

**Book Title: Final Whistle**

This list of activities is designed to offer ideas for use with *Final Whistle* by Dan Freedman and it is intended to cover a half term period. Most of these activities will require pupils to build up their work over two to three lessons and this is why we have entitled the individual components as a numbered ‘Activity’ rather than a single ‘Lesson’.

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| **Activity** | **AFs** | **Learning objective(s)** | **Success Criteria** | **Lesson Activities** | **Assessment (How will progress be measured?)** |
| **1**  **The Warm Up!** | SLAF 1, 2 | To explore and predict possible outcomes for characters within Final Whistle. | Pupils will collaborate in pairs to compile predictions prior to reading the text, which they can justify orally or through evidence to the previous book ‘World Class’.  Pupils can:  Express and explain relevant ideas and feelings, with some elaboration to make meaning explicit. (L5)  Sustain roles and responsibilities with independence in pairs or groups. (L5)  Adopt group roles and responsibilities independently, drawing ideas together and promoting effective discussion. (L6)  Shape direction and content of talk with well judged contributions. (L7)  Differentiate through:  Pairings/groupings of pupils;  Scaffolding of questions using Blooms’;  Provision of question stems for less able;  Oral scaffolding in the prediction task;  Character and focus of prediction in the task. | **The Warm Up!**  **Pre reading activities:** *Obviously these will depend on whether pupils have read the previous books in the Jamie Johnson series.*  Using ‘Think, pair, share’ strategy, pupils begin working in pairs, and decide what questions they would like answered in this book e.g. What happens to Jamie? Does his injury affect his future career? Utilise the Blooms’ Taxonomy stems of questions to challenge all learners.  Pupils then share questions in small groups before taking another group’s questions and trying to answer them, giving justification through their knowledge of the earlier texts. Answers are then shared as a class to see if they satisfy the originator of the question.  Pupils then make their own specific predictions as to what happens to Jamie, Jack, Jamie’s Dad and Jamie’s Mum or any other character(s) you select for them. E.g. One small group focuses on Jamie, one on Jack etc. These should be shared with the rest of the class and justifications or evidence from ‘*World Class’* given for these predictions.  Predictions should be recorded so that pupils can compare these predictions to the actual events in the book / comment on effectiveness of actual over their own predictions. Keep a note of all pupils’ predictions so that you can use this to instigate discussion during reading activities. | Feedback from peers on responses to their own questions.  Pupils’ predictions to be used as a reflection point as the reading of the novel progresses. |
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| **2** | RAF 2,3, 6 | To explore a writer’s motivation. | Pupils collaborate in groups to research, select and present appropriate information to engage and entertain readers of a specific age.  Pupils can:  Select relevant information from a range of sources. (L5)  Make inferences and deductions based on the information read.(L5)  Summarise and synthesise information from a range of sources.(L6)  Differentiate through:  Resources to complete the task e.g. ICT, paper based, recording, video.  Strategies to complete the task e.g. group or paired research.  Pairings/groupings of pupils;  Scaffolding of questions using Blooms’;  Provision of question stems for less able;  Oral scaffolding in the prediction task;  Character and focus of prediction in the task.  \* Additional challenge: Pupils could explore the extent to which Dan’s interests and career have influenced his writing of Final Whistle? Is Jamie really a reflection of Dan’s own ambitions? Pupils could track this throughout reading activities and produce their own-evidenced based opinion in Activity 4. | **Next** pupils will be conducting their own research into Dan and his whole career as a writer. *The nature of this task and its outcomes will of course depend on the extent of pupils’ previous research on Dan.*  Pupils should begin by thinking in pairs and sharing as a group their research questions, i.e. What specifically do they want to find out about Dan that reveals his motivation for writing. Once the questions have been decided they can begin their research (small group or pair dependent on the class). The research could be collated and shared via envoy groupings for example.   It might be useful to direct pupils to Dan's own webpage:  <http://www.dantheauthor.co.uk/home.html>  Another useful source is to watch interviews that Dan has given about his work e.g. Espirit Sport Academy <http://www.youtube.com/watch?v=FeSJB-znlkg>.  Once the information is gathered pupils should now select the information to create their own collection of information on Dan Freedman. This could be an App, a website page or Facebook page (can be paper based). For all of these the pupils should create the information to be appealing for another person of your own age. The App or website/Facebook page could also be about Jamie Johnson (the footballing star of the books) if preferred. \*\*If pupils wish, they could create their work on an author or a sportsperson of their choice.These websites can be used to create Apps: *www.****app****makr.com/ http://www.createfreeiphoneapps.com/ www.the****appbuild****er.com/* You should make your App as imaginative and exciting as possible, so that other pupils are inspired to read Dan's books.  When pupils have completed their App or Website or Facebook page, other pupils should test it out for and give feedback as to its appearance and interest value.  Once pupils are satisfied with their work, these could be sent to Dan via his website – he’s always delighted to see these. | Peer assessment of the completed based on appropriateness of the presentation of information for a specific audience in terms of language, appeal and level of content. |
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| **3** | SLAF 2 | To explore effective interview techniques. | Pupils will be able to use a range of sophisticated questioning techniques to conduct an interview.  Pupils can:  Recognise significant details and implicit meanings, developing the speaker’s ideas in different ways. (L5)  Sustain roles and responsibilities within independence in pairs of groups, sometimes shaping overall direction of talk with effective contributions. (L5)  Adopt group role sand responsibilities independently, drawing ideas together and promoting effective discussion. (L6)  Shape direction and content of talk with well judged contributions. (L7)   |  | | --- | | • |   Differentiate through:  Pairings and groupings;  Strategies to complete the task;  Scaffolding of questions using Blooms’;  Provision of question stems for less able.  \*Additional challenge: Pupils should continue to track whether Jamie reflects Dan’s own ambitions, collating evidence to justify their views for Activity 4. | **Exploring effective interview techniques**  Pupils should follow the link below or display on IWB, to read Dan's interview with Ronaldo for an FA Cup Semi Final Programme: <http://www.dantheauthor.co.uk/photos_+_videos_files/Media/Interview%20with%20a%20young%20Ronaldo/Interview%20with%20a%20young%20Ronaldo.jpg?disposition=download>  In teams, pupils are now going to act as investigative reporters and imagine that they are going to interview Dan. They could be given the chance to take part in a hot seating activity with the class, taking it in turns to be Dan or with you acting as Dan! Alternatively, questions could be emailed to Dan himself through his website.  Before pupils prepare their interview question, they might want to view two videos Dan has created on this link: <http://lp.academiesenterprisetrust.org/course/view.php?id=289>. First, watch Dan's video on how not to conduct an interview! Where do they think the interviewer went wrong? Ask pupils to compare this with the video where Dan conducts an interview properly.  Dan has interviewed many famous footballers, coaches and managers as can be seen from his website. If Dan is strong enough to arm wrestle with Sven Goran Erikson, pupils will know that they need to create some very challenging questions! Pupils should then compose six challenging interview questions for Dan regarding his life and career. The ‘Think, pair, share’ cycle used earlier would again be useful here.  Pupils should again be referred to the '*Bloom's Taxonomy Question Stems'* to ensure that your questions for Dan begin with the stems given in the most difficult sections, analysing, synthesising and evaluating. Your teacher may direct you to use a certain type or range of questions.    Dan and Sven Goran Eriksson, the ex England Manager | Self assessment:  Use APP Speaking and Listening or Level Ladders to enable pupils to monitor their own development and set their next targets. |
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| **4** | WAF 1, 2, 3 | To explore the features of biographical writing. | Pupils will be able to compile the information they have collated into a biographical document suitable for an appropriate audience.  Pupils can:  Shape their ideas and material appropriately for the selected form;  Structure their material clearly. (L5)  Control and structure their material clearly, taking account of the reader’s likely reaction. (L6)  Skillfully manage and shape information, ideas and events to achieve intended purpose and effect. (L7)  Differentiate through:  Resources to complete the task e.g. ICT, paper based, recording, video.  Strategies to complete the task e.g. group or paired research.  Pairings/groupings of pupils.  \* Additional challenge: pupils work independently to explore the features of autobiographical writing and complete their text from the subject’s viewpoint – is Jamie a reflection of Dan? | Exploring the features of biographical writing.  Using a biographical text of your choice negotiate the conventions and linguistic features of biographical writing with the class. Agree your class success criteria that you could use to peer assess the finished work.  Once pupils have participated in the interview activity and recorded notes to the questions asked they should then be asked to complete a biographical feature on Dan. This can be a piece of writing, a video biography, or a documentary. This could also be presented in the first person as an autobiographical piece – writing, video, and monologue. If available pupils could use iMovie, Movie Maker, PowerPoint, Flip cameras to create their video pieces.  Again, these could be forwarded to Dan via his website.  All work completed should have the opportunity for peer assessment and constructive feedback. | Peer assessment on the (biographical task) using the success criteria agreed as a class.  Also use the APP grids for Writing focusing on WAF 1, 2 and 3 for peer/self assessment. Encourage pupils to evaluate a video text as a written text in terms of the shape and structure of the ideas and material. |
| **Fun first reading activities** | | | | | |
| **Fun first reading activities!** *The following are simply intended to be fun activities to increase engagement with the text.*  *Throughout the reading activities, pupils should be given opportunities to compare their predictions to the actual narrative/ character development and evaluate. The following might be used as homework activities.*  **1.** Jamie Johnson creates step-by-step instructions for his skilful football moves, ‘*The computer in his brain’.*  Explore the vocabulary that defines this extract as instruction writing and negotiate the criteria for this type of writing as a class. At home pupils could try out Jamie’s instructions on page 17. Pupils could then create their own special move and write very brief step-by-step instructions – following the criteria negotiated in class and perhaps also including diagrams like Jamie. A friend could film or record their instructions to show off their new moves and this could be forwarded to Dan. If pupils do not have a special football move, they can of course make up one for a different sport or activity. Pupils might even want to write the instructions to complete a famous athlete's pose e.g. Usain Bolt or Mo Farah at the Olympics or make up one of their own!  **2**. Jamie finds his mum's comments about football sometimes amusing, sometimes irritating. For example, all the way through the series of Jamie Johnson books she talks about Jamie making '*good kicks'* and in Jamie's game against Real Madrid she states she is getting confused, '*...which colour is Barcelona and which is Real Madrid'.*   Pupils should imagine they are Jamie (or even Jack and they want to compile an idiot's guide to football! This can be completed this in any format of their choice, as a written guide, a spoken guide or video instruction. This can be sent to Dan via his website to help people like Jamie's mum understand the offside rule!   You can of course complete an idiot's guide to any other sport or activity of your choice | | | | | |
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| **5** | WAF 2, 3, 7  SLAF 1 | To evaluate a range of persuasive writing techniques.  To utilise a range of persuasive techniques to achieve a specific purpose. | Pupils will be able to select and utilise persuasive devices within their writing.  Pupils can:  Use an appropriate style to maintain the reader’s interest throughout;  Use vocabulary for effect. (L5)  Use a range of stylistic devices to achieve an effect;  Experiment with a range of varied and ambitious vocabulary. (L6)  Use a varied range of stylistic devices to achieve the intended effect;  Use a range of varied and ambitious vocabulary to achieve the intended effect. (L7)  Differentiate through:  Pairings and groupings;  Provision of a range of linguistic conventions to incorporate into speech;  Use of persuasive toolkits – differentiate as appropriate. (see attached toolkits)  Choice of task;  Resources to complete the task e.g. recording.  \* Additional challenge. Pupils could prepare a motivational team speech as the team manager, Senor Godal. This must include references to the action within Final Whistle and be presented to the class to assess its effectiveness as a motivational speech. | **Speaking persuasively.**  Explore Jamie's ambition with the class – this had always been to play for Barcelona. In talk partners, pupils should share their own ambitions explaining the lengths they would go to in order to achieve that ambition?   Together re-read p43 where Jamie's ambition to play for Barcelona looks as if it may all crumble away. Deconstruct the text to explore the way that the language creates the emotion that Jamie demonstrates at this point.   At this point, Jamie decides to persuade Senor Godal to keep him on as a player for Barcelona. The reader does not actually see the whole speech so the pupils’ task is to write and deliver the speech that Jamie gives to Senor Godal. This can be created individually and then delivered to a partner in a pair in order that pupils can receive individual feedback on the persuasiveness of their speech.  Pupils will need to be reminded of the range of linguistic conventions of writing persuasively which can then be used to negotiate class success criteria for peer assessment.  If desired, pupils could always create a persuasive speech on another topic e.g. to persuade their parents that they definitely need the latest piece of techno kit, or phone.  \*Pupils will need to use these persuasive techniques later on to persuade other people to read Final Whistle. | Peer assessment on the success criteria negotiated by the class.  Use the APP grids for Writing for self-assessment purposes. |
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| **6** | RAF 5  WAF1, 7  SLAF 1 | To explore descriptive writing techniques. | Pupils can:  Develop ideas and material with some imaginative detail;  Use vocabulary for effect. (L5)  Experiment with a range of varied and ambitious vocabulary. (L6)  Use a range of varied and ambitious vocabulary to achieve the intended effect. (L7)  Differentiate through:  Pairings, groupings;  Choice of task;  Strategies to complete the task;  Provision of descriptive toolkits;  WOW word banks;  Visual / Audio stimuli;  Writing frames as desired.  \* Additional challenge: Pupils should avoid using the name of the event or stadium or sport within their writing. This means that they will have to search harder to find alternative words to describe their chosen subject. The subject will have to remain secret so that when they share their writing, the listeners will have to listen for clues to identify the subject of their description! | Exploring descriptive techniques.  Encourage pupils to engage in talk before writing through a range of simple games e.g. pupils sit back to back. One must describe a scene that the other one then has to draw and then swap roles. This can be lead through an image on an IWB.  Reference to specific extract in the text: *'Mes que un club' (*More than a club*)*. At this point, Dan Freedman describes how Jamie feels to walk out onto one of the most famous football pitches in the world on pages 45-47, The Nou Camp. Barcelona.  Using the IWB, work with the class to deconstruct the descriptive words within the extract. Negotiate success criteria for writing to describe in terms of figurative language devices, sensory appeal and powerful vocabulary.  Pupils will be writing a short but powerful piece of descriptive writing to capture Jamie's experience of walking onto the pitch above. You might like to try finding a video of the Camp Nou e.g. <http://www.youtube.com/watch?v=GLSD633DOG> to explore what Jamie might hear and feels as he runs out into the stadium. Or find a You Tube clip of a crowd cheering in a football stadium and encourage pupils to listen to these sounds with their eyes shut and just writing down a few feelings or sounds they can hear to get started..  Once pupils have finished they could then read and record their writing to show the way that they would like it to be read. They could then share the recording with the class and listen to their comments. (Use Smart Recorder or similar).  Pupils might wish to try other activities, for example, they could imagine that:   * They are walking out to play for at favourite team's stadium or Wembley; * They are Jack, sitting in the crowd waiting for Jamie to play; * They are in the Olympic stadium ready to watch an event or the opening or closing ceremonies;   Or they can choose an event of their choice to describe. | Use the success criteria negotiated within the class to peer assess. Pay particular reference to the effectiveness of sensory appeal, figurative language and powerful vocabulary choices.  Provide opportunity for self-assessment of writing using APP grids/ level ladders. Pupils should review their targets in light of their progress. |
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| **7** | WAF 2, 7  SLAF 1 | To explore the way that specific vocabulary choices and hyperbole can be used to entertain a reader. | Pupils will be able to make appropriate language choices and incorporate hyperbole into their writing to entertain their reader.  Pupils can:  Clearly establish an appropriate style to maintain reader’s interest throughout;  Choose vocabulary for effect. (L5)  Choose the appropriate level of formality used for purpose and audience and use a range of stylistic devices are used to achieve effect;  Choose vocabulary generally appropriate to purpose and audience. (L6)  Show generally successful and consistent control of appropriate level of formality and use a varied range of stylistic devices to achieve intended effect;  Use vocabulary consistently, often imaginatively, well matched to purpose and audience. (L7)  Differentiate through:  Pairings, groupings;  Own hoice of task;  Strategies to complete the task (could be a spoken activity if desired);  Provision of  WOW word banks;  Visual / Audio stimuli (e.g. comedy clips);  Writing frames as desired. | **Incorporating humour into writing.**  ***‘****Nincompoop... the most disgusting piece of vocabulary to exist in the English language'*  Within 'Final Whistle', as in all of Dan's books, there are several instances of comedy. These include:  Page 61, where Jamie tells the Barca players that *nincompoop* is the '*most disgusting piece of vocabulary in the English language'* and they seem to believe him.  Page 73, where Jamie emails one of his best friends Allie Stone nicknamed Stonefish.  Page 135-6 where Stonefish describes a trick he played on Jamie while he sunbathed.  Dan loves to include comedic elements within his writing and he has given his own comments on comedy writing in the document. Pupils should refer to Dan's ideas as inspiration for their next task and to negotiate the success criteria for this task.   As a starting point, pupils could reflect on the way that some of the most effective comedy writing is based on real life experience, but exaggerated for effect. Think about TV programmes such as '*You've been framed'* or favourite comedy shows and explore the reasons people might laugh at these shows.  Tell your class about the funniest thing you've ever done, your most embarrassing moment or a prank you've played on a friend, but deliberately making this sound dull. Question pupils as to how this story could have been improved for comedic effect? (especially focusing on vocabulary choice and hyperbole).  In pairs, pupils share their own funniest experiences and then discuss how they could make these even funnier through different language choice and exaggeration. Pupils then prepare their experience to share within a group.  Pupils could then choose the funniest thing they’ve ever done, their most embarrassing moment, or a prank they might have played on a friend. This does not have to be real, but it should be as creative to entertain the audience.  Emphasise the power of exaggeration and vocabulary choice; For example, if you were going to use the word 'ran', use a dictionary or thesaurus to find more sophisticated alternatives that add human emotion such as 'scrambled, scurried, fled '. Try using [www.visuword.com](http://www.visuword.com) to explore your language choices. You should also use a range of adjectives and adverbs to add humour to the actions you describe e.g. instead of '*I ran out of the room’,* add extra interest and humour with '*I stumbled, shamefaced towards the door, hoping nobody had seen me'.*  Finally, pupils should share their completed short story in a pair, or group to see if they have amused them! | Peer assessment against the negotiated success criteria for ‘live’ commentary.  Self-assessment in line with level descriptors for APP grids/ level ladders as per the specific focus of achievement. |
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| **8** | RAF 5  SLAF 1 | To explore the way that a writer enables the reader to feel empathy for a character. | Pupils are able to describe the way in which Dan Freedman enables the reader to feel empathy for Jamie Johnson.  Pupils can:  I Identify how various features of the writer’s use of language are used, with some explanation. (L5)  Give some detailed explanation, with appropriate terminology, of how language is used. (L6)  Give comments that begin to develop precise, perceptive analysis of how language is used. (L7)  Differentiate through:  Pairings, groupings;  Choice of question to answer as a written response;  PEE/PEEE or other response scaffolding format;  Language of analysis scaffolds. | **Creating empathy for a character**  **'*He was unconscious before his body collapsed onto the hard tiled floor'***  With pupils, reread pages 112-114 where Jamie dives to head the ball and knock it away from the goal. As he does so, the Madrid striker '*follows through, crashing his boot into Johnson's skull with fearful power'.*  Using the IWB, deconstruct the narrative with pupils, focusing on the key words that engage the reader in the action and the intended impact on the audience?  In pairs, pupils could discuss: How would they feel if they were Jamie's mum or Jack watching this happen right in front of you?  How has Dan Freedman manipulated you to feel that way?  Take feedback and scaffold answers into PEEE (Point, Explanation, Evidence, Exploration) or format of your choice.  Pupils could then reread pages 117-119 where Jamie wakes up from a three-day coma, again focusing on the way that the author creates empathy for this character.  Working in groups, pupils could now discuss and collaborate to complete a written response entitled ‘How does Dan Freedman create empathy for the character of Dan Freedman?’ or ‘The author enables the reader to feel more empathy for Jamie’s mum and Jack, than Jamie himself. Discuss’ or similar of your choice. Pupils should utilise the PEEE structure or response format of your choice.  Pupils should peer assess their work against NC criteria / PEEE structure or chosen format. For pupils trying the discussion question, they could deliver their findings to the class, taking questions and comments from other pupils. | Peer assessment using APP grids/ level ladders for reading. |
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| **9** | SLAF 3  WAF 1  (2, 3, 4, 5, 6, 7) | To explore creative writing techniques. | Pupils will be able to complete their own piece of creative writing.  Pupils can write imaginative, interesting and thoughtful texts:  Develop ideas with some imaginative detail. (L5)  Show imaginative treatment of appropriate materials. (L6)  Show imaginative and generally successful adaptation of ideas throughout. (L7)  Differentiate through:  Pairs and groupings;  Choices to support the completion of the task (e.g. role play);  Scaffolds for planning to write;  Banks of WOW words.  EXT: Explore the idea of stream of consciousness (interior monologue). This could be completed by exploration of a short extract from Ulysses by James Joyce (see attached sheet) noting the constant stream of words and lack of traditional punctuation. | Creative narrative task:  Refer pupils back to pages 117-119 studied in the previous activity, where Jamie wakes up from a three-day coma.  Facilitate class discussion: ‘How does the author make this scene believable?’ How does the author enable the reader to share Jamie’s experience?  The pupils’ task is to imagine that they have just woken up and they have completely lost their memory, suffering from amnesia like Jamie. They have no idea who they are, where they are, what has happened to them and who the people are around them.  They gradually regain their senses one by one for example, they might hear a noise first, then smell something that gives them a clue as to where they are (does not have to be a hospital) and then slowly their eyes begin to focus.  Pupils could role play / act out a stream of consciousness in pairs – listing the words that describe their inner thoughts (more able could incorporate this into their writing) as they go through the wake up and realisation process.  Pupils need to plan to write: First deciding what has happened to them to get into this condition and where they will be waking up. Next they should be planning how they show the reader the way they gain control of their senses until the final revelation as to what has happened. Again, pupils could try out their ideas by acting them out or discussing them with a partner before committing to writing. | Self assess using APP grids / level ladders for writing.  Pupils review targets for writing as appropriate. |
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| **10** | WAF 2  SLAF 3 | To explore the features of formal news reporting. | Pupils will be able to complete a written news report following the formal conventions of newspaper writing.  OR:  Pupils will be able to present a news report following the formal conventions of television news reporting.  Pupils can:  Clearly establish an appropriate style to maintain reader’s interest throughout. (L5)  Choose the appropriate level of formality used for purpose and audience and use a range of stylistic devices are used to achieve effect. (L6)  Show generally successful and consistent control of appropriate level of formality and use a varied range of stylistic devices to achieve intended effect. (L7)  Differentiate through:  Pairings/ groupings;  The range of newspapers /news reports provided as stimuli;  Planning formats for written news reports or ICT based templates;  Provision of a range of options for the report itself (i.e. written or presented).  \*Additional challenge: Use the conventions of formal television news reporting and turn this into a parody. Present to the class and explain the ways in which the usual conventions have been subverted. | ***'I'm not that good with words and stuff'*** Throughout the Jamie Johnson series of books, Jack interviews Jamie on television and for newspaper articles. Jamie appreciates that this is Jack's area of strength and admires her for that following his own meagre attempts at being interviewed and commentating.   The pupils’ task here is to prove that they are '...*good with words and stuff*' like Jack.  Pupils could have a look at Dan's early newspaper writing (see the link below) or explore the features of news reporting through the deconstruction of a recent news article(s)/ television news report: <http://www.dantheauthor.co.uk/photos_+_videos.html>   Pupils can choose (or be directed to) a specific incident in the book to prepare either a television report or a newspaper report.  There are a range of possible incidents pupils could select as a focus for this task(see Jack's article on Jamie on pages 86-88).  Pupils should follow all of the conventions of newspaper writing / television reporting to complete this task and engage in peer assessment in line with the success criteria agreed earlier. | Peer assessment as per the success criteria they negotiate at the start of the activity. |
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| **11** | RAF3  WAF1  SLAF3 | To explore the motivation of specific characters. | Pupils will demonstrate their in depth knowledge of a character, by comprising a piece of narrative from that character’s viewpoint.  Pupils can:  Make inferences and deductions based on textual references. (L5)  Consider wider implications of significance of information, events or ideas in the text. (L6)  Show a coherent interpretation of the text, drawing on imaginative insights. (L7)  Establish a clear viewpoint for their character, which is, generally consistent, with some elaboration. (L5)  Establish a convincing, individual voice or point of view for their character, which is mostly sustained throughout. (L6)  Establish a well-judged, distinctive individual voice or point of view for their character, which is sustained throughout. (L7)  Differentiate through:  Pairings and groupings (e.g. each group work on a specific character);  Allocation of characters to groups;  Allocation of specific activity e.g. monologue for more able. | *Final Whistle'* is written in the third person to tell the story of Jamie Johnson.  Pupils should focus on a section of the text of their choice and create the untold narrative. They will be transforming their chosen piece of text into a first person narrative; telling the story from the point of view of one of the characters and revealing exactly what they are thinking as the action unfolds.  They could choose to write in any form they wish e.g. as narrative or compile a monologue, that can be delivered to the class in character. Their work must reflect the personality of that character as shown in the book and any additional thoughts, speech and action must fit in with the behaviour already shown in the book.  Pupils could begin the activity working in groups to explore a specific character in depth building up a character profile, or their Facebook page to deepen their insight into that character.   Pupils can of course choose any section of text they like to rewrite in the first person but the extracts below are suggestions that they might like to consider:  **Writing as Jamie**: p8-11, where he really feels the Hawkstone's fans reaction to his move to Barcelona; p24-7, where Jamie meets Senor Godal; p37-40, during Jamie's medical for Barcelona; p45-7,where Jamie goes onto the pitch at the Nou Camp for the first time; p60-2, where Jamie is a sub in the match against Athletico Bilbao; p131-4, where Jamie returns to Hawkstone United as a spectator.  **Writing as Jack**: p49-51, where Jamie wants her to be his girlfriend; p113-4, her real thoughts when Jamie is kicked in the head; p126-7 and p156-7 as she realises that Jamie has completely forgotten the fact that they were boyfriend and girlfriend before the accident.   **Writing as Jamie's mum:** p113-4, when Jamie is kicked in the skull and the tv cameras zoom in on her.  **Writing as Stonefish:** p135-7 where Stonefish remembers the laughs that he and Jamie had shared and explains that Jamie had saved him.   **Writing as Dillon Simmonds:** p143-45, where Jamie tells him '*I'm a footballer not a builder*' after Dillon had kindly offered him a job.  Pupils should share their work with a friend to see if they agree that their work reflects the personality of the chosen character shown within the book. | Peer assessment as to whether the completed work has remained a true reflection of that character as per *Final Whistle.*  Self-assessment using APP grids / level ladders for reading, writing and speaking and listening where appropriate. |
| **Activity** | **AFs** | **Learning objective(s)** | **Success Criteria** | **Lesson Activities** | **Assessment (How will progress be measured?)** |
| **12** | RAF4 | To evaluate the narrative hooks within *Final Whistle*.  To recreate these narrative hooks in another form of media in order to persuade other pupils to read this novel. | Pupils will select the most powerful narrative hooks within *Final Whistle* and transform these hooks into another form of media.  Pupils can:  Demonstrate in the trailer, some general awareness of writer’s craft, in terms of structure, plot and characterisation. (L5)  Demonstrate in the trailer, some detailed exploration of how structural choices support the writer’s theme or purpose, e.g. tracing how main ideas/characters develop over the text as a whole. (L6)  Show in the trailer, some evaluation of the extent to which structural choices support the writer’s theme or purpose, e.g. exploration of the way a play’s plot and subplot reflect on theme. (L7) | **Persuasive tasks. Either:**  **Task 1** Pupils could complete a 3-5 minute video book trailer based on 'Final Whistle' by Dan Freedman. A book trailer persuades its viewers to read a book, in the same way that a film trailer persuades its viewers to watch a film. You can find examples of book trailers on You Tube or try <http://www.book-trailers.net/> .Their task is to persuade other pupils of their own age or the year below to read the book through their book trailer. You can use Movie Maker, iMovie or just record your trailer on camcorder if you wish.  Pupils could be given the opportunity to explore theatrical film trailers in order to decide as a class on the success criteria for the book trailer.  The book trailer should include**:**   * Highlights of the key action points in the book especially 'cliff-hanger' moments; * Narrative hooks to tempt the viewer; * Content to appeal to both male and female readers; * A voice over, music, sound effects, colour, lighting, a range of camera angles, text on the screen that will engage the viewer's interest; * Dialogue that pupils have adapted from the book. * At the end of the trailer, pupils should add credits which identify the roles that each member of the team has played in the making of the trailer e.g. director, script writer, actor, costume, make-up, narrator, camera, lights and sound.   Pupils should be given the opportunity to share their trailers with the rest of the class, a different class or even younger students to gauge the success of their trailer in persuading other people to read the book. Peer assess according to agreed criteria – see suggested assessment sheet attached. | Pupils peer assess on the basis of the negotiated success criteria for a theatrical / book trailer. See suggested assessment sheet attached. |
| **Activity** | **AFs** | **Learning objective(s)** | **Success Criteria** | **Lesson Activities** | **Assessment (How will progress be measured?)** |
| **13** | SLAF 1 | To explore a range of persuasive devices and evaluate their use within a ‘pitch’. | Pupils will present a persuasive ‘pitch’ using a range of linguistic devices.  Pupils can:  Ex Express and explain relevant ideas and feelings, with some elaboration to make meaning explicit;  • \_ Shape talk in deliberate ways for clarity and effect to engage the listener;  Adapt vocabulary, grammar, and non-verbal features in ways well-matched to audience, purpose and context. (L5)  E Explore complex ideas and feelings in a range of ways, both succinct and extended;  • Maintain generally controlled and effective organisation of talk to guide the listener;  Adapt vocabulary, grammar, and non-verbal features to meet an increasing range of demands. (L6)  Explore a wide range of subject matter with precision and effect;  • \_ Manage and manipulate talk to position the listener:  Make apt and flexible choices of vocabulary, grammar, and non-verbal features across different registers. (L7)  Differentiate through:  Pairs and groupings;  Strategies to complete the task;  Range of linguistic devices to incorporate (see toolkit);  Type of pitch to deliver e.g. elevator pitch. | **Persuasive tasks. Or:**  **Task 2**  Working in a small team, pupils should prepare a 'pitch' that they will present to a television station controller to persuade them to commission the team to make a television series about Jamie Johnson, based on Dan Freedman's books.  Exploration of pitches delivered in Dragons’ Den or The Apprentice could be used to negotiate the conventions for this type of delivery that pupils can then include within their own presentations.  Pupils should incorporate the persuasive language devices covered in Activity 6**.** Obviously, the range of language devices and stylistic conventions to be included should be differentiated and suggested appropriately in order to enable all pupils to access the task.  The pitch can be in the style of Dragons’ Den or The Apprentice and should be accompanied by a short one-minute trailer of ‘Final Whistle’ showing what an exciting television series it could become. | Peer assessment based on Speaking and Listening APP grid or level ladders. |
| **Activity** | **AFs** | **Learning objective(s)** | **Success Criteria** | **Lesson Activities** | **Assessment (How will progress be measured?)** |
| **14** | RAF 2, 3, 5 | To explore the ways in which Dan Freedman builds up suspense in the final page of the novel. | Pupils will be able to explain how Dan Freedman uses language to create suspense in the final page of the novel.  Pupils can:  Identify various features of writer’s use of language, with some explanation. (L5)  Provide some detailed explanation of the way language is used. (L6)  Use comments that begin to develop precise, perceptive analysis of how language is used. (L7).  Differentiate through:  Pairs and groupings;  The range of language devices and structures pupils are asked to analyse;  Provide scaffolds to support less able pupils access the language of analysis. | *‘Mes que un jugador' (More than a player)*  Re-read pages 212-213 as a class. How does Dan build up the suspense here?  Provide pupils opportunities to work in pairs or groups to explore the text, highlighting the techniques that Dan uses to build up to that final moment.  Pupils could complete an individual formal written response using the PEEE format (or format of your choice) to the question: How does Dan Freedman build up the suspense in the final page of the book?  In pairs, pupils could consider and discuss;  Is this the ending you were expecting/ is it an appropriate denouement? Why / why not?  Why do you think Dan chose to end the book this way?  If you were writing this novel, how would you end the story?  Pupils should then share within a group and then whole class to scaffold ideas. Record ideas for use within the next activity. | Peer assessment of the formal written response using APP grids for reading or level ladders. |
| **Activity** | **AFs** | **Learning objective(s)** | **Success Criteria** | **Lesson Activities** | **Assessment (How will progress be measured?)** |
| **15** | RAF 2, 3, 6  WAF 1, 2, 3, 4, 5, 6, | To evaluate the key points of the characterisation and action in the final chapter.  To synthesise these points to create a credible extension to the final chapter. | Pupils will create their own extension to the dramatic ending to the book, using their knowledge of the characters to write a credible ending.  Pupils can:  Make inferences and deductions based on textual references. (L5)  Consider wider implications of significance of information, events or ideas in the text. (L6)  Show a coherent interpretation of the text, drawing on imaginative insights. (L7)  Establish a clear viewpoint for their character, which is, generally consistent, with some elaboration. (L5)  Establish a convincing, individual voice or point of view for their character, which is mostly sustained throughout. (L6)  Establish a well-judged, distinctive individual voice or point of view for their character, which is sustained throughout. (L7)  Differentiate through:  Pairs and groupings;  Focus on specific characters and actions;  Choice of strategy to complete the task;  Provide character profiles/ WOW word banks for less able.  \*Additional challenge: Compile an appropriate, credible denouement for the end of the novel that accommodates all characters. | Following on from the previous activity pupils should reflect on their thoughts about the end of the book in terms of the outcomes for the characters and the end of the action.  In pairs and then groups and as a class discuss: What do you think happens next? Are there any clues in the final page?  Pupils now have the opportunity to extend the ending and write it the way they would ideally like it to be!  Their task therefore is to write the next piece of action as if they are writing an extra chapter for Dan. Pupils could also read Dan's writing tips to help them to plan (see attached document).  Pupils should be given explicit opportunities to redraft their work in light of comments by friends/ parents. Show pupils the examples of Dan's redrafting which shows how he has altered his original piece of writing (See attached document).  This task could also be completed as a video compiled by a small group, which is then assessed in terms of its effectiveness and credibility in continuing the action by the rest of the class (or a different class). This activity could also provide the basis for a ks2-3 transition activity perhaps.  Finished work can be sent through to the AET Literacy and English team and we can forward these to Dan. | Peer assessment in terms of the effectiveness and credibility of the continuation of the characterisation and action.  Self-assessment using APP/level ladders for writing. |
| **Activity** | **AFs** | **Learning objective(s)** | **Success Criteria** | **Lesson Activities** | **Assessment (How will progress be measured?)** |
| **16** | RAF 5,6  WAF 1, 2  SLAF 1, 3 | To explore the ways in which the text of *Final Whistle* can be adapted into screenplay. | Pupils will be able to adapt the text of *Final Whistle* into screenplay.  Within their adaptation of the text to film, pupils can:  Reflect a general awareness of effect that Dan intended to have on the reader. (L5)  Clearly identify Dan’s intended effect on the reader, with some explicit explanation as to how that effect has been created (L6).  Show an appreciation of how Dan has used particular techniques and devices achieve the effects they do. (L7)  Differentiate through:  Pairs / groupings  Assignment of roles within groups and across groups;  Assignment of specific scenes to cover in filming.  \* Additional challenge: Pupils could create a documentary detailing the adaptation of the text to film. This will be particularly useful if this task is being used as a transition or cross-curricular activity, made specifically for an adult audience (teachers, governors, parents and carers, older siblings). | **Adaptation from text to film:** please note that this is intended to represent activities to cover a series of lessons.  ***He'd been the boy who had been born to play. And play he had'.*** Now pupils have read the book, it's their chance to transform the Jamie Johnson story into film!  First pupils will need to be given the opportunity to explore the way in which a director’s craft can be compared to an author’s craft through camera angles, lighting and use of colour. Pupils will need to develop their understanding of cineliteracy skills prior to the film making process in order that they can make judicious choices in the selection of camera angles, lighting and colour to reflect Dan’s original text.  Assign a portion of the story to each group – (perhaps individual chapters or specific scenes – this could also be shared across classes or even phases). Pupils will need to collaborate effectively within groups and to be assigned specific roles within their groups or class including director, cameraman, actors, lighting, costumes and make up. (Facilitate Mantle of the Expert approach as appropriate)  Pupils will firstly be creating a screenplay for the film as per the example attached. There are several online links to writing screenplays e.g. <http://www.bbc.co.uk/writersroom/send-a-script/formatting-your-script> . There are lots of examples of free software online specifically for screenplay writing e.g. <https://www.celtx.com/index.html>  Once the screenplays are completed, pupils can film their section of the book, which can then be joined together as an entire film.  This film could then be shown to another class (or even a younger year group – as part of a primary transition unit) for feedback.  Pupils should also write an individual evaluation of their text to film adaptation activity outlining their individual roles in the process, the way the activity has deepened their understanding of the author’s craft, the way they have selected specific camera angles, lighting etc. to create specific effects.  Dan would also be very interested in seeing these finished films to view pupils’ own interpretations of his writing. | Pupils should peer assess each other’s finished films, providing feedback on the way the film reflects the original text.  Pupils should self assess their progress in reading, writing and speaking and listening at the end of these activities and review their individual targets as appropriate. |

**\*And finally - pupils could log on to Accelerated Reader and take the quiz for 'Final Whistle', then create their own quiz on the system for other pupils and teachers to try!**

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