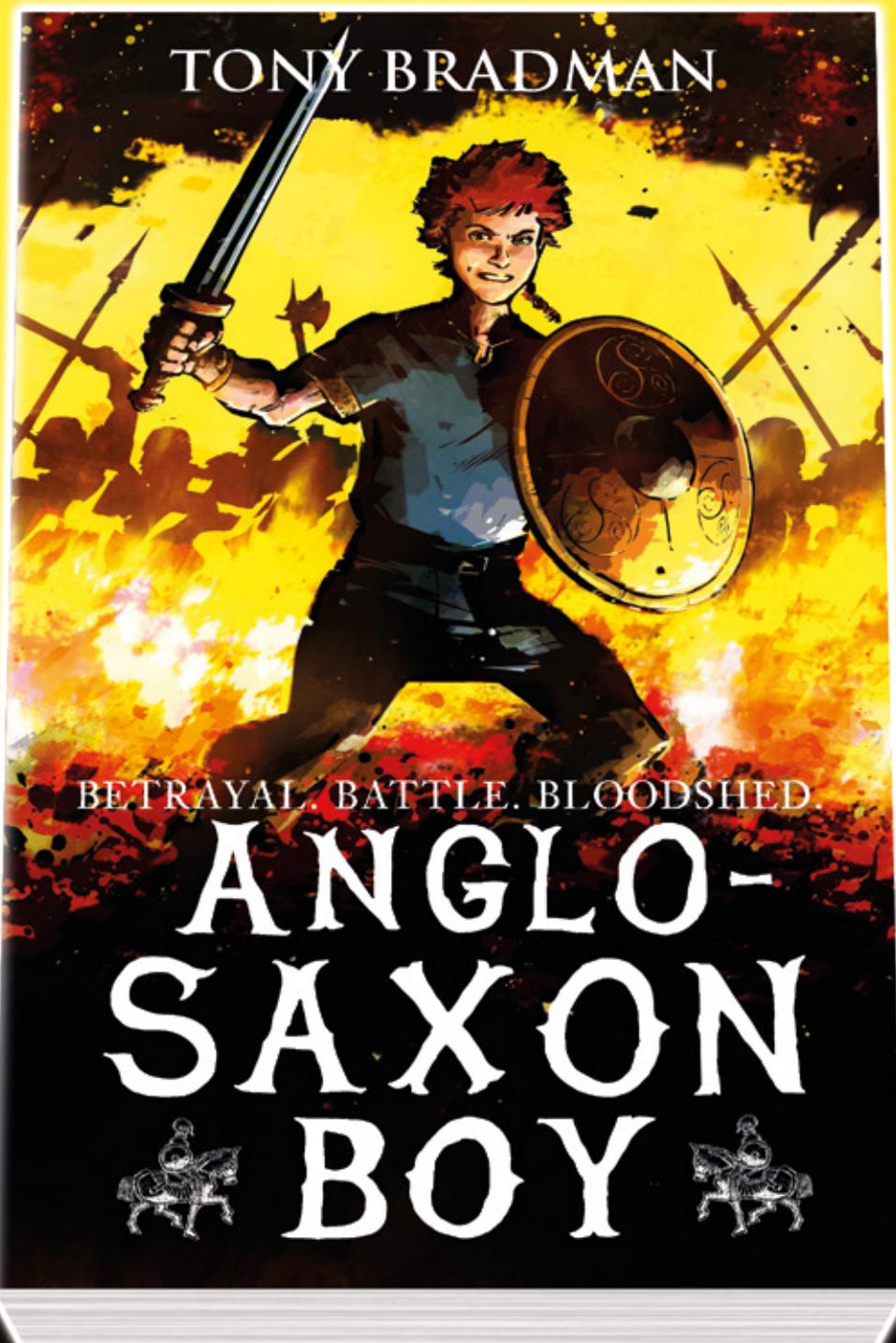


TEACHERS' NOTES

TONY BRADMAN



BETRAYAL. BATTLE. BLOODSHED.

ANGLO-SAXON BOY

9781406363777 • £6.99 • Paperback • 9 years +

An action-packed Anglo-Saxon tale of one smart boy's journey to the Battle of Hastings in 1066.

1065: Magnus is the son of Harold Godwinson, lord of the Southern Saxons and ruthlessly ambitious claimant to the throne of England. Overnight, Magnus finds himself cast centre-stage in the blood-soaked family feud that led to one of history's most famous battles. This is the family tragedy behind 1066: live it with Magnus, as the wolves of history close in on his Anglo-Saxon boyhood.



WALKER BOOKS

These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

The book offers a range of opportunities to work across the History curriculum as well as in English sessions, giving children the chance to explore historical knowledge in greater depth and practise key skills in the context of a high quality and engaging text which brings the time period to life.

Before starting the book:

Before starting work on the book, create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall you could create a class 'reading journal' using large pieces of sugar paper and use the pages of the journal to capture responses. Display related texts that children can read independently alongside this story to support them in developing language and making links to the historical content.

As part of the cross-curricular learning, it would benefit the children to make a visit to sites that may be of proximity to your school depending on where in the UK you might be based. The Historic UK website (<https://www.historic-uk.com/HistoryMagazine/DestinationsUK/AngloSaxonSites/>) features a map detailing locations around the country. *History West Midlands* is an independent website that also details interesting places that could be visited and explored in the West Midlands area (<https://historywm.com/places-to-visit/the-anglo-saxons-places-to-visit>).

Depending on your location, you may also choose to visit a museum which has Anglo-Saxon exhibits, if possible and once it is safe to do so. Such places could include:

- Museum of London: <https://www.museumoflondon.org.uk/collections/about-our-collections/what-we-collect/saxon-and-medieval>
- British Museum: <https://www.britishmuseum.org/learn/schools/ages-7-11/ancient-britain/visit-resource-anglo-saxons>
- The Great North Museum: Hancock: <https://greatnorthmuseum.org.uk/whats-on/anglo-saxons>
- Museum of Archaeology: <https://www.dur.ac.uk/archaeology.museum/whatswhere/saxon/>

You might also want to consider visiting the West Stow Anglo-Saxon Village and Country Park (<https://www.weststow.org/>) to provide an immersive experience.

Reading aloud and key teaching points:

Developing a historical line of enquiry through Book Talk

- Read aloud the prologue of the book and chapter one, but do not yet reveal the title of the book. Begin by picking out key historical vocabulary that the children may not be familiar with or may not fully understand in the historical context, for example: shield straps, chain-mailed arms, spear, shield, shield-wall, banner, squadron, warriors, lance, housecarl, tunic, bee skep, raiders, palisade, watchtower, paddocks, thatched houses, hearth, mead and Earl.



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- Note these down and then follow up on deepening children's understanding of new and unfamiliar vocabulary, using artefacts, photographs and video sources to bring these words to life and support the pupils in using them in context.
- Pupils can then begin to take ownership for picking out and discussing words and possible meanings and finding ways to confirm meanings throughout the unit, enriching and enlarging their repertoire of historical vocabulary. You may for example want to create a class glossary of the terms related to the Anglo-Saxon era that appear in the text as you read the book. You might work with the children to organise these into different categories that pertain to the way of life, such as food, clothing, past-times, architecture, geography, weaponry and social class.
- Then ask the children to discuss their responses to the text. The class can begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions'. These questions give children accessible starting points for discussion: *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?* The openness of these questions, unlike the more interrogative 'Why?' question, encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer. (Aidan Chambers: *Tell Me: Children, Reading & Talk with The Reading Environment* Thimble Press 2011).
- As children respond, it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles' and 'patterns' on a 'Tell me' grid. This written record helps to map out the class's view of impressions of the text and is a way of holding on to ideas for later. Asking these questions will lead children inevitably into a fuller discussion than using more general questions. Record the children's responses in the class journal and return to any questions or puzzles as you continue to read the book.
- As the book continues to be read, the children will benefit from regular opportunities to return to these questions and share their personal responses to the key events and character developments as they occur.
- Take a moment to focus on the prologue, in which we experience a pivotal moment in the battle at Senlac Ridge, the generally accepted location of the Battle of Hastings, from the perspective of Magnus. Invite the children to reflect on how they think this experience will influence the coming story and what they think might be in store for Magnus.
- Ask the children to text mark an extract of the first chapter, reflecting on the historical setting and any clues that they have inferred from their reading so far as to when this book is set. They might draw on descriptions of clothing, buildings, food or titles used to denote position and status.
- Reveal the title of the book and confirm or share that this book is set in the Anglo-Saxon era. Ask the children if they know anything about this period of history or what associations this word has for them, recording their ideas and suggestions.
- Following this discussion, give the children the following template and ask them to record their ideas and questions on the grid in small groups. The children can then return to this adding additional information as you read the book together.



What we know about Anglo-Saxons:	What we would like to know:	What we have found out:

- This can also support assessment for learning, guiding the following sessions and any further cross-curricular learning that will take place. You may for example want to use one of the questions that the children devise to shape your historical enquiry and study of the Anglo-Saxon era.
- Encourage the children to talk about this question at home as well and to record what they find out and to share this with the class, bringing in any books, photos, artefacts or other evidence.

Exploring characters in historical settings through Role on the Wall

- Re-read the prologue and the opening chapter of the book and return to focus on the prologue and the opening of chapter one up to page 24. Then ask the children to re-read this portion of the text and text mark this section to identify anything that tells us or allows us to infer about Magnus's character.
- Following this, ask the children to complete a Role on the Wall for the character of Magnus. To do this, have a prepared template of a boy onto which the children can record their ideas. Ask the children to write words or phrases sharing what they know about his outward appearance or other information about him from the story events on the outside of the outline, including the historical details contained in the text such as information about his clothes.
- Then, use these to begin to infer and deduce his internal feelings and characteristics and note these on the inside of the outline. Invite the children to consider what these observations about his appearance, and what we can infer from his body language and gestures, might indicate about his character.
- To promote a higher level of thinking, ask the children to consider what we learn about his family tree and the relationship dynamics of his family unit and how might these insights develop our understanding of his character? Support the children to make explicit links between the external and internal. For example, what do his interactions with his parents tell us about how he views himself and how might this shape his personality?
- Encourage the children to continue to return to the Role on the Wall as you read the story, using a different colour each time to highlight the knowledge they gain each time they read more and so that they can track the emotional journey the characters take as the story progresses.
- Using Role on the Wall to compare and contrast the children's own lives to that of an Anglo-Saxon child's could support children to understand this distinction more easily. Role on the Wall is also an excellent technique for deepening children's engagement with and understanding of key historical figures such as Harold Godwinson - the last crowned Anglo-Saxon King of England, using historical sources to gather the information you would place on the outline.



Developing a sense of Anglo-Saxon culture and society using visual organisers and through visualisation

- Read aloud chapter two, pausing intermittently to invite children to reflect on how in each moment our impressions of Magnus evolve. What do we learn about him through his interactions with his father? Add any observations and reflections on the Role on the Wall notes from the previous session.
- Read aloud chapter three, once you have done so, invite the children to contribute any reflections on Magnus based on his interactions with different family members in this chapter. What does his relationship with his brothers suggest about how he is viewed by his family, and how does this shape his view of himself? What do his mother's concerns suggest about the extent of Magnus's vulnerability? Add any reflections to the Role on the Wall notes.
- Drawing on the information provided in this and the first three chapters, work with the children to build a series of family trees that you can add to as you move through the story. This will give children the opportunity to build their understanding of the connections, tensions and power struggles within and across the region. Use a pack of multi-coloured Post-it notes and designate a different colour for different family units. You could choose to divide the children into groups and give each group a chapter to reread, draw out any references to individuals and their role and status and note each of these on a separate Post-it. Then the class can then reconvene so that each group can share who they've identified and the whole class can work together to formulate a series of family trees, using string to show connections within and across these trees. Create a space on your working wall and work with the children to place and organise the Post-its accordingly.
- As you read subsequent chapters and come across different family members and associates, you can continue to note their names on Post-its and add these to the structures you have created together.
- Share the map that features at the beginning of the book with the children along with a contemporary map of the UK and Europe. Give them the opportunity to share their thoughts and observations about the map that features in the book.
 - What do they notice about the names of the locations detailed?
 - What might be the significance of these places and why are they highlighted on the map?
 - What might be the significance of the dotted line and what do they notice about the arrows?
 - Invite children to reflect on how this simple map compares and contrasts with a contemporary map.
 - Make an A3 copy of the map that features in the book and place it on your working wall.
- Read chapter four and pause intermittently to work with the children to plot the journey described using stickers and a marker.
- Alternatively you could provide each child with their own copy of the map and pause to allow them to visualise the landscape being described at each stage of the journey then sketch this on the appropriate part of the map.



Exploring historical dilemmas through role play

- Read aloud chapters five and six. Ask the children to consider how Magnus's memory of his uncle compares with the behaviour he observes when seeing him again:
 - What impression do we have of his uncle based on Magnus's memories?
 - What kinds of experiences might have shaped and influenced the fondness that Magnus has for his uncle?
 - How does his memory of his uncle differ from what Magnus experiences on his arrival?
 - Why might there be such a contrast?
 - How might this shift make Magnus feel?
- Add the children's ideas to the Role on the Wall generated earlier.
- Read chapter seven and invite the children to reflect on:
 - the views expressed by Totsig about his people;
 - his rationale for the choices he makes as a leader;
 - Magnus's first-hand experience of how Totsig's men treat the villagers;
 - what the ambush suggests about how bad things are.
- Read chapter eight up to the end of the first paragraph on page 94. Invite the children to imagine that they are Magnus; how would they explain everything they have experienced since arriving at his uncle's home? What solutions might he offer based on what he has learnt? Encourage the children to role play the conversation between father and son based on everything they know up to this point. Once children have had the opportunity to do this in their pairs, you might choose to invite some pairs to share the part of their conversation with the rest of the class.
- Taking the advice of Ealdred and drawing on the discussions and role play activity, invite the children to write a letter in role as Magnus to his father sharing, what he has discovered and expressing his concerns.

Reflecting on distinctions between fact and opinion and how this might shape our impressions of the past

- Continue reading chapter eight and on through chapters nine and ten, pausing at different points to invite responses to Magnus's evolving character arc as well as speculation about how the story is likely to develop. Extend the conversation by encouraging the children to consider:
 - Why might Magnus's father have chosen to deploy his sons in this way?
 - Why might his father not be in York as he had told Magnus he would be?
 - Why might Magnus's father have chosen not to fully disclose his plans?
 - What do Magnus's grandmother's opinions suggest to us about who might be in positions of power or vulnerability?



- Read on to chapter eleven, stopping at the end of the second paragraph on page 119. '*...which would mean the end of the Kingdom of England.*'
- Work with the children to reflect on the key events that have led up to this moment. Identify who the key figures are; who do they think is the most influential, powerful or vulnerable and why?
- Based on what we know so far, how do we determine what is fact and what is opinion? Children can write all of the facts on separate Post-it notes and work with each other to organise these into two categories by drawing on the text to verify their view. Invite them to consider how much of our understanding of the past is shaped by the information available to us and how this is interpreted.
- Allow children to draw on the discussions, reflections and notes and use these to write their own news report. The news report could be for the front page of a newspaper or it could be the script for a news channel anchor. They will need to consider how to vary the language and tone depending on which medium they choose. How will they convey the distinction between fact and conjecture?

Stepping into the past through the use of Hot-seating

- Read aloud the remainder of chapter eleven along with chapter twelve.
- Continue to add to the 'Tell me' grid and to record and update any historical information gleaned from the text on the enquiry grids that were started in session one. Reflect on the revelation about Harold's plans and consider how this will change things for Magnus and his family.
- Reflect on your Role on the Wall notes and consider how Magnus's personality and character has evolved.
- Explain to the children that some of them are now going to hot-seat in role as Magnus, so that they can explore his viewpoint further and his feelings at this point in the story.
- Give the children time to discuss questions they might ask him beforehand. Ask the children to work in small groups to decide on five questions they would ask Magnus at this point in the story.
- Invite several children across the groups to share what they consider to be their most effective questions with the wider group. In pairs, invite the children to predict the possible answer to this question and how they would answer it. Consider which questions provoked the deeper responses.
- Look at the structure of the questions. Is there a pattern to the language used to start the open questions (*Why...*) compared to those that required a single response such as (*What...*)? Ask the children to consider *if there is a way we could change the closed questions to encourage Gunnar to say more?* Model recasting a closed question to an open question. Display this in written form so that the children can refer to this to support their own compositions.
- Now the children have five questions, ask them to refine these questions together, considering which would elicit the best response from the character. Encourage the children to refer back to the displayed questions to support their thinking. Then ask the children to choose their three most effective questions to submit to the hot-seating.
- The children playing the part of Magnus will also need time to prepare their story and inhabit the character.



Simple props can be useful to support this process, for example, simple items of clothing such as a cloak to show that the child is in role.

- Also, encourage the children to return to the Role on the Wall so that they can imagine how Magnus might respond to certain questions or scenarios. Give them time to play this out with a friend, role-playing him in different scenarios could support the children to 'step into the shoes' of the character. Often at historical sites, actors will step into the role of historical characters to bring aspects of history to life. This will be a really valuable activity in allowing them to understand and empathise with characters and events.
- After this session, revisit the Role on the Wall for Magnus and record any additional knowledge the children have gained about the character.

Exploring themes pertinent to a historical period through drama, debate and discussion

- Read chapter thirteen, stopping just before Magnus agrees to do as the King asks. Based on what has been read take a class poll to determine whether or not the children think Magnus should agree to the King's proposition. Note the number in favour and the number against.
- Facilitate a class discussion that invites the children to share their initial views and extend their considerations of the King's proposition by encouraging them to rationalise their responses:
 - Is this a reasonable thing to ask of Magnus? Why?/ Why not?
 - Based on previous actions, can the King be trusted?
 - What are the possible benefits for Magnus? What are the possible risks or dangers?
 - How might these risks be mitigated?
 - What would they do if they were in Magnus's position?
- Select one child to take on the role of Magnus and divide the remainder of the class into two groups. Group 1 should consider arguments in favour of the King's proposition and group 2 should consider arguments against it.
- Ask group 1 to form a line and group 2 to form a second line, facing group 1. Explain that Magnus is going to walk between both groups, and as he does the children must express arguments for or against the proposition.
- Reflect on the arguments shared and take a second poll. Have the children's views shifted compared to the first poll? If so, what has caused any changes of heart?
- Allow the opportunity for children to write a letter offering advice to Magnus that would support him in his decision making.

Empathising with characters in historical settings through a graph of emotion

- Read aloud the remainder of chapter thirteen, along with chapters fourteen and fifteen, stopping at different points to clarify the children's understanding and allow for discussion around what the children observe and what questions or reflections these observations pose.



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- Return to the Role on the Wall to note reflections about Magnus and consider the ever increasing complexity of the position Magnus finds himself in. Are the expectations that the adults in his life have of him reasonable?
- Revisit the notes displayed on the Working Wall, in the class reading journal and Magnus's Role on the Wall. Ask the children to reflect on his story so far and the emotional journey he has undertaken; *what are the high and low points of his journey so far? What words best describe the high and low points?* Collect suggested vocabulary and consider the range of emotions and shades of meaning between them.
- Through shared writing demonstrate how to map the main events in the story onto a graph of emotion (x axis) and the high and low points of Magnus's emotions (y axis), demarcated with the carefully chosen vocabulary which explores the limits of these emotions and shades of meaning between them:



- A laminated version of a blank graph of emotions could be displayed on the Working Wall and referred to periodically as the story progresses. Dry wipe pens could be used to compare and contrast the emotional journey of other characters in the text with Magnus's. This technique could also be used to reflect on real events in history and how people would have reacted to them.
- Before reading ahead, and based on the events up to now, ask the children to predict what they think will happen next and how King Harold will respond.
- Based on what the children know up to this point, ask them to consider whether they would have liked to have been a child in Anglo-Saxon times. Why or why not? In what ways might the way of life for the children in Magnus's family have differed from that of children of less wealthy and privileged families?

Drawing on other literary forms to enhance our experience of the story

- Read aloud chapter sixteen, stopping at different points to clarify the children's understanding and allow for discussion and reflections.
- Explain to the children that you would like them to write a poem that captures the tension, range of emotions



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and drama of this chapter and key moment in the story.

- Explain that you want this poem to take the form of a kenning poem; a form of poetry that can be traced back specifically to this era. For a full definition and examples visit the poetry section of the CLPE website: <https://clpe.org.uk/poetryline/poetic-forms-and-devices/kenning>
- Encourage the children to re-read chapter sixteen in small groups and circle any words, phrases or moments that they feel are key to building the drama.
- Invite the groups to share some of the vocabulary that they have chosen to circle and, through shared writing, model how you would consider the meaning of the chosen word and how you might draw on this to create a line for the kenning. The examples in the grid below illustrate this process:

Word or Concept	What does the word represent? What associations do we have with the word?	How might you express it as a two word phrase to form a kenning?
sword	sharp, deadly, weapon	Heart piercer
ship	vehicle, sea, graceful, large	Wave floater
axe	hard, heavy, sharp, strong, weapon	Skull cracker

- Once you have modelled this and given the children the opportunity to build their understanding and confidence, give them time to create their compound phrases in their groups and organise these in an order that captures the building tension.
- Give the groups the opportunity to experiment and play with their choices and prepare a performance of their piece for the rest of the class.
 - Encourage them to think about how they will use their voices and body language to express the building tension.
 - Will they speak in unison in some parts and as individuals in others?
 - Will they speak deeply in some parts and softly in others?
 - Will they use body percussion or sound effects for dramatic effect?
 - Will they use movement and actions to enhance their performance?
- Allow time for groups to perform to the class.
- Compare performance styles and consider what music could accompany or enhance the performances.
- Following this, some children may be inspired to write their own poetry based on the themes and ideas explored in the sessions. Provide time and space to allow the children to do this.



Book talk and reflecting on the novel as a whole

- Read to the end of the novel, stopping at different points, clarifying the children's understanding and allowing for discussion and reflections. Some stopping points with suggested discussion cues have been provided below:

Pause at the end of:	Invite the children to consider:
p.183	<ul style="list-style-type: none"> ● Did Harold make the right choice to travel to the North? ● What were the risks involved? ● How might he have been viewed if he hadn't taken assertive action? ● What other options might he have considered?
p.191	<ul style="list-style-type: none"> ● Were they surprised by the King's offer to his brother Tostig? ● Do they think the King would keep his word if his brother accepted the offer? Why? Why not? ● Was Tostig right to decline his brother's offer? ● Should the King have attempted to negotiate with Hardrada?
p.204	<ul style="list-style-type: none"> ● Do you think the King could or should have shown his brother mercy?
p.211	<ul style="list-style-type: none"> ● How would you feel in Magnus's position? ● Would you feel guilty or complicit? ● Would you be able to forgive your father? ● How would witnessing this act impact on your perception of your father?
p.214	<ul style="list-style-type: none"> ● Do you agree with the course of action that King Harold has decided upon? Why? Why not? ● What are the risks and challenges? ● Does the King have any alternative options? ● What would they do if they were in King Harold's position?
<i>"Perhaps," said Magnus. But he wasn't sure if he believed it.</i> on page 219.	<ul style="list-style-type: none"> ● How have these experiences changed Magnus? ● How has this sequence of events and the murder of Tostig changed the relationship between Magnus and his father? ● Do you think that the relationship can heal after everything that has happened?



<p><i>'The ground trembled beneath Magnus's feet and his heart started jumping like a bird trapped in a cage.' on page 221.</i></p>	<ul style="list-style-type: none"> ● How would you be feeling if you were Magnus in this moment? ● What feelings do the words '<i>trembling</i>,' '<i>trapped</i>' and '<i>cage</i>' create? ● What sensations and emotions does this description create? ● How might a bird trapped in a cage feel upon sensing such powerful vibrations?
<p>p.226</p>	<ul style="list-style-type: none"> ● Why is it important to save Magnus? ● What might this suggest about how the war is likely to end? ● What will be the consequences for Magnus and his family if King Harold's army fails? ● How will this outcome change things for the people of the land?
<p><i>'So why did he feel now that it wasn't what he wanted at all?' on page 231.</i></p>	<ul style="list-style-type: none"> ● Why might Magnus no longer want to be important or to have power and influence?
<p>Chapter 21</p>	<ul style="list-style-type: none"> ● Do you think Magnus made the right choice? Why? Why not? ● What would you have done in his position? ● How likely was he to have been successful in his role as King? ● What will be the likely consequences of his choice for his family and the country? ● Did you expect King Harold's army to be victorious? ● Did you assume Magnus would step up and take on the role of leader and King? Were you surprised by the ending?
<p>Historical Note</p>	<ul style="list-style-type: none"> ● Imagine what Magnus's fate might have been.



<p>End of Book Reflections</p>	<ul style="list-style-type: none"> ● Consider how the events have unfolded. How did Magnus react to key moments? ● What can we infer from his reactions? ● What does this tell us about his character? ● How did these moments shape our opinions of the other characters? ● Which character did you find most interesting? ● Are there any 'minor' characters that you would have liked to have spent more time with? ● Did any of the characters remind you of people you know or remind you of characters in other books? ● Having now finished reading the book, how do your thoughts and feelings about the book compare with your original expectations? ● When you first saw this book, even before you read it, what kind of book did you think it was going to be? What made you think this? ● Now you've read it, is it as you expected? Have you read other books like it? How is this one the same? How is it different? ● Would you read a historical novel again? Why? Why not?
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Building on Learning:

- Reflect on what historical information they learned from the book, what questions they have answered, what they will need to investigate further and any other historical questions their reading of the book has generated.
- Explore with the children how they can work to develop their own lines of historical enquiry to answer unresolved questions or investigate aspects of interest further in individual, paired or grouped projects to present to the class or wider school community.
- Look at how they will ensure information they research and present is historically accurate and look at different ways they could present what they have explored and found out. They could make books, videos, a web page, prepare a presentation or stage a historical drama.

Possible Further Writing Outcomes:

- Writing diary entries in role as the central characters, as well as diary entries from the perspective of historical figures chronicling key historical events.
- Letters in role as the central characters or as historical figures from the period.
- Fact-files outlining what the children have learned about the Anglo-Saxons.
- Autobiographies of select characters.



- A guide to historical artefacts explored, such as a museum catalogue.
- A guide to war that details weaponry, strategies, key figures, battle sites, maps and insights into battles from planning to execution to aftermath.
- Non-chronological reports based on the Anglo-Saxons.
- News reports of key events leading up to and the aftermath of the Battle of Hastings.
- Scripting and producing a documentary about the Battle of Hastings.

Potential Historical Enquiry Questions inspired by the book and Anglo-Saxon study:

- What would an average Anglo-Saxon child's life have been like?
- How did the quality of life of the wealthy members of society compare with the less wealthy during the Anglo-Saxon era?
- How are women portrayed in historical accounts of the Anglo-Saxon era?
- How does the role of the monarchy during the Anglo-Saxon period compare with contemporary times?
- How do rule making, negotiations of power and the role of diplomacy in the Anglo-Saxon period compare and contrast with contemporary times?
- How did the outcome of the Battle of Hastings impact this period and contribute to shaping the UK as we know it?
- What influence can we still see of this era in our contemporary lives?

Historical Themes that could be covered:

- The Role of the Monarchy
- The Role and Influence of the Church in Spheres of Power and Wider Society
- Social Class and Societal Structures
- National and International Relations
- Understanding of Geography and Evolution of Territories
- Architecture of the Era

Other Anglo-Saxon Topic ideas:

- Children might explore Anglo-Saxon art and culture.
- Children could study the patterns and designs of different family crests and coats of arms from this period. They might go on to create and design their own.



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- The class could discuss why archaeology is a vital source of information about ancient people and their lives.
- Children could use some of the evidence seen in the book to begin to construct their own views of everyday life during Anglo-Saxon times.
- You might work with the children to create a book of maps that compares and contrasts how regions in contemporary times compare and contrast with this era.
- Children could also explore the advantages and disadvantages of using reconstructions to find out about the past.
- Children could consider how past civilisations have been stereotyped, or think about how our current period in time will be remembered.

Core History NC Learning Objectives:

- Understanding historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and how these concepts are used to make connections, draw contrasts, and frame historically valid questions.
- Understanding methods of historical enquiry, including how evidence is used to make historical claims, and how and why contrasting arguments and interpretations of the past have been constructed.
- Gaining historical perspective by placing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.
- Developing an awareness of the past and the passing of time, and how events fit within a chronological framework, establishing narratives within and across the periods of study.
- Identifying similarities and differences between the ways of life in different periods.
- Understanding some of the ways in which we find out about the past and identifying different ways in which it is represented; constructing their knowledge of the past from a range of sources.
- Learning about significant events and people in local, national and global history.
- Acquiring knowledge about the following historical periods: changes in Britain from the Stone Age to the Iron Age; the Roman Empire and its impact on Britain; **Britain's settlement by Anglo-Saxons; the Viking and Anglo-Saxon struggle for the Kingdom of England** to the time of Edward the Confessor.

Key NC Historical Concepts:

- Know and understand the history of these islands as a coherent, chronological narrative, from the earliest times to the present day: how people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world.
- Gain and deploy a historically grounded understanding of abstract terms such as 'empire', 'civilisation', 'parliament' and 'peasantry'.



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- Understand historical concepts such as continuity and change, cause and consequence, similarity, difference and significance, and use them to make connections, draw contrasts, analyse trends, frame historically-valid questions and create their own structured accounts, including written narratives and analyses.
- Understand the methods of historical enquiry, including how evidence is used rigorously to make historical claims, and discern how and why contrasting arguments and interpretations of the past have been constructed.
- Gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history; between cultural, economic, military, political, religious and social history; and between short- and long-term timescales.

Linked texts:

- *Beowulf* retold by Kevin Crossley-Holland, illustrated by Charles Keeping (Oxford University Press)
- *Beowulf: A New Translation* by Seamus Heaney (Faber & Faber)
- *Beowulf* by Sir Michael Morpurgo, illustrated by Michael Foreman (Walker)
- *King Arthur and the Knights of the Round Table* written and illustrated by Marcia Williams (Walker)
- *Freedom for Bron: The Boy Who Saved a Kingdom (History Adventures)* by N. S. Blackman (Dinosaur Books Ltd)
- *Arthur High King of Britain* by Michael Morpurgo, illustrated by Michael Foreman (Egmont)

Linked Non-Fiction Texts:

- *Anglo-Saxons and Vikings (Usborne History of Britain)* by Hazel Maskell, Abigail Wheatley and Ian McNee (Usborne)
- *You Wouldn't Want to be an Anglo-Saxon Peasant!* by Jacqueline Morley, illustrated by David Antram (Book House)
- *Smashing Saxons (Horrible Histories)* by Terry Deary, illustrated Martin Brown (Scholastic)
- *Anglo-Saxons (The History Detective Investigates)* by Neil Tonge (Wayland)
- *In Anglo Saxon Times (Men, Women and Children)* by Jane Bingham (Wayland)

Weblinks:

- Tony Bradman's website: <http://www.tonybradman.com/>
- Historical association teaching resources:
<https://www.history.org.uk/primary/resource/3865/anglo-saxons-a-brief-history>
- BBC Bitesize: Anglo-Saxons - <https://www.bbc.co.uk/bitesize/topics/zxsbcdm>



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- BBC Class Clips: <https://www.bbc.co.uk/bitesize/topics/zxsbcdm/resources/1>
- BBC Class Clips Animations:
<https://www.bbc.co.uk/teach/class-clips-video/story-of-britain-anglo-saxon-britain/zdh2t39>
- English Heritage: <https://www.english-heritage.org.uk/members-area/kids/anglo-saxon-england/>
- British Museum: https://www.britishmuseum.org/sites/default/files/2019-10/Visit_Anglo_Saxons.pdf

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