

THE HUNTRESS SEA

The Huntress Sea Scheme of Work – 3 weeks

Notes

Sea divides into three parts – these plans are written to cover one part a week. You may wish to extend this planning to cover half a term by adding additional lessons. To get through the novel in three weeks will require using every opportunity for reading including setting extra reading homework.

Week 1 Lesson 1

LO: To deduce information about the main characters

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read the first two chapters with the class. (Ideally pupils will have a copy each or one between two to follow along. Choose children to read.) Ask pupils to identify the three main characters: Sparrow, Mouse and Grandma.

Introduce the LO and check all pupils understand what “deduce” means. Ask: *What do we know about these characters from the first two chapters?* Ask pupils to think about the characters’ actions as well what they say. Children to discuss and share ideas. Then ask: *What don’t we know about these characters – what questions do we have?*

Use the slide to explain the activity. Model drawing the character and filling in the boxes underneath with “things that we know” and “questions that we have.”

Explain that over the next week they will hopefully be able to cross off the questions and add more to the “things we know” box.

Plenary:

Ask whether the pupils think Mouse is a girl or a boy. It’s possible some will assume Mouse is a boy so challenge their assumptions and ask them to look for evidence in the text to support them. *Why do you think that – does it say that in the book?*

Week 1 Lesson 2

LO: To write a first draft

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters three to five as a class and give pupils just five minutes to update their sheets from the previous lesson with the new information they have about the main characters.

Explain that tomorrow pupils are going to write a diary entry in the perspective of either Sparrow or Grandma and to do that requires us to think as those characters. Recap on the events so far: the terrodyl attack, getting an earful from Grandma, Stag’s arrival and seeing Da’s blood soaked seal-skin. *How would Sparrow interpret these events? How would his perspective be different to Grandma’s?* As a class generate a list of questions to ask those characters:

- How did you feel when you saw Da’s seal-skin?
- Do you trust Stag? Why/why not?
- What do you think has happened to Da?
- Did Mouse do the right thing defending the *Huntress* from the terrodyls?

Choose children to come and sit in the hot seat as either Grandma or Sparrow. The rest of the class ask the questions they've generated to the pupil who has to respond in character. Repeat the activity with a number of different children in the hot seat.

Recap on the features of a diary entry: it must be written in the first person and is likely to contain private feelings and thoughts that wouldn't normally be shared with others. On scrap paper or in jotters/draft books have pupils draft out a paragraph written from either Grandma or Sparrow's perspective about the events so far.

Plenary:

Choose three or four pupils to share their paragraph with the class and encourage constructive criticism. *What was good – what could be improved when they come back to this piece tomorrow?*

Week 1 Lesson 3

LO: To write a diary entry

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

As a class read through the modelled diary entry on slide twelve. *How could it be improved? Does it use the same language that Grandma uses? Do the pupils see any errors or mistakes that need correcting? Ask them how you could break up some of the longer sentences. What punctuation would be most effective? Discuss "ent" – Is it a real word? Is that a mistake? Explain that writing in a character's dialect or accent sometimes means breaking spelling rules. Rewrite the modelled diary entry as a class and ask pupils to suggest how you could improve it.*

Next give pupils time to improve their own first drafts and write a full diary entry as either Sparrow or Grandma.

Plenary:

Pupils to swap books and use the checklist on the board to peer mark their partners work.

Week 1 Lesson 4

LO: To structure an argument

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters six and seven and discuss – is Mouse right not to trust Stag? Should she trust her Grandma's judgement? Come with a list of reasons for an against using evidence from the book to support the ideas. Model using connectives to present both sides of the argument.

"Stag first turned up with the Da's seal-skin and it was covered in blood however this does not mean Stag is responsible for Da's death."

Ask children to weigh up the pros and cons of trusting Stag with their partner using the connectives and sentence starters. Children to write a short passage of just one or two paragraphs where they present a balanced argument for and against trusting Stag – one paragraph for and one against. The connectives/sentence starters are provided on the Lesson Four sheet and it may help pupils to have a copy on the desk.

Plenary:

Divide the class roughly in two. Ask one half to read a few examples of their arguments for and then ask the other to read their counter arguments.

Week 1 Lesson 5

LO: To write definitions for new words

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters eight and nine and give children time to update their character information sheets from lesson one. Ask: *What have you noticed about how the characters in Sea speak? How is it different to the way that we speak?*

On the slide there are examples of phrases heard in the book. Ask the pupils to write on whiteboards what they think those words mean. *A lot of the words are hyphenated compound words. Can we think of any examples of hyphenated compound words that we use in real life? Eye-opening, left-handed, self-service etc . . .*

Model how to complete the dictionary sheet using the example then pupils complete the rest of the sheet using words they've found in the text. Invite pupils up to share their dictionary definitions. Did everyone agree on the same meanings or were there discrepancies? Discuss as a class.

Plenary:

Set homework: pupils to finish reading Part 1 before the next lesson.

Week 2 Lesson 1

LO: To perform as a character

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 16-18, pausing for discussions and questions. Divide the class into pairs and explain that they must decide who is going to be Sparrow and who is going to be Mouse. In their pairs the pupils are going to perform the argument from chapter 16 (pages. 112-115). Model how to change tone and volume to express emotion. Draw their attention to the line "his voice quakes" (pg. 115). *What does this tell us about how Sparrow is feeling? How might it sound?* Get the class to practise a quaking voice and an angry voice etc . . .

In pairs the children create a short script based on the text and create a short performance. Give the class a fifteen-minute warning so they know to start rehearsing their performance and don't spend all lesson creating a script!

Plenary: Choose two or three pairs to share their performances. The class can review their peers: *Were they varying their tone? Could we hear them? Had they included all the important moments from the argument? What could they do to improve?*

Week 2 Lesson 2

LO: To write as a character from the book

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 19 and 20. Choose a few (age appropriate) examples from the PostSecret website to share with the class. Go through the examples on the slide and ask the pupils to guess who wrote the cards and explain how they know. Explain the idea is that people write their true thoughts and feelings anonymously and share them with the world. Give every child a postcard and ask them to think carefully about the character they would like to write as. They should try and provide enough information that we can work out who is writing but make it slightly cryptic. Practise writing a PostSecret postcard as a class – choose an obscure character (for example Bear or Vole) as this will make it more challenging. Once they've finished the writing, pupils can draw a design on the other side of their postcard that is relevant to the message. Again, show them examples.

Plenary: Take in all the postcards and read a few out at random. Can the class work out which character has written it? What clues are there to help us?

Week 2 Lesson 3

LO: To use the conventions of direct speech

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 21 and 22. Show the extract on the slide and use it to identify the conventions of direct speech. Do pupils know the difference between direct and indirect speech? Show the text messages between Stag and Mouse. Explain the task: the pupils have to turn the text messages between the two characters into a dialogue, using the conventions of direct speech. Can they continue the dialogue beyond the messages they've been given? What might these characters say to one another next? Can they challenge themselves to involve a third character in the conversation? Model the activity by starting off the dialogue as a whole class.

Plenary: Write out the dialogue with the correct punctuation and allow pupils to mark their own work.

Week 2 Lesson 4

LO: To write a eulogy

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 23 and 24.

NOTE: Don't introduce the LO until the class have read chapters 23 and 24! This lesson can also be edited or removed completely if you feel it isn't appropriate for your class/cohort.

At the end of chapter 24 Grandma dies. Ask the class if they know what happens after somebody dies. Most cultures and religions have some sort of memorial or burial service where people share memories and stories about the deceased. Sometimes a speech is given and this is called a eulogy. Listen to an excerpt from Ted Kennedy's [eulogy](#) for his brother Robert and Earl Spencer's [eulogy](#) for Diana. Eulogies are usually delivered by somebody who was close to the person who has died and can be both emotional and humorous. To keep the mood light, pick up a pencil and give a dramatic and heartfelt eulogy for the pencil. *He wrote many important and noble things over the course of his short life . . .* Explain that today we're going to write a eulogy for Grandma. In pairs children discuss Grandma's life. *What did she do? What was she like? Who was she close to?* Once children have had a chance to brainstorm come back as a class to share ideas. Start Grandma's eulogy together. *She was a brave woman . . .* Children to finish the eulogy at their desks.

Plenary: Ask if any child would like to share their eulogy with the class. Discuss the sort of tone that would be most appropriate when delivering this sort of speech and why.

Week 2 Lesson 5

LO: To form a persuasive argument

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 25 to 27. Stag believes whales are "inferior beasts" (pg.176) which is why, in his opinion, it's fine to kill and hunt them. In the UK whaling is illegal but other types of fishing are allowed. Is fishing unethical? Discuss as a class and ask them to vote yes/no. Explain that we are going to hold a debate. The first half of the lesson will be used for research and making notes (pupils will need access to computers/tablets for their research). Remind the class of the work they did on structuring an argument last week as they can use this to help them – go over the persuasive devices they can use: hyperbole, analogy, rhetorical questions, repetition, the power of three. The second half of the lesson will be used for debating – give pupils scrap paper so they

can take notes during the discussion. Have a final vote and compare with the previous figures. Has anyone been persuaded to change their mind?

Plenary: Set homework: Using the notes they've made during in the debate children are to write a persuasive piece outlining how they decided to vote after the debate and why.

Week 3 Lesson 1

LO: To draw a picture using information from a text

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 28 to 29. In these two chapters Mouse finds herself trapped inside a whale's mouth. Ask the class if they can think of any other stories or films where characters find themselves swallowed by a whale. (If possible, teach the story of Jonah and the whale in a religious education lesson.) Share the clips of "[Pinocchio](#)" and "[Finding Nemo](#)" and re-read pages 200-203 drawing attention to the description the whale's mouth "*slime-covered walls*". On a blank piece of paper have the children draw a detailed sketch how they imagine the inside of the whale's mouth. When they've finished their sketch, they can begin writing their description of the inside of the whale. Model this on the board using descriptive devices such as similes, precise nouns and adverbs etc. Pupils might automatically turn to adjectives for description so challenge them to use other descriptive tools.

Plenary: Zones of relevance (see Week 3 Lesson 1 sheet). Pupils discuss the words with a partner and sort them onto the zones of relevance chart by deciding which words most accurately describe the inside of the whale.

Week 3 Lesson 2

LO: To identify the structure of an adventure story

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 30 to 33. Ask the class to list all the other adventure books/films they know. Do they follow a similar structure or pattern? Watch the video "[The Hero's Journey](#)" and decide if *Sea* fits the pattern described. Explain that one of the reasons that *Sea* doesn't quite fit this structure is because this book is the first of a trilogy. By the end of the trilogy we'd expect the hero (Mouse) to have gone on the same journey. Introduce the hero's journey sheet and model how to complete it using a story the class are familiar with (e.g. Toy Story, Star Wars). Pupils to complete the hero's journey sheet (Week 3 Lesson 2 Sheet) by drawing illustrations of each step. To make it more interesting allow the pupils to choose which adventure story they would like to write about – it could be *Sea* or another text they are familiar with.

Plenary: **DISCUSSION:** Do ALL stories fit this pattern? Can we think of examples that follow a different structure?

Week 3 Lesson 3

LO: To plan the opening to story

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 34 to 37. Explain that *Sea* is the first book in The Huntress trilogy – can the class think of other trilogies they've read? For the rest of the week we're going to write the opening chapter of the second book. As a class, brainstorm what might happen at the start of the next book. Pick one idea and model how to develop it into a plan. Pupils to create a plan for their opening chapter – allow them to plan using whatever format they feel makes most sense to them. (You can download our template if you think pupils would find it helpful.)

Plenary: Pupils to swap plans with their partner and peer mark one.

Week 3 Lesson 4

LO: To write a first draft

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 38 to 41. Have a look at the examples of story openings and ask pupils to select their favourite. *What makes them effective story openings? How does the author hook in the reader? What unanswered questions do these openings leave the reader with?*

SHARED WRITING: Model how to develop the plan from yesterday into an opening paragraph. Take suggestions from the class. Children to return to their plans and create a draft of their opening chapter (this may take more than one lesson – give the children as much time as they need).

Plenary: Choose children to come and share their first draft – have they hooked us in? What have they done to make us want to read on?

Week 3 Lesson 5

LO: To edit and improve my work

Five minute SPaG starter slide: pupils to complete the short activity on whiteboards. Go through the answers as a class.

Read chapters 42 to 46. Return to the shared writing you did as a class yesterday. *How could we improve it? Has it hooked the reader in? Does it flow?* Model how to edit and improve work before returning pupils' work and giving them time to look at your comments and corrections. The rest of the lesson should be time for pupils to edit and improve their opening chapters. Throughout the lesson share children's work with the class and explain why it's a strong opening.

Plenary: Set homework to write a book review of *Sea*.