

Year 2-3 The Lost Happy Endings, Carol Ann Duffy Illustrated by Jane Ray

<p>Overview of the unit including writing outcomes</p>	<p>Linked Texts – picture books, novels, non-fiction, film and moving image, music and art</p>
<p>Readers will get most from this unit if they can draw on knowledge of traditional tales, particularly in which children are open to the dangers of the forest (RRH, Hansel and Gretel, The Foundling) and where there is a witch or witch like character (as in The Foundling). Encourage children to share traditional tales from their own cultures if they are not from this western European tradition. A pre-teaching unit in which children get to know the stories through simple retelling with props and/or puppets will support those who have no prior knowledge.</p> <p>This picture book is dark and challenging – its literary language and young female hero will provide real potential for progress in thinking about genre and reading rich poetic description. The two illustrations of the witch need not be shared with children if a teacher thinks they will be disturbing. This is more illustrated story than picture book. The text tells all of the story, supported by illustration.</p> <p>Possible writing outcomes:</p> <ul style="list-style-type: none"> • Write a paragraph around the front cover illustration – can you create a mood of fear and determination? • Write Jub’s journal that night after she has scuttled through the forest and watched the flight of the Happy Endings in the night sky. Capture her tension and her sense of wonder. • Write your own ending to the tale: how will Jub save the Lost Happy Endings? What will happen to the witch? 	<p>Traditional tales Red Riding Hood Hansel and Gretel The Foundling The Selfish Giant – Oscar Wilde</p> <p>Picture Books Little Evie in the Wild Wood, Jackie Morris and Catherine Hyde The Last Wolf, Mini Grey The Wolf’s Story, Toby Forward Little Red: a fizzingly good yarn, Lynn and David Roberts Little Red Reading Hood, Lucy Rowland Little Red and Hansel & Gretel, Bethan Woolvin Hansel & Gretel, Anthony Browne</p>
<p>Notes on pupil sub-groups needing specific emphasis based on on-going assessment</p>	

Year 2 Reading Comprehension

Making meaning through connections with known words and sentence patterns, own experience, knowledge of the world and other texts

Reading range

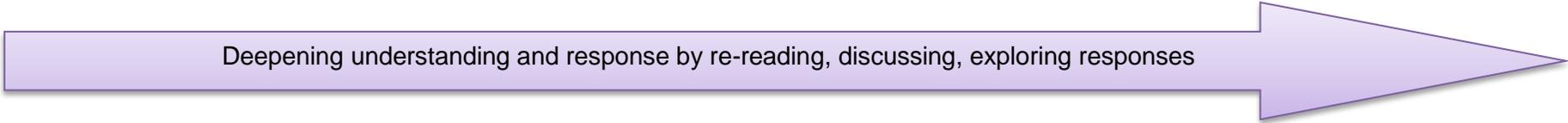
- contemporary and classic poetry,
- key stories (high quality core texts for all children), fairy stories, traditional tales – considering their characteristics (themes, genre features, archetypal characters, story shapes, changes in mood)
- non-fiction structured in different ways – linked to the curriculum and children’s own interests

Each school should include elements of their vision and values to include texts from a variety of cultures and traditions, those that explore rather than confirm stereotypes, those that explore ethics, morality, spirituality, values, choices and dilemmas.

Curriculum opportunities

- re-reading instructional texts to improve fluency
- have books read aloud to them beyond that which they can read independently
- re-reading core shared texts to deepen inferences, build understanding of sequence and story structure and develop personal responses and evaluation
- learn a repertoire of poetry by heart
- have the strategies and processes for using non-fiction books modelled and shared
- develop and evaluate over time clear rules for discussion
- use role play and drama strategies to identify with and explore characters and to support the adoption of story language

Deepening understanding and response by re-reading, discussing, exploring responses



	Literal comprehension			Inference			Critical and evaluative reading			
National curriculum objectives	Discuss and clarify the meanings of words, linking new meanings to known vocabulary	Discuss the sequence of events in books and how items of information are related	Retell a range of familiar stories, adopting story language	Re-read with fluency: appropriate pace and intonation to make the meaning clear	Speak clearly in presentations, performances and role-plays, increasingly listening to and responding to others	Make inferences on the basis of what is being said and done	Predict what might happen on the basis of what has been read so far	Discuss their favourite words and phrases	Take part in discussions, asking questions, expressing views and considering the opinions of others	Make links between what they are reading and other books they have read
	explain and discuss their understanding of books, poems and other material, both those that they listen to and those that they read for themselves.						participate in discussion about books, poems and other works that are read to them and those that they can read for themselves, taking turns and listening to what others say			
strategies	Clarify, monitor, summarise, explain, retrieve						Empathise, visualise, make links, predict, question, notice writers’ choices			

Suggested teaching sequence for 'The Lost Happy Endings', Carol-Ann Duffy and Jane Ray	Possible adaptations
<ol style="list-style-type: none"> 1. What is a happy ending? Do we know stories with happy endings? You could refer back to the Red Riding Hood story if you have used this sequence. Go back to RRH being rescued by the woodcutter and what the possible moral of the story might be. Remind of or introduce children to the original Perrault ending where the wolf ate RRH and this was the end of the tale! Why might the writer have ended the tale here? Is the moral of the story different? Take another happy ending you know to a traditional tale (perhaps Hansel & Gretel or the Brothers' Grimm 'The Foundling' tale as they both have a witch defeated by canny children) and turn it into a not happy ending. You could have a go at writing this – together or in small groups. How would Bethan Woolvin end this tale to make it funny? 2. Who is the hero, victim and villain in each tale? Is it sometimes hard to decide? Why is that? 3. Look at the front cover of the book. What can you tell about the girl in the picture? What do you think she is feeling? What is the mood of the picture (how does it make you feel)? A challenging concept question would be to ask whether the pupils think this moment is from the beginning, middle or end of the story – and ask them why they think this. You could ask children to follow up the rich discussion with writing a paragraph that comes from this moment in the story, and capturing the mood of the character and setting. This is a perfect moment to explicitly teach or review some grammar structures that would support more elaborated description. 4. Read the first page aloud but do not show the illustration to the class. Draw/paint the picture of Jub emptying the happy endings into 'the violet air.' Use the words to decide on the details you will include in your picture. 5. Read p.4. Imagine you were just returning from a walk in the twilight and you saw this. Write your diary entry as if you were Jub that night – what did you see and how did you feel? Ask the question – 'Why do the happy endings need to fly? Why can't they just stay still? 6. Read on until you have read the description of the twisted old woman. Find three details about her that make her a fearful character. What do you think might happen to the Happy Endings now? Why do you think this? 	<p>Picture sequence of traditional RRH available. Explore modern version like 'Little Red' Bethan Woolvin – with its twisted ending. Children encouraged to form a view of RRH and of the wolf in each version.</p> <p>Whole class discussion will scaffold all children's thinking and will feed subsequent written responses if you wish to capture them here in reading logs/English books</p> <p>Pre-teach ways of mapping what you hear – flow-chart, drawings, key words/phrases remembered (summary skills)</p> <p>Scaffold 3 stages to the diary – before, during, after seeing the endings in flight to encourage extended writing. Build word banks from previous activity, art work and from Duffy's own text. Sentence openers and time shifts may need to be taught or revisited. Skill building can be dropped in for those who need it – e.g. spelling 'ing' endings, using fronted time adverbials</p>

7. Read to p.13. Find five details that make Jub's night alone more frightening. How does the writer make you feel sorry for her?
8. Read p.15 - What do you think Jub will do with the golden pen? After predictions, read p.17. Ask the children to become the children of the forest who have lost their happy endings. Together with Jub, you will rewrite the end to THIS story to help her to save the Lost Happy Endings. Does anyone know stories with evil and wicked characters in? How are these characters defeated? What happens to them at the end? Share these stories. Could be set as talking homework – ask your carers about how bad characters in traditional tales are defeated.
9. Draw together a board meeting of expert writers: The people of the forest have heard a rumour! The witch has a weakness that will remove her power! What kinds of weaknesses do witches have? Collect as many ideas as possible. Give small groups a plot flow-chart with the stealing of the LHEs at the start. Plot in the weakness of the witch (pouring water on her, exposing her to daylight, tempting her to a well or a chimney where she will fall to her fate, taking away her life potion or her magic mirror.) What are the steps in the plot that Jub can write so that the witch meets her bitter end? Where does the witch take the LHEs? What does she do with them? How does she meet her end? What will happen when Jub regains the LHEs? Children can enact the steps of the plot in freeze frames first and can revisit adverbs of time, place and manner and develop noun phrases to describe the witch's lair, the forest, the trapped happy endings, what they look like when they are released etc. to build story elements that help them to sequence and flesh out the story. Support children to draft their story. Share some in guided groups - reviewing for effectiveness.
10. When children are happy with their drafts, ideally provide them each with a golden pen and 'violet blue' paper to write their ending – as Jub does – in her very best handwriting - to rescue the LHEs.
11. Read the story that Jub wrote to rescue the endings. Do they like their story best, or Jub's? Ask the class to come up with at least 5 things that make a good 'solution' in a problem solution story that involves defeating a wicked character. Do they know stories where a character they thought was wicked actually changed and made better choices? (possible sharing of The Selfish Giant). What if the witch had only been unhappy and was trying to cheer herself up with the Happy Endings? How could the story have had a different ending?

Freeze frame and thought tap will scaffold this thinking – with the text displayed to support children to see where their ideas about feelings came from. Follow up re-reading, highlighting, writing thought bubbles for Jub will support those finding this critical thinking tricky.

12. We looked at the start at heroes, victims and villains in traditional tales. What is Jub? Is she different from the children we have read about in traditional fairy tales?

13. Bridge to reading other picture books with alternative twists on the RRH or Hansel and Gretel tale. Use in whole class or guided sessions asking children to discuss whether the hero/victim/villain roles have changed and whether the author's message seems different.

Year 2 writing behaviours

Generating ideas	Planning	Composing and experimenting	Reviewing and refining
Participate in role play, drama, oral retelling to extend understanding and try out the language of the text	Retell stories and say out loud what they are going to write about to anchor in memory before writing	Encapsulate what they want to say, sentence by sentence	Evaluate what they and others have written with their teacher or other pupils
Participate in discussion about what is read to them, taking turns and listening to what others say	Map out ideas, key words and phrases including new vocabulary using notes, story maps and boards, concept maps	Re-read during and after composition to check writing makes sense (e.g. consistent tense) and make simple additions and revisions	Read aloud their writing with appropriate intonation to make meaning clear
Explain and discuss their understanding of texts and topics, asking and answering questions	Contribute to shared writing, adding to and using word banks and other scaffolds	Use word walls and other scaffolds created during talk and shared reading with greater independence	Proof-read to check for errors in spelling, punctuation and grammar

Year 3 writing behaviours

Generating ideas	Planning	Composing and experimenting	Reviewing and refining
Role play, oral retelling, presentation, performance (selecting oral registers according to context)	Begin to use writing for thinking and to experiment with new ideas and new language structures	Monitor and re-read for accuracy and for sense	Proof read for targeted spelling and punctuation rules
Discuss and comment on reading (and language) to deepen understanding and inform writing	Record ideas to support sustained composition (range of graphic organisers to support structure)	Re-read own and others' writing to improve it for the reader	Assess the most effective aspects of writing and agree on next steps
Speculate, hypothesise, imagine, explore, giving reasons for views: explore the language of feelings and offer reasons	Begin to set goals: intent, purpose, reader response, effect	Be prepared to make changes as writing emerges	Re-read own writing aloud with comprehension

