audiences in locations beyond school.</li> <li>Create their own sounds and compositions to add to presentations, animations and films.</li> <li>Use ICT to produce music or sound effects for a specific purpose, considering the impact on the audience, e.g. length, style, genre.</li> </ul> <p><b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>Understand the importance of content and editing to produce digital content for specific audiences.</li> <li>Understand that many different devices can be used in isolation and sometimes together to produce digital 'content'.</li> <li>Understand that you can convert between different formats of files.</li> </ul> <p><b>Sound (specific)</b></p> <ul style="list-style-type: none"> <li>Be aware of different sound file formats, e.g., MP3, WAV; save and use appropriately.</li> <li>Know when it is appropriate to use sound/music to communicate with</li> </ul>	<p>By upper KS2 pupils would be expected to understand about the types of software they can use for creating different types of digital content (e.g. sound, movies...) This means they can make informed decisions about which software and hardware tools they can use to fulfil a task that is set for them. In making these choices, they will also need to consider the suitability of that content for a particular audience.</p> <p><b>Activities</b></p> <p>Linked to the music learning opportunities, children can produce a multimedia news report about the history of music, which includes Benjamin Britten. In this project pupils need to combine different media elements and publish them in a suitable authoring tool. There is a particular emphasis on sound and music. Pupils can produce a radio report, with or without music, using software such as Audacity (<i>free</i>). In order to do this, they will need a microphone or sound recorder.</p> <p>An alternative to this is to produce and perform a poem inspired by the music.</p> <p>The task can be extended by allowing pupils to record their own background music for their report. This can be accomplished by directly recording into software such as Audacity, or using music creation software such as GarageBand. They can also incorporate sound effects and music from sites such as <i>freeSFX</i> (<b>here</b>) (see site conditions).</p> <p>An overview plan for this work might include:</p> <ul style="list-style-type: none"> <li>Learning about the history of music, including Benjamin Britten.</li> <li>Planning the project using a planning tool such as Popplet (<b>here</b>) (this could be done on an iPad or online). There are other online mapping tools such as the Text 2 Mind Map website (<b>here</b>) which might also be appropriate for planning.</li> <li>Review the use of the software that they are going to use (e.g. Audacity) to make sure they understand how to use it for this project.</li> <li>Record the radio report.</li> </ul>

## Year 6 Autumn 2: Britten's Got Talent?

an audience.

### Additional Curriculum Links

**Subject**

**Key Learning**

**Creative Learning Opportunities and Outcomes**

## Year 6 Autumn 2: Britten's Got Talent?

### Computing (contd.)

#### Online Safety Skills

- Identify unsuitable posts (e.g. on blogs, a forum...) pertaining to content and conduct.
- Identify inappropriate and unacceptable behaviour when analysing resources such as videos, text-based scenarios and electronic communications.
- Continue to develop the skills to identify risks involved with contact, content and their own conduct whilst online.

#### Knowledge and Understanding

- Know a range of ways to report concerns about content and contact.
- Understand that social network or other online environments have security settings, which can be altered, to protect the user.
- Understand they have a right to be protected from inappropriate use of technology by others and the need to respect the rights of other users.
- Understand some malicious adults may use various techniques on the Internet to make contact, elicit personal information and 'groom' young children, e.g. fake profiles.
- Know that they should tell a trusted adult immediately if they are asked to meet anybody from the online world in the offline world.

- Source the other media that are needed for the report e.g. images, sound fx and possibly a film (depending on time).
- Assimilate the media in an authoring tool.
- Present the reports (if time permits).

Authoring software that pupils might choose include movie software such as iMovie (Apple) or Microsoft Movie Maker 2.6, presentation tools such as Microsoft PowerPoint, Word or Photostory, Prezi, Textease Studio CT, OneNote or Keynote (Apple). There are also online presentation tools from Google and Microsoft.

Anti-Bullying week occurs in November. This is a good opportunity to support online safety work on cyberbullying. There are lots of different types of activities that schools use to support in this area. Some of these highlight the safe use of social networking tools. An example is one that uses social networking profiles based on historical characters (e.g. Benjamin Britten). This can be a useful way to analyse what is good practice. Some schools make up their own profiles using tools such as MS Publisher and others use sites such as Fakebook (**here**). It is important to highlight the importance of keeping social profiles safe and that inappropriate use of them can put children at risk of bullying. It is important to discuss the different places that pupils can report any problems they have.

#### Resources

- Cyberbullying resource pack from the Cybersmart website (**here**).
- Cybersmart website (**here**) – Cyberbullying advice.
- The Anti-Social Network from the ThinkUKnow website (**here**) – a short film highlighting the consequences of cyberbullying for both bullies and victims.
- ThinkUKnow website (**here**) - Cyberbullying advice.
- Beatbullying website (**here**) has many resources including an assembly PowerPoint and cybermentors information.

### Additional Curriculum Links

#### Subject

#### Key Learning

#### Creative Learning Opportunities and Outcomes

## Year 6 Autumn 2: Britten's Got Talent?

### Computing (contd.)

- Know how to report any suspicions, e.g. through school's eSafety policies and procedures and the use of CEOP's 'report abuse' button, which links directly to the police.
- Recognise that cyber bullying is unacceptable and will be sanctioned according to the school's eSafety policies and procedures / Acceptable Use Policy.
- Know how to report an incident of cyber bullying if and when it occurs, according to the school's eSafety policies and procedures / Acceptable Use Policy.
- Understand that they should not publish other peoples' pictures or tag them on the Internet without permission.
- Know that content, e.g., photographs and videos, put online are very difficult to remove.

### Additional Curriculum Links

Subject

Key Learning

Creative Learning Opportunities and Outcomes

## Year 6 Autumn 2: Britten's Got Talent?

### Mathematics

#### Number – Multiplication and Division

- Identify common factors and common multiples.

#### Algebra

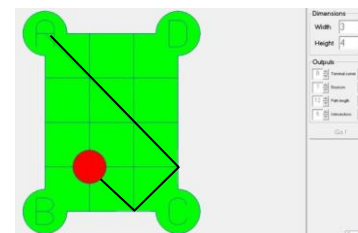
- Use simple formulae.

#### Geometry – Properties of Shape

- Recognise angles where they meet at a point, are on a straight line, or are vertically opposite, and find missing angles.
- Find unknown angles in any triangles, quadrilaterals, regular polygons.

Linked to the science learning opportunities focusing on how light travels, children can utilise the program Bounce which is downloadable ([here](#)). The aim is to consider how the light travels and reflects or 'bounces' off the sides of the rectangle.

The program allows children to create a rectangle with dimensions of up to a maximum of 20 units in either direction. A red circle (representing the light source) travels at  $45^\circ$  from corner A. It hits the opposite edge, bounces off and continues to travel until it reaches a corner. As it is a rectangle, the reflection will always be at  $90^\circ$ .



For a given rectangle, children should work out about the number of bounces the circle will make (count one for the corner the light started from and one for the corner it reaches); the length of the path travelled by the red circle (in units); the number of intersections in the path; the letter of the final corner. They can use squared paper and rulers to create rectangles and identify the path to help them, particularly when identifying the number of intersections. Children should make a prediction first, test their prediction using the software and then use this to make predictions about future rectangles more accurate.

The aim is to investigate and identify the **rules** that give, for any size rectangle: the number of bounces; the length of the path (units); the number of intersections; the final corner.

This can be modelled this using a light source in the corner of a mirror lined box being reflected on every side until the light reaches a final corner from which it can't be reflected.



## Year 6 Autumn 2: Britten's Got Talent?

English			
Key Learning			
Unit	Classic Fiction	Poetry – Songs and Lyrics	Persuasion: A Formal Review
<b>Outcome</b>	<ul style="list-style-type: none"> <li>A new story or chapter using characters and/or plot structures from a classic novel, for example:               <ul style="list-style-type: none"> <li>using the structure of the chapters about The Scarecrow, The Tin Woodman and The Cowardly Lion from <i>The Wizard of Oz</i>, create an additional character and write the chapter.</li> <li>write a new adventure for Chitty Chitty Bang Bang.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Oral presentation of a poem/song.</li> <li>Reading journal entries detailing personal reflections and responses to songs and poems.</li> </ul>	<ul style="list-style-type: none"> <li>A formal review of a live theatre or a live music performance.</li> </ul>
<b>Possible Duration</b>	<ul style="list-style-type: none"> <li>3-4 weeks.</li> </ul>	<ul style="list-style-type: none"> <li>1-2 weeks.</li> </ul>	<ul style="list-style-type: none"> <li>1-2 weeks.</li> </ul>
<b>Key Learning Reading</b>	<ul style="list-style-type: none"> <li>Understand underlying themes, causes and consequences within whole texts.</li> <li>Regularly listen to whole novels read aloud by the teacher from an increasing range of authors, which they may not choose themselves.</li> <li>Compare texts written in different periods.</li> <li>Analyse the conventions of different types of writing e.g. use of dialogue to indicate historical settings for a story.</li> <li>Express preferences about a wider range of books including fiction from our literary heritage</li> <li>Explore new vocabulary in context.</li> <li>Making comparisons within and across texts.</li> <li>Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group.</li> <li>Justify opinions and elaborating by referring to the text e.g. Point + Evidence + Explanation.</li> </ul>	<ul style="list-style-type: none"> <li>Explore texts in groups and deepening comprehension through discussion.</li> <li>Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group.</li> <li>Use a reading journal to record on-going reflections and responses to personal reading.</li> <li>Recognise themes within and across texts e.g. <i>friendship, loneliness, happiness, hope</i>.</li> <li>Discuss and evaluate how authors use language including figurative language.</li> <li>Learn a wider range of poems by heart.</li> <li>Prepare poems to read aloud and perform using dramatic effects.</li> </ul>	<ul style="list-style-type: none"> <li>Listen to, reading and discussing an increasingly wide range of non-fiction.</li> <li>Recognise authors' techniques to influence and manipulate the reader.</li> <li>Identify how language, structure and presentation contribute to meaning e.g. persuasive leaflet.</li> <li>Explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these.</li> <li>Scan for key information.</li> <li>Skim for gist.</li> <li>Use a combination of skimming, scanning and close reading across a text to locate specific detail.</li> <li>Make comparisons within and across texts.</li> </ul>

## Year 6 Autumn 2: Britten's Got Talent?

English			
Key Learning (contd.)			
Unit	Classic Fiction	Poetry – Songs and Lyrics	Persuasion: A Formal Review
<b>Key Learning Writing</b>	<ul style="list-style-type: none"> <li>▪ Investigate and collect a range of synonyms and antonyms e.g. <i>mischievous, wicked, evil, impish, spiteful, well-behaved</i>.</li> <li>▪ Use devices to build cohesion between paragraphs in narrative e.g. <i>in the meantime, meanwhile, in due course, until then</i>.</li> <li>▪ Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact.</li> <li>▪ Use devices to build cohesion.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Choose appropriate text-form and type for all writing.</li> <li>▪ Selecting appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact.</li> <li>▪ Evaluate and improve performances of compositions focusing on:               <ul style="list-style-type: none"> <li>– Intonation and volume.</li> <li>– Gesture and movement.</li> <li>– Audience engagement.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Selecting the appropriate language and structures.</li> <li>▪ Use devices to build cohesion between paragraphs in persuasive texts e.g. <i>on the other hand, the opposing view, similarly, in contrast, although, additionally, another possibility, alternatively, as a consequence</i>.</li> <li>▪ Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader.</li> <li>▪ Evaluate and edit by:               <ul style="list-style-type: none"> <li>– Reflecting upon the effectiveness of writing in relation to audience and purpose.</li> <li>– Suggesting and making changes to enhance effects and clarify meaning.</li> </ul> </li> </ul>
<b>Suggested Texts</b>	<ul style="list-style-type: none"> <li>▪ Classic Novels which have been made into musicals, e.g.               <ul style="list-style-type: none"> <li>– Chitty Chitty Bang Bang by Ian Fleming.</li> <li>– The Wizard of Oz by L Frank Baum.</li> <li>– Mary Poppins by PL Travers.</li> <li>– Alice in Wonderland by Lewis Carroll.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ What a Wonderful World by Louis Armstrong.</li> <li>▪ Imagine by John Lennon.</li> <li>▪ Blowin' in the Wind by Bob Dylan.</li> <li>▪ Eleanor Rigby by Lennon and McCartney.</li> <li>▪ I am a Rock by Simon and Garfunkel.</li> <li>▪ Bridge over Troubled Water by Simon and Garfunkel.</li> <li>▪ Streets of London by Ralph McTell.</li> <li>▪ A Little Help from my Friends by Lennon and McCartney.</li> <li>▪ He Ain't Heavy, He's my Brother by Bobby Scott and Bob Russell.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Selection of reviews of theatre productions and film versions of musicals.</li> </ul>

## Year 6 Autumn 2: Britten's Got Talent?

### English

#### Classic Fiction – Creative Learning Opportunities and Outcomes

##### Creating interest

- Promote interest in the theme/genre by sharing an old copy of a classic text (perhaps from the teacher's own childhood), or a picture of several classic texts. Alternatively, watch the trailer of Vintage Children's Classics in the YouTube clip ([here](#)).
- Are the children familiar with any of them? Have they seen or read different versions, e.g. Disney versions, films, animated versions, abridged versions? What makes a book a 'classic'? Consider different definitions; read a discursive article such as 'What makes a book a classic?' available on The Guardian website ([here](#)).
- What modern fiction do they think will stand the test of time? Identify books which they think will be the 'classics' of the future.

##### Learning outcomes

- Children will be able to discuss what makes a text 'classic'.

##### Reading

**Grammar:** Warm ups throughout the reading phase - focus on investigating and collecting a range of synonyms and antonyms e.g. *naughty* - *mischievous, wicked, evil, impish, spiteful, well-behaved*.

##### Reading and responding

- Read and explore the selected novel through shared reading. When reading, model how to use punctuation and the meaning of words to inform intonation and expression. Together, children reread sections of text aloud using appropriate intonation and expression.
- Model and use *Book Talk* to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. I wonder whether...; Maybe...; At first I thought...but now...
- Using *Book Talk*, take part in discussions as a class and in smaller groups. Model to children how to challenge their peers with questions, justify opinions and respond to different viewpoints.
- Focus on vocabulary, particularly archaic words. In tackling these, explore pronunciation as well as meaning. Use dictionaries to find definitions then discuss these in the context of the text. Record any useful vocabulary on the working wall to support the writing phase.
- Record ongoing responses to the text and other reading based activities in a reading journal. These might include KWL grids, mind mapping, Point + Evidence + Explanation (PEE prompt), writing in role, adding themselves as a character into the story, writing summaries and making predictions.
- Read further sections/chapters (use additional time outside of English sessions) and provide a range of drama strategies to explore themes, causes and consequences e.g. hot seating, freeze framing, thought tracking, conscience alley and role play.

##### Learning outcomes

- Children will be able to suggest synonyms and antonyms for many common words.
- Children will be able to read aloud classic fiction, using appropriate intonation and expression.
- Children will be able to challenge peers with questions, justify opinions and respond to different viewpoints.
- Children will be able to explore new vocabulary in context.
- Children will be able to understand underlying themes, causes and consequences.
- Children will be able to justify opinions and elaborate by referring to the text e.g. Point + Evidence + Explanation.

## Year 6 Autumn 2: Britten's Got Talent?

### English

#### Classic Fiction – Creative Learning Opportunities and Outcomes (contd.)

##### Reading and Analysing

- Compare text and film versions, including musical versions. Consider possible reasons for differences between book and film versions, e.g. the colour of the slippers in *The Wizard of Oz*; different characters in *Chitty Chitty Bang Bang*, the significance of the character Bert in *Mary Poppins*.
- Compare the ways in which characters are presented in book and film versions of the same text.
- Consider the contribution of music on mood, atmosphere and themes.
- Record comparisons in writing. Provide a structure and some modelling to support children in writing a formal essay.
- Compare extracts of classic texts with similarly themed modern texts, for example, compare:
  - Descriptions of the car in *Chitty Chitty Bang Bang* with the flying car as it crashes into the Whomping Willow in *Harry Potter and the Chamber of Secrets*. Discuss differences in use of language (vocabulary and sentence structures).
  - or
  - The description of Dorothy's dull existence in the opening chapter of *The Wizard of Oz* with the description of number four, Privet Drive in JK Rowling's *Harry Potter and the Philosopher's Stone*, or the description of Camp Green Lake in *Holes* by Louis Sachar.
- Compare examples of dialogue in modern and classic novels; how does this indicate a historical or modern setting?
- Provide opportunities for children to read other classic fiction, matched to their reading ability. Provide opportunities for them to make comparisons between texts and express their preferences.

##### Learning outcomes

- Children will be able to compare texts written and created in different periods.
- Children will be able to explain how language, including dialogue, indicates setting.
- Children will be able to express preferences about fiction from our literary heritage.

## Year 6 Autumn 2: Britten's Got Talent?

### Gathering content

**Grammar:** Warm ups throughout the gathering content phase – focus on devices to build cohesion between paragraphs in narrative e.g. in the meantime, meanwhile, in due course, until then:

- Remind children of the writing outcome (this should have been shared with them at the outset of the unit). This could be:
  - A new chapter for the novel e.g. adding a new character and chapter to *The Wizard of Oz* or *Alice in Wonderland*.
  - A new story about the main character/s from the novel, e.g. The Pott Family and Chitty Chitty Bang Bang; The Banks Family and Mary Poppins.

### Plot

- Develop the plot for the children's own writing, drawing on reading. If creating a new chapter, chunk the plot of an existing chapter and use the structure. For example, using the plot structure of chapters from *The Wizard of Oz*, create a new character and chapter outline as follows:

### Learning outcomes

- Children will be able to identify and select devices to build cohesion between paragraphs in narrative.
- Children will be able to draw on reading to create a plot for their story.
- Children will be able to develop new characters which are appropriate for the genre.
- Children will be able to draw on reading, visual sources and drama to generate ideas for writing.

English

Classic Fiction – Creative Learning Opportunities and Outcomes (contd.)

## Year 6 Autumn 2: Britten's Got Talent?

Character	The Scarecrow	The Tin Woodman	The Cowardly Lion	New Character
Discovered in...(setting)	Cornfield	The forest near a spring	Deep in the thick woods	
Wants...	Brains	Heart	Courage	
His story...	<ul style="list-style-type: none"> <li>▪ Made by munchkin farmer.</li> <li>▪ Good at scaring crows.</li> <li>▪ A clever crow was not scared; ate corn.</li> <li>▪ Other crows followed.</li> <li>▪ Scarecrow felt sad as he was no longer a good scarecrow.</li> <li>▪ Clever crow took pity and suggested brains would make the scarecrow as good as any man.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Began as ordinary woodman.</li> <li>▪ Planned to marry munchkin girl.</li> <li>▪ Girl's mother paid Wicked Witch to bewitch Woodman's axe to prevent marriage.</li> <li>▪ The enchanted axe cut off all woodman's limbs.</li> <li>▪ A tinner replaced them with tin.</li> <li>▪ Tin Woodman rusted during a rainstorm.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Born a coward.</li> <li>▪ Other animals expected him to be brave.</li> <li>▪ Learned that if he roared loudly, other animals ran away.</li> <li>▪ Unhappy life.</li> </ul>	

- Create story maps or plan events using the story mountain planner.
- Use drama techniques such as freeze frame, hot seating, thought tracking and role play to develop ideas further.
- Use the story map or plan to tell the story at least three times.
- Show the children how to add devices to build cohesion between sections and jot these on the map or plan.

### Character

- Support children in creating characters which are suited to the text, e.g. a villain/threatening character for a *Chitty Chitty Bang Bang* story; a fantasy character such as a talking animal for *The Wizard of Oz* or *Alice in Wonderland* chapter; a seemingly ordinary but magical character for a *Mary Poppins* story.
- Explore, through discussion and drama, ways in which these characters would act, react and interact in a range of situations. Record in writing.

## English

### Classic Fiction – Creative Learning Opportunities and Outcomes (contd.)

## Year 6 Autumn 2: Britten's Got Talent?

<p><b>Gathering Content (contd.)</b></p> <p><b>Setting</b></p> <ul style="list-style-type: none"><li>Use a collaborative drawing approach (drawing on large bed sheets with washable marker pens, or on large sheets of paper) for children to record ideas. They label the items they have drawn with appropriate nouns then develop some into noun phrases. Encourage the use of appropriate vocabulary from the reading phase, including archaic language, in an attempt to match the original author's style. Display on working wall to support the writing phase. Support with photographs, illustrations and moving images where necessary.</li></ul>	
<p><b>Writing</b></p> <ul style="list-style-type: none"><li>Use the story plan or chapter outline plan created. Use shared writing techniques to model a section at a time. Focus on skills – careful selection of words (including archaic language where appropriate), selecting from synonyms, and devices to build cohesion between paragraphs.</li><li>Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.</li><li>Use AFL, marking and feedback to adjust shared writing focus daily.</li></ul>	<p><b>Learning outcomes</b></p> <ul style="list-style-type: none"><li>Children will be able to write a new chapter for, or story linked to, a classic text which includes:<ul style="list-style-type: none"><li>words chosen for effect (considering synonyms).</li><li>appropriate use of archaic language.</li><li>devices to build cohesion between paragraphs.</li><li>features of the genre.</li></ul></li></ul>
<p><b>Outcome</b></p> <ul style="list-style-type: none"><li>A new story or chapter using characters and/or plot structures from a classic novel.</li></ul>	
<p><b>Presentation</b></p> <ul style="list-style-type: none"><li>Stories could be shared with children in other classes, published on a website such as <i>Lend Me Your Literacy</i> (<a href="#">here</a>) or made into a class book.</li></ul>	

## Year 6 Autumn 2: Britten's Got Talent?

### English

#### Poetry – Songs and Lyrics - Creative Learning Opportunities and Outcomes

##### Creating interest

- Select a song which is likely to be unfamiliar to the children and share the lyrics with them as if it were a poem (i.e. no music).
- Through *Book Talk*, explore the children's responses to the poem. Discuss interpretations. Use prompts to support this, e.g. *This part makes me imagine...; This reminds me of...; This makes me think about...*
- Explain that this poem is, in fact a song. Can the children describe the type of music they feel should accompany these words?
- Play the song. Does the music support their interpretation of words or challenge it?
- Explain that the poems we will explore through the unit are all songs and the words are lyrics.

##### Learning outcomes

- Children will be able to express their responses to poetry.
- Children will be able to describe the mood of a poem or song.

##### Reading

**Grammar:** Warm ups throughout the reading phase - focus on figurative language: similes.

##### Reading and responding

- Through Shared Reading and *Book Talk*, explore a selection of songs with a similar theme, e.g.
  - A perfect/imperfect world: *What a Wonderful World* – Bob Thiele and George David Weiss (sung by Louis Armstrong); *Imagine* – John Lennon; *Blowin' in the Wind* – Bob Dylan.
  - Friendship/loneliness: *Eleanor Rigby* – Lennon and McCartney; *I am a Rock* - Simon and Garfunkel; *Bridge over Troubled Water* – Simon and Garfunkel; *Streets of London* – Ralph McTell; *A Little Help from my Friends* – Lennon and McCartney; *He Ain't Heavy, He's my Brother* – Bobby Scott and Bob Russell (sung by The Hollies).
- Recognise themes within and across songs e.g. friendship, loneliness, happiness, hope.

##### Reading and analysing

- Model and use *Book Talk* to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. *I wonder whether...; Maybe...; At first I thought...but now...*
- Use a reading journal to record ongoing responses to the poem.
- Identify examples of figurative language within the song lyrics – simile, metaphor.
- Provide opportunities for children to find, read, share and discuss other song lyrics.
- Explore these in groups, sharing preferences and deepening comprehension through discussion.
- Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group.
- Work in groups to prepare poems and songs to read aloud and perform using dramatic effects.

##### Learning outcomes

- Children will be able to identify, discuss and write similes.
- Children will be able to discuss themes within and across poems and songs.
- Children will be able to build on one another's ideas, challenging each other courteously.
- Children will be able to explore the meaning of words in context.
- Children will be able to demonstrate their understanding, interpretation and response to the poetry through discussion and in writing.
- Children will be able to take account of meaning when reading aloud.



## Year 6 Autumn 2: Britten's Got Talent?

- Children will be able to prepare, rehearse and perform a poem/song.

English

Poetry – Songs and Lyrics - Creative Learning Opportunities and Outcomes (contd.)

## Year 6 Autumn 2: Britten's Got Talent?

### Gathering content

**Grammar:** Warm ups throughout the gathering content phase – focus on figurative language: metaphors

- Choose a song to provide a structure on which to innovate, e.g. *What a Wonderful World* (**here**).
- Discuss how the images created by the lyrics support the theme suggested by the title.
- Children work in groups to generate and discuss ideas based around other titles, e.g. *What an Uncaring World; What an Untidy World; What a Generous World; What a Fortunate World*.
- Children could develop ideas further by working in groups to create mood boards or collages; these would contain images, words and phrases to illustrate the theme and title for their song. These could be added to following further research and homework.
- Model how to express some of the visual images and ideas using figurative language. Show the children how to generate several ideas then select the best according to the intended effect. Encourage playfulness with language.
- Add similes, metaphors as well as carefully chosen nouns, noun phrases and verbs to the mood boards.
- Examine the structure of the song, e.g. *What a Wonderful World* and make a frame for each verse, e.g.

Line	Original Song	Frame
Line 1	<i>I see trees of green,</i>	I see .....
Line 2	<i>red roses too</i>	.....
Line 3	<i>I see them bloom</i>	.....
Line 4	<i>for me and you</i>	.....
Line 5	<i>And I think to myself,</i>	And I think to myself
Line 6	<i>what a wonderful world.</i>	what a ..... world

- Using the mood board/collage, select images to use in the song lyrics.

### Learning outcomes

- Children will be able to identify, discuss and write metaphors.
- Children will be able to work collaboratively to generate and select ideas for their own compositions.
- Children will be able to use figurative language to create effective images.
- Children will be able to use a frame, based on a model, to support their own composition.

## Year 6 Autumn 2: Britten's Got Talent?

### English

#### Poetry – Songs and Lyrics - Creative Learning Opportunities and Outcomes (contd.)

##### Writing

- Use shared writing techniques to model the writing of verses for a new poem/song based on the model. Focus on skills – appropriate use of metaphor, simile and imagery.
- Through daily shared writing, show the children how to select appropriate vocabulary and language effects for precision and impact.
- Children follow the modelling from the whole class focus and write their own verse or new poem.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- New poems/songs are learnt and performed. These could be performed as poems or music added; children could select an appropriate familiar tune or compose their own music.
- Show the children how to effectively evaluate performances of their compositions focusing on:
  - Intonation and volume.
  - Gesture and movement.
  - Audience engagement.
- By providing several opportunities for performance feedback and improvement, children will be able to act on advice given.

##### Learning outcomes

- Children will be able to write a poem/song which includes:
  - A structure based on the model.
  - Imagery created through carefully chosen words and phrases.
  - Appropriate use of simile/metaphor.

##### Outcome

- Oral presentation of a poem or song.
- Reading journal entries detailing personal reflections and responses to songs and poems.
- Lyrics for their own composition.

##### Presentation

- Presentation of a poem or song to an audience e.g. assembly, other class, recorded for live playback.
- Presentation of their own poem or song with imagery using artwork or ICT combining words, phrases, images and sounds e.g. Powerpoint, Photostory3.

## Year 6 Autumn 2: Britten's Got Talent?

### English

#### Persuasion - Creative Learning Opportunities and Outcomes

##### Creating interest

- Watch one or two appropriate performances from talent shows such as Britain's Got Talent, Strictly Come Dancing or X Factor, including the judge's comments.
- Discuss the comments. What points did the judges make? Did they all agree? What did they each like or dislike? How persuasive were their comments? Did you agree with them? Why would an audience want to know what the judges think?
- Use the drama technique 'empty chair':
  - put the children in role as talent show judges.
  - show them a video of a talent show audition.
  - place an object on the empty chair to signify the performer, e.g. a drum stick or a microphone.
  - children deliver their opinions to the 'performer', i.e. the empty chair.
- Explore different approaches to giving feedback; provide words on cards, e.g. *positive, critical, honest, constructive, blunt*. Use dictionaries to look up meanings. Without saying which one they have chosen, a child chooses a word and gives feedback to the empty chair which reflects the word. Other children guess the word chosen. Discuss the potential impact of the style of feedback on the recipient.

##### Learning outcomes

- Children will be able to comment on other people's reviews.
- Children will be able to identify to give simple, oral reviews.
- Children will be able to vary the style of their review.
- Children will be able to consider the impact of a review.

##### Reading

**Grammar:** Warm ups throughout the reading phase - focus on using devices to build cohesion between paragraphs in persuasive texts e.g. *on the other hand, similarly, in contrast, although, another possibility, alternatively, as a consequence*.

##### Reading and responding

- Read a selection of reviews, positive and negative, of a live performance, e.g. *War Horse*.
- Compare short, informal reviews of the performance, published on sites like *Trip Advisor* (**here**) with more formal reviews such as those published in newspapers such as the Manchester Evening News (**here**).
- Compare reviews; which do you find more persuasive or convincing? Why?
- Look at reviews for the novel(s) and films explored through the Classic Fiction unit. Discuss the children's own responses to these. Record responses in writing.
- Encourage the children to read reviews of shows and films they have seen. Use reading journals for children to comment on the reviews, recording their own thoughts and opinions.

##### Learning outcomes

- Children will be able to identify, select and use devices to build cohesion between paragraphs.
- Children will be able to discuss authors' techniques to influence and manipulate the reader.
- Children will be able to make comparisons within and across texts.

## Year 6 Autumn 2: Britten's Got Talent?

### English

#### Persuasion - Creative Learning Opportunities and Outcomes (contd.)

##### Reading and analysing

- Make comparisons within and across texts; what did the author of the review like/not like?
- Model to the children how to skim for gist e.g. *is the review largely positive or negative?* and scan for key information e.g. *where and when did the reviewer watch the show?*
- Model how to use a combination of skimming, scanning and close reading across a text to locate specific detail, e.g. *what was the reviewer's favourite part of the show?*
- Discuss and explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these. Recognise authors' techniques to influence and manipulate the reader. Use text marking and annotation to record this.

##### Learning outcomes (contd.)

- Children will be able to skim for gist.
- Children will be able to scan for key information.
- Children will be able to use a combination of skimming, scanning and close reading across a text to locate specific detail.
- Children will be able to explain the effect of the authors' choice of language and suggest reasons why the author may have selected these.

## Year 6 Autumn 2: Britten's Got Talent?

### Gathering content

**Grammar:** Warm ups throughout the gathering content phase – focus on using devices to build cohesion between paragraphs in persuasive texts e.g. *on the other hand, similarly, in contrast, although, another possibility, alternatively, as a consequence.*

- For this review to be meaningful to the children, it is important that they review a performance that they have actually seen. This should be a shared experience of, preferably, a live theatre or music event. This could involve a trip to a local theatre to see a play, show or music performance, or be a live experience within school such as a performance by a visiting theatre group or musicians.
- Model analysis of the layout of a formal review by 'boxing up' each section. This involves physically drawing a rectangle or 'box' around each section of the text and labelling e.g. introduction, summary of story, persuasive point one plus elaboration, persuasive point two plus elaboration, persuasive point three plus elaboration, summary/conclusion.
- Model text marking features of a formal review e.g. use of Standard English, persuasive language, evidence and examples to back up opinions, use of the passive voice, devices to build cohesion between paragraphs etc.
- Discuss the purpose and organisation of paragraphs. Identify the key idea in each paragraph with the 'strongest' argument first.
- Identify the audience and purpose for the children's own reviews. Discuss how language, structure and presentation will be selected to suit the audience and purpose.
- Using the 'boxed up' version of the review, show the children how to plan their own review. Children use the frame to plan their own review.

### Learning outcomes

- Children will be able to identify, select and use devices to build cohesion between paragraphs.
- Children will be able to plan their review using a frame.
- Children will be able to identify how language, structure and presentation contribute to meaning.

## English

### Persuasion - Creative Learning Opportunities and Outcomes (contd.)

#### Writing

- Use shared writing techniques to model a section at a time referring to each section of the plan. Focus on skills – devices to build cohesion between paragraphs, persuasive devices, use of Standard English, use of the passive voice.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Following modelling, children work with peers to evaluate and edit their writing by:
  - reflecting upon the effectiveness of the writing in relation to audience and purpose.
  - suggesting and making changes to enhance effects and clarify meaning.

#### Learning outcomes

- Children will be able to write a review which includes:
  - Devices to build cohesion between paragraphs.
  - Persuasive devices.
  - Standard English.
  - Passive voice.

#### Outcome

- A formal review of a live theatre or live music performance.

## Year 6 Autumn 2: Britten's Got Talent?

### Presentation

- Send the reviews to the theatre or music company, publish on the school website or display in a public place.