

Get writing

SECTION

6

Dream-maker

Objective: To use different narrative techniques to engage and entertain the reader.

What you need: Copies of *Skellig*, a whiteboard, copies of photocopiable page 29 and pens.

Cross-curricular link: PSHE.

What to do

- Tell the children that they are going to focus on the dreams that Michael has and try to imagine another dream that he might have.
- Ask volunteers to summarise the three dreams Michael describes in the novel and what they reflect about his feelings and worries. Briefly recap on how everyday events and people often become confused in dreams as our brains process everything that is happening around us. Invite volunteers to describe recent dreams they may have had which mix up everyday events, perhaps in a funny way.

- Hand out photocopiable page 29 and ask the children to fill it in on their own. Encourage them to think about how the dream can reflect what Michael is feeling. For example, he might be worrying about his poor performances in football, feeling a bit sad and reflective about Ernie, trying to look forward to playing with the baby in the garden.

- Share some of the children's ideas, then give them time to use the plans to draft their dream stories. Invite volunteers to read theirs out, and encourage constructive feedback.

Differentiation

For older/more confident learners: Ask the children to write a paragraph explaining how Michael felt when he woke from the dream.

For younger/less confident learners: Let the children work with writing partners to share ideas and complete the photocopiable sheet.

Goodbye, Skellig

Objective: To compare the usefulness of techniques such as visualisation, prediction, empathy in exploring the meaning of texts.

What you need: Copies of *Skellig*, a whiteboard, copies of photocopiable page 30 and pens.

What to do

- After reading Chapter 42, ask the children how different Skellig is from the way he was at the start of the story. (For example, he has become strong enough to use his wings and fly; he has lost much of his grumpiness.) Focus on the dialogue in this chapter and highlight the change from *nowhere* and *nothing* to *somewhere* and *something*. Discuss who has helped Skellig: the angels (meaning Michael and Mina) and the owls. What do the children think Skellig will do after Michael and Mina leave the room?

- Ask the children to think about what might happen to Skellig when he leaves the house. Explain that they need to visualise where he might go, what he might do, and if anyone might find him, as Michael did before.

- Hand out copies of photocopiable page 30 for the children to work on individually. Remind the children to use their imagination, but to try to retain the tone and characteristics of the novel.

- Discuss some of the children's ideas. Which are the most successful and relate well to *Skellig*?

Differentiation

For older/more confident learners: Challenge children to write a paragraph describing something that happens to Skellig in the future.

For younger/less confident learners: Support the children by giving them prompts and reminding them of relevant sections of the book.

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