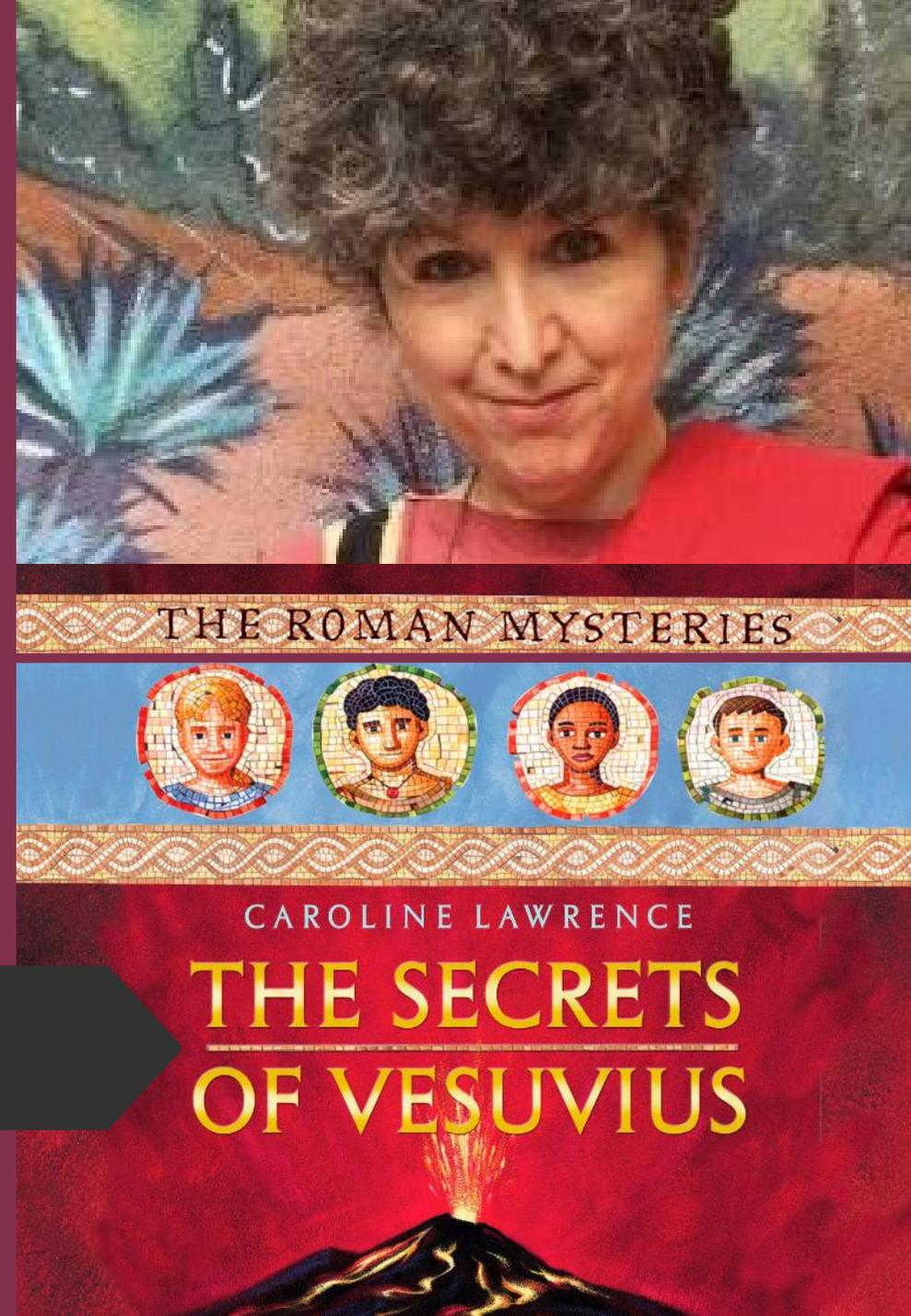


Adventures and Mysteries of the Roman Empire

FACINI ARCANAEQUE ROMANORUM

*Discovering Roman Civilization through
the Stories of Caroline Lawrence*

Andrew Davies





CHEAMPARKFARM PRIMARY ACADEMY

My Project Context

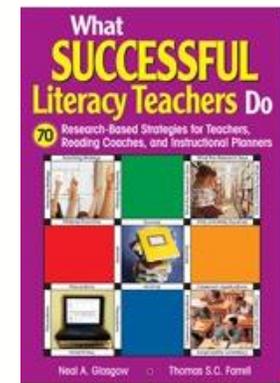
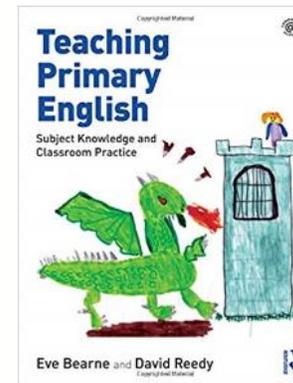
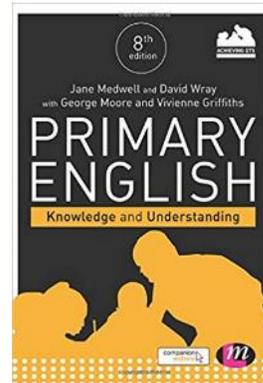
- I am a 2nd Year undergraduate student at the **University of Roehampton** studying **KS1/2 Primary Education with QTS**. My subject specialism is Music.
- I carried out this project whilst on school placement at **Cheam Park Farm Primary Academy** in the **London Borough of Sutton**.
- I worked with a whole class of **Year 4 pupils (girls and boys aged 8-9)** across the first half of their **Summer Term** in April and May 2019.
- My objective in carrying out this project was to promote and utilize **RfP to engage pupils' enthusiasm and increase pupils' knowledge and understanding** of our class' summer term topic of **Ancient Rome & The Romans**.
- The books I employed to achieve this were the **'Roman Mysteries' stories by Caroline Lawrence**.



Research Evidence

How can Stories and RfP help Children Learn?

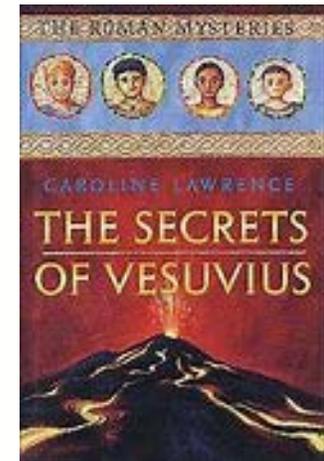
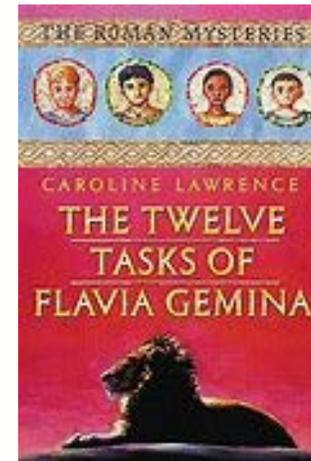
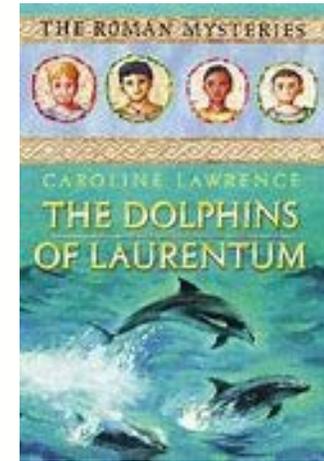
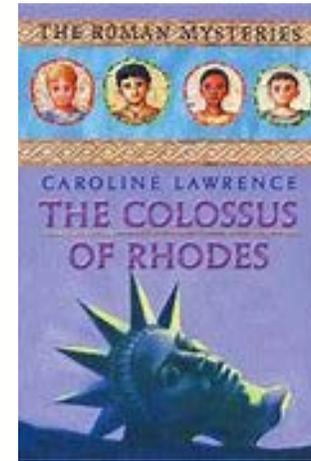
- Stories 'permeate everyday life – to explain, persuade, argue or entertain' (Bearne & Reedy, 2018:63): it is unsurprising therefore that narrative is seen as central to learning (Bruner, 2003; Cremin et al, 2017).
- Medwell et al (2017:187) argue stories help children to 'make sense of the world' and 'experience the world vicariously...learning from the experiences of others'.
- Protherough (1989:7) details the motivational value of fiction: 'stories offer enjoyment, pleasure...and develop positive attitudes towards reading'.
- Glasgow & Farrell (2007:62) identify that such motivation leads to children's 'self-efficacy' as readers, exercising choice and independence about what they read and why.
- Despite this, Cremin (2014:1) reports that RfP is 'too often seen as an optional extra in education: a desirable goal' but 'not a core professional responsibility'.



Why use Caroline Lawrence's 'Roman Mysteries' stories?

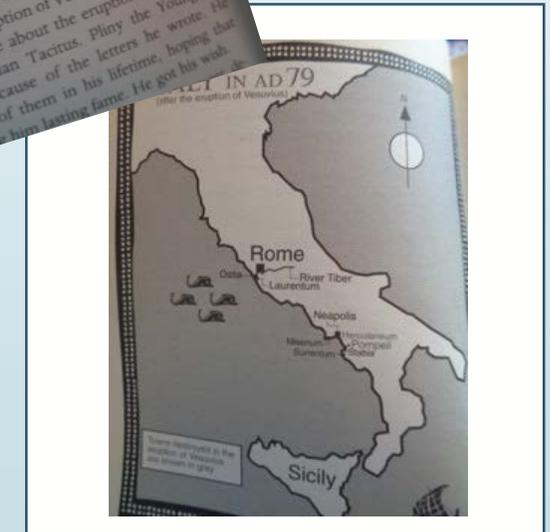
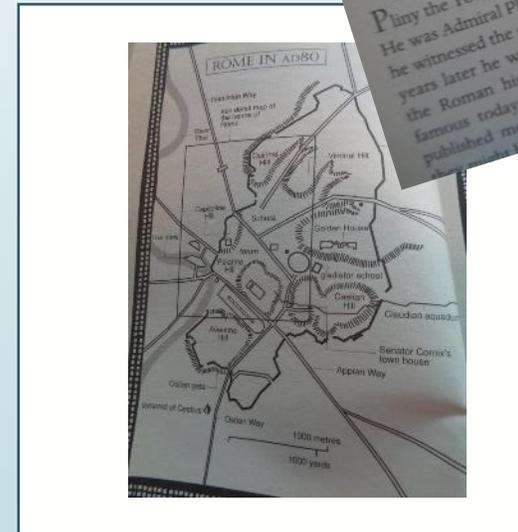
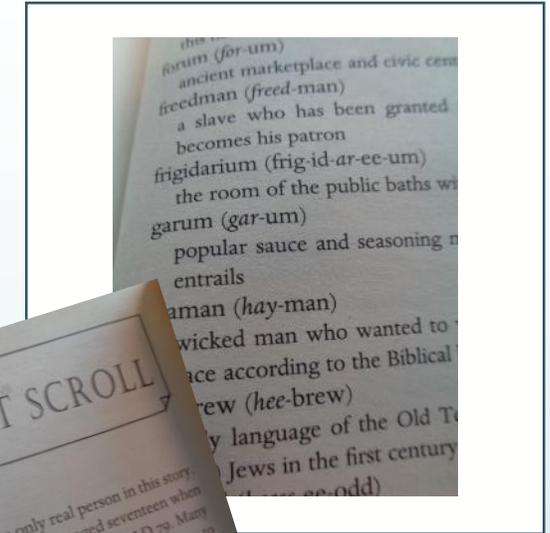
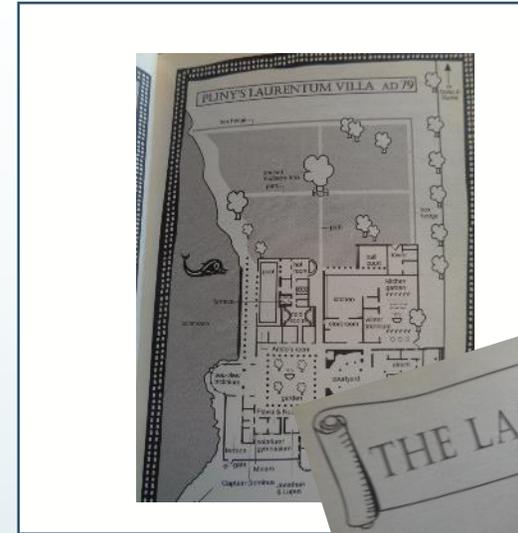
■ Whilst in school on training placement, I set out to make reading for pleasure a central part of my pedagogic strategy for teaching our class topic of Ancient Rome. I sought to employ 'reading aloud, social reading environments, book talk and recommendations, and independent reading' (Safford, 2014:89).

■ Caroline Lawrence's Roman Mysteries series provided me with the perfect vehicle for this, enthusing children for history through reading, and enthusing children for reading through history. The books offer a blend of historical, factual detail, and exciting, fictional adventure.



Why use Caroline Lawrence's 'Roman Mysteries' stories?

- ▶ Characters in the books include genuine historical figures such as Emperor Titus and Queen Berenice; maps of real Roman cities, such as Rome, Pompeii and Ostia are printed; a glossary of names and wealth of detail on Roman customs is provided: this is sometimes called content literacy (Behrmann, 2003).
- ▶ Fictional child characters, depicted faithfully for the period of history, equip the books with relevance children can readily identify and empathise with.



BUILDING COMMUNITIES OF ENGAGED READERS

READING FOR PLEASURE



TERESA CREMIN, MARILYN MOTTRAM,
FIONA M. COLLINS, SACHA POWELL
AND KIMBERLY SAFFORD



TARs in Context

Studies of children's reading in 2006 (PIRLS – Progress in International Reading Literacy Study) and 2009 (PISA – Programme for International Student Assessment) revealed a significant decrease in positive attitudes to RfP among UK primary children (Twist et al, 2007; OECD, 2009). Clark (2013) reports children's reading habits and attitudes even into the current decade continue to decline, inflicting a consequent negative impact upon pupils' academic performance.

The two phases of the TARs (Teachers as Readers Project) sought to:

- Establish teachers' own reading habits (Phase I, 2007)
- Support teachers in building reading communities amongst their pupils and themselves in school (Phase II, 2008)

(Cremin, 2014; RfP, 2019; UKLA, 2019)

The ongoing RfP pedagogy, promoted by the OU and UKLA since the TARs research project, aims to encourage children's engagement with reading, supported by the project's findings.

I aimed to employ this RfP pedagogy and its recommendations in my activities in school.

My Project's TARs Aims

The activities I undertook in school link specifically to three of the findings of the UKLA 2007-08 Phase II 'Teachers as Readers' project:

- ▶ **RfP creates classroom reading communities of reciprocity and interaction.** I aimed to engage children in lively, participative activities based around their reading.
- ▶ **Spontaneous 'inside-text talk' and a shift in control fosters reader agency and independence.** I wanted to encourage pupils to share opinions on their reading, think imaginatively about their reading and select further related reading of their own.
- ▶ **RfP positively influences attainment and engagement.** Although TARs was designed to help teachers nurture their pupils' and their own recreational reading, such reading supports pupil progress in line with Teachers' Standards 1, 2 and 5.

(Cremin, 2014)



My Project's School-Specific Aims

In Year 4, my school set the following **READING OBJECTIVES** for pupils, which I aimed to progress:

- 'Read books structured in different ways and reading for a range of purposes'
- 'Listen to and discuss a wide range of fiction and non-fiction'
- 'Prepare play scripts for performance, showing understanding through intonation, tone, volume and action'
- 'Ask questions to improve their understanding and use dictionaries to check the meaning of words they have read'

I also aimed to address the following **HISTORY OBJECTIVES**

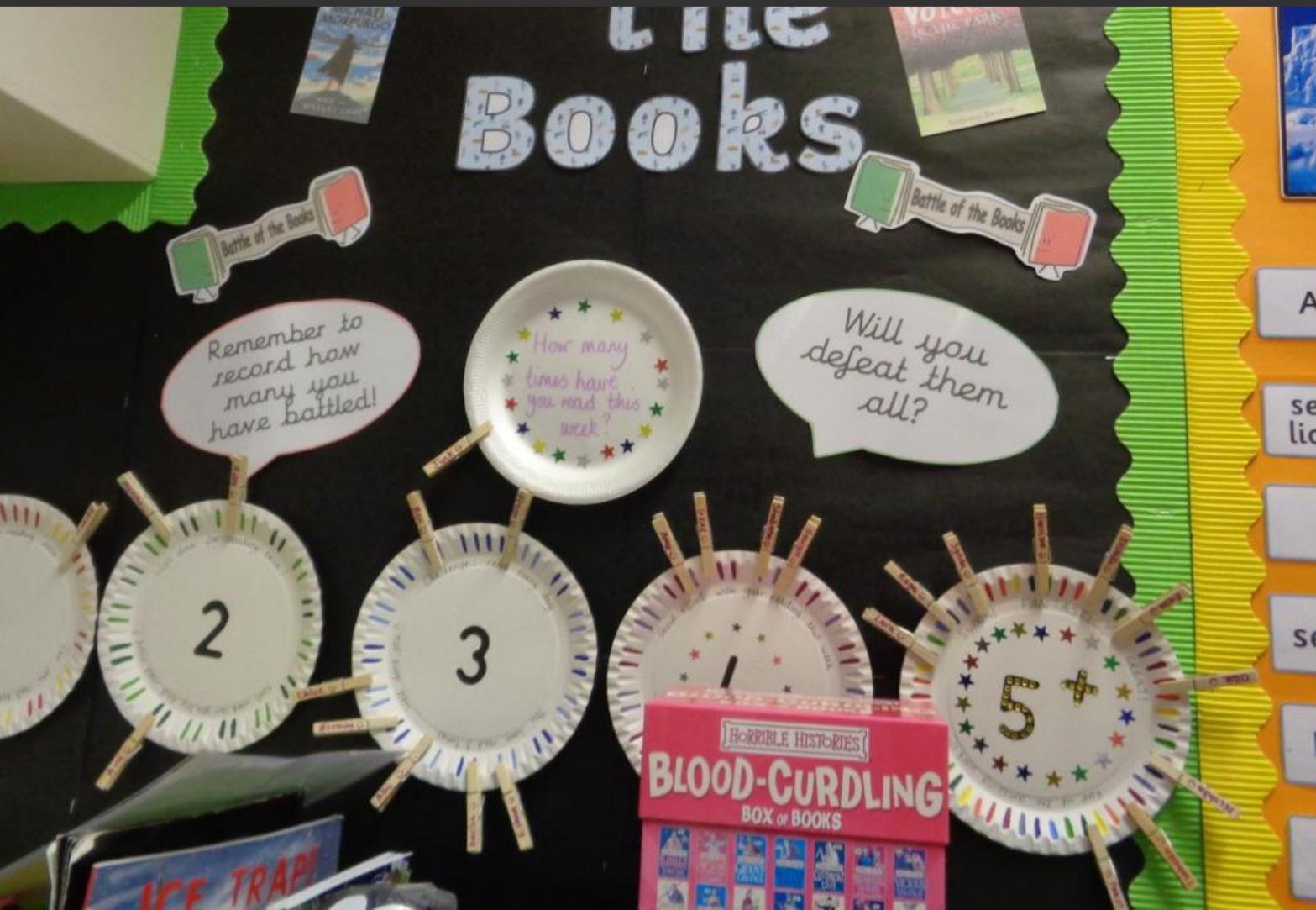
- 'Show interest in and understanding of the way the Romans and their society functioned'
- 'Describe & explain major Roman historical events'

(Cheam Park Farm Primary Academy, 2019)

CHEAMPARKFARM
PRIMARYACADEMY



My Project's Pupil-Specific Aims



■ A display on my classroom wall entitled 'Battle of the Books' documented via numbered paper plates how many times each pupil read each week. Despite this competitive incentivization of reading (Mullis et al, 2007), many pupils still only read once or twice a week.

■ In line with the research of Sainsbury & Clarkson (2008), I **sought instead to incentivize children to read through engaging their emotional involvement in reading, so that it becomes 'a purposeful volitional act' (Powell, 2014:129): a choice they actively want to make, rather than a duty.**

■ Conscious of some boys in the class exhibiting negative attitudes to reading, I **sought to provide myself as a positive role model male reader**, sharing my own reading with the class (Commeyras et al, 2003; Glasgow & Farrell, 2007; Powell, 2014).

My Project's Pupil-Specific Aims



► There were 12 pupils within my class with EAL, for whom English was not their sole language. I sought to use accessible literature that made the Latin terminology of the Roman world easily meaningful and comprehensible to them, incorporating maps and diagrams (Gregory, 1996; Datta, 2000). I sought to employ group work to build 'friendship literacy' (Datta, 2004:129) where pupils supported each other in multiple shared languages to co-construct learning and understanding (Gumperz, 1982; Rogoff, 1990).

► Conscious that home practices play a central part to children's enthusiasm for and opportunity to read (Olmedo, 2004), I sought to involve parents and families in Roman-based reading research and creation of artefacts for sharing in the classroom.



My Project Activities

The school had already planned for pupils to learn about Ancient Rome this term through:

- Resources and lesson plans about the Roman Empire, Roman Britain & Boudicca, Roman roads, Roman army, Roman baths, and Roman gods and goddesses.
- Art lessons would involve designing Roman mosaics
- PE Lessons would include Roman athletic disciplines

My RfP activities aimed to build on this by:

1. Reading Caroline Lawrence's 'Secrets of Vesuvius' fiction novel as a whole class reader, then comparing it with the Children's BBC TV adaptation.
2. Employing conscience alley and self-scripted drama, where children performed the events in Pompeii as Vesuvius erupted.
3. Hosting a bring-and-share afternoon, where pupils brought in their own fiction or non-fiction book about Ancient Rome and presented/discussed it with the class.
4. Linking with weekly homework tasks, so that pupils could make a Roman artefact, create a digital fact-file or cook some Roman food with their family at home, then bring it in to share with the class.

BUILDING COMMUNITIES OF ENGAGED READERS

READING FOR PLEASURE

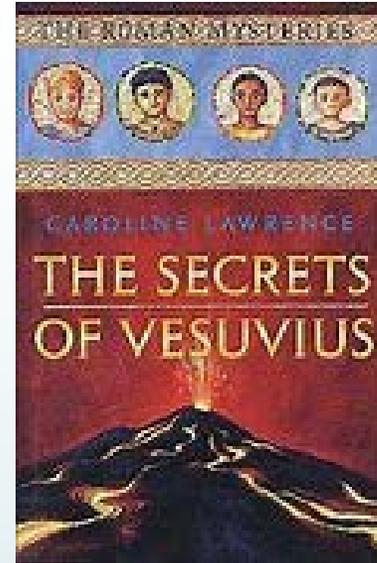


TERESA CREMIN, MARILYN MOTTRAM,
FIONA M. COLLINS, SACHA POWELL
AND KIMBERLY SAFFORD



Activity 1: Our Class Reader

- I selected, introduced, and recommended to the class 'The Secrets of Vesuvius' by Caroline Lawrence, and we read part of this together during lesson time.
- I chose a sequence of exciting chapters leading up to Mount Vesuvius' eruption over the Roman City of Pompeii. Each chapter, entitled a 'scroll', is between 5 and 10 pages, thus able to be completed comfortably in one lesson.
- Chapters contain lots of direct speech, and children took on roles, reading aloud their character's lines in the conversations. We stopped whilst reading to discuss character's feelings and motives.
- Each chapter ends with a cliffhanger, enabling the children to discuss in groups what they thought might happen next, then feed back to the class.
- We watched sections of the 2007-8 Children's BBC adaptation of the story after reading. Were the characters or events as you imagined them? How is the BBC portrayal the same/different to the book?



THE SECRETS OF VESUVIUS

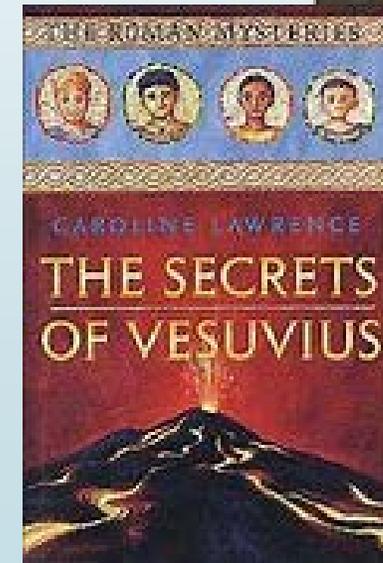
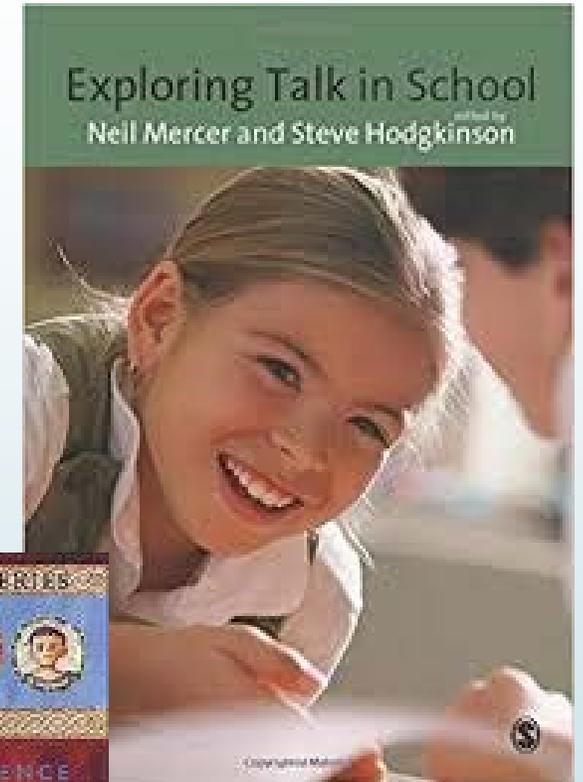
Flavia, Jonathan, Nubia and Lupus sail to the Bay of Naples to spend the rest of their summer with Flavia's uncle who lives near Pompeii. They are soon absorbed in trying to solve a riddle that may lead them to a great treasure.

Meanwhile, tremors shake the ground, animals behave strangely, and people dream of impending doom. One of the worst natural disasters of all time is about to happen – the eruption of Mount Vesuvius. The four friends are in terrible danger!



Activity 1: Children Using Talk to Explore and Understand Our Class Reader

- My use of talk in lessons to support children's learning and understanding was based on the work of Barnes (2008) and Alexander (2008).
- Barnes describes children 'trying out ideas...to see what others make of them, to arrange information and ideas into different patterns' as 'exploratory talk'. Stopping whilst reading to enable children to discuss the story in groups provided a safe environment for them to change direction, correct themselves and each other, before sharing with the class (Barnes, 2008:5). Alexander describes such speculation, exploration and evaluation of ideas by children as 'learning talk' (2008:104).
- In our subsequent whole-class sharing, I employed Alexander's 'dialogic teaching' (2008:105), primarily exchanging ideas with pupils and questioning cumulatively where common understanding was being built. Alexander defines such teaching talk as 'discussion' and 'dialogue' respectively.
- I noted pupils felt confident and supported in this dialogue: we worked collectively as a class, reciprocally exchanging ideas, and cumulatively building our understanding of the text through talk (Alexander, 2008).



Research Basis for the Activity

The plot of a story, its characters and events, make history accessible to children (Medwell et al, 2017). Stories assist children in 'making meaning of history' (Rogers & Mosley, 2004:147).

Teachers should provide contextualized opportunities to understand history (Hall, 1987): stories can be 'accounts of events – real or imaginary' or a mixture of both (Medwell et al, 2017:190). Encourage 'reading to learn' (Bielby, 1999:xiii).

Create a dramatic world which children can enter into, where they do not have to be themselves (Roskos & Christie, 2001).

Enjoy 'joint culture creating' (Bruner, 1986:127). Create images of key city locations, appropriate vocabulary (Grainger & Pickard, 2004).

Be a role model reader and recommend books you enjoy to the class to inspire them (Glasgow & Farrell, 2007; Cremin, 2014; Medwell et al, 2017).

Research Basis for the Activity

Make stories a 'focus for talk', where children develop their expressive and receptive language (McDonagh & McDonagh, 2008:10). Build links between oral and written modes of expression' (Roskos & Christie, 2001:164).

Encourage children to 'think out loud' and 'paraphrase' 'to help make sense of the text' (Glasgow & Farrell, 2007:35).

Literacy is a social practice (Sefton-Green et al, 2016): stories provide greater opportunity to discuss inference and interpretation (Bielby, 1999; Waugh & Jolliffe, 2013).

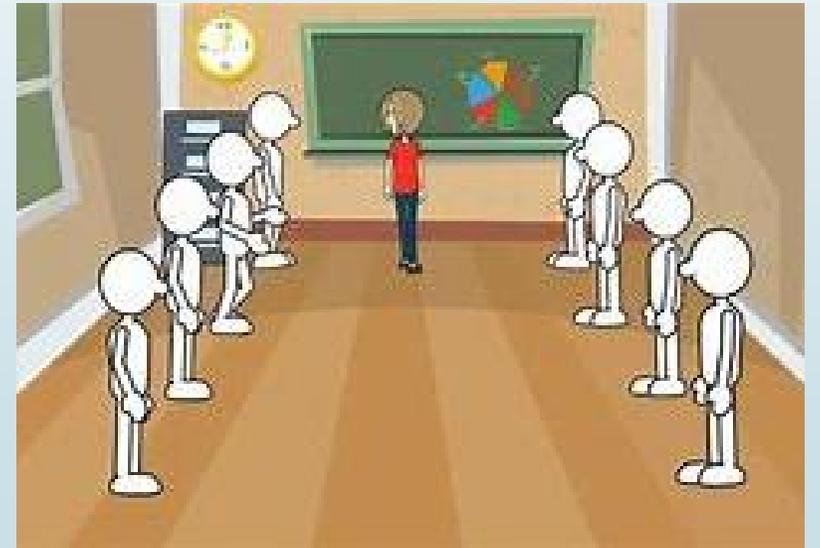
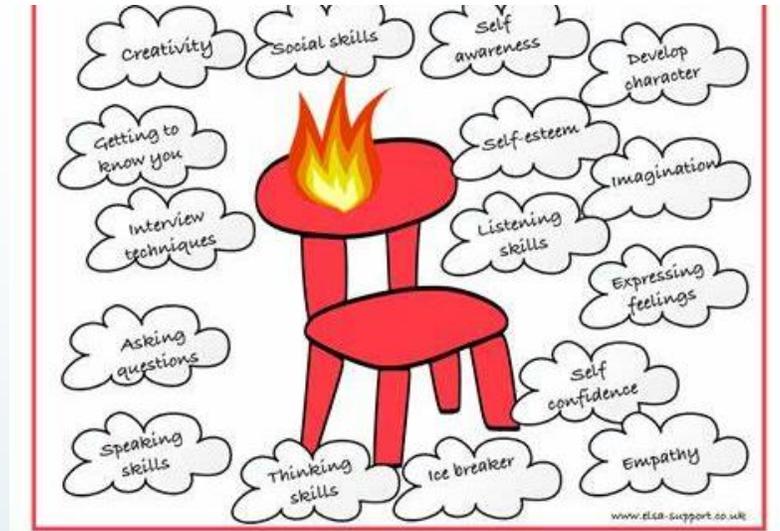
Creative, multi-modal approaches to literacy (such as films and performing arts) carry additional affordances: words, images and sounds in printed and electronic media (Flewitt, 2008; Waugh & Jolliffe, 2013)

Sharing literature stimulates 'fluid interchange of novice-expert roles, enjoying the experience of sharing, appreciating and supporting each other' (Datta, 2004:140) Together, children co-create knowledge, understanding and new perspectives.

Activity 2: Our Drama Performances

I structured a pupil-led drama lesson, containing five elements:

1. A conscience alley, where a few pupils – acting in role as a character from the story – walked through a corridor formed out of the rest of the class whispering advice and feelings for that character to them.
2. Hot-seating, where one pupil in role was asked questioned on his/her actions and feelings by the rest of the class.
3. Pupils writing a scripted drama in groups, using my A3 structure. My scaffolding provided a list of character parts and the six scene titles to be acted; children inserted their characters' lines and stage directions in each scene. One child in each group played the part of Vesuvius itself.
4. Pupils performing their drama, improvising where necessary, in front of the rest of the class.
5. A feedback exercise, where the rest of the class shared their favourite features of each performance and came up with an 'even better if'.



Research Basis for the Activity

Key moments in RE and history...can spring to life through improvised or scripted drama' (Medwell et al, 2017:234). 'Children generally love drama but their teachers may be shier to dive in' (Grugeon et al, 2000:12).

Drama gives children 'the chance to express themselves and to take a lead in proceedings, to tell stories through gesture and action, not just through reading them (Waugh & Joliffe, 2013:250).

Children 'enacting events through play' (Kelly, 2004:74) develops their skill at storytelling, 'provides a stimulus for a lot of child-child talk' (McDonagh & McDonagh, 2008:14) which is important for language and literacy development (Meek et al, 1977; Whitehead, 1997).

Conscience alleys help pupils consider characters' potential actions (Perkins, 2012). 'Hot-seating develops pupils' knowledge of 'a character's motives, attitude and behaviour' (Grainger, 2005:40).

Roleplay fixed on characters...helps uninterested or unconfident children get into reading (Marsh, 1999).

Research Basis for the Activity

Writing a 'collaborative play script' gives children 'a shared history and warm relationships' (Williams, 2004:59). 'To experience the delights – and pains – of imagining, and of entering the imaginative worlds of others, is to become a more rounded person' (Alexander, 2010:199).

Play scripts are organized differently from traditional books – 'asides, voice-overs, soliloquies...stage directions' (Medwell et al, 2017:238) are all literacy forms children need to grasp and understand.

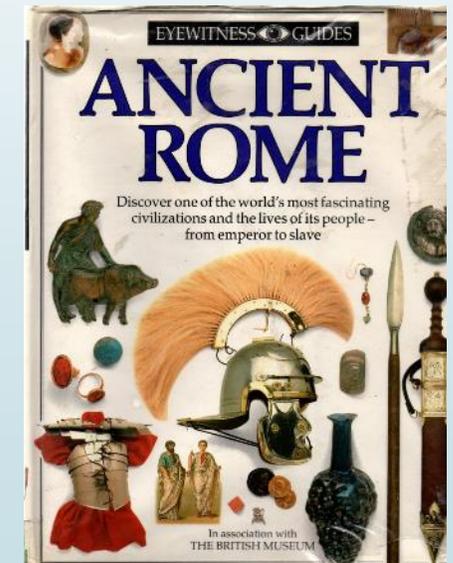
Children's own imaginative and pretend play has 'its own inherent structure and rules – it is not spontaneous (Roskos & Christie 2001:169).

Adult-structured drama and child-structured dramatic play can work together highly effectively to generate rich literacy opportunities – dramatic tension excites children (Dunn, 2008).

Pupils benefit from reflecting on their own and others' performances, commenting constructively on dramatic effects, characterization and impact (Waugh & Jolliffe, 2013).

Activity 3: Our Bring and Share Afternoon

- ▶ At our bring & share afternoon, every pupil in the class brought in a book or link to a digital text (displayed via the Interactive White Board) about Ancient Rome and shared it with the class.
- ▶ They read their favourite paragraph from the text, showed us some pictures using the visualizer and answered questions from the class about the text they had chosen. Barnes describes children sharing their understanding with others in this way as 'presentational talk' (2008:7).
- ▶ Pupils were able to choose any fiction, non-fiction, magazine, newspaper or online text that they wished. I encouraged them to engage with their family at home before making a choice.
- ▶ I deliberately chose 'The Roman Mysteries' as a class reader as there are other books in the series children could choose for this activity.
- ▶ Book choices were subsequently kept in the class library for a week, so that other children could read them.



Research Basis for the Activity

Let children choose material that attracts them - 'one person's great book is another's turkey...as children mature, inevitably their interests change' (Medwell et al, 2017:186).

'Make it routine practice to foster self-efficacy and motivation in young readers' (Glasgow & Farrell, 2007:44). Independent reading encourages children to read widely and develop personal preferences (Waugh & Jolliffe, 2013:133).

'Illustrated non-fiction books often diverge from traditional print layout' (Flewitt, 2008:123), whilst words, images and sounds are juxtaposed in complicated ways in digital texts (Marsh & Millard, 2000).

'Utilize a variety of print materials to inspire student reading' (Glasgow & Farrell, 2007:123): 'The ability to negotiate new forms of literacy carries high stakes for social standing and life destinations' (Flewitt, 2008:125)

'Shared reading and parental involvement improves reading engagement for pleasure...Parents want 'to understand what their children learn and why (Davis & Stubbs, 1988:33).

'Provide time and relaxed opportunities for children to have easy access to resources and to initiate activities that enable them to develop their understanding of diverse literacies' (Flewitt, 2008:136).

Activity 4: Our Homework Artefacts

- I adapted weekly homework options, so that children could choose a literacy-related activity which linked to Ancient Rome. Pupils could choose from:
- Making their own Roman artefact that could have been discovered, preserved under the ash in the eruption of Vesuvius.
- Creating a digital fact-file about one of the locations involved in the story
- Cook some Roman food mentioned in the story with their family at home, then bring it in with a recipe, to share with the class.
- I encouraged children to get their parents and family involved in this activity. Parents were invited into the classroom to see the food and artefacts on one Friday afternoon.



Research Basis for the Activity

Literacy practices for 'art, dance and practical experiences such as cookery' are 'likely to stimulate interest' in reading for pleasure (Flewitt, 2008:137). 'Use your school hallways and other public areas at school to display the use of a variety of literacies' (Glasgow & Farrell, 2007:108).

Encourage 'children's interest in technology and its links to storytelling' (Kelly, 2004:75); children's out of school uses of the internet can boost their literacy practices (Flewitt, 2008).

There is 'growing recognition of the impact of ICT on many children's lives...much early literacy is shaped by it' (Waller, 2008:188).

It is important to involve parents as partners in schools (Wood, 1974; Olmedo, 2004): 'literacy programs work best by involving the whole family' (Glasgow & Farrell, 2007:133).

The assumption that low income or minority families do not support or value literacy development at home is misguided (Kelly, 2004). Engage parents with little confidence or few skills by 'meeting their needs and interests, providing book and reading experiences, [and] working in partnership' with them (Bird, 2008:228).



Impact of My Activities

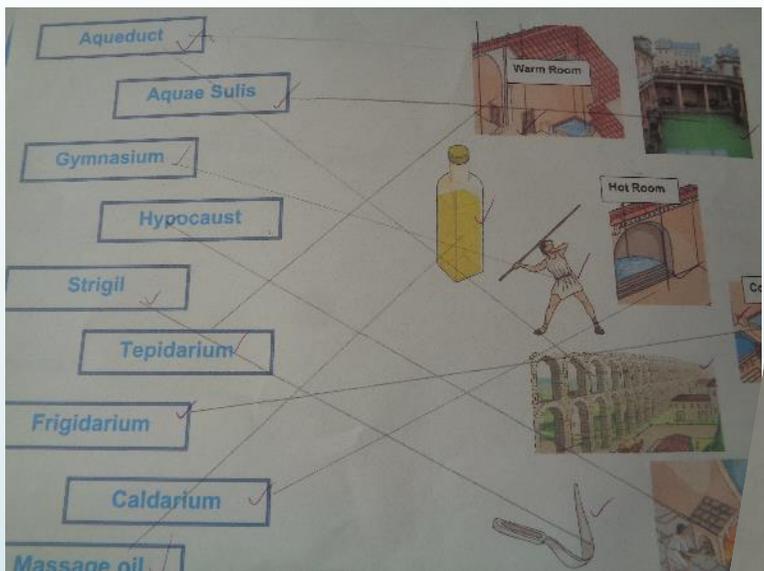
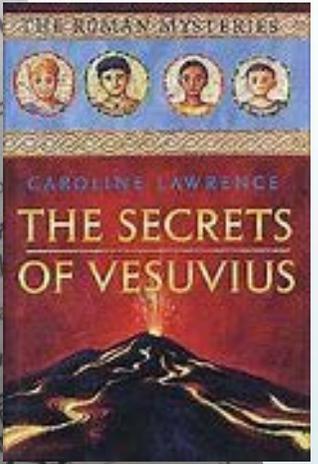
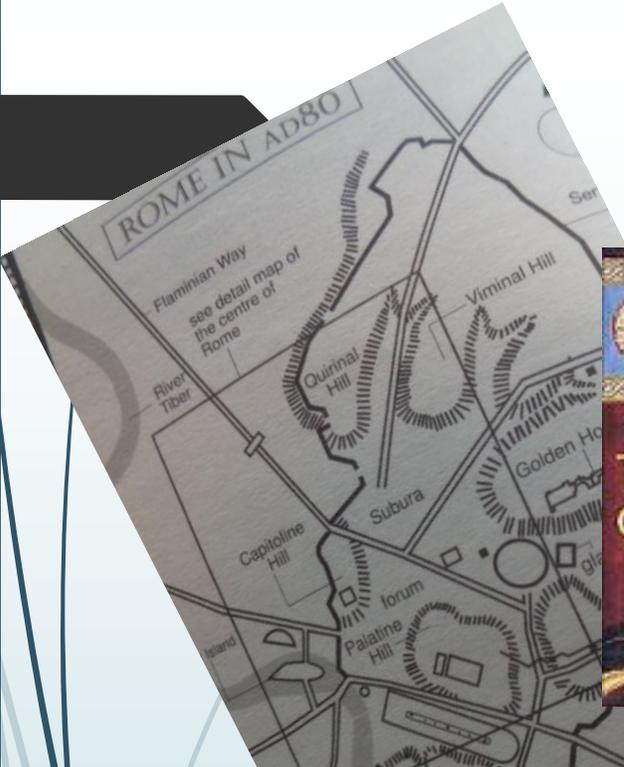
The impact of my planned activities with the class could be documented and measured in the following ways:

- Formative assessment through physical observation of pupils' behaviour, responses and engagement levels throughout all activities.
- Pupils' and parents' feedback on the activities: what they had enjoyed and feel they benefited from the most and the least.
- Pupils' written work: the drama scripts they collaborated on in groups, poetry and descriptive writing they completed in separate English lessons, drawings and diagrams they drew alongside these, their ability to apply themselves and willingness to take part in these activities.
- The range of texts shared at the Bring & Share afternoon, and pupils' interest in sharing these with each other.
- The range of artefacts made and brought in: newspapers, puppets, Powerpoints, models, outfits, Roman standards – and parent and community involvement in their children's creations.

The following photographs illustrate children's written work and the impact my activities had upon it, the texts they contributed to the Bring & Share afternoon, and wall displays created from their work and the artefacts they created at home and brought into school.



Learning the vocabulary of Roman times (and some basic Latin!) through stories...



AQUAE AMYD
 My New Bathhouse contains:

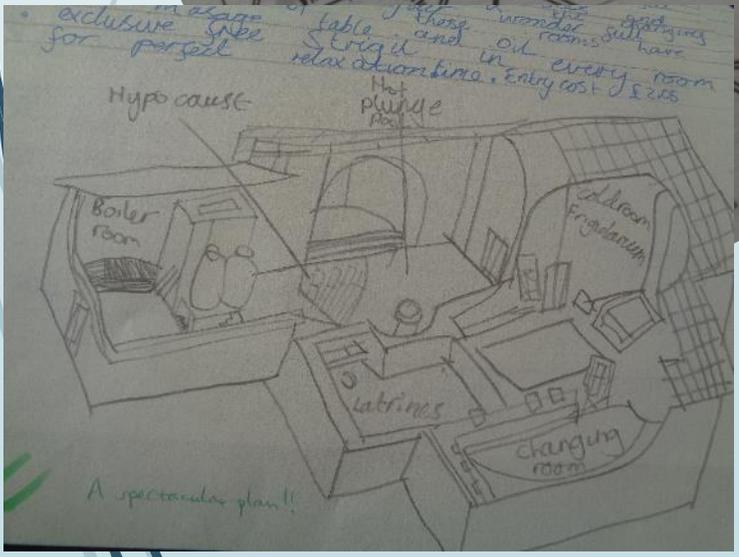
ENTERTAINMENT - jugglers juggling while telling tummy tickling jokes.

MASSAGE - saunas saunas are free as well as massages after.

CALDARIUM - sweats out dirt in seconds and free strigils.

TEPIDARIUM - with a warm pool.

FRIGIDARIUM - has a cooling pool.



Handwritten notes on pink paper describing the bathhouse experience:

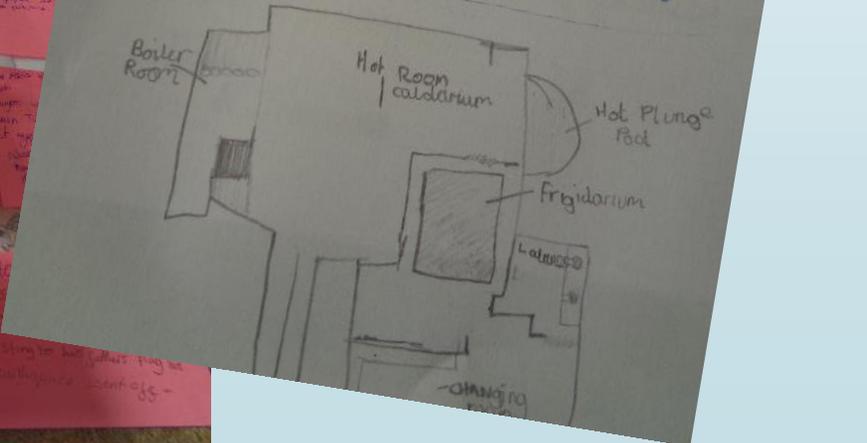
...looking out of his window at the wonderful view of Vesuvius, belonging to the jugglers.

...Rumble down great the noise was distant of the construction of city walls. They were as watching his dad talk

...Rumble down, Rumble down, Rumble down, Rumble down.

...Rumble down, Rumble down, Rumble down, Rumble down.

...Rumble down, Rumble down, Rumble down, Rumble down.



Experiencing history through dramatizing the story...

Example script created by one group in which all of us did a performance.

Our Group Role-Play

Greek Ship Captain - Livia's Dad: *Esca*

The Volcano - Vesuvius: *Henry*

Tranio: *Rayan*
Livia: *Ashley*

Dion (Tranio's dad): *Mark*

Scene 1: Tranio and Livia playing jacks in the street (Tranio, Livia)

T: Lets play jacks
L: I'm obviously going to win
T: I'll get the cards
L: OK
T: Lets play cards

Scene 2: Dion invites Tranio to the play rehearsal (Tranio, Livia, Dion)

D: Well, we are going to give a surprise for you
T: My dad calling us.
L: It will be a surprise for us.
D: You can play a part for me

Scene 3: At the rehearsal, the earthquake happens (Tranio, Dion, Vesuvius)

D: Sit down and learn for the show.
T: OK Father
D: No w have you got your part.
T: Yes, Dad.
D: OK - Clowns suddenly, Vesuvius come in shudders
Tumble down, rumble down,
D: IT'S OK Rumble down, carry on

Scene 4: Tranio rushes to Livia's house: Livia's dad is chasing their donkey (Tranio, Livia, Livia's Dad, Vesuvius)

Tranio rushes back to house.
Livia's Dad: Livia! Did you get hurt.
V: Grunt



*Feedback - good first and done to improve
Completed by all children in audience.*

Escape from Pompeii- Drama Performances		Even better if
Group	What went well	
Group 1	They all had a part to play	Try to remember things,
Group 2	amphorae expressions Pop	face the audience when speaking
Group 3	good acting emotions expressions Group	Remember what my sister was saying
Group 4	expressions miming	Remember what my sister was saying
Group 5	At Good Riley's was expressions miming	Remember what my sister was saying

Our Group Role-Play

Greek Ship Captain: *Esca*

Livia's Dad: *Esca*

The Volcano - Vesuvius: *Henry*

Tranio: *Rayan*

Livia: *Ashley*

Dion (Tranio's dad): *Mark*

Scene 1: Tranio and Livia playing jacks in the street (Tranio, Livia)

T: Hey Livia! Wanna come and play jacks? I've got a bag of bones we could use from my mum's kitchen!
L: I've been down the harbour this morning. We had to buy wine amphorae and spices for cooking. The sea was glimmering like jewels in the sunlight.
I was in the forum listening to the traders haggling. They sounded like a herd of sheep bleating away!
Come on, let's play. You go first!

Scene 2: Dion invites Tranio...

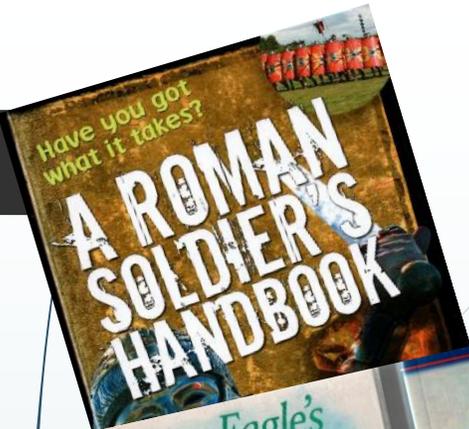
Scene 3: At the rehearsal, the earthquake happens (Tranio, Dion, Vesuvius)

D: There - sit on the stage small parts soon.
D: Okay! Clowns enter
T: Mmm look at those



Collaborative script-writing and performance feedback...

Celebrating diversity of text types through bring & share...



3: THE WEAPONS

You can use five weapons: a sword, shield, dagger, and two throwing spears.



YOUR SWORD

The sword (gladius) is light and about 50 cm (20 in) long. It has a sharp, iron blade. It makes a good stabbing weapon. You wear it on the right side of your body, at your waist.

USING YOUR WEAPONS

- Use your sword in your right hand (even if you are left-handed). You can then stand in close formation, ready to march into battle.
- Your dagger (pugio) is even smaller than your sword. If you lose your sword in battle, use your dagger instead.
- Your shield (scutum) is curved and rectangular so:
 - it fits around your body to protect it
 - it deflects most blows



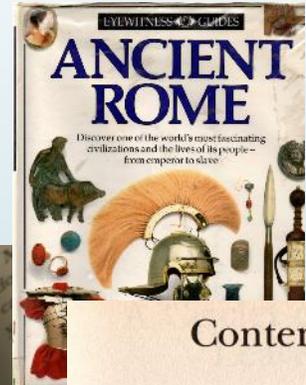
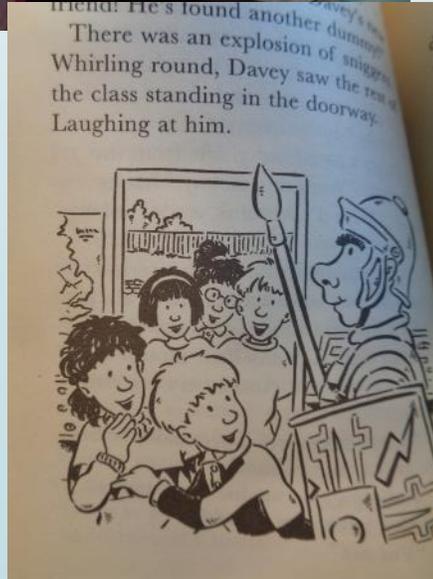
"Several iron bosses are joined together to form a central boss." Boss

DON'T FORGET

- In battle, use your shield as a weapon. Smash metal boss into the enemy and then stab at it with your sword.
- At the start of a battle, throw your spear (pila) at the enemy. The metal tip of these 2 m (6.5 ft) spears is so sharp it can pierce metal body armor. If a spear misses the enemy and hits the ground, it will fall apart. This means the enemy cannot throw it back at you.

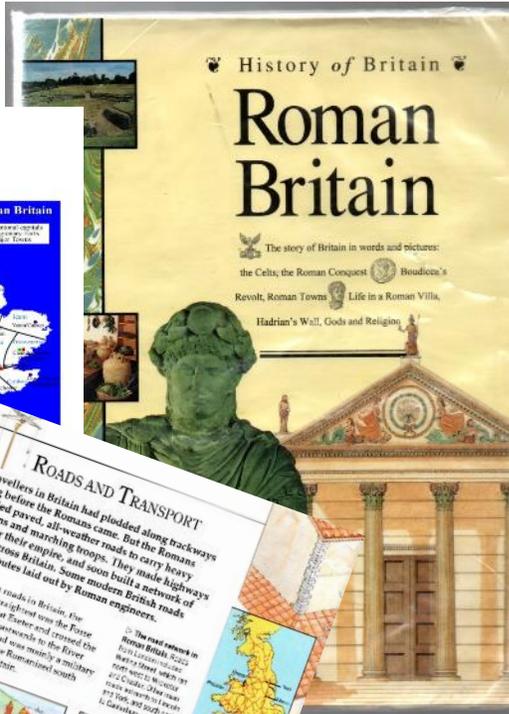


"Throwing a spear."



The Roman Empire

The Romans had a huge empire. At this time, England was run by many tribes. Each tribe had its own King. The Romans wanted to rule England and set out to beat these tribes in battle therefore ruling Britain.



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Involving family and getting creative with artefacts and cookery.

Your daily food ration will include:

- meat
- bread
- olive oil
- wine

You need to eat a lot of bread (panis). It gives you energy. Each group of soldiers has two stores to grind wheat into flour to make bread.

Each group of soldiers bakes their own bread in the camp ovens.

TRIP BREAD (GARUM)

Most soldiers keep a small flask of garum in their kit. You can add this salty, fishy sauce to almost everything you eat.

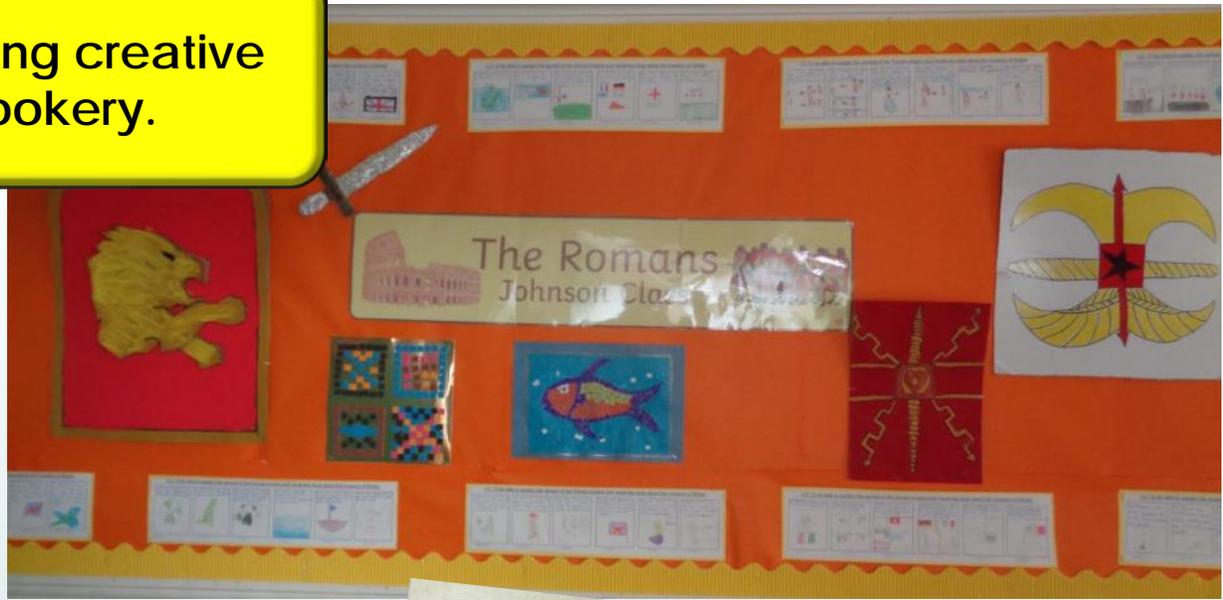
Garum recipe for soldiers

You will need:

- Dried fish
- Fatty fish (anchovies or sardines)
- Salt

Cooking pot with a lid

1. Put a thin layer of herbs in the pot.
2. Top with a layer of fish.
3. Cover with a thick layer of salt.
4. Add some layers of the pot in full.
5. Stir the mixture every day.
6. Leave the pot in a hot, sunny place.
7. In a week, the span should be runny and really delicious!



6. BUILDING PROJECTS

It's hard work being a Roman soldier. When you are not training or fighting, you'll be given lots of building work to do.

ROAD BUILDERS

A lot of your time will be spent building roads and bridges. Soldiers can move from place to place quickly on good roads and bridges.

DON'T FORGET!

Good roads mean letters from home will arrive sooner.

TOP TIP

It helps to have a special skill, such as being good at writing or looking after horses. Then you won't have to do the boring jobs, such as guard duty or cleaning.

FORTS

You may also have to build a Forts are usually built of wood have to help rebuild one in stone make it stronger and last long you will sleep in a room, rather you will share with the soldiers

Life in a fort is better than life on the road. Each fort has its own baths, toilets, hospital, and bakery.

TOWNS

Towns are often built up around forts. You could be asked to help lay out the streets, dig a well, or build an aqueduct or the town walls.

"Keep clean hills"

"Road building is hard work. Build them fast, but build them to last."

Impact: Pupils' Achievements and Progress

Activity 1: Class Reader/Story

Before: Children's Roman vocabulary of names, buildings, customs and history was minimal.

After: The pupils could recall a wide variety of Roman terminology and historical detail, most usually by associating it with characters and events in the story by Caroline Lawrence which we had shared in class together.

Activity 2: Drama in the Classroom

Before: The majority of the pupils had never taken part in a Conscience Alley before or written their own screenplay script.

After: All pupils understood the process they had gone through to design their own script and perform it. They appreciated the need for scenes, stage directions, and most importantly taking on the roles of the different characters and expressing & communicating their thoughts and emotions effectively in front of their peer audience.

Impact: Pupils' Achievements and Progress

Activity 3: Bring & Share Afternoon

Before: The whole class agreed they had brought in items from home individually in the past to share with the class, but with the exception of four children, these had not been books.

After: All children, supported by family members at home, had been able to bring in a fiction, non-fiction or digital text to share with the class. They each spoke about it and answered questions from the class. Most children swapped/borrowed each others' books during silent reading, and some even took each others' books home to read further.

Activity 4: Making Artefacts at Home

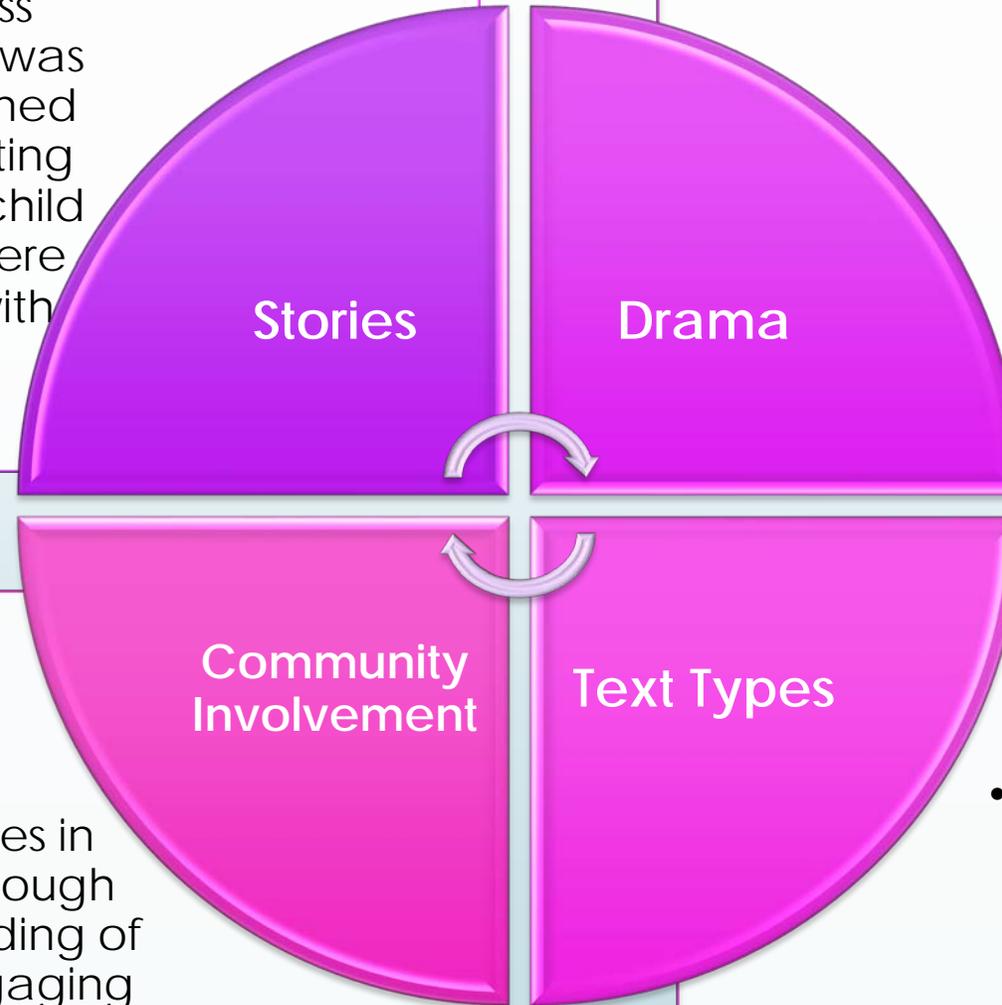
Before: Many pupils agreed they would not have spent any meaningful time discussing their learning of the class topic with their family without this activity.

After: Pupils universally took pride in their creations, and there was much excitement about the unveiling of artefacts and the sharing of cooked food. Many pupils wanted to take home food to share with their family, and parents were keen to observe & like on the school's Twitter feed the pupils' delight at sharing their and other families' contributions to the children's learning.

Impact: Pupils' Achievements and Progress

- Pupils' interest and engagement in our class topic of Ancient Rome was activated and heightened through the use of exciting adventure stories and child characters who they were able to easily identify with

- Pupils deepened their understanding of Roman characters, customs and history by taking on their roles themselves in a variety of drama activities



- Children involved their families and communities in their school learning through sharing their understanding of Ancient Rome and engaging in practical but enjoyable, related activities with their friends and family.

- Pupils widened their knowledge of fiction, non-fiction and digital text formats through sharing and recommending books they had discovered themselves to each other

Impact:

Pupil (left column) and Parent (right column) Feedback

** The Amazon is the class topic in the autumn in Year 5. Caroline Lawrence has not written an appropriate book, but Katharine Rundell has: 'The Explorer' will be the class reader in September!

'Did the eruption of Vesuvius really happen? How is it that we know it did all these years later?'

'I really loved that story. Has Caroline Lawrence written any stories about the Amazon? '**

'Can we do another Conscience Alley? It really helps me understand how the characters are feeling.'

'It's my son's birthday party next week – he wants it to be Roman-themed and he's coming dressed as Jonathan from "The Roman Mysteries" ...!'

'My partner is Italian, so our daughter knows Rome well and has been loving reading stories about Ancient Rome. She doesn't want the term to end!'

'My son wasn't really into reading before, but now that he's discovered non-fiction like the Eyewitness guides, he wants to visit the library.'

'I wish we'd had more time to write the script for our drama performance, then we could have made it even better.'

'Could we have a Latin lunchtime club so we can learn to speak the way the Romans did?'



'Have you seen the Roman shield I made?'

'Does anyone want any more of my Roman biscuits?'

'Use your school hallways and other public areas at school to display the use of a variety of literacies' show it's valued in school (Glasgow & Farrell, 2007:108).



BUILDING COMMUNITIES OF ENGAGED READERS

READING FOR PLEASURE



TERESA CREMIN, MARILYN MOTTRAM,
FIONA M. COLLINS, SACHA POWELL
AND KIMBERLY SAFFORD



How has TARs Research Influenced My Practice?

On reflection, I observed the extraordinary positivity and enthusiasm that employing TARs research recommendations had instilled in my pupils as readers. Children's 'attitudes and motivation', active participation in 'shared social [reading] experience' and regularity in 'choosing to engage as readers...for pleasure' were magnified enormously (Powell, 2014) and children participating in 'vibrant communities of engaged readers within and beyond school' (Cremin, 2014:155) had a transformative impact on their motivation and academic achievement. Going forward, in my classroom I aim to:

- **Maintain and constantly improve my own 'knowledge of children's literature and other texts'** (Cremin, 2014:155) and be an enthusiastic 'visibly active...reading teacher' (Kaufmann, 2002; Cremin, 2014:68) in order to inspire my pupils: share what I am reading with them and how I'm finding it. Use this knowledge to employ 'if you like that, what about trying one of these' when children ask for a new book (Safford, 2014:96)
- **Give children the opportunity 'to exert choice and preference' over what they read for pleasure**, including magazines, comics, online texts and non-fiction (Powell, 2014:129). Enable them to get emotionally involved with what they're reading (Sainsbury & Clarkson, 2008).

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How has TARs Research Influenced My Practice?

- Provide regular opportunities for children to engage in 'inside-text talk': children's independent enthusiastic discussion of themes in books they know or are reading (Safford, 2014:97)
- Encourage pupils' 'reader reciprocity', where they give and receive stories, inferences, information and recommendations to each other about texts any of them are currently reading (Mottram, 2014:108).
- Use reading for pleasure to build 'families-parents-schools reader relationships' (Mottram, 2014:118), and use pupils' reading gain 'useful insights into children's lives' (Safford, 2014:97)
- Allow pupils 'readers' rights' over their reading (Cremin, 2014:78): browsing, skipping pages, re-reading and selecting different types of texts are all permitted (Pennac, 1994:145). Encourage their self-esteem and independence over their reading (Powell & Tod, 2004).
- Provide child-owned 'social spaces' in school set aside specifically for the purpose of pupils' independent reading for pleasure (Cremin, 2014:155)

Next Steps

- ▶ On my next school placement.....
- ▶ Ask if I can suggest a reading list of a wide range of texts appropriate to each year group's current class topic or theme, and then share one or two of the books from it for a short time with each year group.
- ▶ Set up a reading for pleasure/book sharing lunchtime club, similar to my 'bring and share' afternoon, but taking place weekly and inviting any pupils from across the school to come and join in.
- ▶ Display in my classroom which books I've recently read or are currently reading, along with my own feelings about them. Offer to lead a whole-school approach to this where all teachers share this information
- ▶ Create a variety of drama activities for future placements that encourage children to perform and engage with class topic-themed texts being read and shared.
- ▶ Take new books I have discovered at university into school – either through UKLA shadowing or through browsing the extensive School Experience library. Find books to share that are relevant for pupils' interests, class topics or school ethos, including non-fiction, poetry, magazines and online materials.

BUILDING COMMUNITIES OF ENGAGED READERS READING FOR PLEASURE



TERESA CRENN, MARILYN MOTTRAM,
FIONA MCDONNELL, SACHA POWELL
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