

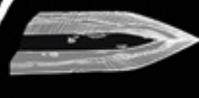
TEACHERS' NOTES

TONY BRADMAN



BLOOD. FIRE. VENGEANCE.

VIKING BOY



9781406313833 • £6.99 • Paperback • 9 years +

An action-packed blend of historical adventure and fantasy for junior readers.

Gunnar is the son of a Viking chieftain, living peacefully on his family steading with his mother, father and their people – until they are raided by Skuli and his Wolf Men, who raze his home to the ground and take his father's life. Gunnar swears an oath to avenge his father's death and save his mother from Skuli – but first he must run to save himself. Murderous raiders, hand to hand battles to the death, mythical flying wolves and a relentless sea journey to the Land of Fire and Ice... Unknown to Gunnar, his life has been foretold, and he finds he has a destiny greater than his own story.



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:

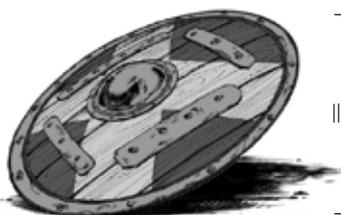
Before starting work on the book, create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall you could create a class 'reading journal' using large pieces of 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 a museum which has Viking exhibits if possible, such as the Museum of London or the Jorvik Viking Centre. The Jorvik Viking Centre provides learning experiences that would support this or if you were not able to visit the museum, they offer a wide-ranging set of loan boxes that would enrich history teaching sessions.

Reading aloud and key talking points

Developing a Historical Line of Enquiry through Book Talk

- Read aloud the opening 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, harness, tunic, chamber, scabbard, forge, runes, chainmail, hearth, warriors.
- 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 word 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 Viking culture that appear in the text as you read the book.
- 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).



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- 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 the important meaning 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.
- Focusing on the prologue in which Gunnar's fate is described by The Three Sisters, ask the children to think about how they think this section will influence the coming story.
- 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, such as Gunnar's father's sword, the mention of the longhouse and the way in which the characters' dress is described.
- Reveal the title of the book and confirm or share that this book is set in the Viking era. Ask the children if they know anything about the Vikings 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.
- 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 Viking 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.

What we know about Vikings:	What we would like to know:	What we have found out:
●	●	●

Exploring characters in historical settings through Role on the Wall

- Re-read the opening chapter of the book and return to focus on pages 12-14. Then ask the children to re-read and text mark this section to show anything that the text tells or infers about Gunnar's character.
- Following this, ask the children to complete a Role on the Wall for the character of Gunnar. 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 know from his speech and what we have to infer from his body language and gestures. Support the children to make explicit links between the external and internal. For example, how does something he does tell us about his personality, or how does his personality make that action seem most likely (i.e. for an action to be 'in character' or characteristic).
- 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 as well as 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 a Viking 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 Harald Hardrada – 'The Last Great Viking Ruler', using historical sources to gather the information you would place on the outline.

Developing a sense of Viking culture using blackout poetry

- Read aloud the text from the start of chapter two until page 24, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Re-read the text again on page 24 which describes the Viking warriors who come to kill Gunnar's father and take over his land, but this time ask the pupils to close their eyes and invite them to try to visualise the scene.
- Give the children pieces of paper and appropriate and available art materials and then ask the children to sketch the scene they pictured. You could read the text again several times while the children draw their pictures. After the class have completed their drawings the pupils could annotate the pictures with key vocabulary or phrases from the text which support their understanding or interpretation for example '*ferce-looking warriors*,' '*flames casting shadows that danced*' or '*beasts straining at their leashes*'.
- Additionally, you could invite the pupils to annotate their artwork with further detail and description, eliciting their ideas about this moment in the story. Give the class time to share their work with one another and to compare and contrast their images. Invite individuals to comment on what is similar and what is different about the way they have illustrated the scene and why they think this is. Ask the pupils to consider how the way in which they have drawn the pictures express the atmosphere of the scene they had in mind.
- Now give each child a copy of the text from page 24 to conduct some close reading and revisiting of the text. Ask them to draw a box around the words, phrases or sentences which most influenced their visualisation.
- Now support them to use this to create blackout poetry; using a dark-colour felt-tip pen to block out the rest of the language so that they are only left with their chosen words or phrases.
- Following this ask the children to read aloud only their selected words, considering, *how does it sound? How does it flow? Are there any small changes you might make – deletions, additions, adjustments – that would support text flow and cohesion?*



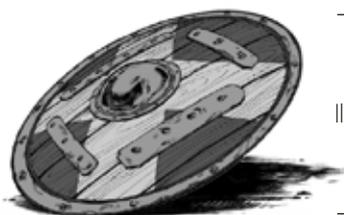
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- Encourage the children to compare their poem with the others on their table. *Have you all chosen the same words and phrases or are they different? Why?* Place their poems on the Working Wall or in the class journal so that they can revisit these.
- Ask the children to reflect on the ways in which this scene and the poems that they have created confirms or challenges any pre-existing ideas that they had about the Vikings. *What else can they add to their enquiry grid? Does this support any historical research you have conducted into Viking warriors? What do they still want to find out about? How else could they do this? Use this as an opportunity to discuss primary and secondary historical sources; looking at what might be available to them in finding out more about this period and the reliability of these.*
- Read to the end of chapter two, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.

Exploring Viking myths through Reader's Theatre

- Read aloud chapter three. Ask the children to consider what else the information in the chapter reveals to us about Gunnar's personality and character. Add the children's ideas to the Role on the Wall generated earlier.
- Prepare a range of templates or outlines of other people in order to create further role on the wall templates for a range of different characters in the book, such as Gunnar's mother and father and then later in the text Rurik and Thorkel. These can be pinned to the learning wall and added to as the story progresses.
- Revisit the text read so far and if possible allow the children to text mark and highlight the different ways in which the characters are introduced and described, it may be helpful to do this using different colours.
- As before, ask the children to write words or phrases they would use to describe the characters' feelings and personality, which can be put on the inside of the outline and what the group know about their outward appearance or facts and other information about them to be put on the outside.
- Use the following prompts to support the children's considerations:
 - *How are the character descriptions similar or different?*
 - *Are they literal or are you inferring meaning?*
 - *Which helped you to imagine the character? Which did you find more difficult to imagine and why? How do you think the author has helped you to get to know the character?*
 - *How has this been achieved by the author? What devices or techniques have they used to help you paint a picture of their character?*
 - *Which characters do you prefer? Why?*
- Complete a Role on the Wall for each of the main characters as they are introduced in the text, displaying them alongside the Role on the Wall prepared for Gunnar. The children can then compare and contrast the characters more easily as the story progresses.
- Following this, read on in the book until p47, stopping at 'great beating of wings', let the children continue to add to the 'Tell me' grid and to record any historical information gleaned from the text to their enquiry grids.



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- To allow the children to reflect further on the way in which historical facts and Norse culture are woven into the story, ask the children to prepare a performance reading of a section of the text.
- Place the children into groups and assign the different parts of the text to each group from page 42.

Part 1:

The wolves were creatures of nightmare, each the size of a horse, but with bristling grey pelts and huge, leathery wings.

Part 2:

Their eyes glowed red, and blood dripped from their muzzles as if they had come from some ghastly carrion feast, which might have explained the foul odour they brought with them. They swished their tails, snarling and showing their glistening fangs, swinging their massive heads from side to side, tugging at the reins held by their riders.

Part 3:

The Valkyries were an even more terrifying sight than the wolves. Gunnar felt a chill of fear as he studied them – nine tall women warriors in black chainmail and black cloaks, all holding red shields and spears with leaf-shaped blades, the points sparkling like stars. Their faces were completely hidden in black helmets with visors the shape of a raven's curved beak.

- Give the children time to text mark and to consider how they will perform the text that they have been assigned. For example, *will they speak in unison, in canon, individually? Will they use movement or actions? Will they use props? Will they create sound effects? What tone and intonation will bring the text to life?*
- After the children have had time to prepare, put all the groups together to create a whole class performance. You may want to record this so that the children can watch or listen back to their performance.
- You might use this as an opportunity to critique their readings and consider how they can be improved for further performance opportunities such as in an assembly, or next time Reader's Theatre is used.
- Following the performance, look at the text again and draw out what the children have noticed about the author's use of vocabulary, choice of figurative language, punctuation and grammar and how these choices impact on the reader. *How has this section of text evoked the sense of the drama, excitement and danger?*
- Also ask the children to reflect on what they have learned about Norse myths and Viking beliefs from this section of the text and what further questions it has prompted. Use this as springboard for children to research Norse myths as well as providing time for the children to read them in their directed independent reading, see suggested reading list below.
- Before the next session, read to the end of chapter four, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up as well as adding information to the historical enquiry grid.



Developing lines of historical enquiry through examining a historical artefact featured in the text

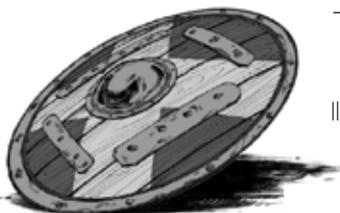
- Share with the children a copy of or an image of an amulet of Thor's hammer as referenced in chapter five, page 56.
- Give the children the opportunity to look carefully at the object in small groups and to record their responses to it. Use questioning to support their discussions: *What do you think about it? Why do you think that? Does it remind you of anything? What do you think you know about it? How do you know? How can you check? Do you have any questions? What do you want to find out about it?*
- Ask the groups to write some hypotheses or questions about the object on the strips of paper and share with the rest of the class. Once the children have shared the questions they have generated, ask them to sort the hypotheses and questions:
 - *Which questions require a simple yes/no answer? Do you already know the statement is true? How?*
 - *Which ideas or questions can be researched? Where can you look for the information you need?*
 - *Which questions or ideas are you most interested in following through?*
 - *What will this look like? What will you need?*
 - *Can questions or hypotheses be rephrased to ensure there is more scope for an open investigation?*
- Give the children time to research and find the answers to their questions following the reading of chapter five, perhaps in a separate session, following up on the discussion about the reliability of historical sources so that the children know the best ways of looking for accurate information. You could use the same technique to explore other historical artefacts that you may want to share with the children in history sessions.
- For other ideas on how to explore artefacts, please see the Historical Association:
<https://www.history.org.uk/primary/categories/793/module/3657/primary-teaching-methods>
- Read aloud chapter five, pausing to stop on page 56 in which the amulet is referenced. Ask the children to consider if any of their questions about the artefact have been answered through the reading of the text or if they still have ideas that need to be confirmed or clarified.
- Continue to read chapter five, considering who the mysterious man is that Gunnar meets in the God House and why he decides to help him. *Are there any clues, from the way he is described on page 57, to the man's character? What could be the significance of the feather in the bag? Could this relate to the prophecy at the start of the book or any Norse myths that you have read?*
- Read aloud chapter six, which reveals that Gunnar has travelled to the port town Kaupang, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- You may want to give the children the opportunity to research the place Gunnar has arrived in. It would also support the children to visualise the town and this could be done through the creation of dioramas. Dioramas are small models representing a scene with three-dimensional figures, either in miniature or in a large-scale. They are often seen as part of museum exhibits so would be a fantastic way for the children to replicate ways in which museums share aspects of history we can no longer see ourselves.



- To enable this, return to the description of the town on page 64-65 as a guide to what the town would have looked like as well as the children's own research.

Stepping into the past through the use of hot-seating

- Read aloud chapters seven, eight and nine. Continue to add to the 'Tell me' grid and to record and update any historical information gleaned from the text to their enquiry grids. Reflect on Gunnar's predicament and the fact that he has found himself sold and enslaved.
- Spend some time unpicking the term slave and the children's understanding of slavery prior to this activity so they can respond credibly in the hot-seating activity.
- Ask the children to consider what else the information in the three chapters reveals to us about Gunnar's personality and character and create new Roles on the Wall for the characters Rurik and Thorkel.
- Explain to the children that some of them are now going to hot-seat in role as Gunnar 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 that they would ask Gunnar 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 listed 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 the children 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 Gunnar 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 he may 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.
- You can use the same technique to support historical enquiry, preparing and hot-seating in role as key figures from history.



- After this session, revisit the Role on the Wall for Gunnar and record any additional knowledge the children have gained about the character.

Bringing the past to life through freeze-frame and dramatisation

- Read chapters 10, 11 and 12 and allow the children time to respond to the text in small groups, noting their ideas and comments in the whole class journal and on the 'Tell me' grid in another colour. Reflect on the events at the end of chapter 12. *What do they think will happen next? How will Gunnar survive? What does the prophecy suggest?* Ask the class to predict what they think will happen next and how Gunnar might escape, based on their understanding of his character so far, *what actions seem most likely?*
- Divide the class into 3 groups and ask each of them to create a freeze-frames to represent the dramatic events of these chapters, Starkad's attack, Orm's judgement and Gunnar and Rurik being tied to the wooden posts in the sea, based on the children's interpretation and re-reading of the text.
- Following this, use thought tracking to interrogate the scene further. Invite different members of the class in role to voice their thoughts or feelings aloud using just a few words. This can be done by tapping each person on the shoulder or holding a cardboard 'thought-bubble' above their head.
- Thought track members of each of the groups, keeping a record of how the different characters felt before and during the different events. After this, reflect on what the class have heard and compare and contrast the different characters' thoughts and feelings.
- Ask the children to consider also how they felt as an audience member as well as a performer. *How did the drama make them feel? How was this achieved? What did you feel when a given thought was expressed?*
- Considering their own performances and also any films or television dramatisations that the children have watched, ask the children to reflect on how actors and performers achieve a connection with their audience. *How could they refine their performances to make this connection more powerful? Could they change their body language or facial expression further? How could they refine the wording of their characters' thoughts and feelings? How could the staging of the scene enhance the impact on the audience?* The performance could then be refined further taking into account these considerations.
- You could link this to historical re-enactments and dramatisations such as this one produced for the History Channel: <https://www.youtube.com/watch?v=ICWzmSM7QdU> to show how actors authentically bring the past to life with impact on the viewer. (Teachers should ensure they have watched the entirety of this programme before deciding whether or not to show it to their class)
- Once you have watched a dramatisation such as this one, it could be a useful opportunity to evaluate the authenticity of historical drama, based on what they know about the Vikings.
- Consider photographing each of the freeze-frames and allowing children to access these on a computer/tablet. Speech and thought bubbles could be added and completed to reflect and capture the voices from the freeze-frame/thought tracking activity. They could also make these into movies, using technology such as iMovie to bring their own scenes to life and making them historically authentic.



Empathising with characters in historical settings through a graph of emotion

- Read aloud chapters 12, 13 and 14, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Return to the Roles on the Wall you have begun to develop a full picture of the different protagonists in the novel.
- Revisit the notes displayed on the Working Wall, class reading journal and Gunnar'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 Gunnar's emotions (y axis), demarcated with the carefully chosen vocabulary which explore 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 Gunnar'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, based on the events up to now and the prophecy, ask the children to predict what they think will happen next.
- From what they know so far, ask *would they have liked to be a child in Viking times? Why or why not?* so that they can use and apply their understanding of what life would have been like as a child in this period.

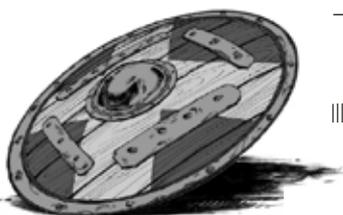


Making Intertextual Connections

- Read aloud chapters 15, 16 and 17, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Reflect on the Norse myths used within the story and how this may relate to any wider reading the children have completed as well as their historical enquiry into Viking culture.
- Share the poem *To Asgard* by Rachel Piercey from the anthology *Falling Out of the Sky. Poems about Myths and Monsters*, available here: <https://clpe.org.uk/poetryline/poems/asgard>
- Support the children to respond to the poem. You may want to have the following prompts displayed to guide their talk and response:
 - *How does the poem sound to you?*
 - *What does the language of the poem do? Do you like any particular words or phrases? Why?*
 - *Does it have rhythm? How does it feel?*
 - *Whose is the voice of the poem?*
 - *What is the theme of the poem?*
 - *What does the poem say to you as a reader?*
 - *Would you like to write a poem like this?*
 - *What type of poem is it?*
 - *Can you recognise the form of the poem?*
 - *How is it laid out?*

Questions taken from James Carter: *Let's Do Poetry in Primary Schools!* (A&C Black 2012)

- Once the children have spent time responding to the poems in small groups or pairs, ask them to feed back their responses to the whole group, thinking particularly about how the poem relates to Gunnar's story and what they have found out about Viking myths and culture. *Why do they think the poem suggests Asgard will end? How could it end? What does this make them feel? Would they cross the rainbow bridge? Why? Why not?*
- Now watch Rachel Piercey perform the poem *To Asgard* on the Poetryline website: <https://clpe.org.uk/poetryline/poems/asgard>
- Revisit the poem and consider: *what is in the refrain? How does it make you feel? How has the poet achieved that?*
- Display the text of the poem on an IWB or using a visualiser, this time reading it aloud to the children, perhaps more slowly, so they can join in.
- Repeat through shared reading, allowing the children to enjoy being able to recite parts, or all, of the poem by heart, engaging them in the way in which they can lift the words off the page. Reflect on Rachel Piercey's



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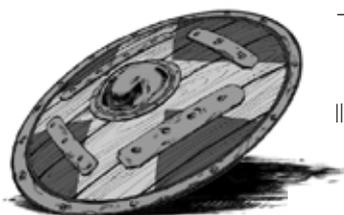
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language choices and the way in which the words are arranged on the page. *How have the words, layout and style of poem created pictures in their minds?*

- Ask children to work on reciting the poem by heart in small groups, organising themselves any way they like, e.g. in unison throughout or each taking a verse.
- Ask the children to think about ways in which they could include aspects of Viking character in their performance based on what they know from reading and information gathering. Support children with an enlarged copy of the poem with visual prompts if appropriate. Ask the children to choose movement and actions that they think would enhance their performance.
- At the end of the session confident groups can 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 around what the group like, dislike, any patterns that they notice or any questions that it brings up.
- Discuss children's responses to the ending of the book. *Did they expect Gunnar to defeat Skuli? Were they surprised by the ending?*
- Ask the children to consider the events that have unfolded, how Gunnar reacted to them and to infer what this tells us about his character as well as their opinions of the other characters. *Which character interested the class the most? Are there any 'minor' characters that the class would have liked to have spent more time with? Did any of the characters remind them of people they know or remind them of characters in other books?*
- Discuss how the children felt about the book compared to their 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?*
- 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.



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Possible 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, for example Viking raids
- Poetry inspired by the book and themes explored, for example Kennings
- Letters in role as the central characters or as historical figures from the period
- Fact-files outlining what the children have learned about the Vikings
- A guide to historical artefacts explored such as a museum catalogue
- Non-chronological reports based on the Vikings

Potential Historical Enquiry Questions inspired by the book and Viking study:

- Is the idea of the 'Vicious Vikings' a stereotype?
- How are women portrayed in historical accounts of the Viking era?
- What would a Viking child's life have been like?
- Did the Vikings make Britain a better place to live in by 1000AD?
- What influence can we still see of their presence in our contemporary lives?

Historical Themes that could be covered:

- Home and beliefs
- Arts and crafts
- Raiders and warriors
- Traders and travellers
- Explorers and invaders

Other Viking Topic ideas:

- Children could explore traditional Viking patterns and designs, including the use of runes and rune stones.
- If undertaking a wider study of Viking culture, children could design and build their own model of a longship, longhouse or hall.
- They could make their own Viking boat models and decorate the shields, which in turn could prompt discussion about Viking weaponry.
- Children could consider how past civilisations have been stereotyped, or think about how our current period in time will be remembered.
- 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 Viking times.
- Children could also explore the advantages and disadvantages of using reconstructions to find out about the past.



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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'.
- 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.



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Linked texts:

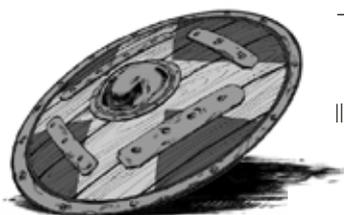
- *Arthur and the Golden Rope* by Joe Todd-Stanton (Flying Eye Books)
- *Norse Myths: Tales of Odin, Thor and Loki* by Kevin Crossley-Holland, illustrated by Jeffrey Alan Love (Walker)
- *Odd and the Frost Giants* by Neil Gaiman, illustrated by Chris Riddell (Bloomsbury)
- *The Sleeping Army* by Francesca Simon (Faber & Faber)
- *The Saga of Erik the Viking* by Terry Jones, illustrated by Michael Foreman (Puffin)
- *How to Train Your Dragon* by Cressida Cowell (Hodder)
- *Hilda and the Troll* by Luke Pearson (Flying Eye Books)
- *Treasury of Norse Mythology* by Donna Jo Napoli, illustrated by Christina Balit (National Geographic)
- *The Dragon's Hoard: Stories from the Viking Sagas* by Lari Don, illustrated by Cate James (Frances Lincoln)
- *Norse Myths & Legends* by Cheryl Evans and Anne Millard, illustrated by Rodney Matthews (Usborne)
- *D'Aulaires' Book Of Norse Myths* by Ingri D'Aulaire (Bantam Dell Publishing Group)
- *Monster Slayer* by Brian Patten Illustrated by Chris Riddell (Barrington Stoke)
- *She Wolf* by Dan Smith (Chicken House)
- *Riddle of the Runes (Viking Mystery 1)* by Janina Ramirez, illustrated by David Wyatt (Oxford University Press)
- *Bracelet of Bones (The Viking Sagas. Book 1)* by Kevin Crossley-Holland (Quercus)

Linked Non-Fiction Texts:

- *The Vikings (History in Infographics)* by Jon Richards (Wayland)
- *Viking Longship* by Mick Manning and Brita Granström (Frances Lincoln)
- *Vicious Vikings (Horrible Histories)* by Terry Deary and Martin Brown (Scholastic)
- *The Viking Invader (Newspaper History)* by Fergus Fleming (Usborne)
- *You Wouldn't Want to Be a Viking Explorer!* by Andrew Langley (Book House)
- *Everything Vikings* by Nadia Higgins (National Geographic)

Tony Bradman's reading recommendations:

- *The Hammer and the Cross: A New History of the Vikings* by Robert Ferguson (Penguin)
- *Viking Britain: A History* by Thomas Williams (Collins)
- *Beowulf: A New Translation* by Seamus Heaney (Faber & Faber)
- *Beowulf* retold by Kevin Crossley-Holland, illustrated by Charles Keeping (Oxford University Press)
- *The Penguin Historical Atlas of the Vikings* by John Haywood (Penguin)
- *Anglo-Saxons and Vikings (Usborne History of Britain)* by Hazel Maskell, Abigail Wheatley and Ian McNee (Usborne)
- *Who Were the Vikings? (Starting Point History)* by Jane Chisholm, Struan Reid and David Cuzik (Usborne)
- *Ladybird Histories: The Vikings* (Ladybird)
- *The Viking Saga* by Henry Treece (Puffin)
- *Blood Feud* by Rosemary Sutcliff (Red Fox Classics)



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Weblinks:

- Tony Bradman's website: <http://www.tonybradman.com/>
- Historical association teaching resources: <https://www.history.org.uk/primary/categories/793/module/3657/primary-teaching-methods>
- Supporting Historical Enquiry in children: <https://www.tes.com/teaching-resource/teachers-tv-primary-history-enquiry-skills-6043642>
- Teacher Guide to the Vikings: <https://www.history.org.uk/resource/3867>
- BBC Bitesize: Vikings - <http://www.bbc.co.uk/education/topics/ztyr9j6>
- BBC Class Clips: <https://www.bbc.com/teach/class-clips-video/history-ks2--ks3-vikings/zhys92p>
- BBC History of Britain: <https://www.bbc.com/teach/class-clips-video/story-of-britain-vikings-animation/zhrygwx>
- Jorvik Viking Centre, York - <https://www.jorvikvikingcentre.co.uk/>
- Norse Myths - <http://www.storynory.com/category/norse/>
- Animated Norse Gods video by 'Cans' (an education design company) - <https://www.youtube.com/watch?v=8WbGEXzZgbY>

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