

Teaching plan for teachers in Years 5 and 6



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Where Do You Go, Birdy Jones? by Joanna Nadin (Little, Brown)

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Where Do You Go, Birdy Jones? by Joanna Nadin (Little, Brown)

Eleven-year-old Birdy has a lot of changes going on in her life. She and her father, sister and stepmother (who is expecting a baby) are moving house which means she will no longer be able to help her grandfather with his pigeons and she's transferring to secondary school. All this leads her to search for who she really is, something she can only confide to her school friend Manjit and the mysterious Dogger. Set in Leeds, modern Yorkshire dialect is well integrated within the way Birdy's story is told.

Overall aims of this teaching sequence:

- To engage children with a story with which they will empathise
- To enjoy an exciting story with memorable characters
- To draw inferences about characters' feelings, thoughts and motives from their actions
- To explore themes and issues, and develop and sustain ideas through discussion
- To write in role in order to explore and develop empathy for characters
- To write with confidence for real purposes and audiences

Note to schools and teachers:

Teachers should be aware this novel includes references to some difficult issues which include death, grief and identity. Teachers will want to make sure they have read the whole book before they share it with pupils. However, the novel and teaching sequence offer a range of opportunities to cover a diversity of themes in the PSHE programmes of study. Understanding would need to be shown when introducing the story to a class in which a pupil may have experienced a bereavement; although the sessions could provide a safe and supportive context through which they may be able to express their feelings.

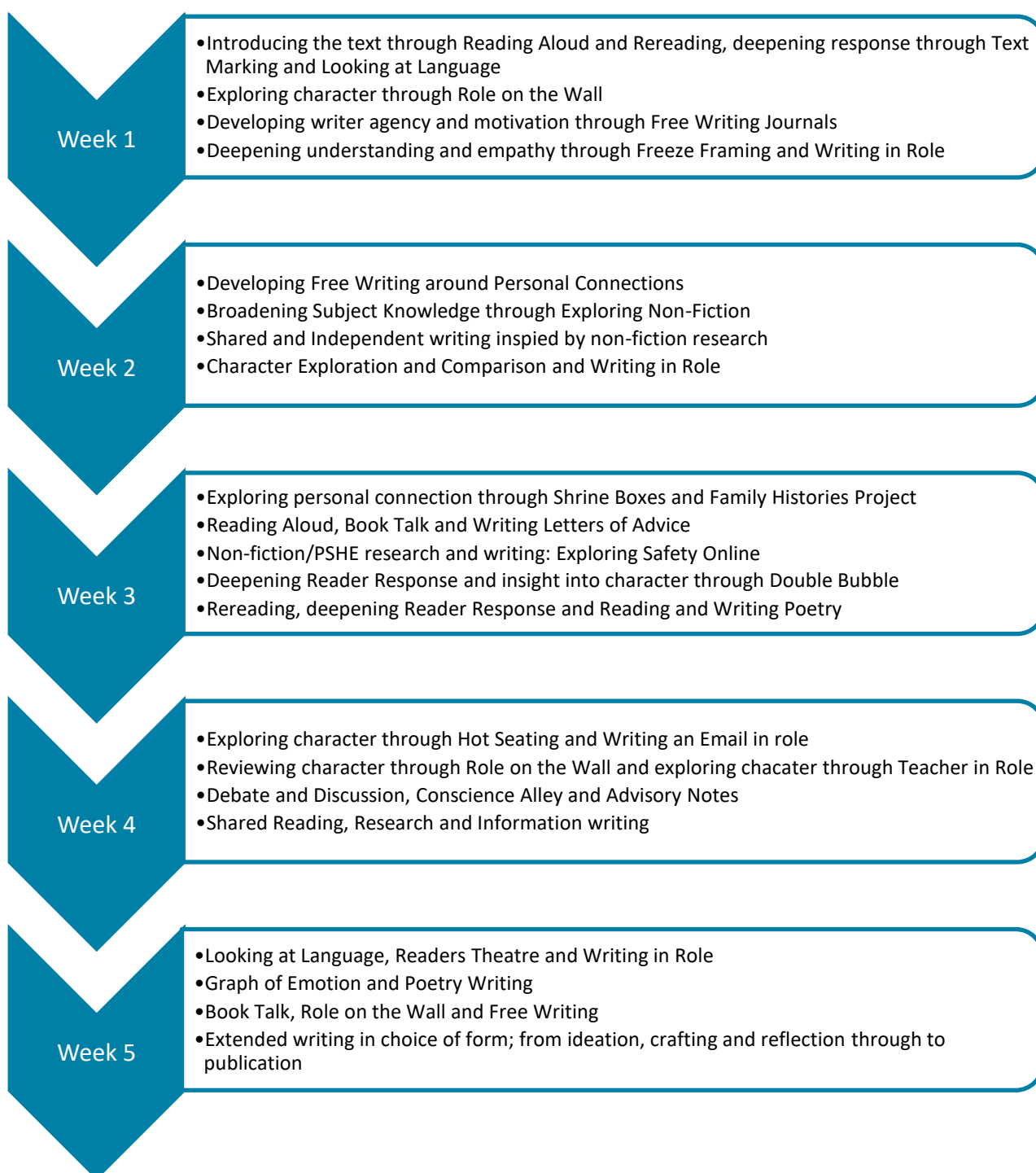
This teaching sequence is designed for a Year 5 or Year 6 class

Overview of this teaching sequence

This teaching sequence is approximately 5 weeks long if spread out over 25 sessions. The book supports the study of plot, character development and emotional response to strong themes such as identity and growth in narrative fiction. Teachers are advised to read the book before using it with their children in order to plan a series of PSHE sessions that complement the sequence and are tailored to support the needs of the class. There are many opportunities to teach grammar in context and for children to gain understanding of the impact of precise language choices on meaning. The book allows for many opportunities to explore a range of figurative language as well as regional dialect and colloquialisms. Teachers can support children to consider author intent and the impact on the reader using a range of teaching approaches, enabling understanding of narrative structure and metalanguage through reader response and later in their own writing conferences.

Medium Term Overview:

This teaching sequence is designed to be delivered over 26 sessions. However, teachers will want to use their own judgement about the length of time their class will need to spend on each of the sessions, based on the age and experience of their own children.



National Curriculum objectives covered by this sequence.

Reading (Comprehension):

Maintain positive attitudes to reading and understanding of what they read by:

- continuing to read and discuss an increasingly wide range of fiction
- reading books that are structured in different ways and reading for a range of purposes
- identifying and discussing themes and conventions in and across a wide range of writing
- making comparisons within and across books

Understand what they read by:

- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- asking questions to improve their understanding
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied
- identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including through formal presentations and

Writing (Composition / Vocabulary, Grammar and Punctuation):

Children should plan their writing by:

- identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

Draft and write by:

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
- using a wide range of devices to build cohesion within and across paragraphs
- using further organisational and presentational devices to structure text and to guide the reader

Evaluate and edit by:

- assessing the effectiveness of their own and others' writing
- proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring the consistent and correct use of tense throughout a piece of writing
- ensuring correct subject and verb agreement when using singular and plural, distinguishing between the

- debates, maintaining a focus on the topic and using notes where necessary
- provide reasoned justifications for their views

- language of speech and writing and choosing the appropriate register
- proof read for spelling and punctuation errors

Speaking and Listening:

- Maintain attention and participate actively in collaborative conversations, responding to texts
- Ask relevant questions to extend their understanding and build vocabulary and knowledge
- Articulate and justify answers and opinions
- Use spoken language to develop understanding through speculating, imagining and exploring ideas
- Participate in discussions, presentations, performances and debates
- Consider and evaluate different viewpoints, attending to the contributions of others
- Select and use appropriate registers for effective communication
- Use spoken language to develop understanding through imagining and exploring ideas in discussion, role-play and drama
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links

PSHE, Citizenship and Philosophy:

- This sequence presents opportunity for children to explore shifting roles and relationships within their own family and to begin to appreciate viewpoint beyond themselves. This, coupled with collecting memories within a shrine box, could form the foundation of a family learning project in which the children are helped to look forward to the changes ahead; in their bodies, their attitudes, their schooling and in their family dynamic throughout this period of transition to young adulthood. Supporting resources can be found here:
 - <https://www.mind.org.uk/information-support/for-children-and-young-people/talking-to-friends-and-family/>
 - <https://youngminds.org.uk/blog/celebrate-your-achievements-with-endofschoolselfie/>
- Children could be supported in exploring a range of emotions with which they identify, such as anxiety, grief, anger, frustration and regret. Support the children throughout the novel to broaden their repertoire of emotive language, modelling through discussion and philosophical reflection.
- Children and their grown-ups can be supported in coping with grief, loss and bereavement through the work of charities who connect them with other families experiencing loss, for example Grief Encounter www.griefencounter.org.uk
- The Child Bereavement UK site has a whole section on coping with the death of a parent from a child's perspective. It may be useful to read their advice page and information sheet on

dealing with the death of a loved one: <https://www.childbereavementuk.org/supporting-bereaved-children-and-young-people>

- Episodes in the text could serve as a prompt for deeper exploration of specific issues in parallel PSHE lessons such as investigating and celebrating heritage, the importance of family and their histories, sensitivity would need to be shown if you have adopted or looked after children in your class and teachers need to ensure they celebrate all family dynamics. Supporting resources can be found here:
 - <https://schools.firstnews.co.uk/blog/cross-curricular/ks2-pshe-lesson-plans-on-relationships/>
 - <https://www.bbc.co.uk/bitesize/topics/zfqqtfr>

- The sequence also allows for the opportunity to explore internet safety and particularly relationships online. Additional PSHE lessons would support the children in developing an awareness of this and these are indicated in the body of the sequence. Supporting resources can be found here:
 - <https://www.pshe-association.org.uk/curriculum-and-resources/resources/nspcc-%E2%80%98making-sense-relationships%E2%80%99-lesson-plans>
 - <https://clpe.org.uk/teaching-resources-safer-internet-day>
 - <https://www.saferinternet.org.uk/advice-centre/young-people/resources-3-11s>
 - <https://www.thinkuknow.co.uk/professionals/resources/band-runner/>
 - <https://www.childnet.com/resources/online-safety-and-computing/ks2>
 - <https://www.bbc.co.uk/programmes/articles/3yNZSPHD2cF6bhjczYhCrGq/safer-internet-day-resources>

Science and Geography:

- Within the context of studying this text, children will have opportunity to engage in deepening their knowledge of the natural world and engage in the science curriculum.
- The children can explore where the book is set (Leeds) and the different places that Birdy mentions such as the Pennines. They could also consider how far Birdy has to travel when she goes to Edinburgh – comparing and contrasting Edinburgh and Leeds as locations.
- Geographical knowledge could also be widened through the study of the environments over which the pigeon Marilyn flies on her journey home.
- As part of their study into homing pigeons the children can explore the bird's life cycles, feeding habits, anatomy, flight behaviour, natural habitats and how they have adapted to urban locations.
- You may also want to look at keeping safe when handling birds, such as discussing health and safety and ensuring the children protect themselves for possible diseases carried by birds, referencing Grandad's 'pigeon lung' in the story as a springboard for this research.

Art and Design:

- The protagonist in the book is searching for her 'real' father but also trying to establish a sense of self as they mature. This is an opportunity for the children to explore their own feelings about growing up, and how they define their personal identity, especially as they embark on

new experiences and possibly transition. Explore the concept of identity by providing opportunity for the children to reflect on things, people and places that are special to them and how this may have changed over the years. They might create a shrine box, personal journal or piece of art that tell stories of people close to them, memories they hold dear, inner feelings and beliefs.

- Portraiture as explored in the sequence; the children can consider characterisation through medium and techniques as well as creating portraits of themselves and those people that are important to them if they so wish. Supporting resources can be found here: <https://www.bbc.co.uk/teach/class-clips-video/art-and-design-draw-self-portrait/z6ytsqw>
- The study of artists could take in many who have been fascinated by and painted many famous examples of birds. For example, Picasso, whose works include ‘white pigeon on black background’, ‘boy with dove’, and his famous drawings of doves, and Matisse’s ‘The Iridescence of Birds’.

Music

- Within the context of studying this text, children will have opportunity to respond to music and explore emotional connections and memory associated with particular songs and artists, creating a class collection or playlist if they so wish.

Teaching Approaches

- Reading Aloud
- Book talk
- Role on the Wall
- Hot seating
- Language exploration
- Character exploration
- Debate and discussion
- Textual analysis
- Conscience Alley
- Freeze Frame and Thought Tracking
- Graph of Emotion
- Double Bubble

Writing Outcomes

- Annotating
- Writing in role
- Free writing
- Questions for Hot Seating
- Shrine boxes and autobiographical writing
- Information Writing
- Letter writing
- Advisory Notes
- Emails
- Explanation Writing
- Free verse poetry
- Choice of extended writing outcomes (see sessions 21-25)

Links to other texts and resources:

Related texts:

- *My Name is Mina*, David Almond (Hodder)
- *Skellig*, David Almond (Hodder)
- *Millions*, Frank Cottrell-Boyce, illustrated by Steven Lenton (Macmillan)
- *Goggle Eyes*, Anne Fine (Puffin)
- *King of the Sky*, Nicola Davies and Laura Carlin (Walker)
- *Orchard Book of Greek Myths*, Geraldine McCaughrean, illustrated by Emma Chichester Clark (Orchard)

Books about grief and loss:

- *Bird*, Crystal Chan (Tamarind)
- *Noah Barleywater Runs Away*, John Boyne, illustrated by Oliver Jeffers (Corgi)
- *The Pond*, Nicola Davies and Cathy Fisher (Graffeg Books)

Books and poetry which celebrate and reflect many different family structures:

- *Corey's Rock*, Sita Brahmachari, illustrated by Jane Ray (Otter-Barry Books)
- *Max Kowalski Didn't Mean It*, Susie Day (Puffin)
- *Pea's Book of Best Friends*, Susie Day (Puffin)
- *Scarlet Ibis*, Gill Lewis (Oxford University Press)
- *The Secrets of Billie Bright*, Susie Day (Puffin)
- *A Storm of Strawberries* by Jo Cotterill (Piccadilly Press)
- *Sweet Pizza*, G.R. Gemin (Nosy Crow)
- *The Family Book*, Todd Parr (Little, Brown)
- *We Are Family*, Patricia Hegarty and Ryan Wheatcroft (Caterpillar Books)
- *The Great Big Book of Families*, Mary Hoffman and Ros Asquith (Frances Lincoln)
- *All About Families*, Felicity Brooks and Mar Ferrero (Usborne)
- *Families, Families, Families*, Suzanne Lang and Max Lang (Corgi)
- A range of poetry exploring family can be found on the CLPE's Poetryline website: <https://clpe.org.uk/poetryline/themes/family>

Non-Fiction Books:

- *RSPB My First Book of Garden Birds*, Mike Unwin and Sarah Whittley, illustrated by Rachel Lockwood (A&C Black)
- *Beautiful Birds*, Jean Roussen and Emmanuelle Walker (Flying Eye Books)
- *Atlas of Animal Adventures*, Rachel Williams and Lucy Letherland (Wide-Eyed Editions)
- *My Book of Birds*, Geraldo Valerio (Wren and Rook)
- *The Big Book of Birds*, Yuval Zommer (Thames & Hudson)
- *The Iridescence of Birds: A Book about Henri Matisse*, Patricia MacLachlan (Roaring Brook Press)

Other web links:

- The Royal Pigeon Racing Association: <http://www.rpra.org/>

- The Royal Society for the Protection of Birds: <http://www.rspb.org.uk/>
- <https://www.rspb.org.uk/fun-and-learning/for-teachers/>
- <https://www.woodlandtrust.org.uk/visiting-woods/trees-woods-and-wildlife/animals/birds/>
- Internet Safety:
 - <https://clpe.org.uk/teaching-resources-safer-internet-day>
 - <https://www.saferinternet.org.uk/advice-centre/young-people/resources-3-11s>
 - <https://www.thinkuknow.co.uk/professionals/resources/band-runner/>
 - <https://www.childnet.com/resources/online-safety-and-computing/ks2>
 - <https://www.bbc.co.uk/programmes/articles/3yNZSPHD2cF6bhjczYhCrGq/safer-internet-day-resources>

Links to other resources on the Power of Reading Website:

- For descriptions of the teaching approaches please see the PoR website: <http://por.clpe.org.uk/teaching-approaches>

Teaching Sessions:

Before Reading:

- Before starting work on the book, create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session, for example, the figurative language used throughout the text such as the bird imagery used to describe people. This will support the children to investigate how Birdy views characters in the story compared to how the reader might view them, as well as how a sense of Birdy's personality and character is created by the author. You may also want to gather language and information which gives clues about Dogger's real identity.
- If you do not have the space for a Working Wall you could create a class 'reading journal' using large pieces of paper and use the pages of the journal to capture responses. You may also wish to create a display, as part of your class reading environment, of related texts.
- It will continue to aid children's understanding of the ongoing events if they periodically revisit key moments in their own writing. Regular informal opportunities to write in role as Birdy would support both understanding of plot and character. You may wish pupils to have access to a separate notebook in which, in role as Birdy, they write about recent events and make commentary and predictions.
- Throughout your reading, invite the children to record vocabulary with which they are unfamiliar on a word wall as well as language they think has an impact on their understanding or enjoyment as a reader. Provide time for children to talk about and research the new vocabulary, enabling them to use them in their discussions and writing.

Session 1: Reading Aloud, Revisiting, Looking at Language and Text Marking

In order for the sequence to work effectively you will need to 'keep back' the text from the children initially, including the cover of the novel and title. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.

- Without sharing the front cover of the novel or the title of the book, read aloud the first section until '*Like her, she supposes.*' on page 2. Re-read this several times before giving the group the opportunity to respond to what they have heard; *Who do you think this boy is? Why do you think he might be named Dogger? Have you heard this name before? When? How is he described? What impression do you have of this character? What about Birdy? Who could this 'plain but odd' character be? What do you predict will happen in her story?*
- Draw out through the children's discussions what impression this opening makes on them as readers. Are there any personal connections that you can make to the story so far that you feel comfortable sharing?
- Read on aloud until '*And he does.*' on page 12, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Consider the setting and how this is described; Where do you think they are? What clues tell you? Do you know what a pigeon loft is? What does the setting suggest to you about the story that might unfold?
- Return to the section where Dogger teaches her a song; does anyone recognise any of the lyrics for this song? Have you heard it before? Why might this pull at a memory for Birdy – ripe as a plum? What do you notice about the way in which she describes the memory and the feelings the song triggers? Have you ever experienced this? Which songs are memorable for you and why?
- At this point you may want to invite the children to contribute to an ongoing class collection or playlist of songs which are significant or important to them, this could be shared and celebrated as part of the children's transition into year 6 or as they leave primary school and begin their secondary schooling. As an alternative the children could be encouraged to share this question with their families and encouraged to each make a family playlist.
- You may want to play the song referenced in the story for the children and let them explore the lyrics; *Three Little Birds* by Bob Marley: <https://www.youtube.com/watch?v=zaGUr6wzyT8>
- After you have spent time listening to the song and exploring the lyrics together consider its relevance to Birdy; Who might have sung this song? What do you notice about the lyrics? Why might have Dogger chosen this song to share with Birdy? Why do you think her dad 'goes pale' at the mention of the song? Why might this be significant?
- Read on until the end of 'Dogger' and give the children time to re-read and revisit the opening to the book to support them to make sense of the opening and make any further personal connections to the story so far that may have arisen.
- Ask them to make predictions about what they think will happen next and what the novel will be about. Why might Dogger be about to show up again? What clues do you have about Birdy's family dynamic? Who makes up the family she lives with? Why does Birdy feel so out of place? Do you think Sadie is really as bad as she makes out?

- Display the children's ideas and responses on a Working Wall so that you and the children can refer back to this in following sessions.
- Now ask the children to reflect on the way in which the opening is written and particularly to respond to the language in the text which is highly figurative. *Which words and phrases did you enjoy? Are there any that you find particularly memorable? Why do you think that was? Which words or phrases feel particularly significant to you? Which provide you with strong imagery as a reader?*
- Ask the children to return to the opening of the book and re-read it, text marking or jotting down any of the words, phrases or sentences that they find interesting, memorable, unusual or that they enjoy, as well as anything they think could be important in terms of how the book will unfold, characterisation and the plot of the story. Such as *'his hair, spun like Rapunzel's, with strands of red and gold'* or *'with her too-big hair and her too-bright clothes and her chit-chat, chit-chat all about the telly'* or *'a halo of July sun on hair spun from copper and a set of – blimey! – wings.'*
- Record these on strips of paper or as mind maps, perhaps creating a separate mind map for the language that relates to different aspects of the writing. Such as the way in which characters are developed, the scene is set, the plot is crafted, and place these on the Working Wall you have prepared so that the children can revisit this throughout the duration of the teaching sequence and draw on the same techniques in their own writing.
- You may also want to create a cast of characters whose significance to Birdy may diminish or expand as the story unfolds, considering particularly the ways in which the different characters are described and introduced in this chapter.
- Have prepared a range of templates or outlines of people in order to create a 'Role on The Wall' for the range of characters in the book. These can be pinned to the learning wall and added to as the story progresses.
- So far you may want to have Roles on the Wall for the following characters:
 - Grandad
 - Sadie
 - Dogger
 - You may want one to create for Birdy's mum as well to show how little Birdy knows about her at the start of the novel but how this progresses as the story develops and particularly how this changes at the end of the novel.
- Text mark and highlight the different ways in which the characters are introduced and described, it may be helpful to do this using different colours. Ask the group to write on post-it notes words or phrases they would use to describe the characters' feelings and personality, which can be stuck on the inside of the outline and what the group know about their outward appearance or facts and other information about them to be stuck on the outside.
- Use the following prompts to support the children's considerations:
 - How are the character descriptions similar or different?
 - Are they literal or are you inferring meaning?
 - Which helped you to imagine the character? Which did you find more difficult to imagine and why? How do you think the author has helped you to get to know the character?

- How has this been achieved by the author? What devices or techniques have they used to help you paint a picture of their character?
- Which characters do you prefer? Why? Which people does Birdy prefer and how do you know?

- Throughout the novel bird imagery is used, particularly to describe both the central character but also as Birdy herself describes characters and sets scenes. For example, in the opening of the book and the first chapter Sadie is described as a cuckoo, a parasitic bird, which lay their eggs in the nests of other species, who then rear the young cuckoos in place of their own offspring, Dogger's grin is described '*as wide as a pelican, warming Birdy as if he is the sun himself*' and her baby sister Minnie is described as having a '*gaping-gob*' and Birdy herself when crying lets out a '*squawk*'.
- Support the children in re-reading and revisiting the text independently, looking out for bird imagery and figurative language they find effective as they create these character profiles.
- Add these to the character profiles – particularly considering the impact this has on them as readers; what impression do they have of the characters and why does Birdy use different birds to describe them? What does this imagery do in supporting you to imagine what is being described?
- Continue to look out for this as you read the novel together. Some references you may want to revisit on re-reading:
 - P31: There is a description of the grandfather as 'cock of the walk'
 - P38: Birdy is described as 'flapping like she's lost her perch'
 - Page 47: Men and women waiting in line for a nightclub are described as 'all done up as fancy parrots, and the men strutting down the line, picking them out'.
 - Page 49: The children at school are described as 'the boys strutting and swaggering like playground jackdaws, the girls like crows, waiting bleary-eyed for carrion, for the weak or weak-willed to wander their way.'

- You may also want to use this as an opportunity to explore the symbolism of birds in popular culture, mythology, literature and religious texts. In many examples they represent freedom, as well as serving as the connection between heaven and earth. You may want to visit this idea at the end of the novel, drawing out why Birdy may therefore be so attached to birds.

Outside of the sessions, you may want to encourage the children to share and read aloud stories from their own childhoods that are significant and pertinent to them, as later in the novel Birdy reveals the significance of a particular childhood fairy tale that supports her sense of self and well-being. This will also support the children to deepen their sense of empathy with her as Birdy talks about her dad not being able to read aloud to her anymore, so the experience of being read to will support their understanding of her feelings, as well as reassuring the children that you are never too old for stories.

Session 2: Reading Aloud and Role on the Wall

- Re-read the opening of the novel and read aloud chapter one until 'And, just maybe, Dogger' on page 22.
- Ask the children to reflect upon the central character Birdy. Draw around one of the children or have a prepared template cut out, pin this to the learning wall.
- Ask the children to write on post-it notes words or phrases they would use to describe Birdy's feelings and personality, which can be stuck on the inside of the outline and what the children know about her outward appearance or facts and other information about her to be stuck on the outside.
- For example, they may consider that Birdy feels alone or lonely and out of place in her family, particularly given the way she describes the family dynamic on page 21. Also consider why Birdy finds the question set by her teacher 'Who am I?' difficult to answer and how they might feel if they had been set this task. Support the children to make explicit links between the external and internal. For example, how does something Birdy does tell us about her personality, or how does her personality make that action seem most likely (i.e. for an action to be 'in character' or characteristic).
- Continue to return to the Role on The Wall as you read the story, adding information in different colours so that you can track the emotional journey the character takes as the story progresses and how a reader's perceptions of a character can alter as a story progresses.
- Consider with the children again the task that Birdy has been set by her teacher and why this may not be an easy task for all children to complete. Ask the children to think of some alternatives to this task that could have been set to support Birdy's class with their transition to secondary school; *do they think this information is helpful to the children or is it really for the teachers? What could Birdy write or do instead? What does she know about that she might prefer to share?*
- They might consider how Birdy feels different when she is with her birds and her Grandfather, how the 'tight pull on her tummy' slackens when she thinks of them. *Why does her anxiety lessen when she thinks about the birds? Why do you think she uses birds to make sense of the people around her and their actions?*
- Read on until 'And happy with that, she clicks open the gate, clanks it shut, then clip-clops down the side return, straight to the bottom of the garden.' On page 27, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- In this chapter another central character, Manjit is introduced. Complete a Role on the Wall for this character in the same way as you have done for Birdy and the other characters, considering the impression given to the reader of this character.
- Use the following prompts to support the children's considerations:
 - How is the description of Manjit similar to or different from the other characters we have met?
 - Is it a literal description or are you inferring meaning?
 - What helped you to imagine the character? How do you think the author has helped you to get to know the character in this short introduction?

- How has this been achieved by the author? What devices or techniques have they used to help you paint a picture of their character?
- Reflect on the different ways in which we are given an impression of a character without being told this directly. For example, he is described liked a fly 'buzz-buzz-buzzing' in Birdy's ear.
- The class could also explore how he and Birdy converse and how confident Manjit is in his conversation. Considering what this suggests about his personality, or the impression the reader is supposed to have of him.
- You could therefore also explore if the children like Manjit on first impressions and how this may differ to their impressions of other characters in the book; *how do we know that Birdy likes him in comparison to how she has described the other children in school, her father and her stepmother?*
- Read on until 'And, packing the bird in a carry-box and her bag on her back, she trip-traps down the plank, up the garden path and off towards home' on page 32. Revisit the Role on the Wall for Birdy, adding in the children's responses in another colour as well as reflecting on her thoughts and feelings at this point in the story; what more do we learn about her in this section of the book? What do you notice about the care and attention she gives the birds? And how she feels about the birds? Why do you think she enjoys this relatively solitary activity? Is this something you would have expected an eleven-year-old girl to be interested in? Why? Why not? Do you think she is unusual in this respect? What else might be unusual about Birdy? What do you notice about her relationship with her grandfather? How does this compare with her relationship with her dad or Sadie?
- Read to the end of the chapter. Reflect on the opening of the book with the children as a lot happens in the first chapter. Consider together what author has done to establish the setting, the characters and the potential plot:
 - What do they think the book will be about? Do you think the setting will influence the plot in any way? What might happen? What do you know or would like to find out about this place and Birdy's neighbourhood in particular?
 - What especially caught your attention so far? Was there anything you disliked so far? Were there parts that bored you? Was there anything that puzzled you? Was there anything you thought strange? Was there anything that you'd never found in a book before? Was there anything that took you completely by surprise? Did you notice any inconsistencies? Were there any patterns-any connections- that you noticed?
 - What does Birdy think or feel about the characters? Does she like or dislike them? How do you know? Does Birdy approve or disapprove of the things that happen and that the characters do? Do you approve or disapprove of them?

Session 3: Free Writing Journals

- Reveal the title and the cover of the book at this point, 'Where do you go, Birdy Jones?'. Ask the children to reflect on the title and if this is what they expected; *what do they think the question 'where do you go?' is in reference to? Who might be asking this question of her? Do they think this is a literal question or may it be more metaphorical or perhaps both?* Continue to reflect on this as the book progresses and you learn more about Birdy and her search for her sense of self and identity in the novel.
- Return to the section in chapter one which she is asked to write about who she is for her new teacher and how hard she finds this. Consider with the children if they have had times when they have asked to write something that they found really challenging or if there are any experiences that the children have had where they have felt that their own creativity and curiosity may have been hindered. Many children may be aware, for example, that over-preparing for examinations has narrowed their own curricula.
- Allow the children to reflect together on the aspects of school life that they enjoy and the aspects of school life they find more challenging. Consider if they like the same things or different things about school life.
- Following this, lead the children in a discussion which considers how they learn best, considering how different people have different ways of working that suit their own needs and personalities. Such as preferring to work in silence, with music, background noise, in groups, with a partner, in the morning, in the afternoon, outside, inside etc.
- This discussion should support children in evaluating their own learning, support them in the run up to statutory testing and in reflecting on their transition to secondary school.
- As an alternative to the 'Who am I?' task set by the teacher in the book you could share the following project with the children and encourage them to take part if they wish, as they transition from primary to secondary school: <https://youngminds.org.uk/blog/celebrate-your-achievements-with-endofschoolselfie/>
- You could also ask the children to create their own 'selfie' for Birdy as an alternative to the booklet she has struggled to complete as this only asks for three things that a child has learnt from their time at school.
- Now consider more broadly the children's own experiences of writing specifically in school and if they have preferred methods or ways in which they choose to write, *is this different from their friends? Do they find working in a group or independently more helpful when writing? Do they write outside of school? How might this compare to the writing they undertake in the classroom?*
- Explain that throughout this sequence you would like the children to have their own free writing journal that they will write in, this is a book that they will not need to share with anyone else and it will not be marked. You may choose to have some ground rules about the writing journal to ensure that the children do not, for example, write about their peers within the book. There are moments throughout the sequence where the children will be directed to write in their journals but you may wish to encourage them to use them at other times as well.
- The development of writing could be fostered by encouraging pupils to:
 - Understand that the creation process begins rough and messy and is shaped and becomes ordered over time
 - Know that as writing develops over time, re-working ideas is a positive practice

- Know that ideas can be represented in a variety of ways in the creation process, e.g. through notes, visual representations and voice recordings as well as more developed pieces of writing over time
- Understand the processes of practicing writers, including sharing and talking about their work with others as they create and working to a deadline that helps them to work up ideas towards an end goal.
- Sharing the processes of real writers, for example their thoughts and advice and images of their journals, notebooks and sketchbooks can be a valuable part of this process, sharing how the work will often begin rough, in note form and tentative before being worked up more fully for an audience.

Session 4: Reading Aloud, Looking at Language, Freeze Framing and Writing in Role

- Read aloud chapter two until '*And this time, he's waiting*' on page 41, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. Reflect particularly on Birdy's feeling at this point in the story, and the introduction of the house move, the catalyst for the action in the novel.
- Read on until the end of the chapter, considering the relationship between Dogger and Birdy; do you think it's strange the way he seems to turn up when she most needs him? Where does he come from? What do you notice about his clothes? What do you notice about the dynamic between them? How would you describe their friendship? What story does he tell her? Why might this story bring her comfort? Do you think it might connect to the memory of the song he sang earlier? What could the plan be that he thinks of? What do you notice about the way in which she described her memories of her mother at the end of the chapter?
- Come back together to discuss their thoughts and observations and to consider: How do you feel about Birdy at this point in the story? What has the author done to make you feel this way? How do you think Birdy feels at this point of the story? Why do you think she feels this way?
- Such questions are an excellent way of providing children with the opportunity to summarise key events, but also to think more deeply and critically about what they have read, understanding and empathising with characters and their situation.
- Return to the Role on the Wall, and in a different colour reflect on the Birdy again, comparing this with previous annotations.
- Something the children may have noticed in their reading so far is that the author Joanna Nadin uses hyphenated phrases frequently throughout the novel, such as *clip-clops*, *buzz-buzz-buzzing*, *up-down*, *up-down*, *one-two*, *one-two*, *slip-slides*, *tick-tocks*, *flip-flapping*, *trip-traps*. This is commonly used to suggest sound or movement and particularly to create an impression of the central character Birdy, perhaps as someone a bit quirky.
- Ask the group to look through the text read so far and to find different examples of hyphenation - listing them as they re-read and displaying them on the Working Wall alongside the language and ideas already generated. As they do, ask the children to consider when they

occur in the text, *is there a pattern they can distinguish? And what impact does it have as they read?* Continue to look out for these and add them to the Working Wall as you read on.

- Explain that you are going to revisit the text read so far again, but this time the children are going to create freeze frames of the key moments to delve deeper into Birdy's thoughts and feelings.
- Freeze frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. When presenting the freeze frame, one of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters can be asked to speak their thoughts out loud.
- Following this complete thought tracking. Invite the children in role as Birdy to voice their thoughts or feelings aloud using just a few words. This can be done by tapping each person on the shoulder or holding a cardboard 'thought-bubble' above their head.
- Key moments that you can suggest the children revisit are as follows, the memory of Dogger appearing when Birdy was 6, Birdy struggling to write her 'who am I' text in class, the first conversation with Manjit, Birdy spending time with her grandfather in the pigeon loft, Birdy discovering that the family is going to move house.
- Encourage the children to think about how Birdy felt during all these different moments and what insight we are given into her personality and characteristics. You may want the children to momentarily bring these frozen scenes to life, drawing on the work you have done looking at the hyphenated language, using this to create movement or sound in Birdy and the other characters, suggesting how she views the world around her.
- Following the drama, revisit the Role on the Wall for Birdy, adding in the children's responses in another colour as well as reflecting on Birdy's thoughts and feelings at this point in the story.
- Share with the children that they are going to write in role as Birdy at this moment in the story, when she discovers they are moving house, drawing on their dramatic exploration of the scenes in the book so far, sharing her personal feelings around the move. If the children are new to writing in role, you may wish to model the process to the class, or to specific groups.
- Come back to the Role on the Wall and other notes made to discuss:
 - What do we know we know about her feelings so far?
 - How do we know this?
 - How might she articulate this to herself?
 - How might this be different if she were speaking out loud with her parents or Grandfather?
 - Can you use the technique of using sound and movement we just explored in your own writing in order to give a sense of the character Birdy, as Joanna Nadin has done?
- Give sustained writing time for the children to plan, draft and write, this may need to be supported in group writing sessions or through modelled writing first.
- After the children have had a chance to write, allow those that feel confident to, to read their work in role as the Birdy, thinking about how she might be feeling at this moment.

- Regular informal opportunities to write in role as Birdy would support both understanding of plot and character. You may wish pupils to have access to a separate notebook in which, in role as Birdy, they write about recent events and make commentary and predictions.

Prior to the next session, invite children to bring in a special object, a story or a song that reminds them of a family member, another place if they have also experienced moving home or simply a treasured memory. You may want to prepare a small box of additional objects for children who don't have anything (objects might include: a pebble, a seashell, a pressed flower or leaf, some foreign currency, a brass key, a collection of old photographs, a feather, a train ticket, a small toy, an acorn, etc.)

Session 5: Personal Connections and Free Writing

- Re-read the text from the previous session in which Dogger tells Birdy the story of Rapunzel and focus on the way in which it calms her:

'But Birdy never tires of it, it's part of her, always has been, she thinks, runs through her like blood. When he's done, and her heart's beating steady again, and her words are smooth and round as pebbles, she tells him what's what.'

- Reflect on the way in which the story is described, as if it is part of Birdy herself; *do the children have any stories, from books, television, film or family stories, that feel this way for them too? Consider how her words are described when she is calm, can the children imagine what her words might have been like when she felt angry and sad? Do the children have any stories, songs, special objects or souvenirs that instantly help them to feel better? What stories from your childhood bring you comfort?*
- Introduce an object, story or song that evokes an important memory of a person, place or event for you that brings you a sense of happiness or calmness. Share what comes to mind as you read it, play it or look it – *how does it make the memory more vivid? In what way does it feel part of you? How does this make you feel happier?*
- Provide children with some time to work in small groups sharing and discussing the things that they have brought in. If children haven't brought in an object, let them use one from your box commenting on: what it reminds them of (in terms of personal memories or perhaps of stories they've read), where it could have come from, why it appeals to them, what questions they might be wondering about it, etc.
- Once children have had the opportunity to discuss their objects or stories, allow them time to write freely any thoughts, memories, questions and ideas that are inspired by the story or the object in their free writing journals.
- Discuss strategies for what they might do if they get stuck for ideas – perhaps they could just list questions inspired by it, or start describing it, until they are able to start down another creative path.
- After a period of time free writing, ask children to read back over what they've written. *Is there an image, a phrase or a sentence that they particularly like? Why is that? Ask them to share something that they're proud of with a partner. Is there anything that could provide the*

spark for a longer piece of more structured writing, whether that be a recount of a memory or a fictional narrative inspired by the object?

- Using their own free writing journals, they might jot down any ideas that they have to continue to work on in future lessons, at home or in a writing workshop.
- The children could also write in role again as Birdy following this session, reflecting on the importance of the song ‘Three Little Birds’ and the story Rapunzel to her sense of self and identity.

Session 6: Exploring Non-Fiction — Broadening Subject Knowledge

When exploring a story that raises wider issues and explores concepts that may be new to some children, in terms of language or themes, it is important to build on and develop children’s interests and understanding and plan investigative work around it.

In order to support the children in understanding the fictional narrative, planning time for the children to learn about homing pigeons will enhance the connections they are able to make when reading the novel. It will be particularly important to emphasise the way in which the pigeons always return home, that they have an instinct which allows them to navigate themselves back from unfamiliar places to where they belong – which will be important to understanding the central theme of the novel as the story progresses.

- Read aloud chapter three until ‘*Nice one, he says, as it clanks closed behind them.*’ on page 54, stopping at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. Reflect on the haircut that Birdy got, *what does this tell us about her personality? What do you think about the reaction of the other children at school? What does Manjit’s reaction tell us about his personality? How does Birdy describe the children on page 49? How do you think we as readers are meant to feel about the other children in the class? In what way does this description support that?*
- Revisit the Roles on the Wall for both Birdy and Manjit, adding in the children’s responses in another colour as well as reflecting on Birdy’s thoughts and feelings at this point in the story.
- Read on to the end of the chapter, stopping at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. *What might happen now the house is for rent? What plan do you think Birdy and Dogger might come up with? Do you think Manjit might help her?*
- Explain to the class that they are going to produce their own short guide for Manjit, explaining how to train a homing pigeon, using the information that we have found from the book and further research that the children are now going to conduct.
- Focus on the sections of the books so far that describe pigeon fancying; *based on what we’ve read so far, what do we know about looking after and training homing pigeons?* Some children may have personal experience of this which they might be able to bring to the discussion. Make a list on the board or flip chart of what we know.

- Now ask the children what further they would like to find out and what they will need to know in order to create their guides for Manjit to be successful at training a homing pigeon. Children in Y5/6 could reflect on their own criteria for research based on what they have found out from the book and their personal and world knowledge, you may want to give some specific suggestions such as the bird's life cycle, their feeding habits, important facts about their anatomy, their flight behaviour, their requirements for space and movement, how to clean the pigeon loft, if the children struggle to generate their own ideas.
- Encourage the children to record their ideas and to generate a way in which they can record, document and share their findings. For example, groups could become expert in one aspect then share with peers which would be a supportive scaffolding for how to organise and present information effectively as they will be doing for Manjit.
- Discuss the ways in which the children think they can find out information. Use the responses to talk about reliable sources and where they might find the most accurate information. This would be an ideal opportunity to teach children how to read and navigate different kinds of information texts in small groups.
- Create a research area in which high quality books, magazines and iPads loaded with appropriate digital texts and websites could be attractively displayed and accessed with increasing confidence by the children. Encourage families to engage in the research and children to share new sources of information with each other, discussing its user-friendliness and authenticity.
- In the session and beyond the session, use texts from your school library, contact the school library service (if you have one available) or a local library to create an information text display in the classroom to support group, paired or individual research.
- Give the children time to explore pigeon keeping and to find out about it, recording their notes and information that they find interesting.
- The following websites also have supportive information:
 - The Royal Pigeon Racing Association: <http://www.rpra.org/>
 - The Royal Society for the Protection of Birds: <http://www.rspb.org.uk/>
 - <https://www.rspb.org.uk/fun-and-learning/for-teachers/>
- Alternatively, the Royal Pigeon Racing Association (<http://www.rpra.org/press-and-schools-info/>) is happy to put schools in contact with local experts.
- Support the children to hear the voice and understand the style of a particular genre by immersing them in hearing the content read aloud and discussing the way in which the presentation and layout enhance the reader experience.

Session 7: Shared and Independent writing

- Explain to the class that they're going to produce their own short guide for Manjit, explaining how to train a homing pigeon, using the information that they have found out from their research.
- Support the children in considering how the form of publication will help them decide the language they will use, and the presentation and layout, then give them time and space to compile their own publications. This could be an individual, paired or group writing task.

- Model the process of thinking about how to present and organise information and the style, language and formality of different types of non-fiction writing through shared writing, drawing on examples seen in their reading. The children could benefit from some contextualised VGAP sessions in which they can consider certain language features that are employed in non-fiction forms and the impact on the audience so that they can confidently use them for effect in their own writing, for example, choice of active or passive voice in providing specific or generalised guidance or choice of determiners to generalise or to create stronger connection for the reader.
- Give plenty of time for the children to draft their writing before reading aloud with a response partner to check for sense and meaning, then editing with an editing partner for spelling and punctuation before writing up for presentation in their chosen format or recording the audio or performing to camera if this is a multimedia publication.

Session 8: Reading Aloud, Character Exploration and Writing in Role

- Read aloud chapter four until *'This time he's got something mithering him before he can get to advising Birdy.'* On page 68, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Return to page 65 and consider how Birdy compares herself and her father, signifying how she is struggling with who she is and not knowing or understanding what happened to her mother. Look closely at the detail used to describe Birdy and her father's physical features; her father being *'bold brush strokes and wide charcoal lines'* whereas Birdy is *'fine traces of pale pencil'*. *What does this suggest about her feelings in this moment? Do you think there isn't really any resemblance between her and her father? Do you think it matters if you look like your family? Why do you think she has become interested in this?*
- Revisit the Role on the Wall for Birdy, adding in the children's responses in another colour as well as reflecting on her thoughts and feelings at this point in the story. Return to the Roles on the Wall created earlier for the other characters in the story as well such as Sadie and dad, as well as creating a new one for her half-sister Minnie.
- You may also want to consider the other family members in more detail here and whether or not Birdy accurately hears what they are saying or interprets their behaviour fairly, reflecting on the difference between how they might appear to Birdy and how that might be different from how they appear to us as the reader.
- For example, Sadie and her father appear to Birdy to fit the stereotype she may have seen in the fairy tales she read as a child; the evil stepmother and the useless father, when actually the reality is much more nuanced than that.
- Read on until the end of chapter five, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. Revisit the Role on the Wall for Birdy, adding in the children's responses in another colour

- Return to the section of the chapter in which Birdy describes herself and her father in terms of drawing style and encourage the children to return to the text as well as their Roles on the Wall for the characters that have featured so far in the story and to create a sketch of each of them, drawing particularly on the figurative language collated and displayed on the Working Wall to support this.
- Following this the children may want to write in role as Birdy or they may even choose to write in role as any of the above characters, given that you have drawn out that the reader's understanding of them may be different from Birdy's.

Session 9: Shrine Boxes and Family Histories Project

In this session sensitivity would need to be shown if you have adopted or looked after children in your class and teachers need to ensure they celebrate all family dynamics.

- Reflect on Birdy's search for 'the box of delights, a box of all of her' and her search for her sense of self and how she fits within her family, particularly her disappointment at not finding the information and 'treasures' that she had hoped for. You may also want to reference Grandad's sentiment 'You've got to know where you come from to know where you're going' on page 30.
- Use this as a springboard to discussing the children's own family histories and begin a project in which the children are given the opportunity to research and share their own family tree, this may be completed simultaneously in additional PSHE lessons alongside the English lessons you are teaching.
- Supporting resources can be found on the following websites:
 - <https://www.family-tree.co.uk/how-to-guides/family-history-tips-advice/how-to-do-a-family-tree-with-children>
 - <http://www.bbc.co.uk/history/0/23493076>
 - Katie Morag begins to explore her family tree in this episode of the BBC TV series:
 - <https://www.bbc.co.uk/iplayer/episode/b051z11m/katie-morag-series-2-2-katie-morag-and-the-family-tree>
 - *Famous Family Trees* by Kari Hauge and Vivien Mildenberger (Lincoln Children's Books) demonstrates possible layouts for a family tree as well as exploring a variety of family histories.
- Explain to the children that they are going to create a shrine box which will contain memorabilia, artefacts and objects that tell us something about their family history. Allow the children to conduct interviews with their family members, including parents, grandparents and close family friends and to gather the objects together and to make their shrine boxes.
- Ask the children to consider which official documents would tell us something about you and your family history? Are there any school documents that should go in the box? End of Year Reports? Certificates? What photographs would go in the box, what memories would they help you to save? Are there any small objects that could also go in the box, to remind you of significant episodes in your life or the lives of your family members?

- You may wish to then develop the work on shrine boxes into biography and autobiography work. For example, the children could create an autobiography to go with the boxes they have made; for this it might be appropriate to break their life into smaller episodes or offer the opportunity for free writing around specific memories or responses to the items they have chosen to include.
- Or the children may want to write the biography of a significant family member.
- Allow the children time to share their shrine boxes with one another and to share their family histories. Create a space in the classroom in which these can be displayed.
- Following this, ask the children to reflect on the difference between their own lives, hopes, dreams and expectations compared with Birdy; *In what ways are they similar? In what ways are they different?*

Session 10: Reading Aloud, Book Talk and Writing Letters of Advice

- Read aloud Chapter 5 and Chapter 6, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. *Do you think she should have just told her grandfather what she was worried about? Why does her dad get so angry at the mention of Dogger? Do you think it was a good idea to shave her head? Why do you think her dad and stepmother have reacted in the way they have? What do you think of her idea to find the man in the photo? Do you think this is really her father?*
- At this point, ask the children to write a letter to Birdy persuading her that she should ask her grandfather about the birth certificate and the man in the photograph. You may want to suggest that the letters also advise Birdy on how to handle the situation she is faced with, what to do, who else to speak to, but also to be sensitive to her feelings and her fears.
- Give the children time and space to draft their letter, whilst you as the teacher-writer draft your own alongside. This could be done with a focus group who may need support in getting going with their own writing.
- Support the children to structure their thinking, develop advisory voice and use metalanguage in context through shared writing and writing conferences.
- Once they have drafted, give them time to read their letter aloud to themselves, before sharing their draft with a response partner. Model this process with your own draft first and the children as your response partner.
- Ask them to listen to your letter, imagining that they are Birdy at this point in the story. *How does the letter make them feel? What does it make them think?* Ask them to respond to what they thought was effective in the letter and any parts that could be improved before Birdy reads it.
- Give time for the children to go through this process themselves, with their own response partner, making amendments as necessary. When they are happy with the content, move them on to polishing the letter ready for publication, checking spelling and punctuation.
- Provide the children with appropriate writing materials and notepaper to write up their letters, ready for Birdy.

- Display these prominently and give the chance for children to read and evaluate their own and others' work, looking at what made different letters effective. You could provide some questions to support them to respond to each other about their writing such as; *Was it written in the right voice? Not too formal or too informal? Was there a good introduction to explain who was writing to her and why? Did the writer empathise with Birdy's situation? Did they show they understood by drawing on examples of their own or of others? Did the writer offer sound advice that didn't sound too forceful or uncaring? Did the writer sign off appropriately at the end of the letter?*
- You could ask a parallel year group or a teacher to reply in role as Birdy, considering the children's advice.

Session 9: Reading Aloud, Book Talk and Exploring Safety Online

- Read aloud chapter seven until 'So what shall we Google? She asks.' On page 117, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Read on to the end of the chapter. Revisit the Role on the Wall for Manjit as well as Birdy, adding in the children's responses in another colour, focusing on Manjit's confidence in using the internet to look up the man Birdy found in the photograph. *Do you think this was a good idea? Do you think he should have encouraged Birdy to do this? Do you think she should have agreed to set up an email account? What do you think about the email they have sent? Do you think this was a sensible idea? What could happen now she has sent an email? Do you think the man might reply? Do you think he will turn out to be her father? What else might happen?*
- Amongst other responses, support the children in exploring further the concept of 'trust'. *Who do you tend to trust?* Often, we trust people that we know very well, e.g. family and close friends, and we might also choose to trust people in positions of responsibility such as police officers, doctors, teachers, etc.
- Discuss the idea of online trust; *Who do we give our trust to online? Are there similar criteria? Are there particular websites or applications that you might trust more than others? When working or playing online, do we ever knowingly (or unknowingly) give our personal information and details out? Who might we give personal details to? Why might it be dangerous to share your name, age, date of birth, address, etc. with people you don't know? Do they know of sites or apps that encourage the user to make purchases or share information?*
- Keep a record of the children's discussions and pick up on any misconceptions.
- Extend this further into a dedicated PSHE session in which children reflect on keeping themselves safe and the consequences of decisions they make in seeking independence or feeling forced into changing their situation. Ensure you are sensitive to the circumstances of individual children.
- Links to further resources:
 - <https://clpe.org.uk/teaching-resources-safer-internet-day>
 - <https://www.saferinternet.org.uk/advice-centre/young-people/resources-3-11s>
 - <https://www.thinkuknow.co.uk/professionals/resources/band-runner/>

- <https://www.childnet.com/resources/online-safety-and-computing/ks2>
- <https://www.bbc.co.uk/programmes/articles/3yNZSPHD2cF6bhjczYhCrGq/safer-internet-day-resources>

Session 10: Reading Aloud, Double Bubble and Reader Response

- Read chapter eight aloud until *'Maybe she should tell Manjit and all, maybe...'* on p128, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Return to the section on page 128 where Birdy reflects on Dogger and how little she knows about him, as well as her attempts to google him in the same way she googled William. Consider why she describes him as 'mist-thin' and 'insubstantial', *why might she feel this way about him?*
- Revisit moments in the text that you may have already drawn out and placed on the Working Wall, that have inspired intrigue about Dogger's identity such as her grandfather's responses and humouring when she mentions him, her father's anger at any mention of him, the fact that he is never around when Manjit visits.
- Following this, complete a 'double bubble' where the group compare the characters; Birdy and Dogger. This could be done in small groups or pairs on A3 paper. A comparison grid is a visual way of recording similarities or differences in style, language or content. Talking together as a whole class about how you might collect 'evidence' in this kind of way helps children to see patterns in text. This will also support the children later in the sequence when it is revealed that he is actually her twin brother and she is imagining him.
- Create a Venn diagram and place the characters' names in the diagram. Then establish in the centre of the diagram the similarities that the characters share and then the group can establish the differences between the characters. For example, they both love the song 'Three Little Birds' and the story 'Rapunzel' or that they are both solitary figures. This is also an opportunity to explore the range of adjectives used, not only the impact of synonyms in creating nuanced meaning but also recognising the role of antonyms when comparing and contrasting characters.
- Read on to the end of chapter eight. Reflect on Birdy's developing friendship with Manjit and how different it is from her relationship with Dogger. Also consider the children's responses to the baby bird, why they think Grandpa gave Manjit a bird, and perhaps why he hasn't given one to Dogger.

Session 11: Revisiting, Reader Response and Poetry

- Reflect on the end of chapter eight read in the previous session and especially the closing paragraph; ‘What Birdy doesn’t know yet, though, is that hope’s a dangerous thing. When hope’s all you’ve got, chances are you’re done for.’
- Discuss what the children may notice about the change in both the voice and the tone of this section of the book; who is now speaking? What impression does this give? What do we know as the reader that Birdy doesn’t? How does this make you feel? What do you expect will happen next?
- Share the final paragraph again with the children and ask them to discuss what they think this might mean; in what way can hope be dangerous? Why is it dangerous for Birdy? Have you ever experienced a situation like this? What happened? How did you feel? Do you think people often refer to hope as ‘dangerous’? How is having hope usually viewed? Why do you think that is? When you think about hope and being hopeful, how does that make you feel?
- If the children do not already know the Greek myth ‘Pandora’s Box’, you may want to share that with them, either in an oral retelling or by reading aloud a version you have available. There is a version in Geraldine McCaughrean’s *Orchard Book of Greek Myths*.
- In the story, hope is the thing that remains when all the bad things have been let out into the world, such as despair, greed, hunger, hate.
- Reflect on the story and the message of the story; Why does hope remain when all the bad things have been let out into the world? Why do you think hope is considered the antithesis to all the negative things that have been let out? How did the writer of this story view hope? Do they think it is ‘dangerous’?
- Share the following poem with the children:

“Hope” is the thing with feathers

By Emily Dickinson

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I’ve heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

- Allow plenty of time for the class to read and discuss the poem.

- Give time for the children to share their initial responses to the poem. What do you think the poem is about? How does the poem make you feel? What makes you feel like this? Why do you think the poet has chosen to write about this topic?
- Now read the poem aloud to the children again and ask them to think about the poem again. What words or phrases has the poet used that make an impact on you as a reader; *that help evoke emotion? Which words or phrases do you like or that add meaning or feeling, what questions do you have about the poem and what connections can you make with shared or real life experiences?*
- Now give the children a copy of the poem as it is laid out on the page and allow them to read it for themselves, ask the children what they notice. *What pictures form in your minds as you read? What is it in the poem that makes you visualise this?* Allow the children to text mark and annotate the poem, if this is helpful.
- Consider the poem alongside the story of ‘Pandora’s Box’, and the opposing idea that ‘*hope’s a dangerous thing*’ which you have explored together, reflecting on why these different authors have different perceptions of the emotion.
- Consider why in the context of the story Birdy hoping might not be a good idea, what is it that she’s hoping for? Do you think she will get her wish? Why might it be dangerous for her to hope in this way?
- Following this, allow the children the opportunity to write their own poems in response to these ideas, imitating Emily Dickinson’s poem if this is supportive or writing free verse, the children could either write in role as Birdy or as themselves if they feel comfortable, drawing on their own free writing journals for ideas if wanted.

Session 12: Reading Aloud, Book Talk, Hot Seating and Writing an Email

- Read aloud chapter nine until ‘*so Birdy shoos, knowing she’ll only be in more trouble the longer she stays*’ on page 143, stopping at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Consider the missing bird and whether or not the children think this may have any significance in relation to Birdy and her own feelings, that she is out of place in her family and not ‘full’ or whole.
- Read on until ‘*It’ll be homework. I’d... I’d best be off.*’ on page 151. Reflect on the visit to the new house, and particularly on the paragraph that suggests Birdy is trying not to be hopeful, ‘*wheeling the hope out before it takes root*’, and revisit the Role on the Wall for Birdy, adding in the children’s responses in another colour as well as reflecting on her thoughts and feelings at this point in the story.
- Read on to the end of the chapter, reflecting on the email she has received from William, what do they notice about the start of the email? Who does he think he is writing to? What might this suggest? What do you think Birdy should do next? What might happen next in the story?
- Tell the children to imagine that Birdy will be visiting them and support them in composing comments or questions that they would like to put to her at this moment in the story. Model the kind of questions the children might like to ask. The children need to keep Birdy

interested, so encourage them to work individually or in pairs to refine their own comments and questions to this end.

- Use shared writing to demonstrate and elicit effective ways of asking questions. How will they ensure their questions are open, so that they find out more information, rather than closed questions which provided a limited answer?
- As they compose their questions, reflect on language use, sentence structure and punctuation. Take the opportunity to share a range of question tags that vary the form of questions and explore different sentence openers.
- If necessary, you may wish to scribe for a small or large group to create questions together, enabling the children to concentrate on their ideas and composition, releasing the transcriptional load. The teacher and children should work as active partners, talking together to share ideas and while the teacher guides the children through all the decisions that writers need to make and help them shape their thoughts on paper.
- An important part of hot seating is for children to consider how they think Birdy will respond, devising revelatory open questions, preparing follow-up questions as necessary. Encourage the children to try their questions out in this way, before finalising them.
- The children playing the part of Birdy will also need time to prepare their story and inhabit the character. Simple props can be useful to support this process such as a toy pigeon.
- Also, encourage the children to return to the Role on the Wall so that they can imagine how she may respond to certain questions or scenarios.
- Give them time to play this out with a friend, role-playing him in different scenarios could support the children to 'step into the shoes' of the character.
- You could record these sessions so that the children can refer to them again prior to any writing they complete. You could also take photographs of the children in role and ask the children to annotate the pictures following the hot seating. Display some of the answers that Birdy provides on the Working Wall.
- After this, revisit the Role on the Wall for Birdy and record any additional knowledge the children have gained about the character.
- After the hot seating, encourage the children to write an email in response to the opening lines of the email that they have read from William in role as Birdy, drawing on the drama activity as well as the PSHE sessions you have had about staying safe online, encourage the children to consider if they think that Birdy really should be honest about who she is and why she has been in contact. Also, consider layout and content for the email and how this differs from other correspondence the children may be familiar with.
- Allow different children to read out their emails in role as Birdy and to respond to what one another has said; how do you think she might reply in the book? Do you think she will be honest in the story? What might happen next?

Session 13: Reading Aloud, Book Talk, Role on the Wall and Teacher in Role

- Read aloud chapter ten until the end of page 156, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. Consider the reply Birdy sent to William and

particularly how she justifies lying to him, as well as how Birdy views Sadie; the deodorant she has got Birdy and the fact she is cooking her favourite dinner, *do you think this is a 'trick' as Birdy does, or do you think Birdy might misinterpret Sadie's actions?* Consider also Birdy's description of Manjit's home and family, *why might she view his family dynamic so positively in comparison to her own?*

- Read on until the end of page 167; what do you notice about the email William (or Fitz) has sent to Birdy's mother? What clues does this give you about Birdy's mother? Do you think it is likely this man is Birdy's father? Why do you think Dogger has such a negative response to the email? Why do you think he is so jealous of Manjit? Does it surprise you that Dogger and Birdy have the same birthday? What might this mean?
- You may want to return to the Double Bubble created for the characters created earlier to add in further similarities and differences gleaned from reading on in the text.
- Read on until the end of the chapter, reflect on Birdy's feelings that she is now the cuckoo, snuck into someone else's nest, do you think this is true? Why do you think she feels like this? Why do you think her family are so intent on stopping her looking after the birds? Do you think there could be another way she might save them? What do you think about her email to William? Do you think it was a good idea to suggest that they meet? Do you think this is safe?
- Revisit the Role on the Wall for Birdy, adding in the children's responses in another colour as well as reflecting on her thoughts and feelings at this point in the story.
- Following this, return to the family portraits created earlier as well as the Roles on the Wall generated and ask the children to help Birdy find examples of when Sadie, in particular, but also her dad, grandpa and Minnie have demonstrated that they are a real family, such as their concern she is leaving the house at bedtime, lending her and then buying her deodorant, attending parents' evening.
- Explain that you are going to explore this moment in the story in more depth and to find out what her family members would say if they knew how Birdy felt.
- Using Teacher in Role explain that you will be inhabiting the role of her family members, and ask the children to prepare a summary of the events and how Birdy feels in this moment. Encourage the children to include any questions they would like to ask the different family members. You may want to assign a different group a different member of the family such as Grandpa, Sadie, Dad and even Minnie.
- Once the children are ready, take on the different roles and allow them to talk to you about Birdy, responding how you think the family would and discussing these real, complex families, roles and relationships.
- The children may want to follow this session with writing in role as one of the central characters in the book or they may feel they want to write about their own families in their free writing journals, perhaps recording the acts of commitment and kindness they see within their own family dynamics.

Session 14: Reading Aloud, Debate, Discussion, Conscience Alley and Advisory Notes

- Read chapter 11, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any

questions that it brings up, focusing on their predictions about what they think will happen next.

- Reflect on the memories of her dad on page 179 and again reflect on whether or not she interprets the behaviour of others as it is intended. *Do you think her dad is really a 'fake' dad? Do you think she will be disappointed if she goes to Edinburgh? What did you notice about Manjit's response to her idea?*
- Pause and consider whether or not the children think Birdy should go to Edinburgh. Ask the children to work in groups and give each group a large sheet of sugar paper or flip chart paper divided into two columns – reasons she should stay at home and reasons she should go to Edinburgh – and some post-it notes in two different colours – one colour 'for' and the other 'against'.
- Ask the children to complete as many post-it notes as possible with different reasons for her staying at home and reasons for her visiting William in Edinburgh.
- As they add them to their large sheet of paper, the children should check if there has already been an idea added that is similar to their own. If there is, they should group them together.
- After sufficient time has been given for children to add their ideas, ask them to discuss as a group and decide which are the three most important reasons for and the three most important reasons against.
- Share the ideas as a class and create a class list combining all of the three reasons 'for and against' that children have come up with.
- You might also want to give time and space for them to discuss the children's personal response to Birdy's dilemma, *what do they think she should do? Is there an alternative she hasn't thought of?*
- Following this, support the class in using conscience alley to further refine their ideas. Ask the class to create two equal lines and then turn to face one another, leaving a narrow alley between the two lines. Select one pupil who, in role as Birdy, will walk between the two lines.
- As they walk between the lines, pupils on one side give reasons to persuade Birdy to risk leaving home and meeting William in Edinburgh, while pupils on the opposite side give their reasons why she should stay at home.
- When the pupil in role reaches the end of the 'alley', they can explain the decision they have made and why. You might repeat the task, so that each side of the 'alley' has had the opportunity to argue both 'for' and 'against'.
- Having had the opportunity to reflect on Birdy's different options, ask children to decide for themselves what they think she should do.
- The children could then write a note to Birdy advising her of what to do next. At this point the children will probably begin to use modal verbs in order to persuade Birdy of their opinion, such as *should*, *must* and *will*. This would therefore be an opportunity to use metalanguage in context. You could draw attention to this, identifying the modal verbs and discussing the difference in tone and expectation between using *might* or *could* in comparison to *must* and *should*. *How do they want Birdy to respond to their note? Do they intend to persuade, to plead with her better judgement or do they feel strongly enough to tell her what to do in no uncertain terms?*
- When all children have finished their writing, ask them to screw up their note into a ball and throw them across the room. The receiver of the note then writes in role as Birdy in reply to the children's note telling them what she is going to do.

- Ask the children to consider the language and style used, including emotive language and repetition, and which was the most persuasive note and why.
- These can then be placed on the class Working Wall, in the children's literacy books or in the class reading journal.
- You could extend this further into a PSHE session in which children reflect on keeping themselves safe and the consequences of decisions they make in seeking independence or feeling forced into changing their situation, including the possible consequences of meeting someone in real life that they have met online. Ensure you are sensitive to the circumstances of individual children. Support children to be aware of the reality of running away as opposed to seeking help and where this can be sought.

Session 15: Shared Reading, Research and Information writing

- Reflect back on the previous chapter and discuss why Birdy might not have chosen to share her problems and feelings with the adults in her life.
- Open up a safe space discussion with the children, emphasising a trust approach to talking about their own feelings and experiences, making sure children only share ideas and thoughts if they want to and negotiating with the group that nothing shared in the sessions will be shared outside the room face to face or behind people's backs and that discussions that take place about points raised are seen as supportive, not judgmental.
- Discuss the common phrase '*A problem shared is a problem halved.*' *What do they think this means? Do they always feel able to share their problems? Who do they most trust to share problems with? What do they worry about in regard to sharing problems?*
- Share the following webpages with the children and give them time to explore what advice is shared as well as how the advice is presented:
 - <https://www.mind.org.uk/information-support/for-children-and-young-people/talking-to-friends-and-family/>
 - <https://www.bbc.co.uk/bitesize/topics/znhmwty/articles/z4q4bdm>
 - <https://www.bbc.co.uk/bitesize/topics/znhmwty/articles/z4fhmfr>
- What do they notice about the way the information is shared? How is it presented on the page? What do you notice about the voice and tone of the piece? What types of information is included? (Such as quotes from young people) How is the writing structured? What advice do you notice could help Birdy? Why might this be useful to her?
- Encourage the children to make notes and to explore any other useful websites or resources on this topic you have been able to provide.
- Set the children up into mixed groups to work on making an information guide for someone of their own age, giving advice on coping and dealing with problems and fears from their own personal perspectives. *How will you introduce the topic? How will you show understanding of what they are experiencing as well as being advisory in sharing purposeful advice?*
- When they have drafted the content, they can reflect on their work; *Did the way they chose to present their information meet the needs of the purpose and audience? Might they change*

their decision to present the information in a different way, perhaps as a leaflet? A magazine article? A web page? A short film? A PowerPoint that could be shared as part of their experience at school?

- Give licence to the children to choose the form and layout they think is most appropriate for their readers and the subject matter and give them access to the tools they need to publish their writing as it may appear. They could use a word processor to mock up the designs or scripts for all of these, or they may feel that handwriting their leaflet may be a better personal connection with their reader.

Session 16: Looking at Language, Readers Theatre and Writing in Role

- Read aloud Chapter 12 until *'And like that, hand in hand, hearts fat with valour, they make their way on the train, a boy and a girl and a bird.'* on page 191, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. *What do you think will happen on the journey and when she arrives? What do you notice about Dogger's sudden appearance? Do you think it is a good thing that she has someone going with her? What do you notice about their friendship and how it compares with her friendship with Manjit? Do you know what valour means? Why are they being brave in the face of danger? What danger might await them? Why do you think the author has used this word to describe the children's hearts; 'fat with valour'? What impression of the children does this give you? How does this create an image in your mind of this scene?*
- Following this, explore the way in which the opening of this chapter is written using the technique Readers Theatre. Readers Theatre is a valuable way for children to work in a group to perform the text. Children can begin marking or highlighting parts of the text, indicating the phrases or sections to be read by individuals or by several members of the group. This enables them to bring out the meanings, pattern and characterisation.
- Using the opening of chapter 12 until *'but left, down Wilton street, and on into town to the station'*, put the children in smaller groups and give the different parts of this section of text to the groups. Ask the children to complete Readers Theatre. The children can then work together to decide how to perform the text creatively:
 - Which parts might be read in unison?
 - Which bits might be read with one voice/two voices?
 - Which bits might be read loudly/softly/echoed?
 - Might you include sound effects?
- Following their group work the children could now perform the work to the whole class, putting their separate sections together.
- After this, ask the children what language was highlighted during the Readers Theatre activity and consider together author intent and purpose in making the language choices that have been made.
- You might support the children with prompts, such as:
 - How is Birdy described to the reader? Can you imagine her in your mind's eye?

- What impact does the language used have on you?
 - How is the sense of tension and anticipation Birdy feels built through the language choices?
 - I wonder what the impact of the different sentence structures have on you as a reader?
- This will enable you to explore authorial techniques and will provide valuable opportunity to explore and use metalanguage meaningfully through reader response and will allow you to teach grammar in context.
 - Return to the opening of the chapter and consider how hope is described; ‘her heart swells with the hope of it all, feels it light up the dim streets like a beacon’ – *why do you think hope is presented differently now? Do you think Birdy is sensible to feel hopeful? What are her hopes, fears and expectations of what she will find on arrival and for her future?*
 - Read on in the chapter until ‘*In front is Fitz*’ on page 194 and reflect on the events on the train. Revisit the Role on the Wall for Birdy, adding in the children’s responses in another colour as well as reflecting on her thoughts and feelings at this point in the story.
 - Now ask the children to imagine that they are Birdy travelling on the train to Edinburgh and ask them to write in role in the journal they have been keeping, reflecting on her hopes, fears and expectations.

Session 17: Reading Aloud and Graph of Emotion

- Read aloud the end of chapter 12 and read on in chapter 13 until ‘*Once upon a time...*’ on page 205, stopping at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next. Consider why they think Dogger has ‘disappeared’? *Is this what you expected? Why? Why not? What might this suggest about his real identity?* Also consider Birdy meeting William for the first time; *what impression do you get? How does he compare to her dad? What do you notice about how he reacts? Is this what she had hoped for? How does this compare to her hopes and wishes?*
- Following this, complete a Graph of Emotion for the key events in chapter 12 and 13 so far. Completing a graph of emotion allows children to show and see how story characters feel throughout a story. The graph can be reflected upon to help children to make judgements about how story events may have affected one or more characters.
- Demonstrate how to plot a Graph of Emotion. On the x axis map the agreed main events in the chapter such as leaving the house secretly, meeting Dogger at the station, travelling to Edinburgh, walking to William’s house, Dogger disappearing, meeting William for the first time and so on, and on the y axis a sliding scale to represent the emotional range Birdy experiences.
- Ask the children to collaborate to map Birdy’s emotional journey.
- Some groups of children may feel confident to create parts or all of their graph of emotion themselves; choosing the key events and the emotional range. However, you may prefer to provide the children with a graph that includes both x and y axis complete in order to allow them to focus purely on discussion around emotional response. Some children may benefit

from having a wider choice of words depicting emotional states from which to choose rather than a sliding scale, for example: devastated, despairing... anxious... worried... confident... hopeful... happy... contented.

- Once children have negotiated where they would place their character for each event on the graph, pin them up and allow time for groups to give feedback and offer their responses. *How do the emotional journeys each child/pair/group has created compare and contrast? How well can they justify where they have placed Birdy at each point, articulating the placement with evidence from the story.*
- Revisit the Role on the Wall for Birdy, adding in the children's responses in another colour as well as reflecting on her thoughts and feelings at this point in the story.
- A large-scale laminated version of a blank graph of emotion could be displayed on the Working Wall and referred to periodically as the story and the teaching sequence progress. Dry wipe pens could be used to compare and contrast the emotional journey of other characters in the text, such as Manjit, Dad, Sadie and William.

Session 18: Reading Aloud, Book Talk and Poetry Writing

- Re-read from the beginning of chapter 13 until the end of the chapter, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Return to the section in which Birdy is shown the photographs of her mother on page 207 as well as the facts about her mum that Birdy lists on page 219 and add information gleaned from this section to the Role on the Wall you may have created for Birdy's mum at the start of the story, revealing how Birdy is able to find out more about her in her conversations with William, as well as reflecting on Birdy's feelings when she sees the photographs and learns more about her mother.
- Use this as a stimulus for the children to write a poem based on someone they love or if they do not feel comfortable writing as themselves, to write in role as Birdy, creating a poem based on her mother using this new found information as inspiration.
- Encourage the pupils to reflect on personal memories they have of someone important to them, that they are comfortable sharing. Invite them to picture the memories in their mind's eye and recall what they remember about the person, as well as the sounds, smells and feelings it conjures up. Ask them to sketch the memories in as much detail as they can recall.
- Ask the pupils to work in pairs and share their memories of the person in as much detail as they can recall, using the sketches as a prompt. Once they have finished recounting the memories, encourage them also to ask their partner to note on a post-it three to five words or phrases that from a listener's perspective best encapsulate the person they are talking about. Ensure that each pupil has the opportunity to recount his or her memories of a significant person.
- Facilitate a whole class discussion about the ways in which the language brought the memories alive and what particular word choices resonated with them in their discussions.

- Drawing on these discussions and reflections, give pupils the opportunity to draft the beginnings of their own poem inspired by their personal memories of someone special to them.
- Discuss with the class how poetry can be used to retell, reflect and explore early childhood experiences, particularly those that had an emotional impact on us – both positive and negative. Continue to allow children time and space in free writing with their poetry journals to make notes, develop ideas, and jot down words or phrases that might be used to cultivate their own writing. Some children might start developing a first draft of a poem straight away, perhaps drawing on some of the structures and patterns of language that they have seen poetry with which they are familiar. They may want to emulate Birdy's list structure for instance.
- When children are ready to start drafting their poems, encourage them to read their ideas aloud, testing to see which ones work most effectively and convey the right emotion for the piece. Share how to edit words to intensify meanings or feelings, painting the right picture for the reader or listener. Explore different possibilities for presenting the poem on the page; where you could leave line breaks to allow for space for the reader to pause and reflect.
- At this stage, some children may not want to share their poems with a wider audience, perhaps wanting to write only for themselves or to share with a peer. Their autonomy over what and when to share will be important to their experience of writing.
- In any of these instances, children will be writing about sensitive and personal memories and relationships and so any responses will need to be undertaken with care. Ensure that children have a say in when and how their tentative poems are read or shared.
- As part of the drafting process encourage children to read aloud, and to move as they read, finding the most effective rhythm for their lines. Emphasise that these poems do not need to rhyme. Support them in thinking where they will place line breaks and how they will arrange their poem on the page. When they have a draft they are ready to share, ask children to share these with a response partner to check for flow and meaning, suggest what works well in the poem and identify what could work better, and suggest improvements. Again, emphasise that these comments should focus on the content at this point, the polishing of spelling and handwriting can come at the publication stage.
- Invite the children to share their poems with the class, or with a wider audience if they feel comfortable: this could be as part of a published anthology showcasing presentation handwriting or to use a word processor to type and experiment with layout; or as a performance for classmates, other classes, the whole school or for filming: *How will you pace the performance? How will you use your voice, face or body to help convey the emotions felt?*
- Give time for the pupils to build up their poems, text marking with performance notes and ideas, practising, editing and polishing to a finished performance.

Session 19: Book Talk, Role on the Wall and Free Writing

Sensitivity will need to be shown in this session if you have a child who has a parent or carer who has died. The Child Bereavement UK site has a whole section on coping with the death of a parent from a child's perspective. It may be useful to read their advice page and information sheet on

dealing with the death of a loved one: <https://www.childbereavementuk.org/supporting-bereaved-children-and-young-people>

- Read aloud chapter fourteen until ‘Aye, she says. I do’ on page 237 stopping at different points, to clarify the children’s understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up, focusing on their predictions about what they think will happen next.
- Reflect on what Birdy has found out about her past, her family and particularly her realisation that Dogger is her brother and piecing together what has happened to her mother. Discuss the children’s response to Dogger’s real identity; did you suspect he was imaginary? What clues were there in the text to suggest this? Would you have guessed he was her brother? What clue might have helped you deduce this? Why do you think Birdy imagined him in this way? Why do you think no one told her what had happened? Why do you think Birdy has changed her opinion of her dad in the final part of the book? How do you think Birdy must be feeling now? Do you think she regrets going to Edinburgh? Why? Why not?
- Read to the end of chapter and reflect on Birdy’s altered opinion of herself, her family and her understanding of home; How has her understanding of what home is changed? Why does the quote on the front of the book read ‘sometimes you need to fly away to find your way home again’? Why do you think homing pigeons were so central to the story? What would she put in her booklet about herself now?
- Explain to the children that you would now like them to complete some free writing in which they imagine that they are Birdy at this moment in the story and to write with the starting sentence ‘I am Birdy Jones...’ completing the task she found so impossible earlier in the story.
- Encourage the children to return to the Working Wall using the language generated to support as well as the Graph of Emotion, the response to drama and the Role on the Wall to support their writing.

Session 20: Book Talk

- Read to the end of the novel, stop at different points, clarifying their understanding and allow for discussion around what the group like, dislike, any patterns that they notice or any questions that it brings up. Ask the children to consider the events that have unfolded, how Birdy has reacted to them and to infer what this tells us about her character. Return to the Role on The Wall for Birdy to reflect on the final events in the novel.
- Following this, ask the children to summarise what has happened and the way in which the story was tied together. Discuss children’s responses to the ending of the book.
 - What are the children’s initial responses to the way the story ends?
 - Are they satisfied with the ending? Why? Why not? Is there information about Birdy’s mother that you would like to know? Do you feel you understand enough about what happened to her? What questions might Birdy still have about this?
 - Does it remind them of other stories they know?
 - What kind of story is this?
 - Do the children have any questions?

- Does anything continue to puzzle them?
- If you had to say what this story is about, what would you say?

You may want to use some of Aidan Chambers' 'special questions' to explore the children's responses to the novel as a whole:

- Think of yourself as a spectator. With whose eyes did you see the story?
 - Did you only see what one character in the story saw, or did you see things sometimes as one character saw them and sometimes as another and so on?
 - When you were reading the story, did you feel it was happening now? Or did you feel it was happening in the past and being remembered?
 - Can you tell me anything in the writing that made you feel like that? - Which character interested you the most?
 - Is that character the most important in the story/ or is it really about someone else? - Which character(s) didn't you like?
 - Did any of the characters remind you of people you know? Or remind you of characters in other books?
 - To which character do they relate to most? Why?
-
- Discuss how the children felt about the book compared to their original expectations:
 - When you first saw this book, even before you read it, what kind of book did you think it was going to be?
 - What made you think this?
 - Now you've read it, is it as you expected?
 - Have you read other books like it? How is this one the same? How is it different?
 - If the writer asked you what could be improved in the book, how would you have made it better? [Alternatively] If you had written this book, how would you have made it better?
 - Has anything that happens in the book ever happened to you?
 - In what ways was it the same or different for you?
 - Which parts in the book seem to you to be most true to life?
 - Did the book make you think differently about your own similar experience?
 - When you were reading, did you 'see' the story happening in your imagination?
 - Which details –which passages- helped you 'see' it best?
 - Which passages stay in your mind most vividly?
 - Would you recommend this book to a friend?

Session 21–25 Extended Writing

- To complete the teaching sequence, select one of the suggested writing outcomes or give children the choice of the following tasks to take through from ideation to publication:
 - A further recollection of a special personal memory or person
 - Further poetry to express emotion or reflect on moments of confusion
 - Personal writing, about their own hopes and fears about transition to secondary school
 - Writing a chapter in role as another character, sharing their perspective on a specific story event
 - A personal narrative on a time you've reacted badly to something or not felt in control of your emotions
 - Further advice guides to children your age about growing up and managing emotions.
- By this point in Year 5 or 6, the children should have experienced a breadth of this writing and should feel confident to draft independently themselves, but will need to be able to have writerly discussions with the teacher or response partners working on similar tasks, and time and space to research this type of writing to ascertain the audience, purpose, style and form for their writing and to make organisational decisions as they plan and draft.
- They should be given regular time to draft, read aloud drafts and work with a response partner to develop their writing as they draft, redrafting parts, adding, amending and developing text where necessary, until they feel they are in a place where they are ready to publish their writing for a wider audience.
- At this time, they should be supported to make considered choices about how best to publish their work and be given access to the tools that will help them do this effectively. Because a lot of these writing choices will explore a range of personal narratives and emotions, you will need to give licence to the children to share (or choose not to share) their work in different ways. These could include:
 - Readings or performances to an intended audience
 - Screening a film
 - Showcasing a multimedia text
 - Creating a class anthology
- Displaying published work in a shared space in the environment