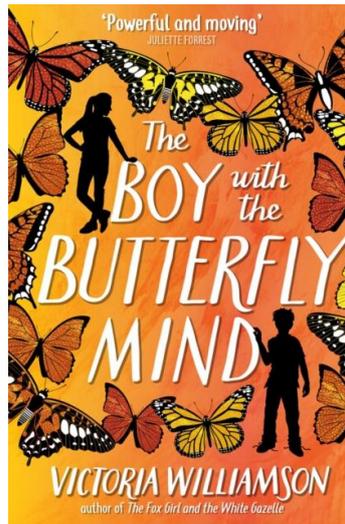


hooks into books

KS2 Pack 32

Autumn 2019



The Boy With the Butterfly Mind

Victoria Williamson

Floris Books

<p>Why We Chose This Book</p>	<p><i>The Boy with the Butterfly Mind</i> is an extraordinary, affecting story of two children – one with ADHD, one a perfectionist – thrown together into a blended family. It is engagingly written in short chapters, switching back and forth between the two main characters' points of view. An inspirational read and a great way to explore difference, empathy, moral choices, behaviour, mental health and resilience.</p>
<p>Props and Resources</p>	<ul style="list-style-type: none"> -Paper cut into butterfly shapes, enough for one per child (tracing paper or copier paper are fine), with 2-3 examples of various ways to colour in, e.g. abstract scribbles as well as realistic patterns. -Coloured pens/pencils/crayons in colour palette of book, i.e. orange, yellow, black, gold, red, brown -Blutak -A display space for butterflies and any future activity material, e.g. children's writing, photos of drama, etc.

Sharing the Story

<p>Story Signal A regular signal that you could use to establish the story time What routine have you established in your setting?</p>	<p>Agree with the class a sound signal that you always play to let class know it's time for a story, e.g. Strike a gong/cymbal/rainstick (or play sound effect on computer) and have everyone listen for the end of the sound and raise their hand when they can't hear it anymore (or stand up, or copy the pose that you are in). Now there's silence, you can begin...</p>
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<p>Way In – The Hook How will you engage them before you start to read?</p> <p>A way to engage audience before you start to read</p>	<p>Reveal the book and share your enthusiasm for it. Explain that class are going to create a special display (perhaps the wall behind where you'll be reading the book) where we can record our activities while we read. Give each child a paper butterfly and ask them to decorate it in the colours from the book cover. Explain that there are two main characters who are very different in lots of ways, so encourage diversity in their drawing. For example, one tends to be very messy and one tends to be very neat. Give children the freedom to be as neat or messy as they feel, showing our example cut-outs. Ask class to stick butterflies to the display and get ready for the story...</p>
<p>Getting ready to listen / contract in What will you do to remind them it's time to look and listen?</p>	<p>Highlight that story-time is a chance to have a break from other classwork. Ask students to breathe in and stretch up their arms, then flop them down as they breathe out. Repeat stretching out legs. Next put chin to chest and roll neck to side, bringing ear down to shoulder (not shoulder up to ear), then back down, then the other side. Give children a moment to check in with their own bodies: is there anywhere that feels stiff, that they could stretch or roll out? Finish with some collective slow breathing with hands on stomach and chest, and focus on the feeling of air filling and leaving body. Gently ask everyone to look at you to show they are ready to start, and make smiling eye contact with each child before you begin...</p>
<p>The Reading/Telling How will you make the telling lively and interesting? Character voices, volume, pace, tone, style.</p> <p>Participation Which parts of the story will the audience join in with? Questions, talking points, actions, noises etc.</p>	<p>P1-27 – get class to make sound effects for Elin's story, e.g. horse, troll, slug, arrows, etc. Look for moments where you could act out characters' actions or intonations, e.g. shielding your book when Elin is hiding her test paper, talking excitedly or scowling with hands on hips when characters do.</p> <p>Take a break to talk about P22 "perfect." What does being perfect look like? Why is it important to Elin? Is it possible to be perfect? What are the down-sides of trying to be perfect? What advice would you give to Elin? Collect these ideas on a piece of paper and add to the display.</p> <p>Get children back into the story with a dramatic start to P23 e.g. raising your voice, clenching your fists like Jamie, breathing hard when he does, standing up when he is touched, slumping back into your seat as his rage cools.</p> <p>Reflect on Jamie being "bad." What does bad look like? Is Jamie bad? Could he do anything differently? What advice would you give Jamie? Again collect ideas and display.</p>
<p>Ending – Way Out /Book Talk How will you close the story?</p>	<p>Ask children to share any moments they liked from the story so far. Ask what children think about the title – what is the significance of the butterflies? Refer back to P16 if needed. If time allows, go straight on to drama activity below.</p>

Suggested Activities

Butterfly Boy & Perfect Princess – Movement for Emotion Inference

1. Get class to spread out in space. Play a game of 'stop' and 'go' – move around the space when you say 'go,' freeze in silence when you say 'stop,' be sure not to bump into anyone or anything, and walk, don't run. This time on 'go,' walk with your nose leading the way. Ask children to reflect on how it feels and how it makes them feel to move in a different way. 'Stop' and ask a few volunteers to continue, ask class what kind of character would walk like that (e.g. are they busy, teenager, royalty, etc.) Repeat for different body parts and combinations. Explore tempo, direction and space, e.g. on 'go,' take quick or slow steps, move in lines and curves, and imagine your feet have paint on them and you're making a unique pattern on the floor with your movements. Now explore how Elin would walk, then Jamie. Imagine that the space is a playground. Ask children to move around as either Jamie or Elin - they should notice and react to other children if they want, but no physical contact. Whenever you clap your hands, students should find a place around the edge of the space to be still. Each time class is still ask them to reflect on what they did with their bodies while they were acting as Elin or Jamie, e.g. slouching, putting hair behind ear. Ask volunteer to model their action for the class. Ask class to suggest what emotions the character might be feeling based on the action, e.g. slouching because tired or sad, hair tucking because nervous habit or wanting to show off how they look. Make the link that you can use how a character moves as a **clue** to what they are feeling inside.

2. Get into groups of two or three, and give each group a piece of paper with an emotion on it. Give children a couple of minutes to think of an action/gesture that would be a clue to that emotion and practise doing it. In turn, get each group to cross the space doing their action, and ask rest of the class to guess the emotion. On the back of the paper, get each group to write down their clue in a sentence:- "The children [did their action] as they walked across the room," e.g. wrung their hands, jumped up and down, etc.

3. This time, get two people to cross the space as before, starting at opposite ends and meeting in the middle. When they meet, they should stop. One should say, "You're here," and the other reply, "It's Monday," then both carry on walking to the other end of the space. Ask them to convey their emotion using their voice. Then ask the class to describe what kind of voice they used: low/high/slow/fast/loud/quiet. Repeat and note the way that the same words mean different things depending on the person's voice intonation. Ask them to each add a sentence to their paper, "[?]," s/he said in a [?] voice.

Challenge class to look out for "clue actions" next time they are listening to the story (- add them to the display wall each time) and/or incorporate a "clue action" sentence in their next creative writing piece.

Talking Tableaux

Choose key scenes to explore how people can have different points of view of the same situation, e.g. family dinner P77-81, birthday party P132-135, bully in canteen P153-157. Ask volunteer to choose a character and get into a freeze-frame position, saying what they are doing, i.e. "I'm Paige, standing out of the way." Ask more volunteers, one by one, to add themselves to the scene. Explain that when you tap a child on the shoulder, they should say out loud what they are thinking. If needed, you can discuss each time with the class what thoughts might be first, then get the child to say what they think based on class's suggestions. You can extend this by playing out the scene like a video, calling out play, pause, slow-mo (this is good for action sequences that

otherwise might be chaotic), fast-forward, etc. Then tap shoulders again to see if/how characters feel differently. (Also, children can choose to be inanimate objects! For example, what is the table's view of all of this?!) Use these kind of drama activities to write first-person account of a scene from the book from another character's perspective, e.g. Paige, Grandma, Rachel, any of Elin's or Jamie's parents, the teen 'wolves,' Mrs Morrison.

Science Experiments – Autumn Flight and Winter Crystals

Science projects feature throughout the book. Have a go at Elin's Butterfly project (P173-176), exploring, drawing and labelling different butterfly types. Fill in what she missed, researching the science of wings and how things fly. Create simple flying objects like paper aeroplanes or spinning paper sycamore seeds, look at why things in nature fly (e.g. safety, hunting, spreading seed, migration), and make a timeline of human aviation. Also see Jamie, Elin & Paige's group project (P233-235) for inspiration around scientific testing. It's too late in the year for butterflies, but is there a seasonal event that you could track in a similar way, e.g. leaf fall, wind speed, rain fall? Jamie also creates a project about crystals. You can bring crystals to observe with a magnifying glass, do some observational drawing and collect words to describe the materials. Perhaps extend to include creative writing, imagining where and by whom these crystals were discovered? Do they have any strange properties? If resources allow, look online for ways you can grow crystals in class, e.g. <https://sciencenotes.org/make-borax-crystal-snowflakes/>.

Coping with Strong Emotions – Butterfly Mind

Jamie talks about having butterflies in his mind so that he can't concentrate. In pairs, give children a print-out of Jamie's thoughts on P13 starting "Bullets..." to end of page, or Jamie's lines only on P24-25. In turn, get them to read the excerpt and every time there is a punctuation mark, change direction, while partner is a 'spotter' to make sure they don't bump into anyone or anything. Swap over. See if they can quicken their pace. This time (ensuring lots of space!), have the partner interrupt and distract them by asking them questions while person is trying to read. Person must answer before going back to their script, e.g. what's your name? How old are you? Where do you live? What's your favourite animal? What's 2+7?, etc. Discuss how much harder it is to do something when you have lots of things going on in your mind. Explain we are going to explore ways that we could help Jamie, which also might be useful in our own lives. [These strategies are adapted from tools by Place2Be <https://www.place2be.org.uk/>, the children's mental health charity.]

As a group, answer the following questions.

1. What is Jamie's main problem?
2. On a scale of 1 to 10, how big is Jamie's problem? Ask student to explain why they chose the number they did.
3. What might make Jamie's problem a little better/worse, a lot better/worse?
4. Based on previous answers, what actions could he take to make his problem better or stop it from getting worse?

Agree what Jamie should do. Take a chair and explain that you are going to be Jamie when you sit in the chair. Imagine that Jamie has taken your advice and one week has passed. You are meeting up again to see how things have gone. Get a volunteer to flip a coin – heads, things have gone well / tails, things have gotten worse. Hot-seat what has happened and what class could do next. Note that things don't always change right away. Some things are outside of your control and baby steps are still worth celebrating. Remind children that these questions are something they can think through if they have a problem. Pin questions on the display wall.

Coping with Strong Emotions – Butterfly Stomach

Elin often feels worried and anxious. Talk about what happens in your body when you feel worried, e.g. tense, wanting to hide, lashing out, distracting yourself or avoiding things. Introduce the idiom "butterflies in your stomach." In small groups, get one volunteer per group to lie down on a large sheet of paper, perhaps mimicking Elin's pose from the book cover, while others draw around their outline. Ask group to think of things that Elin worries about and write them inside butterfly shapes on the stomach area of the drawing. As a class, ask children to share what they wrote. Reveal a butterfly net. Challenge class to choose one or two of Elin's worries and think of ways that she could 'catch' her worries, i.e. things she could do to solve them. Get groups to share answers, each time getting children to put the paper worry in the net as they explain their coping/solving strategy. Write up their strategy in a list and pin on the display wall. Explain that we all get worried or stressed or feel 'butterflies' in our head or our stomach at some time or other. Sometimes we can't solve our worries immediately because they take time or it's not within our control, but there are still things we can do to cope with our 'butterfly' feelings.

Introduce some other ways to cope. Use techniques you already know, or look online.

Here's a selection to try:-

- slow breathing using your hand – <https://childhood101.com/take-5-breathing-exercise/>
- dance/run/exercise – put on a popular song and have a 2-minute party in the classroom, e.g. Shake it Off by Taylor Swift, Happy by Pharrell Williams
- meditation/visualisation – look online for countless guided mediations in different styles, e.g. <https://www.youtube.com/watch?v=vYQy8-7Ut1E>
- create a calm-down glitter jar (add plastic cut-out butterfly shapes for a 'butterfly mind' demonstration!)
- bubble wrap/fidget toys – give out a selection of objects that feel good to play with and take a 1min brain-break in silence to play, feel and fidget.
- super pose – in the same way that when we feel good, we show it in our bodies, the way our bodies are can influence the way we feel too, pick a super-hero pose like superman or wonder woman and hold for 1 minute.
- yoga stretch – give over a PE lesson to learn some simple yoga poses, look online for inspiration e.g. https://yoga.lovetoknow.com/Slideshow:Simple_Yoga_Poses_for_Kids
- noticing all your senses - <https://copingskillsforkids.com/blog/2016/4/27/coping-skill-spotlight-5-4-3-2-1-grounding-technique>
- pattern colouring-in <https://www.scribblefun.com/butterfly-coloring-pages/butterfly-coloring-pages-for-adults/> <https://www.teachingideas.co.uk/2d-art/mindfulness-colouring-images-animals>

After trying different activities, give each child a large butterfly template in thick paper or card. Get them to choose 4 things that they think they could do when they feel butterflies in their head or their stomach. Ask them to write "When I feel butterflies in my head or stomach, I can..." on the spine of their butterfly, then choose 4 techniques and write them on each wing (using front and back of paper). Ask them to decorate their butterfly however they wish, and store their butterfly in their desk/drawer so that they can refer to it in the future.

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