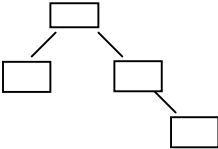


## *Tribes* by Catherine MacPhail

The story of a boy, Kevin, who finds himself, and others close to him, drawn into dangerous relationships and situations as he tries to undermine the power of gangs in his local area.

Reading skill	Suggested activities	Example
<b>Using strategies to decode words they don't know – phonics, syntax, word recognition and context</b>	<ul style="list-style-type: none"> <li>• Word families &amp; word patterns</li> <li>• Chunking and breaking down the sounds in a word</li> <li>• Dictionary activities</li> <li>• Starter activities focusing on word level</li> <li>• Re-writing sentences with different syntax</li> <li>• Progress Unit on Phonics</li> <li>• Cloze</li> <li>• Reading backwards and forwards</li> <li>• Asking "Does the word make sense?"</li> </ul>	<p>Text has glossary pages at the end. Students make their own personalised glossary sheet as they read – with tips/pictograms /strategies for meanings.</p> <p>Collect gang slogans / chants p.8, 16, 21, 23 – make wall banners – word recognition / hearing rhythms/ alliteration. Identify their objective and impact.</p>
<b>Engaging with meaning as well as decoding</b>	<ul style="list-style-type: none"> <li>• Asking questions – who, what, where, when, why</li> <li>• Discussing what has been read</li> <li>• Matching illustrations to appropriate sections of text</li> <li>• KWEL charts               <ul style="list-style-type: none"> <li>○ What do I <b>know</b></li> <li>○ What I <b>want</b> to know</li> <li>○ Where will I find the <b>evidence</b></li> <li>○ What I have <b>learned</b></li> </ul> </li> <li>• Focusing on key words (reverse cloze/fridge magnets)</li> <li>• Role play, hot-seating, thought tracking</li> <li>• Summary sub-headings</li> <li>• Matching quotations to meaning</li> </ul>	<p>Read Chapter1 –compile class PEP grid -what have we found out- <b>Point</b> /know, then <b>Evidence</b>? What might happen -<b>Predict</b>? Return to predictions at later intervals and amend them.</p> <p>Collect dad's sayings in speech bubbles – homilies/rules for living: pp22, 48, 110 – explore meanings and the place these have in the novel.</p>
<b>Sensing miscues and then self-correcting</b>	<ul style="list-style-type: none"> <li>• Guided reading with teacher</li> <li>• Paired reading – one listening for sense</li> <li>• Using existing knowledge/analogy to decode, then applying to new, similar words</li> <li>• Opportunities to prepare a passage to read to group/class</li> <li>• Reading buddies</li> <li>• Modelling self correction during reading</li> <li>• Using tapes to support reading</li> </ul>	<p>Chapter 2 pp15-17. Group preparation of dramatic reading. Characters plus 'narrator'.</p>

<p><b>Tackling extended sentences</b></p>	<ul style="list-style-type: none"> <li>• Modelling how to identify the main clause in an extended sentence – good examples in Dickens</li> <li>• Re-structuring a long sentence on cards</li> <li>• Re-writing a sentence into visual diagram – showing main clause and how other parts of sentences relate to main clause e.g.</li> </ul>  <ul style="list-style-type: none"> <li>• Re-writing an extended sentence as a series of short sentences and discussing the difference</li> <li>• Reading sentences aloud, using intonation to underpin meaning</li> </ul>	<p>Investigate sentence variety and effect (Chapter 23 p 141). Highlight sentences in different colours to make types visible. Also talk about writer's use of questions.</p>
<p><b>Using punctuation, paragraphing and text layout as a guide to meaning</b></p>	<ul style="list-style-type: none"> <li>• Identifying paragraph breaks in an unformatted piece of text</li> <li>• Shared reading focusing on punctuation for meaning</li> <li>• Pacing the classroom/drama studio, changing direction at each punctuation mark</li> <li>• Sentences Progress Unit materials on how punctuation helps us to read aloud</li> <li>• Highlighting topic sentences in paragraphs</li> <li>• Selection of novel openings – considering differences of structure</li> <li>• Sequencing</li> <li>• Providing titles for chapters or sections of the novel</li> <li>• Removing the punctuation from an extract and asking pupils to make their own choices</li> </ul>	<p>Chapter 29 p 171-2. Rehearse and then produce taped reading – using punctuation to guide expression and intonation. Good idea to annotate text first as a group – 'director's' notes to guide /remind the readers/ justify decisions.</p>
<p><b>Developing a mental map of the text as they read</b></p>	<ul style="list-style-type: none"> <li>• Flow chart of events</li> <li>• Thought map of key ideas</li> <li>• Drawing and labelling a map of the setting</li> <li>• Drawing a family tree</li> <li>• Tracking a character or theme using post-it notes in book</li> </ul>	<p>Track the 'story' of Stash on sticky notes. Good for question and predictions which links into writing a 'missing' chapter (see later).</p>

<p><b>Visualisation and other sensory responses</b></p>	<ul style="list-style-type: none"> <li>• Drama: guided tour; sculptured freeze frames; hot seating</li> <li>• Thought maps, Venn diagrams; role on the wall</li> <li>• Plot lines, tension graphs</li> <li>• Colouring over words which refer/appeal to the senses</li> <li>• Prop box or pictures</li> <li>• Drawing</li> <li>• Walk-in debates</li> <li>• Casting the film of the novel</li> <li>• Story mapping/living graphs</li> <li>• Creating sound effects</li> </ul>	<p>Make Kevin's family collage and a Tribe collage. Use magazine cut-outs, fabrics / small items / words / speech in bubbles. Consider reasons for each choice and discuss +ves and -ves of these 'worlds'.</p> <p>Choose music or song for main characters. Explain why it suits the author's characters.</p> <p>Make a class 'Swingometer'- move the pointer each time we think Kevin is moving closer to the gang / joining / and then pulling away. This would also work as a 'temperature chart'.</p> <p>Discuss the role of chapter titles. Give titles to chapters – some chapters may be grouped /paired.</p>
<p><b>Prediction, retrospection and speculation</b></p>	<ul style="list-style-type: none"> <li>• Identifying the 'turning point' and predicting outcomes of the storyline</li> <li>• Gathering predictions (you can tape these!), returning to them later to discuss why the author chose particular resolutions</li> <li>• Looking for clues in last chapter as a first activity to predict what will happen in the novel</li> <li>• Starting in the middle and considering what might have led to this situation</li> <li>• Reading the first few chapters and suggesting what might happen next. Recording ideas in reading journal. Highlighting clues which led to those predictions (<u>evidence base</u>) then filling in reading journal to reflect on original predictions</li> <li>• Drama activity – pupils act out their predictions. Rest of class assess whether they are realistic / feasible</li> </ul>	<p>Valuable time to return to 'prediction' activity is end of Chapter 25 when Kevin decides that he wants to leave the Tribe.</p>

<p><b>Questioning</b></p>	<ul style="list-style-type: none"> <li>• Shared reading and targeted questions – modelling thought process/answers either orally or on OHP</li> <li>• Identifying questions you want answered in the next few chapters</li> <li>• Questions based on front cover/title of book, extend to include ‘blurb’ on back re. expectations raised</li> <li>• Hot-seating – question the characters - conscience tunnels</li> <li>• Thought/speech bubbles for characters at key moments (inner voice)</li> <li>• Extracts out of context – what questions do we need to ask about this text?</li> <li>• Asking pupils to think of the questions they want to ask at particular points in the text</li> </ul>	<p>The writer’s use of questions in Chapter 9 –who questions who about what? - which questions are answered?</p> <p>At key moment –what would you want to ask certain characters? - Tommy p 68 let down by K - Glory p 131 rescued by the Tribe - Doc p 149 K visits in hospital</p>
<p><b>Passing mental comments and savouring the text</b></p>	<ul style="list-style-type: none"> <li>• Poster of the book</li> <li>• Interviewing each other about reactions on ‘where we’re up to in the book’</li> <li>• Presentation of a ‘favourite bit’ to a small group – or the class – with some commentary about why it’s dead good!</li> <li>• Using post-it-notes to jot down thoughts and keep as markers in the text</li> <li>• Cultivating reading journal responses, using a range of strategies to capture responses, ideas, questions, visualisation tools</li> <li>• Using symbols on post-it-notes e.g.     ? ! to come back to or discuss     with a partner 😊</li> </ul>	<p>Chapter18 – ‘the best day’ – p 108 ‘Let’s skip school...to end. What 5 photographs would you take to record this day and what caption would you put to each photo? – (could be a drama tableau activity session with digital camera). Be prepared to justify choices.</p>
<p><b>Empathising</b></p>	<ul style="list-style-type: none"> <li>• Questioning – (how do you feel about.....?) I</li> <li>• Diary extract</li> <li>• Role-play (character or theme based)</li> <li>• Hot-seating</li> <li>• Thought tunnel</li> <li>• Letter from one character to another</li> </ul>	<p>Hot seat Tommy – how did he feel about Kevin’s treatment of him?</p> <p>Conscience alley. Kevin – join the gang / don’t join the gang</p>

<p><b>Establishing a relationship with the narrator</b></p>	<ul style="list-style-type: none"> <li>• Hot-seating the narrator</li> <li>• Annotating a stick man with words that define the narrator</li> <li>• Rewriting part of a third person narrative in the first (or second) person</li> <li>• Drama – placing the narrator in a sculpted scene</li> </ul>	<p>Write a short section in first person – a character other than Kevin - and compare with the text to show how the writer presents events from Kevin's point of view.</p> <p>'Place the narrator' (drama tableau) – use for key scenes to show how the writer gives Kevin's perspective. Ask why the writer has chosen to write in this way.</p>
<p><b>Re-reading, re-evaluating and other clarification activities</b></p>	<ul style="list-style-type: none"> <li>• Guided work on a section they have read previously</li> <li>• Timeline, plot mountain, sort events into chronological order/order of significance</li> <li>• Re-evaluating the way a character is presented or seen</li> <li>• Close questioning</li> <li>• Annotation</li> <li>• Comparing passages from different sections of the novel</li> </ul>	<p>Trace Kevin's move from p31 'I haven't and I won't' (join the gang) to p34 'I will join'. How does Salom persuade him? Highlight key lines.</p> <p>Compare 3 families – Kevin's, Salom's ( Chapter 19, 25) and Doc's (Chapter 24). What impact is intended by the contrast?</p>
<p><b>Reading between the lines and other interpretation activities</b></p>	<ul style="list-style-type: none"> <li>• Shared – then group – then paired – then individual annotation of passages from the text to build independence and confidence with reading between the lines</li> <li>• Discussion (following the pattern above) about the symbolism of places, objects, or names if appropriate</li> <li>• Choice of symbolically and metaphorically dense text which is multi-layered</li> <li>• Role play/thought tracking to understand a character's motivation</li> </ul>	<p>Salom – collect +ve and –ve and use sticky notes to contribute to reaching understanding of a complex character.</p> <p>Juxtapose gang fights – Kevin cornered in Chapter 1 and when he is part of an ambush Chapter 15.</p> <p>Who is the devil (El Diablo) in this story?</p>
<p><b>Relating the text to one's own experience and knowledge, including other literature</b></p>	<ul style="list-style-type: none"> <li>• Drawing explicit links between texts with similar themes, issues, location, characters, narrative structures etc</li> <li>• Teacher to lead on links to own experience. Then draw out pupils' own reactions. Handle sensitively!</li> </ul>	<p>Compare with 'The Outsiders' S.E. Hinton.</p> <p>Many opportunities:</p> <ul style="list-style-type: none"> <li>▪ Being chased or attacked.</li> <li>▪ Embarrassing, irritating siblings / parents</li> <li>▪ Gangs – their experiences.</li> </ul>

<p><b>Adopting an appropriate reading stance</b></p>	<ul style="list-style-type: none"> <li>• Keeping a reading journal to develop and express your unfolding responses</li> <li>• Creating a 'freeze frame' tableau and then invite the reader to physically place themselves in the scene</li> <li>• Annotating the text (marginal notes) with responses/chat back</li> <li>• Creating "recipe" of each genre e.g. horror / sci-fi etc</li> <li>• Exploring the book cover for evidence of what it is about / what kind of text it is / what questions you could ask</li> <li>• Historical context / social context research</li> <li>• Asking questions about the voice in the text after reading first paragraph</li> </ul>	<p>Groups improvise the Walk of Death scene – use chalked line / row of gym benches. Consider aptness of author's description in the light of this.</p> <p>Make an emotion / time graph for Kevin – Chapter 6-7 before during and after the Walk of Death. Make a similar graph but from the point of view of the reader and compare graphs.</p>
<p><b>Developing judgements and preferences</b></p>	<ul style="list-style-type: none"> <li>• Providing provocative statements on cards for discussion/advocacy</li> <li>• Comparison with other texts</li> <li>• Asking "How would you change the novel?"</li> <li>• Reading journal to compare texts on similar themes /same author</li> <li>• 'Sell' the book to others</li> <li>• 'Statementaire' to argue / discuss</li> <li>• Selecting extracts which represent the whole text's qualities</li> </ul>	<p>Discussion of gangs – explore the positives and negatives of belonging to one. As preparation, give guided questions. Then use triads or envoys to share and feed back ideas.</p>
<p><b>Sensing of the writer at work, the artifice of the text</b></p>	<ul style="list-style-type: none"> <li>• Activities which focus on language - highlighting/circling/annotating sections of texts</li> <li>• Cloze, e.g. remove powerful verbs or adjectives and compare to the writer's original choice</li> <li>• Filling in 'gaps' in the story – alternative endings-sequels-prequels – maintaining style, character dialogue as in the original</li> <li>• What would you ask the writer if s/he was here?</li> <li>• Planned questioning and DARTS to move pupils from personal to critical response</li> <li>• Creative writing that imitates the style of the writer</li> </ul>	<p>Language focus – p47 'it was as if...' end. The writer uses language to present what is going on inside Kevin's head / thoughts and feelings. Explore language techniques / rule breaking (ellipsis / minor sentences / line lay- out etc) and comment on effectiveness.</p> <p>What happened to Stash? – write the missing chapter in the style of MacPhail.</p>