


Year 5 Home Learning Spring 1 Week 4


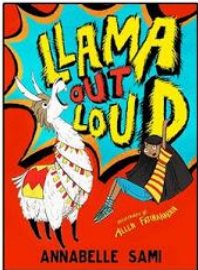

Here is the curriculum home learning for this week. Please upload the piece of work with a  symbol to Seesaw for the teacher to see as a priority.

Home learning is planned to:

- be as close to our school learning as possible
- be manageable at home
- build from the previous week's learning



English Live explanations at 8.30am each day	
Monday Explanation	<p>READ: Make inferences</p> <ul style="list-style-type: none"> • Use this Glossary to help you understand some of the vocabulary in this week's reading and/ or read Elizabeth Laird's notes about the novel for more information about its context here. You can also hear a teacher reading an introduction to Lebanon here and an explanation of the war in Lebanon here. • Re-watch this video of a teacher reading Chapter 7. • Predict: <i>Based on the plot development in the last chapter, what do you expect the remainder of the book to be about?</i> • Watch this video of a teacher reading Chapter 8. • Read this resource about answering inference questions or watch this video of a teacher explanation <u>before</u> you write an answer to this question. • Read this resource and check/ improve your answer. • Write answers to the questions on this resource. • Read this resource and check/ improve your answers. • Watch this video of a teacher reading Chapter 9. • Watch this video of a teacher reading Chapter 10. • Write answers to the questions on this resource. • Read this resource and check/ improve your answers. • Watch this video of a teacher reading Chapter 11. • Write an answer to the questions on this resource. • Read this resource and check/ improve your answers.
Tuesday Explanation	<ul style="list-style-type: none"> • Summarise - <i>What are the main developments from yesterday's reading?</i> • Predict - <i>What will Ayesha do next?</i> • Read this resource and watch the video about this week's writing task. • Look at this resource for gathering description and ideas for your narrative. • Read this extract from <i>Oranges in No Man's Land</i> and watch this video of a teacher modelling how to gather description and ideas for your narrative. • Write notes in this resource recording descriptions/ ideas from the following extracts: enemy territory; enemy checkpoint; no man's land; and friendly checkpoint.
Wednesday Explanation 	<p>PLAN/ WRITE: Exposition; EXPLORE: Sentence structure</p> <ul style="list-style-type: none"> • Watch this video of a teacher explaining how to use the short story triangle to structure your narrative. • Read this resource and watch this video of a teacher explaining a possible structure for your narrative. • Think - <i>What is the purpose of the exposition in a narrative?</i> • Read this example of an exposition or watch this video of a teacher reading it. • Plan the exposition part of your narrative.

	<ul style="list-style-type: none"> • Read this resource about multi-clause sentences with subordination or watch this video of a teacher explaining them. • Complete this activity about multi-clause sentences with subordination. • Read this resource and check/ improve your answers. • Write <u>one</u> or <u>two</u> multi-clause sentences that you could use in your exposition. • Watch this video of a teacher modelling how to turn your plan/ notes into an exposition. • Write the exposition section of your narrative.
<p>Thursday Explanation</p>	<p>PLAN/ WRITE: Rising action; EXPLORE: Sentence structure</p> <ul style="list-style-type: none"> • Re-read the exposition you wrote yesterday. • Think – <i>How will you link yesterday's exposition to the first part of the rising action?</i> • Read this example of the first part of the rising action or watch this video of a teacher reading it. • Plan the first section of the rising action of your narrative. • Deepening: <ul style="list-style-type: none"> ◦ Read this read this resource about participle phrases or watch this video of a teacher explaining them. ◦ Complete this activity about participle phrases. ◦ Write <u>one</u> or <u>two</u> sentences beginning with a participle phrase that you could use in your rising action. ◦ Read this resource and check/ improve your answers. • Watch this video of a teacher modelling how to how to turn your plan/ notes into the first part of the rising action. • Write the first section of the rising action of your narrative.
<p>Friday Explanation</p> 	<p>PLAN/ WRITE: Rising action; EXPLORE: Sentence structure</p> <ul style="list-style-type: none"> • Re-read the exposition and first part of the rising action of your narrative. • Think – <i>How will you link yesterday's section of the rising action to today's?</i> • Read this example of the second part of the rising action or watch this video of a teacher reading it. • Watch this video of a teacher analysing the example of the second part of the rising action. • Plan the second section of the rising action of your narrative. • Watch this video of a teacher modelling how to turn your plan/ notes into the second part of the rising action. • Check and improve this week's written work using Arms and Cups (see resource).
<p>Spelling Explanation</p>	<p>doesn't haven't hasn't wasn't weren't aren't peace piece</p>
<p>Story Time with Ms Atherton</p>	<p>Visit the school website from Monday by CLICKING HERE to listen to 'Llama Out Loud' by Annabelle Sami, 'a story of LOLs, llamas, dramas and finding your voice'.</p>  <p>'would suit readers who like a laugh-out-loud story with a big heart and a spark of magic'</p> 

Reading Group Links – please attend on your child’s usual reading day

5MW	11.30am	Links on Parentmail
5CW	11.30am	Links on Parentmail
5BL	2.00pm	Links on Parentmail
5F	2.00pm	Links on Parentmail

Maths

Live explanations at 10am each day




For Wednesday Lesson B:




Live explanation at 11.30am for 5BL and 5F

Live explanation at 2pm for 5CW and 5MW

Monday and Tuesday’s two lessons are assessment lessons.

They are for teachers to see how you are getting on with our maths, including which areas we need to do more practise and consolidation in future. There are some challenging questions. If you are stuck on a question, it is absolutely fine to either have a go or miss it out. Please do as many of the questions as you can in your hour's maths lesson. If you don't manage to answer all of the questions in this time, don't worry. It is important that you answer the questions independently and you can add 'supp' where you have had some help, just like in school!

Monday Explanation 	Year 5 5A assessment Complete workbook 5A mid-year revision sections A and B
	Learn the strategy: N/A
	Deepening activity: N/A
Tuesday Explanation 	Year 5 5A assessment Complete workbook 5A mid-year revision sections C and D
	Learn the strategy: N/A
	Deepening activity: N/A
Wednesday A Explanation 	Embed addition and subtraction and fractions Please click on the link below and complete the lesson with activity. Note: this is not a Maths No Problem lesson
	Learn the strategy: Complete the online lesson https://classroom.thenational.academy/lessons/add-and-subtract-fractions-with-a-common-denominator-68vpae
	Deepening activity Using the numbers 3, 4, 5 and 6 only once, make this sum have the smallest possible answer: $\begin{array}{ c } \hline \square \\ \hline \square \\ \hline \end{array} + \begin{array}{ c } \hline \square \\ \hline \square \\ \hline \end{array} =$
Wednesday B	Embed multiplication of fractions Please click on the link below and complete the lesson with activity. Note: this is not a Maths No Problem lesson

<p>Explanation</p> 	<p>Learn the strategy: Complete the online lesson https://classroom.thenational.academy/lessons/multiply-a-mixed-number-fraction-6nj6t?from_query=multiply+fractions+by+a+whole+numbers</p> <p>Deepening activity</p> <p>3 Parcel A weighs 3 kg. Parcel B weighs $2\frac{4}{5}$ times as much as Parcel A. What is the total weight of the two parcels?</p>
<p>Thursday Explanation</p> 	<p>Revisit formal multiplication of whole numbers Please click on the link below and complete the lesson with activity. Note: this is not a Maths No Problem lesson</p> <p>Learn the strategy: Complete the online lesson https://classroom.thenational.academy/lessons/multiplying-a-3-digit-number-by-a-2-digit-number-cmwpae</p> <p>Deepening activity</p> <p>2 A school bought 125 boxes of chocolate biscuits and 72 boxes of vanilla biscuits for a fundraiser. Each box contained 25 biscuits. The school then repacked the biscuits into smaller packs of 8 to sell. How many small packs were there? How many biscuits were left over?</p>
<p>Friday Explanation</p> 	<p>Revisit formal multiplication and division of whole numbers Please click on the link below and complete the lesson with activity. Note: this is not a Maths No Problem lesson</p> <p>Learn the strategy: Complete the online lesson https://classroom.thenational.academy/lessons/short-division-part-1-6gr6ar</p> <p>Deepening</p> <p>Fill in the missing numbers: $8 \div 2 = \square \div 4 = 32 \div \square = 64 \div \square$</p> <hr/> <p>Fill in the missing numbers: $\square \div 120 = 117 \div 13 = 10800 \div \square = 234 \div \square$</p>

Curriculum

Live explanation at 11.30am for 5BL and 5F

Live explanation at 2pm for 5CW and 5MW

Science
Monday
[Explanation](#)



What affects how well sugar dissolves?

- **Look** at the cartoon in Session 7 [here](#) – who do you think is right? If you can talk to someone at home about this.
- **Watch** [this video](#) about dissolving which we will design a test about.
- **Watch** [this video](#) (you will need the code 85747 to login)
- What do you think affects how well the sugar dissolves? **Write** predictions and what you think will affect this the most.
- **Design** your investigation. Choose ONE thing to change in your test.
- **Ask** an adult if you can carry out your test at home.
- **Record** your results in the [table](#) in the resources for Session 7.
- **Deepening: Look** at the table in the resources [here](#). What can you say about these results?

Science
Tuesday
[Explanation](#)

What is a physical and chemical change?

- **Watch** the video lesson about [physical changes](#)
- **Watch** the video about [chemical changes](#)
- **Follow** the activities as you go through the lessons.

Geography
Thursday
[Explanation](#)



Biome Research

- You are going to **find out** more about a biome of your choice.
- Use the internet to **research** about biomes – try these sites:
 - [Website 1](#): Berkeley biomes
 - [Website 2](#): Britannica biomes
 - [Website 3](#): Kiddiscover biomes
 - [Website 4](#): BBC Bitesize biomes articles
- **See** the questions and vocabulary [here](#) in the Support section below to help guide your research. Try to **answer** all these questions for your chosen biome.

Curriculum

You can complete these independently over the week e.g. when you are not reading with your teacher

RE
[Explanation](#)

Lifestyle of a Buddhist

- **Watch** this video lesson: [Why do Buddhists meditate?](#)
- **Complete** the activities shared in the lesson.
- Remember to **click** on each of the buttons at the bottom of the screen to cover the lesson.

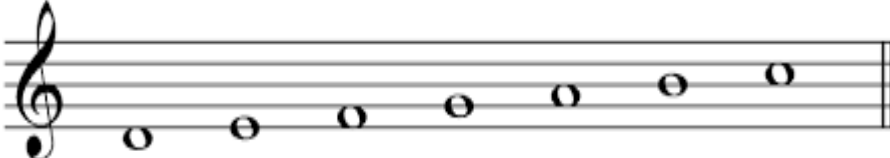
PSCHE
[Explanation](#)

Why is it important to look at the positives in a situation?

Listen to a teacher read *Last Stop on Market Street* [here](#) and think about the following:

- The negative outlook and the positive outlook of each situation
- How your attitude can affect the way you think about different situations.
- What is the difference between CJ and his Nana?
- How Nana helps CJ to see the positives
- What can we learn from the story?
- **Re-watch** the video and **write** down what the positives could be in each scenario of the book.
- **Create** your own scenarios and identify the negative and positive thoughts people could have. Help can be found [below](#) if you can't think of your own scenarios.



<p>Art</p>	<p>Artist Study: Lubaina Himid</p> <ul style="list-style-type: none"> • Watch Ms Green's video to learn about the artist Lubaina Himid and how to draw a figure in proportion CLICK HERE • Create a character inspired by Lubaina Himid • Deepening: Explore https://www.tate.org.uk/kids/explore/kids-view/kids-think-about-art-and-race
<p>Music</p>	<p>BBC Ten Pieces - The Music of India Watch and join in with the video from Ms Hughes : CLICK HERE Write your own Raga using music notation and perform it on the xylophone app for someone at home.</p>  <div style="border: 1px solid black; padding: 5px; text-align: center; margin: 10px 0;"> <p>D E F G A B C</p> </div> <p>Free xylophone app to download for lessons on phones/tablets or computers: GOOGLE VERSION APPLE VERSION</p>
<p>French</p>	<p>Watch the video about Hobbies from Madame Lambert. Complete the worksheets.</p> <ol style="list-style-type: none"> 1- Copy the French phrases in order to practice the French spelling. 2- Write sentences by using the right partitive article. <p>Play the game to practise the vocabulary from today.</p>
<p>PE</p>	<p>Warm up: Stretching</p> <ul style="list-style-type: none"> • Remember our warm up in week 2? • Click here to watch a video of the warm up and warm down. <p>Dance: Gadgets and Cameras</p> <p>Watch the video here. You will need to watch and pause it at times whilst you try out your own ideas. Follow the instructions below to create your own dance before you share it with an audience at home.</p> <p>Physical Activity: Strength</p> <p>Here's another set of exercises to do 20 times each, taking a rest in between: squat jacks, burpees, lunges, windmill side lunge and long plank shoulder taps. Click here for a video demonstration.</p> <p>Can you remember all the exercises? If not, watch the first exercise, pause the video, complete 20, then start to watch the second exercise, until you've completed all the exercises. Try the video again another day, is it easier to do?</p>

Talking Together

Come and join your teacher and your class on Friday for a reflection and celebration of the week. Click on your class link in blue below.

5MW	2.00pm	Links on Parentmail
5CW	2.00pm	Links on Parentmail
5BL	11.30am	Links on Parentmail
5F	11.30am	Links on Parentmail

Resources

English

English Resource 1.1 Comprehension *(Chapter 8 – Inference Explanation and Questions)*

Inference Explanation

Read the following section of text and the question about it:

For one mad moment I thought the checkpoint was deserted. I thought I could just leap over the chain and fly on. But as I put on a spurt, gathering myself for the jump, three men ran out from the ruined shopfront where they'd been sheltering from the rain. They were unslinging their guns from their shoulders as they came, and pointing them at me.

'You girl! Stop! Where do you think you're going?'

I tried to stop. I was skidding to a halt on the wet road when my big toe, unprotected by my flip-flop sandals, hit a chunk of concrete that had fallen from a building, and I stumbled. Before I landed on the ground, one of them grabbed my arm, wrenching my shoulder painfully.

'Who the hell are you?' he demanded. 'Who sent you here?'

Waves of pain were shooting up my leg from my injured toe and for a few precious moments I could do nothing but screw up my eyes and bite my lip. I suppose it was the pain that saved me. It stopped me opening my mouth, and gave me time to listen. And as I did, I heard the men's accents. Their Arabic was different from mine. They were from the north of Lebanon. I was from the south. I only had to say one sentence, one word, and they'd know which side of the divide I was on. They'd know I was an enemy. They'd think I was a spy, and they'd have no mercy on me.

So I just stood there, with my mouth open, staring at them, the rain running down into my eyes.

One of the men was still holding my arm in a painful grip. He shook it.

'What's the matter with you? Are you deaf? Where did you come from? What are you doing here?'

I felt quite sure, at that moment, that it was Mama who had set that concrete block in my way, and made me stub my toe, so that I couldn't speak. I could have sworn, too, that she put the idea of Samar into my head.

Deaf, I thought. Samar. Be like Samar.

So I moved my hands about in the secret sign language that Samar had taught me, and I made the little squeaking, grunting noises she made when she tried to speak.

'She's just an idiot,' one of the men said. 'Let her go.'

Thank you, Samar, I whispered in my mind.

What evidence is there that Ayesha is quick thinking *in this section of the story*?

What would be your strategy for answering this question?

Think about the following two questions:

What does she do in this section of the text?

Had she planned to do this?

This is a suggested answer:

Ayesha makes a quick decision to act as if deaf/ mute so that the men at the checkpoint do not hear her accent/ know that she is from the other side in the war.

Read the following section of text from Chapter 8 and the question about it:

‘Oh no you don’t, little bird,’ he said. ‘How do we know you’re not a spy, eh? How do we know you’re not carrying messages under that dress of yours?’

I saw their looks change. Ugliness was in their eyes.

It was all I could do not to scream out ‘No! Leave me alone!’ Instead, I grunted furiously, twisting and turning, trying to free myself.

Then, from behind, came an angry voice.

‘What are you doing, you animals? Leave the child alone.’

The man holding me growled and spun round, loosening his grip. I twisted myself free, and I’d have made a bolt for it then, only one of the other men’s guns was still pointing straight at me.

Then I saw the man who had called out. He was old, and nicely dressed, with outdated baggy trousers and a long jacket. On his head he wore a red fez with a black tassel, and he carried an ivory cane in one hand, as if he was setting out to walk down a smart shopping street.

As he came closer, I could see that he hadn’t shaved for a while, and his clothes looked as if they hadn’t been washed for a long time. Even so, he looked as out of place in that ruined, scary street as an elderly dog in a cage full of lions.

‘Are you animals?’ he said again. ‘Persecuting a child? Let her go.’ You could hear by the way he spoke that he was used to being obeyed.

The militiamen looked uneasy, like schoolboys caught out.

‘Ya Abu Boutros,’ one of them said. ‘This girl came from the other side. How do we know she’s not a spy?’

The old man came right up to me, stepping delicately through the puddles and rubbish of the street in his polished brown shoes. He rapped his cane on the ground in front of me, and the cloudy blue eyes were stern in his wrinkled brown face.

‘Little girl,’ he said severely. ‘Where are you from? What are you doing here? Answer me now. The truth.’

Samar, I thought again. I copied her exactly, the noises she made and the signs she’d taught me.

‘The child’s a deaf mute,’ Abu Boutros said, and he patted me kindly on the shoulder. He turned to glare at the men. ‘And she’s soaked to the skin. Aren’t you ashamed? Call yourselves men? What has our Lebanon come to when little deaf girls are threatened by bullies like you?’ He waved his stick at me. ‘Run away, child. Shoo! Go home to your mother.’

I made myself stare at him, frowning, for a long moment, pretending that I hadn’t understood, then I smiled gratefully and took off, racing on down the street towards the Burj, afraid, until I’d turned the corner, that a bullet might come slamming into my back.

Click [here](#) to return to Lesson 1.

1. What impressions do you get of the old man from this section of the text?

Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

Before answering this question, it might be helpful to read the following explanation:

For this type of question, it is often effective to give the **impression** as an adjective supported by the **evidence** that supports your view.

First, look for **evidence** of what the old man is like. Think about these questions:

What does he do?

What does he say? How does he speak?

How do others react to him?

Once you have found some evidence, think about an appropriate adjective to describe the man.

For example, when he sees the militiamen treating Ayesha roughly, he helps her out. This could be **evidence** of a number of characteristics, but we could decide this:

*I think the old man is **kind** because **he helps Ayesha out when she is being treated roughly by the militiamen.***

Now **write** an answer to the question in the table or in your exercise book, giving **your own** impressions of the old man.

Click [here](#) to return to **Lesson 1**.

English Resource 1.2: Comprehension (Chapter 8 Answer)

1. What impressions do you get of the old man from this section of the text?

Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

Suggested answers are as follows:

brave/ confident - he stands up to the militiamen

caring/ compassionate - he patted me kindly on the shoulder

well-known - *The militiamen looked uneasy, like schoolboys caught out.* [This suggests they know who the old man is/ what he is like.]

assertive - he stands up for Ayesha's rights

principled - he continues to stand up for Ayesha even when a militiaman suggests Ayesha might be a spy [because he feels it is the right thing to do]

Click [here](#) to return to **Lesson 1**.

English Resource 1.3A: Comprehension (Chapter 8)

2. **Read** the following section of the text:

‘You girl! Stop! Where do you think you’re going?’

I tried to stop. I was skidding to a halt on the wet road when my big toe, unprotected by my flip-flop sandals, hit a chunk of concrete that had fallen from a building, and I stumbled. Before I landed on the ground, one of them grabbed my arm, wrenching my shoulder painfully.

Find and **copy two** words that suggest the militiaman is rough to Ayesha.

Deepening

3. ...he looked as out of place in that ruined, scary street as an elderly dog in a cage full of lions... (p46)

What does this description suggest about the man?

Click [here](#) to return to **Lesson 1**.

English Resource 1.3B: Comprehension (Chapter 8 - Answers)

2. **Read** the following section of the text...

Find and **copy two** words that suggest the militiaman is rough to Ayesha.
grabbed [my arm]/ **wrenching** [my shoulder painfully]

Deepening

3. ...he looked as out of place in that ruined, scary street as an elderly dog in a cage full of lions... (p46)

What does this description suggest about the man?

This description suggests that the man is in danger/ vulnerable [as would be an elderly dog in a cage full of lions].

[The word *elderly* suggests he is even more in danger/ vulnerable as an elderly dog would be less able to defend itself in a cage full of lions than a younger one.]

Click [here](#) to return to **Lesson 1**.

English Resource 1.4A: Comprehension (Chapter 10)

4. **Read** the following extract:

‘What’s the matter with you?’

I looked up. A boy was staring down at me. He was dressed in dusty old black trousers and a crumpled sweatshirt.

‘Nothing,’ I said, before I remembered not to speak.

‘Suit yourself. I thought you might like this orange, that’s all. To cheer you up. My dad sent me over.’

I looked across to where he was pointing. Further down the street, one of the fruit stallholders was smiling and waving at me.

‘Thanks,’ I said unwillingly. I couldn’t tell from the boy’s accent where he was from, but his face was sunburnt, and he sounded a bit countrified. There was a chance he wouldn’t recognize my accent, if his family wasn’t from Beirut either.

I sniffed at the orange. I hadn’t eaten any fruit for a while. It smelled wonderful.

Why doesn't Ayesha want to speak?

Click [here](#) to return to Lesson 1.

Read the following extract and answer the questions about it:

It's amazing how quickly your feelings can change. One moment I was lonely and despairing, and the next I felt proud of myself, sure that everything was going to be all right.

The boy walked fast and I had to trot to keep up with him. I really felt like skipping.

'It's a mess round here, isn't it?' I said. 'What happened to that old man on the corner back there, who used to sell flowers?'

'He left. Months ago.'

'He was really nice. He used to give a me flower to hold when I was little.'

The boy's footsteps slowed.

'He was one of *them*. From the south. I hated him. It's all the fault of his lot that the war started.'

I bit my lip. I'd opened my big mouth too soon. The boy was looking sideways at me now and frowning.

5. Why does the boy's mood change in this section of the story?
6. Why does Ayesha feel *like skipping*?

Click [here](#) to return to **Lesson 1**.

English Resource 1.4B: Comprehension (Chapter 10 - Answers)

4. Why doesn't Ayesha want to speak?

She is worried about the boy recognising her accent/ having a different accent.

5. Why does the boy's mood change in this section of the story?

Ayesha mentions the old man who sold flowers who was on the other side/ the side that the boy blamed for starting the war.

6. Why does Ayesha feel like skipping?

The boy knows where Dr Leila lives/ Ayesha feels like she is going to achieve her aim [and get the medicine for her granny].

Click [here](#) to return to **Lesson 1**.

English Resource 1.5A: Comprehension (Chapter 11)

7. Based upon **Chapter 11**, what impression do you get of Dr Leila?

Watch this video of a teacher reading [Chapter 11](#) and **pause** it when there is useful evidence for your answer.

Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

Click [here](#) to return to **Lesson 1**.

English Resource 1.5B: Comprehension (Chapter 11 - Answer)

7. Based upon **Chapter 11**, what impression do you get of Dr Leila?

Watch this video of a teacher reading [Chapter 11](#) and **pause** it when there is useful evidence for your answer.

Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

friendly/ caring - she puts her arm round Ayesha just after meeting her/ learning Ayesha's granny used to work for her

thorough/ professional - she asks Ayesha lots of questions about her granny's illness

generous - she gives Ayesha almost a year's medicine/ does not want money for it

optimistic/ positive - see says she will return from France when the war ends

Click [here](#) to return to **Lesson 1**.

English Resource 2.1: Writing Task

Read these two extracts from *Oranges in No Man's Land*:

Chapter 9

And when I've found Dr Leila, I thought, or even if I don't, I've got to go back again through no man's land. On my own. (p53)

Chapter 11

'Oh dear. There's still one big problem we've got to solve: we have to get you home safely again. Now how, I wonder, are we going to manage that?' (p68)

For this week's writing task, you are going to write a third person narrative about Ayesha's return journey to deliver the medicine to her granny. Both of the extracts above show Ayesha's problem – even though she has got the medicine she crossed no man's land for, she still has to make the dangerous journey home.

Click [here](#) to return to **Lesson 2**.

English Resource 2.2: Table for Gathering Ideas

Setting	Detail from text	Possible Difficulties on Return Journey
Dr Leila's Surgery		
Enemy Territory		
Enemy Checkpoint		
No Man's Land		
Friendly checkpoint		

Click [here](#) to return to **Lesson 2**.

Resource X: Extracts from *Oranges in No Man's Land*
(for planning Ayesha's Return Journey Narrative)

Extract from Chapter 10 (*Dr Leila's Surgery*)

We were in a narrow side street by now. The boy stopped abruptly and pointed.

'Dr Leila's office is down there. First turn on the right.'

...

Dr Leila's surgery was halfway down the next street. In the old days the door was always open, and people had endlessly gone in and out. The door was firmly shut now.

Click [here](#) to return to **Lesson 2**.

Extract from Chapter 9 (*Enemy Territory*)

Coming out of no man's land was the strangest thing, like stepping from a darkened room into the light. The distance between the frightening emptiness of the ruins along the Green Line and the bustling every day world on the other side was no more than a few metres. I just walked straight from one into the other.

There was life here. Normal life. Market traders were doing business all the way down the sides of the street. Some stalls were piled with fruit and vegetables. Others were selling china, or clothes, toys or radios. People were walking about, doing their shopping, as if they'd never heard that there was a war on at all.

I wasn't afraid of any gunmen now that ordinary people were all around me. Instead, I had a terrible new fear. I'd been quite sure, when I'd made my plan to cross the Green Line, that I'd be able to find my way easily to Dr Leila's surgery. I'd seen it clearly before I started out: the flower seller in his yellow shirt on the corner, the ice cream parlour at the top of the next street, the film posters on their hoardings above the door of the cinema.

I couldn't see any of them. Everything had changed. And the biggest, the worst change of all was that Mama wasn't there.

I'd never been here on my own before. Mama had always been with me, holding my hand as we crossed through the busy traffic, telling me to hurry.

...

Click [here](#) to return to **Lesson 2**.

Chapter Nine

I was so out of breath, once the checkpoint was out of sight, that I had to slow down. The storm had rolled on. I could still hear distant thunder as it moved into the mountains behind the city. Once or twice, as I trotted on down the deserted street, I heard a crash from closer at hand. Was the storm returning? Was a bomb exploding? Or were walls caving in somewhere in the ruins all around me?

The wind was still blowing hard. Even though I'd been hot from running, I was starting to shiver now. I heard a strange noise behind me and looked to see. A gust had whipped up old blue plastic bags, which were flying through the air like demented birds. Then I saw something big, round and spiky spinning down the street towards me. I gasped with fright, then laughed shakily when I saw that it was only the top of a palm tree, blown clean off its stump by the storm.

I was near the centre of old Beirut now. To my left, at the end of the street, I could see down into the vast, open space of the Burj.

I stopped for a moment, amazed. In the old days, traffic had crawled nose to tail round the edges of the square, and the paved centre had been crowded with people. Now, I knew, there were hidden snipers on the top of every building. No one had dared set foot in the Burj for months and months.

There was something even odder, though, than the silence and emptiness. I screwed up my eyes to look more clearly, unable to believe what I was seeing. Plants were pushing right up through the tarmac – little bushes and baby trees, breaking up the hard surface as easily as if it had been loose soil.

That glimpse of the great square, so desolate, made me shiver. I hurried on.

The streets around me were changing. I was leaving the ruins behind. The buildings were still pitted all over with bullet holes, like faces marked with acne, but they weren't burnt out or falling down. Some of them still had glass in their windows. No one was around, but the tarmac had been swept clear of debris, as if traffic sometimes came that way.

And then I heard the strangest thing of all – the sound of horses' hooves, and above that the whooping shouts of boys.

'Come on, you broken old nag!'

'Get on with it, you mother of donkeys! Do you want to win this race or not?'

I dived into a doorway and looked cautiously round a pillar as the first horse appeared from a side street. It was an old creature, with red plumes tossing about on its head. It was harnessed to a little tanker, like the ones that came round our streets, on the other side, selling paraffin for oil lamps and stoves. Latif loved those tankers. He was always running alongside them, trying to pat the horse. A boy was driving this one. He was looking over his shoulder and laughing. And then another racing tanker appeared, with another boy astride it. A second later the two horses with their nodding plumes, the tankers and the laughing boys had splashed through the puddles and disappeared.

Click [here](#) to return to **Lesson 2**.

Extract from Chapter 8 (*Enemy Checkpoint*)

For one mad moment I thought the checkpoint was deserted. I thought I could just leap over the chain and fly on. But as I put on a spurt, gathering myself for the jump, three men ran out from the ruined shopfront where they'd been sheltering from the rain. They were unslinging their guns from their shoulders as they came, and pointing them at me.

'You girl! Stop! Where do you think you're going?'

I tried to stop. I was skidding to a halt on the wet road when my big toe, unprotected by my flip-flop sandals, hit a chunk of concrete that had fallen from a building, and I stumbled. Before I landed on the ground, one of them grabbed my arm, wrenching my shoulder painfully.

'Who the hell are you?' he demanded. 'Who sent you here?'

Waves of pain were shooting up my leg from my injured toe and for a few precious moments I could do nothing but screw up my eyes and bite my lip. I suppose it was the pain that saved me. It stopped me opening my mouth, and gave me time to listen. And as I did, I heard the men's accents. Their Arabic was different from mine. They were from the north of Lebanon. I was from the south. I only had to say one sentence, one word, and they'd know which side of the divide I was on. They'd know I was an enemy. They'd think I was a spy, and they'd have no mercy on me.

So I just stood there, with my mouth open, staring at them, the rain running down into my eyes.

One of the men was still holding my arm in a painful grip. He shook it.

'What's the matter with you? Are you deaf? Where did you come from? What are you doing here?'

I felt quite sure, at that moment, that it was Mama who had set that concrete block in my way, and made me stub my toe, so that I couldn't speak. I could have sworn, too, that she put the idea of Samar into my head.

Deaf, I thought. Samar. Be like Samar.

So I moved my hands about in the secret sign language that Samar had taught me, and I made the little squeaking, grunting noises she made when she tried to speak.

'She's just an idiot,' one of the men said. 'Let her go.'

Thank you, Samar, I whispered in my mind.

The rain stopped then, as suddenly as it had started, and the sun came out. The men seemed to relax. The one who was holding my arm let go. I was just about to take my chance and bolt again,

when another one grabbed me.

‘Oh no you don’t, little bird,’ he said. ‘How do we know you’re not a spy, eh? How do we know you’re not carrying messages under that dress of yours?’

I saw their looks change. Ugliness was in their eyes.

It was all I could do not to scream out ‘No! Leave me alone!’ Instead, I grunted furiously, twisting and turning, trying to free myself.

Then, from behind, came an angry voice.

‘What are you doing, you animals? Leave the child alone.’

The man holding me growled and spun round, loosening his grip. I twisted myself free, and I’d have made a bolt for it then, only one of the other men’s guns was still pointing straight at me.

Then I saw the man who had called out. He was old, and nicely dressed, with outdated baggy trousers and a long jacket. On his head he wore a red fez with a black tassel, and he carried an ivory cane in one hand, as if he was setting out to walk down a smart shopping street.

As he came closer, I could see that he hadn’t shaved for a while, and his clothes looked as if they hadn’t been washed for a long time. Even so, he looked as out of place in that ruined, scary street as an elderly dog in a cage full of lions.

‘Are you animals?’ he said again. ‘Persecuting a child? Let her go.’ You could hear by the way he spoke that he was used to being obeyed.

The militiamen looked uneasy, like schoolboys caught out.

‘Ya Abu Boutros,’ one of them said. ‘This girl came from the other side. How do we know she’s not a spy?’

The old man came right up to me, stepping delicately through the puddles and rubbish of the street in his polished brown shoes. He rapped his cane on the ground in front of me, and the cloudy blue eyes were stern in his wrinkled brown face.

‘Little girl,’ he said severely. ‘Where are you from? What are you doing here? Answer me now. The truth.’

Samar, I thought again. I copied her exactly, the noises she made and the signs she’d taught me.

‘The child’s a deaf mute,’ Abu Boutros said, and he patted me kindly on the shoulder. He turned to glare at the men. ‘And she’s soaked to the skin. Aren’t you ashamed? Call yourselves men? What has our Lebanon come to when little deaf girls are threatened by bullies like you?’ He waved his stick at me. ‘Run away, child. Shoo! Go home to your mother.’

I made myself stare at him, frowning, for a long moment, pretending that I hadn’t understood, then I smiled gratefully and took off, racing on down the street towards the Burj, afraid, until I’d turned the corner, that a bullet might come slamming into my back.

Click [here](#) to return to Lesson 2.

Extract from Chapter 7 (*No Man's Land*)

This was my chance and I took it. I slipped under the chain and bolted down the deserted street, running into no man's land as fast as my flip-flops would let me.

It was a miracle that I got away with it. A kindly angel must have been looking out for me, guiding my steps and turning the men's heads the other way.

I didn't stop running until I'd reached the bend in the road and knew I was out of sight of the checkpoint. Then I dropped right down to a walk. I didn't mean to. I'd meant to go on running all the way and not stop until I'd reached Dr Leila's house, but I couldn't help myself. It was as if fear was tangling my legs, slowing me down.

I could hardly believe that these were the same streets that Mama and I had walked down together, so long ago. There had been brightly lit shopfronts then, and pavements crowded with people, and cars and trucks bumper to bumper in endless traffic jams.

There wasn't a soul to be seen now. The shopfronts had all been blown out and their contents looted long ago. The old shops were dark, empty caverns now. Their signs hung drunkenly over the street, twisted and rusting. I could see old neon strip lights hanging broken from the ceilings inside. Piles of rubble choked the pavements. Bullet holes pitted every centimetre of the stone facades, and the shells that had blasted right through the walls had made holes that looked like the empty eye sockets in dead giants' skulls.

The storm had really burst now. The rain was spouting out of the sky, splashing down the broken sides of the buildings. I was soaked to the skin already. The clouds were so low it was half dark, although it was only morning.

A thin cat shot out suddenly from the building beside me, making me leap with fright. My legs responded on their own. Now I was running again, hardly knowing where I was going.

Mama! Mama! I was saying over and over again in my head. In the long months since my mother had died, she'd become less and less real to me, but I could almost see her beside me now, urging me on.

It can't be much further, I kept telling myself. This street was never so long. My hand was pressed to the painful stitch in my side.

And then I saw it. Ahead of me, stretched across the road, was a chain suspended between two piles of sandbags. Another checkpoint. And the flags that hung from it were white, with the symbol of a tree in the middle of them. They were the wrong flags. The enemy's flags. I'd run right into trouble.

Click [here](#) to return to **Lesson 2**.

Extract from Chapter 7 (*Friendly Checkpoint*)

The air hung heavy in the streets and thick dark clouds were rolling in from the sea. There would be rain soon, I could tell.

The way to the checkpoint seemed endlessly long. I tried to hurry, but I couldn't help slowing down. I could hardly believe that only yesterday I'd been nervous of the men who manned it. They were on our side, keeping us safe. It would be a different matter once I'd slipped past them into the no man's land that lay beyond.

The same soldiers were on duty today.

'Hey, *habibti*, where's that little tiger of yours?' one of them called out to me.

I hadn't expected them to remember me.

'He's sick,' I said, trying to think. 'Where's the truck? You said it would be here today. Granny said to get some oil. She needs it. I've got to get oil.'

I knew I was babbling on, sounding like an idiot, but my brain was working furiously. Somehow, I had to slip past them and get into the dead, dark, ruined city that lay ahead.

I'd been a fool to come to the checkpoint so early. I should have waited till there were people around. As it was, I was the only one out in the streets, apart from the militiamen. There was no one

...

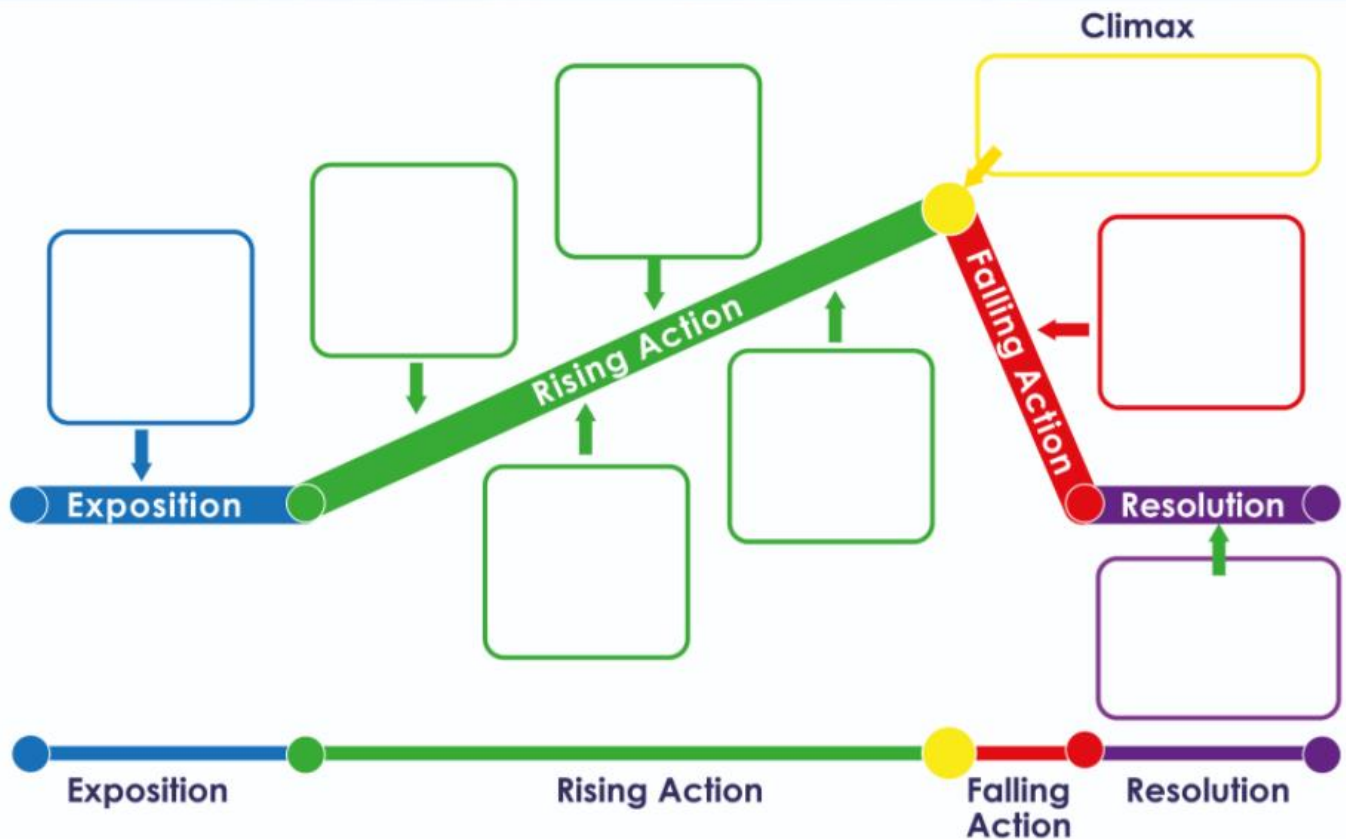
'Hop it, kid,' the nice one said, the one who had played with Ahmed yesterday. 'You'll fall sick like your little tiger if you get soaked through.'

I was so used to doing what I was told that I automatically turned round, ready to run obediently back to the flat, but at that moment there came the rumble of an engine and the refugee truck appeared at the end of a side street, coming towards us, weaving from side to side to avoid the debris and the bomb craters.

Click [here](#) to return to **Lesson 2**.

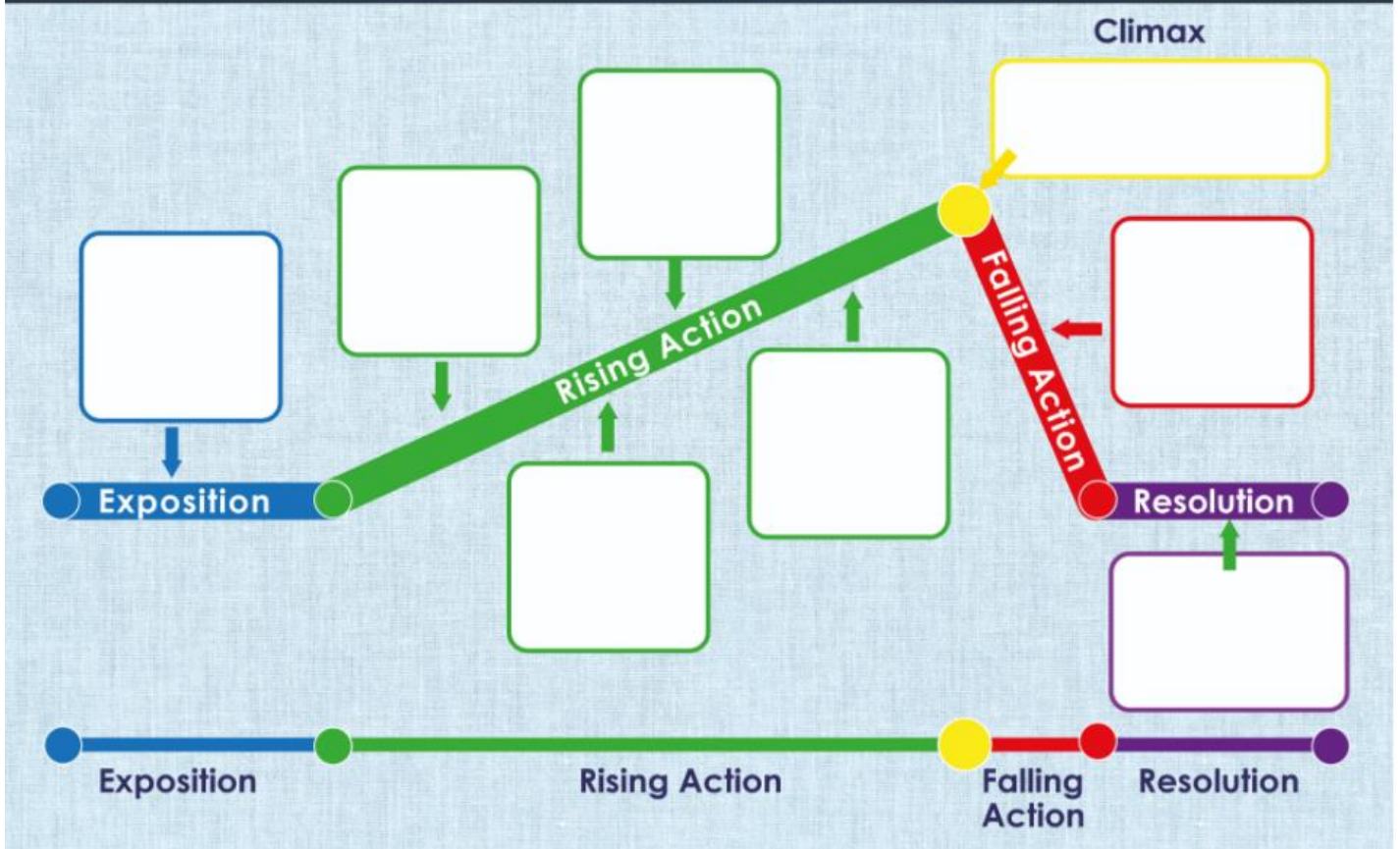


Short Story Triangle



Click [here](#) to return to **Lesson 3**.

Short Story Triangle



Click [here](#) to return to **Lesson 3**.

English Resource 3.2: Possible Story Structure

Your story outline might look like this:

Exposition:

- Leaves Dr Leila's – feeling good – reflects on encounter - remembers has only completed half her mission – worries about granny – starts walk through enemy territory – feels relatively safe – light is fading

Rising Action:

- Enemy territory – market traders packing up – people seem hurried – realises often more dangerous at night – speeds up – must rely on memory of her route [accent]
- Enemy checkpoint – anxiety/ fear – will there be someone from before who recognises her(?) / will old man help her(?) – [**Think** – *How will she get through this checkpoint?*]
- No man's land – more dangerous at night – every sound is more alarming – difficult to find her way (perhaps she gets lost/ slows down – no help) - [**Think** – *What makes it more dangerous? How will you increase tension?*] – will she be in time/ is she already too late?
- Friendly checkpoint – everyone more edgy at night (including militiamen) – would she get the chance to show men who she was [accent] (?) – thinks about failing so close to home/ increasingly worried that taking too long – [**Think** – *How will you build tension as she gets so close to home?*]

Climax:

- Approaching flat – exhausted/ hungry/ thirsty – worried that is too late – was it all worthwhile (?) – arrives at door

Falling Action/ Resolution:

- Door opens – [**Think** – *How do her family/ neighbours react?*] – after the story

Click [here](#) to return to **Lesson 3**.

English Resource 3.3: Exposition Example

Exposition:

- Leaves Dr Leila's – feeling good – reflects on encounter - remembers has only completed half her mission – worries about granny – starts walk through enemy territory – feels relatively safe – light is fading

As she left Dr Leila's, Ayesha felt like skipping again. Clutching the medicine, she retraced her steps down the narrow streets that the boy had shown her. Both he and Dr Leila were supposed to be her enemies yet they had helped her. Although she was in enemy territory, she felt safe. However, the feeling did not last. She scolded herself. She should trust no-one; the war had not ended just because she had the medicine. She hoped she still had time to get it back to her ailing granny.

Now, there was another reason for her to hurry home. With all the emotions of the day, Ayesha had barely noticed that the light was fading.

Click [here](#) to return to **Lesson 3**.

English Resource 3.4: Multi-clause Sentences with Subordinate Clauses

Think - *What is a clause?*

Think - *What is a main clause?*

Think - *What is a subordinate clause?*

Think - *What is a subordinating conjunction?*

A **clause** is a group of words containing a subject and a verb.

A **main clause** is one that makes sense on its own.

A **subordinate clause** is a part of a sentence that adds additional information to the main clause (for example, **when** or **why** something happened). A **subordinating conjunction** is simply the word is used to join a clause to another clause or sentence.

Read the following sentences:

She left Dr Leila's surgery.
Ayesha felt like skipping again.

Both of these are **main clauses** because they contain a subject and a verb; they each make sense independently.

What happens when we add a subordinating conjunction to the start of the first of these main clauses?

As she left Dr Leila's surgery

Does this clause make sense by itself? Could it form a complete sentence?

This **subordinate clause** acts as a time adverbial (also known as an adverbial clause), but there is no main clause telling the reader what is happening at that time.

As she left Dr Leila's surgery, Ayesha felt like skipping again.

Remember: When the **subordinate clause** comes first, a comma separates it from the **main clause**.

How else could this sentence be structured?

The **main clause** could go first and no comma would be needed to separate it from the **subordinate clause**.

Ayesha felt like skipping again **as she left Dr Leila's surgery.**

Click [here](#) to return to **Lesson 3**.

English Resource 3.5A: Subordination Activity

Read these pairs of sentences, and then **write** them as one sentence, using the subordinating conjunction in brackets:

1. Ayesha had the medicine.
She was still anxious about her granny.
[although]
2. She walked through the market.
An enemy checkpoint blocked her way.
[after]
3. She had survived the enemy checkpoint earlier that day.
Abu Boutros came to her aid.
[because]

Click [here](#) to return to **Lesson 3**.

English Resource 3.5B: Subordination Activity (Answers)

Read these pairs of sentences, and then **write** them as one sentence, using the subordinating conjunction in brackets:

1. Ayesha had the medicine.
She was still anxious about her granny.
[although]

Although Ayesha had the medicine, she was still anxious about her granny.

or

Ayesha was still anxious about her granny although she had the medicine.

2. She walked through the market.
An enemy checkpoint blocked her way.
[after]

After she walked through the market, an enemy checkpoint blocked her way.

or

An enemy checkpoint blocked her way after she walked through the market.

3. She had survived the enemy checkpoint earlier that day.
Abu Boutros came to her aid.
[because]

She had survived the enemy checkpoint earlier that day because Abu Boutros came to her aid.

Because Abu Boutros came to her aid, she had survived the enemy checkpoint earlier that day.

Click [here](#) to return to **Lesson 3**.

English Resource 4.1: Rising Action 1

- Enemy territory – market traders packing up – people seem hurried – realises often more dangerous at night – speeds up – must rely on memory of her route [accent]

At the market, it was quieter now. There were a few shoppers haggling for a late bargain, but many of the stallholders had packed up. Some people appeared hurried which reminded Ayesha that darkness would bring further challenges. And dangers. She gripped the medicine tighter still, reassuring herself that it was still there. For a moment, she had to scan around for the route she had taken to get here earlier. Asking for directions was not an option. Not with her accent.

Looking around, she noticed a near-perfect orange that had rolled into the gutter. Despite her hunger, she didn't want to draw any attention to herself. By now, she had spotted the street she needed. Briefly, she was relieved. Then, she realised her relief was misplaced.

The enemy checkpoint was now in sight.

Click [here](#) to return to **Lesson 4**.

English Resource 4.2: Participle Phrases

Read the following two sentences:

Ayesha was **looking** around.

Ayesha noticed a near-perfect orange that had rolled into the gutter.

Here, Ayesha is doing two things at the same time. Instead of writing two sentences, it is possible to give this information in one sentence using a participle phrase without the need to include the subject of the sentence twice.

The new sentence could be written like this:

Looking around, Ayesha noticed a near-perfect orange that had rolled into the gutter.

Key

participle [Here, this is the present participle: the *-ing* form of the verb.]

participle phrase

noun

Participle phrases function like **adjectives**: in this example, the participle phrase modifies (or describes) something about the noun (Ayesha).

Here are two more examples of sentences with participle phrases:

Checking his phone, the man walked into a lamppost.
(The participle phrase describes the man.)

Looking for somewhere to hide, Ayesha approached the checkpoint.
(The participle phrase describes Ayesha.)

Using participle phrases in this way can help you to communicate information in fewer sentences. They can also add variety - an important part of excellent writing - to your work (but do not overuse this technique).

Remember:

- When a participle phrase is at the start of a sentence, a comma should follow it.
- The noun being modified (or described) should come immediately after the comma.

Beware hanging participles:

Be careful when using present participle clauses that the subjects of the clauses are the same.

Read the following sentence:

Walking through the narrow streets, the square looked desolate in the fading light.

In this sentence, the reader expects the participle clause (*Walking through the narrow streets*) to have the same subject as the main clause (*the square looked desolate...*)

However, the subject of the main clause is the square and, obviously, the square was not walking through the narrow streets.

This sentence could be structured as follows to communicate its meaning:

Walking through the narrow streets, **Ayesha** noticed the square looked desolate in the fading light.

Click [here](#) to return to **Lesson 4**.

English Resource 4.3A: Participle Phrases Activity

Read these two pairs of sentences, and then **write** them as one sentence, using a participle phrase:

1. The militiaman was glaring at her.
The militiaman approached.
2. Ayesha was worrying about whether she was too late.
Ayesha quickened her step.

Click [here](#) to return to **Lesson 4**.

English Resource 4.3B: Participle Phrases Activity (Answers)

Read these two pairs of sentences, and then **write** them as one sentence, using a participle phrase:

1. The militiaman was glaring at her.
The militiaman approached.

Glaring at her, the **militiaman** approached.

2. Ayesha was worrying about whether she was too late.
Ayesha quickened her step.

Worrying about whether she was too late, **Ayesha** quickened her step.

Key

participle

participle phrase

noun

Click [here](#) to return to **Lesson 4**.

English Resource 5.1: Rising Action 2

- Enemy checkpoint – anxiety/ fear – will there be someone from before who recognises her(?) / will old man help her (?) – [Think – *How will she get through this checkpoint?*]

The enemy checkpoint was now in sight.

This time, she could not make out the flag. Still, she knew the danger.

Remembering how Abu Boutros had saved her earlier, Ayesha wondered whether she would be so fortunate this time. Would there be different men at the checkpoint? Could she put on another act to fool *them*? Even if they let her through the checkpoint, they might confiscate granny's precious medicine.

Panic rose in her.

Once more, she thought about bolting. Surely, it was not her destiny for this day to end here. Not after all this. Considering her options, she noticed two of the militiamen were sharing a joke. However, a third armed man looked alert, his finger on the trigger of his gun.

Seeing an elderly woman at an apartment window, Ayesha thought of her granny. Time was running out. For all Ayesha knew, it might already have run out.

Suddenly, a thunderous boom was answered with gunfire. A mortar had exploded nearby. The fighting was resuming. Ayesha felt a strange blend of joy and terror.

She decided to take this dangerous opportunity.

Click [here](#) to return to Lesson 5.

REVISING

The 'content' checking

A.R.M.S.

Add

Add interesting or precise sentences and words

Remove

Remove sentences you don't need

Move

Move words or sentences to a more suitable place

Substitute

Change words and sentences for new ones to avoid repetition or use of boring words

EDITING

The SPAG checking

C.U.P.S

Capitalise

First word in a sentence and proper nouns: names, places, titles, days, months

Usage

Inflection of nouns and verbs.

E.g. we was were / One dogs

Punctuation

. ! ? , - ; ' "

Spelling

Check words you are not sure how to spell, including homophones

Click [here](#) to return to **Lesson 5**.

Glossary for *Oranges in No Man's Land* (Chapters 7 – 11)

Word	Word Class	Definition
<i>refugee</i> (p35)	Noun	a person who has been forced to leave their country in order to escape war, persecution, or natural disaster
<i>habibti</i> (p36)	Arabic expression	'my love'
<i>debris</i> (p37)	noun	scattered pieces left after something has been destroyed
<i>comrade</i> (p38)	adjective	a fellow soldier or member of the armed forces
<i>looted</i> (p39)	verb	stolen
<i>facades</i> (p39)	noun (plural)	fronts of buildings that face on to a street or open space
<i>deserted</i> (p43)	adjective	empty of people
<i>wrenching</i> (p43)	verb	pulling or twisting suddenly and violently
<i>bolt</i> (p45)	verb	move or run away suddenly to escape
<i>persecuting</i> (p46)	verb	treating someone with hostility (especially because of their political or religious beliefs)
<i>snipers</i> (p50)	noun (plural)	people who shoot from a hiding place
<i>desolate</i> (p50)	adjective	uninhabited or deserted
<i>countrified</i> (p55)	adjective	rural
<i>abruptly</i> (p58)	adverb	in a sudden and unexpected way
<i>briskly</i> (p65)	adverb	impatiently

Click [here](#) to return to the **English Plan**

Science Session 7 BACK TO LESSON



Example table:

Hot Water		Warm water		Cold Water	
1 tspn		1 tspn		1 tspn	
2 tspn		2 tspn		2 tspn	
3 tspn		3 tspn		3 tspn	
4 tspn		4 tspn		4 tspn	

Challenge

What can you tell from the results?

Are they reliable? What do you think?

Temperature of water (degrees Celsius)	1 st try Time to dissolve (seconds)	1 st try Time to dissolve (seconds)	1 st try Time to dissolve (seconds)	1 st try Time to dissolve (seconds)	Average time to dissolve (seconds)
15	30	31	20	31	
25	27	29	29	28	
35	24	27	25	25	
45	21	27	23	24	

BACK TO LESSON

Geography BACK TO LESSON

Session 4:

Use these questions to help guide your research about your chosen biome.

1. Where does the biome exist?

Vocab to use: Northern / Southern hemisphere, East / West of UK

2. What plants and animals live in the biome?

3. What is the climate like in the biome?

Vocab to use: warm, wet, cold, dry, high temperatures, low temperatures, rainfall.

4. What landforms exist in the biome?

Vocab to use: mountains, volcanoes, valleys, glaciers, rivers

5. What makes this biome interesting to visit?

6. How is this biome similar and different to the UK? (If investigating Temperate Deciduous Forest then compare to another biome of choice).

7. What are the threats to this biome?

8. How can we reduce threats and risks to this biome?

PSCHE [BACK TO LESSON](#)

Scenarios:



**Your football team are
in the finals against the
reigning champions.**



**It is the first session of
Cooking Club after school
today and you have
never been before.**

**You had a new and very
different haircut done at
the weekend and now it
is Monday morning.**

**It is the first session of
Cooking Club after school
today and you have
never been before.**

**Your friend has brought
in a photo of their new
puppy. You have always
wanted a dog.**



It is Sports Day, but you cannot participate because you have your leg in a cast.

There is a new child in the class and they have been asked to sit next to you.

You're going to a friend's house for tea after school and they have a new pet tarantula.

[BACK TO LESSON](#)

French

[Back to Plan](#)

Mots clés/ Key words

Tu joues d'un instrument de musique? = Do you play a musical instrument?

Tu joues **de la** guitare? = Do you play guitar?

Je joue **du** piano. = I play piano.

Je **ne** joue **pas** d'instrument. =

la batterie = the drums

le piano = the piano

la guitare = the guitar

le saxophone = the saxophone

la clarinette = the clarinet

la trompette = the trumpet

le violon = the violin

la flûte = the flute

la harpe = the harpe

l'accordéon = the accordion

les castagnettes = the castanets

Activity 1: Copy the vocabulary in order to practice the French spelling.



English

French

Copy the French words...

the drums

la batterie

.....

the piano

le piano

.....

the guitar

la guitare

.....

the saxophone

le saxophone

.....

the violin

le violon

.....

the clarinet

la clarinette

.....

the trumpet

la trompette

.....

the flute

la flûte

.....

English

French

Copy the French words...

Do you play a musical instrument?

Tu joues d'un instrument de musique?

.....

.....

No, I don't play a musical instrument.

Non, je ne joue pas d'instrument de musique.

.....

.....

Yes, I play...

Oui, je joue...

.....

Yes, I play the violin.








Oui, je joue du violon.

.....



Activity 2

Activity 2: Write sentences next to the picture by using the right partitive.

 ✓	Je joue _ _ _ _ _ .
 ✓	Je joue _ _ _ _ _ .
 ✓	Je
 ✓
 ✓
 ✓
 ✗	Je ne joue pas d'instrument.
	Moi,.....

- Recule: pull back
- Move back 2 spaces
- Avance: go forward 2 spaces
- Passer un tour: skip your turn

Activity 3: Play board game with your family.
You need one dice and pawns.

Je joue/ je ne joue pas...

DÉPART	X	✓	✓	X	X	Avance de 2 cases	✓	X	Avance de 2 cases
	<p>✓ e.g. Je joue de la guitare. X e.g. Je ne joue pas d'instrument.</p>								
X	✓	X	X	✓	✓	Recule de 2 cases	✓	✓	Recule de 2 cases
✓	✓	X	X	✓	✓		✓	✓	
✓	✓	X	X	✓	✓	Recule de 3 cases	✓	✓	X
	X	X	X	✓	✓	Recule de 2 cases	✓	✓	X
	X	X	X	X	X	Avance de 3 cases	✓	✓	X
ARRIVÉE	X	✓	✓	X	X		✓	✓	X

P.E.

[Back to plan](#)

Let's start with -

Grids:

You are living in London it's a very busy city London (crowds, CCTV, lots of streets and roads, people on their phones and tablets etc.)

Walk around the space using straight lines only. When you hear a clap turn sharply on the spot and travel in a new direction. Try walking forwards, backwards or sideways and experiment moving at different speeds.

Security cameras:

When you hear me shout

- *CAMERA*: turn to face the front
- *FLOOR CAM*: Move down to the floor
- *CHAIR CAM*: Move towards an object in your space for example a chair
- *WALL CAM*: Move towards the wall in the opposite direction
- *CEILING CAM*: Move your body up towards the ceiling
- *REWIND*: Travel backwards in the space circling shoulders and elbows

Gadgets: You have a life size tablet or smart phone, think about all the different actions and gestures that can be used to make it work. Create a solo using 6 movements, which flow from one to the next using different levels, directions and size.

Task:

Now compose a short dance putting the three sections explored above together.

1. Grids
2. Security cameras
3. And finally your gadget solo at the end

When you are happy that you have a dance with a clear beginning, middle and end why not perform it to someone else. Have they noticed your different use of levels, directions and speed?