



# THE FRIENDLY PIRATES

SAVIOUR PIROTTA

ILLUSTRATED BY ERICA SALCEDO



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**BOOK BAND: PURPLE**

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## BEFORE YOU START

Prepare a **group journal** to help you record group discussions and responses to the text as you work through the book.

You may want to make copies of pages 12-13 for use in Session 2.

# SESSION 1: CHAPTER ONE



## Focus: Predicting, Questioning and Empathising

Without revealing the book title or cover, read the text on the first page of Chapter One (page 3) and share the accompanying illustration. Explore the children's initial responses.

- What is Cutlass Island like? What is so lovely about it?
- What kind of life do the pirates have? What makes you think that?
- Would you like to live there? Why / why not?
- Does anything puzzle you? Do you have any questions?

Encourage the children to re-read the text for themselves and explore the illustration, drawing on evidence to support their ideas. Record the children's responses in the **journal** and return to any queries as the sessions continue.

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Now share the title of the book with the children.

- Is this what you expected? Why / why not?

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Encourage the children to share what pirates are like in the storybooks and films that they know.

- What kinds of things do pirates do?
- How do they speak?
- How are the pirates in this book the same? How might they be different?

Children could **role play** various pirate scenarios to consolidate their ideas. Return to the image of the pirates on the island. You could draw attention to the tattered sails on the ship.

- What does this suggest about what the pirates are doing on the island?
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Read aloud from the beginning until page 7, "Oh, for a bit of peace and quiet." Encourage the children to draw on what they know to make predictions and discuss the story so far.

- Why do the characters feel like this?
  - What do you think might happen in this story? What makes you think that?
  - Does it remind you of any other stories you know?
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Support the children in making personal connections to the predicament of the two sets of characters in the story.

- Do you ever wish you were somewhere else? Why / why not?
  - What happens if you always want what you haven't got?
  - Should you always be happy with what you have? Why / why not?
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Children could draw a **story map** of what they think will happen in the story, based on what they have read book so far.



## SESSION 2: CHAPTERS ONE AND TWO



### **Focus: Thinking Aloud, Empathising and Close Reading**

Read from the start of Chapter One until the end of page 11.

Then show the children pages 12-13 with the text hidden, so that the children can respond to the illustration of the giant squid rising up from the ocean. Reflect on how the dancers are feeling. Encourage the children to describe the clues that help them make these inferences, such as the dancers' body positions or facial expressions.

Ask the children to pretend to be the dancers in this scene and to freeze in position to create a **freeze frame**. You could **role play** the giant squid or provide an image of one.

Tap each child on the shoulder and ask them to vocalise what they are thinking or saying in role. Then ask the children to write down what they were saying and thinking in character.

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Read the text on pages 12-13 and compare it to what the children imagined.

Turn the children's attention to the sea monster.

- How do you know it is dangerous?
- How has it been described?
- Do you think the dancers can fight the monster's six tentacles?

## Vocabulary

The text on pages 12-13 uses interesting words such as *slimy*, *tentacle*, *looming* and *fierce*. Discuss the meanings of these words, which the children may be unfamiliar with. You could encourage the children to take turns to act out this scene as the sea monster, using the words as a guide to help bring the scene to life.

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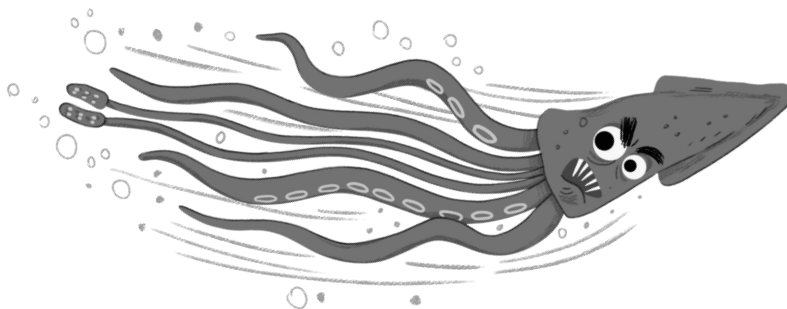
You could provide the children with a copy of page 12 and ask the children to look for and highlight words and phrases which describe the monster. Decide on how the meanings of these words and phrases could be emphasised through action, vocalisation or sound effects. Ask the children to rehearse reading this page and then ask volunteers to do a **performance reading** in front of the class.

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Read on to the end of Chapter Two, pausing to clarify the children's understanding and allow for discussion around the **four basic questions**. These questions can be used as a basis for discussion throughout the sessions.

- Tell me... was there anything you liked about this text?
- Was there anything that you particularly disliked... ?
- Was there anything that puzzled you?
- Were there any patterns... any connections that you noticed... ?

As children respond it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles' and 'patterns'. Record the children's responses in the **journal** and return to any queries as the sessions continue.



## SESSION 3: CHAPTER THREE



### Focus: Thinking Aloud, Empathising and Clarifying

Read pages 16-17 and consider what the pirates' responses to the city might be.

- How do you think the pirates feel?
- What kinds of things might the pirates do in the city?
- What might they enjoy about city life in particular?

Invite the children to share what they know about being in a city using their personal experiences, knowledge of the world and links to other stories and films. In role as one of the pirates, **shared write** a letter describing the excitement to a friend.

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Read on until page 19, "I wish we could go back to Cutlass Island," and discuss what has happened.

- Why have the pirates' feelings changed?
- Did you think this would happen? Why / why not?
- What do you think the pirates should do? Should they try and make life in the city work or find a way to leave?

Engage the children in discussion and debate, exploring different solutions to the pirates' situation. Invite the children to write **notes of advice** and reassurance to the pirates. Help the children to adopt a personal but polite tone and to use a persuasive voice where appropriate. Model how to use reassuring language.

- What might make the pirates feel better?
- What makes you feel better when you are sad?
- What advice do you have?

When the letters are finished, encourage the children to re-read their letters and discuss how effective each is. Read the children's writing back to them, checking for sense, meaning and flow. You could ask the children to pretend to be one of the pirates, reading the letter and showing you how they feel after reading it.

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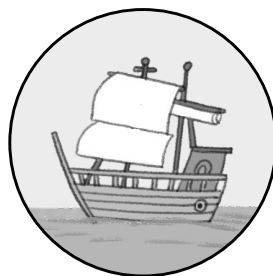
Read on to the end of Chapter Three, inviting the children's responses.

- What do you think about the pirates' decision to leave the city?
- Is it what you expected?
- Do you agree that the pirates should return home to their island?

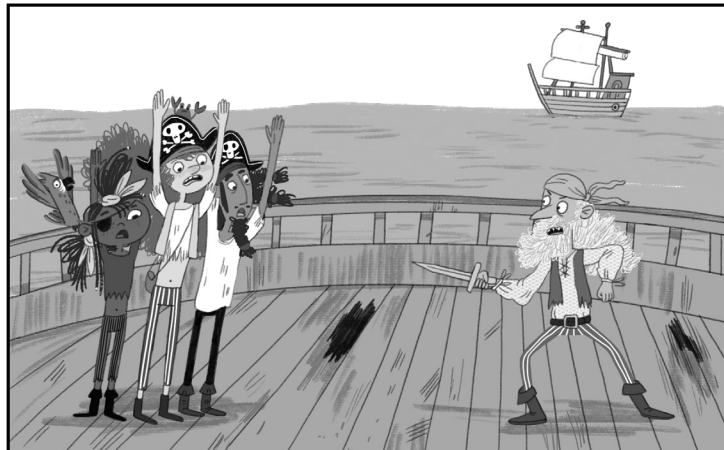
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Consider the dancers at this point in the story.

- What do you think is happening to the dancers in the meantime?
- How do you think the dancers would react to the pirates' decision?
- Do you think the dancers are enjoying being on the high seas?



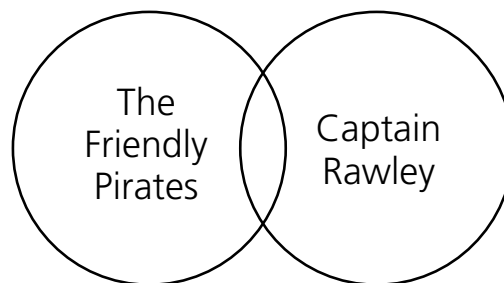
## SESSION 4: CHAPTER FOUR



### Focus: Questioning, Clarifying and Empathising

Read Chapter Four until the end of page 25. Discuss Captain Rawley and how he is different to the friendly pirates, referring back to the text and illustrations.

Draw a simple Venn diagram for these characters. Write in each circle what you know about their appearance and personality, and where the circles overlap, anything they have in common.



Return to pages 24-25 and invite the children to make predictions.

- What do you think will happen next?
- Who will it involve?
- What makes you think that?

Encourage the children to explore the illustration, drawing their attention to the ship in the background if they have not already noticed it.

- Who is aboard this ship? How do you know?

Note the children's ideas in the **journal**, ready to discuss in the next session.



## SESSION 5: CHAPTER FIVE



### Focus: Re-reading, Empathising and Summarising

Read on until the end of the story and talk about the book as a whole. Engage the children in **book talk**, discussing how the book made them feel and allowing them time and space to tell you their likes and dislikes, with reference to different parts of the text or particular illustrations. Elicit their responses to the characters' actions and expressions.

- Were you surprised that the dancers came to the pirates' rescue? Why / why not?
- Do you agree that they should have set Captain Rawley free?
- Do you believe that Captain Rawley will stop being a bad pirate? Why / why not?
- What might Captain Rawley do next? What makes you think that?
- Did you expect that the dancers would find the high seas too quiet?
- Do you agree that their experience of the sea was 'a bit too quiet'?
- What do you think the dancers were doing while the pirates were in the city?

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Through modelling, ask the children to describe their favourite part of the story. Provide the children with an oral scaffold, such as: *the most memorable part of the story was... because... ; my top moment in the story was... because...* and ask them to discuss their favourite part of the story in pairs. Encourage the children to give reasons for their choices and invite some children to share these.

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# IDEAS TO SUPPORT THE SESSIONS



These are areas you could further develop depending on your professional judgement of the children's learning needs and their interests.

## Developing wider reading experiences

- Read and explore stories with similar themes involving pirates and city life but also the theme of wanting a different home or life, such as:
  - o *The Night Pirates* by Peter Harris, illustrated by Deborah Allwright – Egmont
  - o *The Pirates Next Door* by Jonny Duddle – Templar
  - o *The Snail and the Whale* by Julia Donaldson, illustrated by Axel Scheffler – Macmillan
  - o *How to Find Gold* by Viviane Schwarz – Walker Books
  - o *Alice Goes to Hollywood* by Karen Wallace, illustrated by Katy Halford – Bloomsbury
  - o *A Place to Call Home* by Alexis Deacon, illustrated by Viviane Schwarz – Walker Books
  - o *Anna Hibiscus* by Atinuke, illustrated by Lauren Tobia – Walker Books

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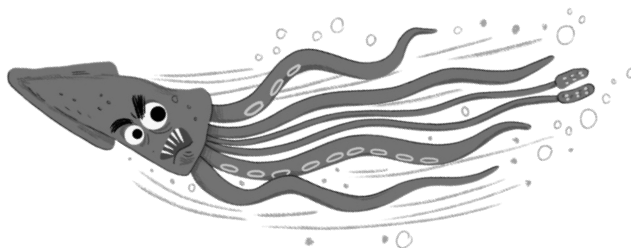
## Supporting reading fluency

- While reading with the group, model skills and strategies such as predicting, sampling, confirming, self-monitoring, self-correcting, 'thinking aloud', interpreting things which are only implied, and the full range of cueing systems (semantic, syntactic and graphophonic).
- Occasionally, you could hide some words with a post-it note, asking the children to refer to the illustration for ideas. You could give another clue by revealing the first syllable or letter.
- You could make a pairs game to develop visual memory and book language, creating cards using laminated images from the book. Make pairs of cards, one card for an illustrated location or character and one for matching words from the story. Spread these out face down. Children take turns to turn over two cards. If they match, they can keep them. If not, they have to turn them back over again. The game proceeds until all the pairs have been found.
- You could create a simple jigsaw by writing questions with corresponding answers directly underneath on one side of a piece of paper, then printing an illustration on the reverse and cutting the sheet of paper up to separate the questions and answers. The children lay out the questions and answers in order. They can check their layout by turning them over to see if they have created the illustration correctly.
- The book features a lot of dialogue. Children could re-read or **performance read** their favourite scenes, while being encouraged to read fluently with the appropriate expression and intonation.

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## Vocabulary building

- Children could make **word collections** which describe a particular character and their feelings or a place, event or situation. They could collect descriptive language, which is used extensively in the story, including words or phrases used to add weight to a description, such as 'too noisy', 'very expensive' or 'very last penny'.
- The text could also be used to investigate the impact of modal verbs, such as "I wish we could go...", "It would be..." or "We might have...".



## Opportunities to revisit the text independently

- With the children, make a set of magnetic or stick story props to use in a retelling of the story and to support children in their own independent retellings. If possible, provide extra copies of the book to support this.
- If the children have a good memory of the text through repeated readings, they can be given copies of the story to read to partners. This helps children to see themselves as readers.
- Allow the children to re-enact the story through play. Revisiting stories through a range of play-based experiences helps children to step into the world of the book and to explore it more completely.
- Use **hot-seating** to explore the main character further. One member of the group **role-plays** a character and is interviewed by the other children. This activity involves children closely examining a character's motivation and responses.
- Make a **story map** as a way of retelling the story. This breaks the story down into episodes and sequences its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently.
- Encourage the children to take the book home to read alongside a parent or carer and suggest that they use the 'Tips for grown-ups' pages to support their discussions.

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## Experiences linked to the text

- The children could create their own sea monster models using junk materials.
- Ask the children to come up with a story in which their new monster model attacks the ship.
- Listen to, learn and sing *The Pirate Song* as a group: *The Pirate Song* – My Little World of Song: [www.youtube.com/watch?v=4hX\\_kA5c0Zw](http://www.youtube.com/watch?v=4hX_kA5c0Zw)

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These resources were created by Bloomsbury and The Centre for Literacy in Primary Education (CLPE). For more teaching resources, visit:

[www.bloomsburyguidedreading.com](http://www.bloomsburyguidedreading.com)

[www.clpe.org.uk](http://www.clpe.org.uk)