CINDERELLA OF THE NILE

BEVERLEY NAIDOO. ILLUS. MARJAN VAFAEIAN
TINY OWL

A THREE-WEEK TEACHING SEQUENCE FOR CHILDREN AGED 7-9

PLANNING OF EFFECTIVE LITERACY UNITS USING HIGH QUALITY CHILDREN’S LITERATURE
About the author
Sue McGonigle is the co-founder of www.lovemybooks.co.uk, a website which combines carefully chosen books with activities and resources designed to help parents and young children enjoy sharing books together. Sue was formerly part of the senior education team at the Centre for Literacy in Primary Education (CLPE, www.clpe.org.uk), after which she was a lecturer in Primary English specializing in children's literature at the University College London Institute of Education. Sue is now an independent consultant.

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Additional notes when using this guidance:
The teaching sequence provides detailed session by session guidance and should be referred to alongside the unit plan.
Teachers and student teachers will need to adapt this guidance to the needs of their class. Although many activities are
open-ended and teachers should have high expectations of all children, some individuals may require additional support or
additional challenge.
Timing is for guidance only, some activities may take longer than indicated, for example additional time may be required
for particular activities such as completing writing tasks or preparing for them.
When beginning to plan from a text it is advisable to begin with a picturebook or short story.
The teaching approaches and approach to planning can be adapted for Key Stage One and Upper Key Stage Two.
For teachers adopting a literature focused English curriculum – when considering long term planning across the school
year it will be important to ensure coverage; both in relation to the type of text chosen as a focus and in terms of the range
of writing children experience.

For a more comprehensive introduction to planning with a whole text please see:

Introduction

The aim of this guidance is to:

- Support student teachers and newly qualified teachers with planning engaging literacy units based on high quality children’s literature, providing guidance and exemplar materials.
- To demonstrate how linked sequences of lessons can be devised which ensure progression and lead to meaningful outcomes.

This introduction includes a rationale for planning with children’s literature, guidance for choosing texts, effective teaching approaches and their purpose and steps in planning. It also provides an overview of the elements in the exemplary unit.

Rationale: Why plan with children’s literature?

Carefully chosen literature can provide an exciting and inclusive context for a wide range of speaking, listening, reading and writing activities, drawing together the four language strands. Children will become engaged in exploring a text; actively participating in talk and arts-based approaches. Through this approach children’s comprehension of the story and empathy with the characters will deepen. The text and teaching approaches, in particular drama, will provide a rich preparation for writing tasks which will be purposeful in the context of the unfolding narrative. Children’s enjoyment of the story and the related activities will develop too, this is likely to lead to higher engagement in literacy activities and pleasure in books and reading more generally. (O’Sullivan & McGonigle, 2010:55).

Which texts?
To ensure children have a broad and balanced experience, a range of literature should be provided. This should represent narrative in a variety of forms including contemporary and older established fiction, picturebooks, novels, traditional story, literary non-fiction and film. See here for links to recommended booklists.

Expanding children’s literary experience
While acknowledging and responding to children’s interests is important in terms of the classroom collections available for independent reading it is also important to extend children’s experience. The literature which is read aloud to children or chosen to focus on and explore over time has the potential to do this.

How to ‘pitch’ books’
The books chosen for a literature curriculum are likely to be challenging as independent reads for the majority of the class, they become accessible to children through hearing the teacher
read them aloud, opportunities for talk and the teaching approaches used to explore them.

Choosing texts
When choosing texts for in depth study the following criteria may be helpful:

1. Is there a strong narrative and an engaging story?
2. Are there interesting, appealing or distinctive characters or interesting themes likely to prompt discussion?
3. Are there illustrations which add to the storytelling and engage the reader?
4. Does the text have memorable language - ie interesting words or evocative phrases?
5. Is this a text with which children are likely to make a personal connection or which might extend their understanding of the lives of others?

Teaching approaches

Reading aloud and booktalk

Reading aloud is central to working with a whole text. The text is gradually unfolded to children as the teacher reads it aloud. This is a ‘performative read’ in which the story is lifted off the page engaging children who are active listeners.

The teacher pauses to explore the narrative at key moments through talk and a range of creative teaching approaches so that children feel as if they are stepping into the story world and exploring it from the inside.

Through sharing and discussing their responses to the text, including the connections they make to their own lives and other texts they know and anything which puzzles them, children can develop and articulate their thoughts and feelings and begin to consider what it is about a text which creates a particular effect/response. This exploratory booktalk is a key prerequisite for children’s developing comprehension.

Drama, in particular working in role:

Drama enables children to ‘step inside a story’ and explore events from a character’s perspective. Drama approaches have the potential to develop empathy and are an important preparation for writing, particularly writing in role as a character. Useful drama approaches include:

- Role play
- Freeze frame & tableau – recreating a frozen image of a scene of the story or a tableau representing key themes or summing it up
- Thought tracking – voicing a character’s thoughts in role
• Hot seating (an individual in role as fictional character is questioned by class).
• Teacher in role, particularly important for younger children and those less experienced with working in role.
• Conscience alley: what should a character do at this point in the story? Child in role walks through ‘alley’ of children who offer different advice
• Re-enactment through small world play and story themed role play areas.
• Writing in role

• Writing in role following on from, or during, drama linked to a text enables children to build on the dramatic experience, responding as if they are a key character ‘living’ through events in the narrative. They will pick up on language from the text and from their dramatic explorations.

Through the process children will develop their ability to empathise and understand a character’s motivation.

Writing in role might be repeated several times through a narrative, perhaps through the vehicle of an imaginary diary, showing how the events of the story affect a key character and how they respond to them.

**Storytelling**

Storytelling develops children’s understanding of narrative structure and experience of literary language. It also supports narrative writing.
This can be introduced by the teacher telling rather than reading a story. Children can then reconstruct the story with a partner, in a group or as a class. If working as a class a ‘story whoosh’ approach can be helpful; the teacher narrates the story inviting individual children to enter the story circle and re-enact parts of text. On teacher’s signal (whoosh) children return to their place and more children are chosen as the storytelling continues.

**Readers’ theatre**

Readers’ theatre is a dramatic performance of a prose text in groups or as a class. Children can be involved in decision making about the performance - which parts shall we read together, and which parts as individual voices or as a small group? Which phrases or words should be read loudly or softly? Shall we repeat or echo any sections? Do we want to add sound effects?

**Visual approaches include**
• Responding to an illustration eg what do you see/think/wonder?
• Visualisation and drawing a scene or character
‘Role on the wall’ children draw an outline of a character and annotate it with the character’s feelings within the outline and other characters feelings about them outside the outline.

Storyboarding of the key scenes in a narrative or mapping of the geography of a story or a character’s journey

Steps in planning

1. Choose a text which merits an in-depth focus. These are frequently referred to as ‘rich’ or ‘quality’ texts. See above for guidance on choosing texts.
2. Read the text yourself carefully. What are its key features and strengths? You will want to highlight these in the teaching sequence you create.
3. Consider key moments in the narrative to pause and explore, for example if a character faces a dilemma or needs to make a decision.
4. Choose the most appropriate teaching approaches to highlight key aspects of the text and to explore key moments in the narrative. See above for information on a range of teaching approaches and their purpose.
5. Consider the range of writing opportunities/purposes for writing the text suggests; these are likely to include both narrative and non-narrative forms. What other outcomes might be possible? These may include performance or multi-media presentation.
6. Consider meaningful or relevant cross curricular links, opportunities for creative expression through arts-based subjects and the text’s potential for children’s personal development, their sense of self and ability to empathise.
7. Reflect on your notes and refer to the NC English document to see which NC objectives you are addressing fully and in part.
EXEMPLAR TEACHING SEQUENCE

In this retelling of one of the earliest versions of Cinderella Rhodipis, a young girl from Ancient Greece, is kidnapped and taken as a slave to the Greek island of Samos. She makes friends with the famous storyteller Aesop and his stories help her cope with her situation and remain strong when she is sold on to another owner, this time in Egypt. Here she is treated kindly by her master but not by three servants who are sisters; they are jealous of Rhodipis and mean to her. Echoes of the European version of Cinderella can be detected and these continue with invitations to a feast from the Pharaoh, a missing slipper, a search for its owner and a poor girl becoming Queen. Themes include resilience, kindness and jealousy.

Children will enjoy looking closely at the illustrations which are highly coloured, detailed and exotic perfectly complementing the setting and characters.

Writing outcomes

Extended writing:
- News report – Rhodipis has gone missing
- First person letter writing in role as character narrating story
- Retelling one of Aesop’s fables
- Poetry writing

Shorter writing tasks
- Message writing to a character
- Invitation writing
- Annotation of a drawing

Ongoing writing opportunities
- Writing in role as the main character

Language study – ongoing collection of memorable language from the text, both words and phrases, considering the effect they have on the reader.
Potential additional writing opportunities can be linked to cross curricular research into the life of Pharaohs and slaves in Ancient Egypt.

Teaching approaches

- Reading aloud and booktalk
- Respond to illustration
- Storytelling
- Story whoosh
- Story mapping
- Freeze frame and thought tracking
- Role play
- Drawing and annotation
Session One

In this session children’s curiosity about the story soon to be unfolded will be aroused. They will be encouraged to look closely at one of the highly detailed and dramatic illustrations and speculate about what might be happening.

Teaching approach - Respond to illustration – ‘See, Think, Wonder’

Organise children into mixed ability groups and give them a large sheet of paper, colour pens and a colour copy of the image of Rhodipis being taken away by a bandit, without text.

Ask them to talk together and note what they see in the illustration, what they think is happening and what they wonder about.

Allow time for this activity and then gather children together and pool their thoughts. Have a copy of the image on a flip chart. Scribe some of children’s observations, thoughts and questions around the image.

Show the book cover. Ask children to share with a partner what they know of the Cinderella story. * tell them they will find links and differences as they listen to the story.

Read the first two double page spreads of the story aloud showing illustrations to the class. Ideally children will be gathered near you for this alternatively the double page can be displayed on a visualiser or an enlarged photocopy can be displayed.

Tell children to notice any words or phrases they particularly like as you go through the book and note these on a flip chart, considering why children like it and what effect it has. *If children are unsure of the European version of the Cinderella story allow time to read or tell it to them. NB This does not become important until session 10.

A useful source: Usborne Illustrated Fairy Tales (Anthologies & Treasuries) Rosie Dickins (ed.)
Session Two

In this session children will be exploring Rhodipis’ feelings and physically replicating her body language and imagining her thoughts in preparation for writing in role.

Teaching approach: Freeze frame and thought tracking, writing in role

As a class recap what we as readers know so far about the story. Read the story aloud until Rhodipis is on the boat.

Organise children into groups of 6 and ask them to freeze frame the scene on the boat. Look at each of the freeze frames together. How do children think does Rhodipis feels? Ask some of the children to voice their thoughts in role as Rhodipis or as one of the bandits.

Give children a small folded paper book to represent Rhodipis’ diary. Ask children to write in role as Rhodipis describing her experiences so far. Model how children could begin this if they are unfamiliar with the approach.

Session Three

In this session we explore through drama what might be happening alongside the narrative: how Rhodipis’ parents may be feeling. This will prepare them for writing an imaginary news report in a subsequent session.

Teaching approach – drama: role play

Read the next page until Rhodipis sends the kingfisher away with a strand of her hair. Imagine what will happen when her parents see the kingfisher with her hair. How might they feel? What might they say?

Role play an imaginary conversation between parents waiting to hear what has happened to Rhodipis and then their conversation when the kingfisher arrives. What will they say to each other? What might they want to do?

Working with a partner ask children to improvise an interview between one or both of Rhodipis’ parents and a reporter. It would be helpful to spend a little time as a class listing the sorts of questions a reporter might want to ask before children do this.
Session Four and Five

In this session children will be supported to write an imaginary news report based on the story. If children are unfamiliar with newspaper layout show some examples. The appropriate style will be introduced through modelled/shared writing.

Teaching approach – role play and shared writing

As a shared writing activity begin a news report about the missing girl. Start by discussing and deciding on a headline together. Then begin the account as a class firstly by modelling the first line, something like: ‘Yesterday a young girl disappeared from a village in the North of the country.’ Invite contributions for the next line. Children can then continue the report individually, with an interview with Rhodipis’ parent and illustration (a missing person poster and description). The report could include speculation about what has happened to Rhodipis and a reward for her safe return.

The news reports could be presented as TV broadcasts or written/typed using a publishing programme to display in the classroom.

Session Six

In this session children will discover more of Rhodipis’ life as a slave, her friendship with Aesop and how stories help her cope.

Teaching approach: reading aloud, booktalk and writing in role

Continue reading aloud the next two double page spreads which introduce Aesop and his storytelling.

Share a few of the most well-known of Aesop’s fables eg The Hare and the Tortoise or the Lion and the Mouse and talk about the kinds of meanings the stories convey. See here for brief outlines of the stories http://www.taleswithmorals.com/

Talk about how Rhodipis is feeling. Ask children to write in role about her life in her new master’s house, meeting Aesop and his storytelling. Children could include one of his stories in their writing perhaps introducing with the line Today Aesop told me the story of....
Session Seven

In this session children will explore the language of the text and the drama of the narrative through oral performance.

Readers’ Theatre

Read onto Rhodipis’ journey to Egypt, pausing to discuss the meaning of Aesop’s Story of The Oak Tree and the Reed: (interpretations differ and include being flexible and adapting or keeping a low profile away from danger).

Return to the page recounting Rhodipis’ Journey to Egypt. Display this page on an IWB or make photocopies. Work with the class to perform this extract, some phrases with everyone speaking, some with half the class speaking, some words with individual voices [see example Figure 2].

This is a suggested marked up Readers’ theatre script for guidance. To use it you need to divide your class into group 1 and group 2 and choose 3 children for the individual voices. You may like to experiment with other effects such as dramatic expression (eg for individual words such as shuddering), sound effects or echoing/repetition.

Night and day,
Wild waves battered the boat sailing to Egypt
Huddled among other frightened young captives.
Rhodopis remembered Aesop and sang to herself.
At last the boat entered a wide river with tall green reeds on each side.
As the shaking and shuddering stopped a sailor cried out
‘The great Nile welcomes us!
Give thanks!’
Blow wind, blow
I promise to be strong
Watch me bend not break
With my little song

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This is a suggested marked up Readers’ theatre script for guidance. To use it you need to divide your class into group 1 and group 2 and choose 3 children for the individual voices. You may like to experiment with other effects such as dramatic expression (eg for individual words such as shuddering), sound effects or echoing/repetition.
Night and day, \textit{Group 1}

Wild waves battered the boat sailing to Egypt \textit{Group 2}

\textit{All}\textbf{\underline{Huddled}} among other frightened young captives. \textit{Individual 1}

Rhodopis remembered Aesop and sang to herself. \textit{Individual 2}

\textit{All}\textbf{\underline{At last}} the boat entered a wide river with tall green reeds on each side. \textit{Group 1}

\textit{All}\textbf{\underline{As the shaking and shuddering stopped a sailor cried out}} \textit{Group 2}

‘The great Nile welcomes us!’ \textit{Individual 3}

Give thanks!’ \textit{All}

Blow wind, blow \textit{Group 1}

I promise to be strong \textit{Group 2}

Watch me bend not break \textit{Group 1}

With my little song \textit{All}

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Session Eight

In this session children will respond to illustrations and key scenes in the narrative and draw on memorable language in the text through poetic writing.

Shared and individual poetry writing

Look back at the images of Rhodipis on her journeys by boat to Samos and to Egypt. Ask children to work with a partner, give them a colour copy of one of these images [figure 3] and ask them to write down 3 or 4 phrases to describe what they see in the image or images including short phrases to describe the sea, Rhodipis on the boat and her captors. Then ask them to add 3 or four words to describe how Rhodipis might be feeling or the general mood of the picture. Look back with children at the words and phrases children have noted as you go through the book. Demonstrate how these might be combined to create a class list poem, something like this:

Night and day,
Alone
The boat rolling and swaying
Frightened
Day and night
Huddled
Wild waves battering
Shudder
Not bending
Not breaking
Trying to be Strong

Ask children to write their own list poem with their own ideas and some from the bank of ideas. If additional time is available these could then be redrafted and decorated with art work inspired by the illustrations for wall display or in a class book.
Session Nine

In this session children will explore Rhodipis’ character and how she has changed and gained strength, her situation in Charaxos’ house and the jealousy of the three sisters.

Teaching approach – role on the wall – drawing

Read the next section of the story until the scene where Charaxos is watching Rhodipis. [NB you may wish to pause to discuss slavery as Rhodipis arrives in the slave market at Naukratis. Or may choose to make this a larger discussion and exploration at another time, either within the historical context or more broadly].

What do we know now about Rhodipis? How would children describe her? Has she changed as a character? Allow time for children to discuss this with a partner and share their thoughts as a class.

Ask children to work individually or with a partner to create an outline drawing of Rhodipis and annotate this with their view of her feelings on the inside and what others think of her on the outside.

Session Ten

In this session children will explore the feelings and motivation of minor characters through role play. They will draw on connections with the European story of Cinderella and be encouraged to engage with Rhodipis’ plight in considering their preferred next scene.

Teaching approach: Role play, message & diary writing in role

Read aloud until Charaxos gives Rhodipis the red slippers.

Organise children into groups of three as the three sisters. What would they say about Rhodipis? Role play an imaginary conversation they might have.

Ask children to write a short note as if they are one of the three sisters to Charaxos complaining about Rhodipis’ preferential treatment.

After the three sisters leave for the palace pause to ask children what they would like to happen next in the story. Read the next double page spread aloud up to the point when Horus steals the slipper. Finish the session by asking children to write in role as Rhodipis.
Session Eleven

In this session children will hear the end of the story and take part in a whole class booktalk discussion, sharing their responses as readers to the story as a whole, including making connections to the European version of the story.

Teaching approaches: booktalk discussion, message writing

Read aloud to end of story. As a class share what children like or dislike about the story as a whole. What connections do they make, what is similar or different to the European version? Read the writer’s introduction to the children and discuss it.

Ask children what they would tell someone else about this book. Collect children’s comments on sticky notes and display around an image of the book.

Pause so that children can write a message from the Pharaoh to find the owner of the slipper – this could be written on a roll of paper tied as if it is a scroll.

Session Twelve

In this session children will recap the story structure and the key events to become more familiar with it.

Teaching approach: whole class storytelling- Story whoosh

Gather the whole class in a large space, seated in a circle then retell the story pausing to ask individuals or small groups to enter the circle to mime/role play key scenes from the narrative. On teacher’s signal (whoosh) children return to their place and the narrative continues until next scene.

Session Thirteen

In this session children will create a map of the story structure to support their oral and written retelling of it.

Teaching approach – Storymapping and storytelling

As a class discuss and list the key points in the narrative. Working with a partner, children can draw a story map plotting Rhodipis journey from her home in Greece to the island of Samos and then to Egypt. This can be illustrated and annotated with memorable lines from the story. In pairs or in groups of 4 children can jointly retell the story using their maps to support them.
Session Fourteen and Fifteen

*In these two sessions children will write a letter in role as Rhodipis telling her experiences and imagining a little of her life as the wife of the Pharaoh.*

**Teaching approach: whole class storytelling- Story whoosh**

Return to the ending of the story with Rhodipis far from her parents starting a new life. It is not known if she saw her parents again. Ask children to write a letter to her parents describing her experiences as a slave and imagining a little of her new life as a pharaoh's wife. You could begin this as a shared writing activity. Take time to share some of the letters when children have finished.

**Cross curricular links**

**History** In-depth study of Ancient Egypt and its achievements including the life of Pharaohs and slavery

**Geography** Developing location knowledge - plot Greece, Egypt (including the River Nile) and the island of Samos on a map,

**Art work**
Collage - fabric or paper, pen and ink work in response to the book's illustrations eg of Kingfisher or Falcon.

**Literature**
Collecting and sharing some other versions of the tale of Cinderella while working on this unit would enhance children's understanding of the writer's introduction and the concept of ‘one story, many voices.’

- Mufaro’s Beautiful Daughters by John Steptoe
- Cendrillon: A Caribbean Cinderella by Robert D San Souci
- Adelita: A Mexican Cinderella story by Tomie Depaola
- Cinderella retold by Rosie Duffield in Usborne Illustrated Fairy Tales
- Prince Cinders by Babette Cole
- Cinderella or the Little Glass Slipper by Charles Perrault

There are many retellings of Aesop’s fables here is one published in 2014:
Aesop’s Fables retold by Michael Morpurgo and illustrated by Emma Chichester Clark Orchard books
This unit will address or contribute to the following Y3/4 NC English PoS outcomes:

**Reading - Comprehension**

- Asking questions to improve understanding of a text
- Drawing inferences such as character's feelings or motives
- Participating in discussion about both books that are read to them and those they read themselves

**Writing - Comprehension**

- Preparing a text to read aloud and perform

Understand what they read by:

- Asking questions to improve understanding of a text
- Drawing inferences such as character's feelings or motives
- Participating in discussion about both books that are read to them and those they read themselves

Potentially additional writing opportunities linked to cross-curricular work:

- Newspaper report about Rhodopis' disappearance
- Letter writing – Rhodopis to parents narrating her story
- Narrative retelling – Aesop's fable
- Poetry writing (list poetry)

In addition, ongoing language study is included through the collection of memorable words and phrases:

- Writing in role as character
- Writing messages to a character
- Annotation of a drawing

Report writing about aspects of Egyptian life for the Pharaohs or the slaves

**Poetry writing (list poetry)**

- Preparing a text to read aloud and perform
- Developing knowledge to access themes and context
- Selection of vocabulary to avoid repetition

This unit will offer the potential to:

**NC Cross-curricular links**

**Geography**

- Develop location knowledge – Greece, Samos, Egypt and the river Nile

**History**

- In-depth study of Ancient Egypt & its achievements including the life of Pharaohs and slavery

**Art and design**

- Collage/ink work in response to illustrations

**Transcription**

- Additional short writing tasks

- Writing outliners to organise ideas
- Selecting appropriate language to express time and cause
- Using appropriate organisational devices eg headings and subheadings
- Writing messages to a character
- Annotation of a drawing

- Collecting information to support understanding of a text
- Developing knowledge to access themes and context
- Selection of vocabulary to avoid repetition
- Writing in role as character
- Writing messages to a character
- Annotation of a drawing

- Paper writing: self-selected book that they read to them and those they read
- Developing knowledge to access themes and context
- Selection of vocabulary to avoid repetition
- Writing in role as character
- Writing messages to a character
- Annotation of a drawing

Report writing about aspects of Egyptian life eg life of the Pharaohs or life of slaves

- Newspaper report about Rhodopis' disappearance
- Letter writing – Rhodopis to parents narrating her story
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- Poetry writing (list poetry)

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**EXEMPLARY UNIT PLAN**

**Week One**

**Focus of sessions**
- Session 1: Introduction to the book encouraging response to illustration, oral comprehension and articulating views
- Session 2: Explore a fictional situation through drama - disappearance of main character & impact on her & her family
- Session 3: Express understanding of characters' feelings and narrative context through fictional news report

**Learning Aims**
- Writing outcome: Introduce ongoing language focus
  - Session 1: Explore impact of events and encounters on development of Rhodipis' character & the reactions of minor characters
  - Session 2: Introduction of Aesop's fables & potential of story to offer moral guidance
  - Session 3: Focus on language of text through performance

**Session 1**
- 'See, think, wonder' activity using key illustration without text.
- Beginning of book read aloud & booktalk. Begin collection of memorable language on a flip chart or class reading journal.

**Session 2**
- Continue with story. Freeze frame key scene + thought tracking to explore feelings.
- Writing in role as main character to develop & demonstrate empathy and inference

**Session 3**
- Preparation for writing - role play as reporter/parents imaginary scenario exploring parents' reaction to daughter's disappearance

**Sessions 4 and 5**
- Shared and individual writing – news report – missing daughter

**Session 6**
- Read aloud, booktalk
- Introduce/discuss Aesop and key fable/s
- Write in role as Rhodipis including telling one of Aesop's fables

**Session 7**
- Class group performance of text (Readers' Theatre) focus on language and drama of scene.

**Session 8**
- Shared and individual poetry writing

**Session 9**
- Explore Rhodipis' character & how it has developed and also others' views, through 'role on the wall' – drawing & annotation

**Session 10**
- Drama to explore feelings of the three sisters to Rhodipis being master's favourite.
- Writing message in role as one of sisters + diary in role as Rhodipis

**Session 11**
- Complete story booktalk discussion about the story as a whole children share responses and connections.

**Session 12**
- Whole class dramatic retelling of story

**Session 13**
- Story mapping of key events & collaborative story telling

**Sessions 14 and 15**
- Letter writing in role as Rhodipis retelling experiences to parents in Greece.
- Narrative retelling of one of Aesop's tales
- Shared and individual poetry writing
- Note writing
- Annotation
- Extended writing
- News report
- Shorter writing task
- Writing in role as main character
- Informal Letter writing – in role as Rhodipis narrating her experiences to parents
- Message from Pharaoh
COMPLETED PLANNING OF EFFECTIVE LITERACY USING USING HIGH QUALITY CHILDREN’S LITERATURE: INITIAL PLANNING GRID

**Strengths of the text**
- Traditional storytelling style + descriptive language
- Exotic illustrations in unfamiliar style
- Connections to familiar story in Western tradition

**Text**
*Author / Illustrator*
Cinderella of the Nile  
Written by Beverley Naidoo  
Illustrated by Marjan Vafaeian

**Key themes**
- Resilience
- Jealousy
- Kindness
- Same story represented in different cultural traditions

**Key points to pause and selected Teaching approaches**
- Rhodipis’ capture by slavers
- Meeting Aesop
- Receiving red slippers
- Storytelling, role play and responding to illustration

**Writing or other outcomes**
- News report writing
- Letter writing in role
- Poetry writing
- Diary writing in role
- Other possible outcomes:
  - Drama; News programme on Rhodipis’ disappearance

**NC English links**
- Reading comprehension:
  - [Contributing to] developing positive attitudes to reading and understanding
- Writing composition:
  - narrative writing – establishing setting/character/plot
- Non narrative use simple organisational devices eg headings/subheadings

**Cross curricular links**
- Geography: Location knowledge  
  Greece/Egypt
- History: In depth study Ancient Egypt
- Art: response to illustrations eg collage/ink

**Resources inc other books on theme or by same author/illus**
- Versions of Cinderella inc European – Usborne Fairy Tales by Rosie Duffield
- Cendrillon by San Souci (Caribbean)
- Aesop’s fables eg Orchard Books

**NC English links**
- Reading comprehension:
  - [Contributing to] developing positive attitudes to reading and understanding
- Writing composition:
  - narrative writing – establishing setting/character/plot
- Non narrative use simple organisational devices eg headings/subheadings

**Cross curricular links**
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Useful Links for recommended booklists and other related resources

CLPE core books
www.clpe.org.uk/corebooks (registration required)

Guiding Readers (Just Imagine Story centre) recommended books for KS2
www.guidingreaders.com

English Association/UKLA English 4-11 Picture Book Awards - celebrating the best children’s fiction and non-fiction picture books
www.bit.ly/EAEnglish4to11PBA

The Literacy Shed for a wide selection of short films
www.literacyshed.com/home.html

Lovemybooks - themed and age group book selections plus talk and activity ideas for EYFS, KS1 and Lower KS2
www.lovemybooks.co.uk

The Poetry Archive
www.bit.ly/2G7pvK3

PoetryLine
www.bit.ly/2szwada

Primary Plus: reviews of children’s books curated by the English Association
www.bit.ly/PrimaryPlusReviews

UCL Institute of Education Children’s Book Corner curated read aloud collection
www.bit.ly/28IUhgz

The UKLA Book Award - a useful source of some of the best newly published books chosen by teachers
www.ukla.org/awards/ukla-book-award

For a selection of teaching sequences see www.bit.ly/2BwP6wf
This unit will address or contribute to the following Y3/4 NC English PoS outcomes:

- Reading - Comprehension
- Writing - Comprehension

Potential additional writing opportunities linked to cross-curricular work:

NC Cross-curricular links

Potential additional writing opportunities linked to cross-curricular work:
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PLANNING OF EFFECTIVE LITERACY USING HIGH QUALITY CHILDREN’S LITERATURE: INITIAL PLANNING GRID

- Strengths of the text
- Key themes
- Key points to pause and selected Teaching approaches
- Text
  Author / Illustrator
- Writing or other outcomes
- NC English links
- Cross curricular links
- Resources inc other books on theme or by same author/illus

BLANK INITIAL PLANNING PROFORMA
Night and day,
Wild waves battered the boat sailing to Egypt
Huddled among other frightened young captives.
Rhodopis remembered Aesop and sang to herself.
At last the boat entered a wide river with tall green reeds on each side.
As the shaking and shuddering stopped a sailor cried out
‘The great Nile welcomes us!
Give thanks!’
Blow wind, blow
I promise to be strong
Watch me bend not break
With my little song

©BEVERLEY NAIDOO FROM CINDERELLA OF THE NILE REPRODUCED WITH KIND PERMISSION OF THE AUTHOR AND TINY OWL PUBLISHERS
Figure 2: Readers’ theatre: Extract Cinderella of the Nile (session 7)

This is a suggested Readers’ theatre script for guidance. To use it you need to divide your class into group 1 and group 2 and choose 3 children for the individual voices.

Night and day, \( \leftarrow \text{Group 1} \)

Wild waves battered the boat sailing to Egypt \( \leftarrow \text{Group 2} \)

\textbf{ALL} \( \rightarrow \) Huddling among other frightened young captives. \( \leftarrow \text{Individual 1} \)

Rhodopis remembered Aesop and sang to herself. \( \leftarrow \text{Individual 2} \)

\textbf{ALL} \( \rightarrow \) At last the boat entered a wide river with tall green reeds on each side. \( \leftarrow \text{Group 1} \)

\textbf{ALL} \( \rightarrow \) As the shaking and shuddering stopped a sailor cried out \( \leftarrow \text{Group 2} \)

’The great Nile welcomes us!’ \( \leftarrow \text{Individual 3} \)

Give thanks!’ \( \leftarrow \text{ALL} \)

Blow wind, blow \( \leftarrow \text{Group 1} \)

I promise to be strong \( \leftarrow \text{Group 2} \)

Watch me bend not break \( \leftarrow \text{Group 1} \)

With my little song \( \leftarrow \text{ALL} \)

©Reverley Naidoo from Cinderella of the Nile reproduced with kind permission of the author and Tiny Owl publishers.

FIGURE 2: READERS’ THEATRE: EXTRACT FROM CINDERELLA OF THE NILE
About the English Association

Founded in 1906, The English Association is a registered charity and learned society which aims to further the knowledge, understanding and enjoyment of the English language and its literatures and to foster good practice in its teaching and learning at all levels. Membership of the EA allows people and institutions from all around the world to add their voice to national and international debates that encourage the study of English language and literature. We publish a wide range of journals and books which include reviews, essays, and creative writing as well as vigorous discussion on theory, policy and practice of teaching at all levels. The English Association is the only professional body devoted to English to receive a Royal Charter and offer Chartered Teacher of English designation.

Publications

The Year's Work in English Studies - published annually, The Year's Work in English Studies is a qualitative narrative bibliographical review of scholarly work that year about the English language or literatures in English, from Old English to contemporary criticism.

The Year's Work in Critical and Cultural Theory - a companion volume in the field of critical and cultural theory, recording significant debates in a broad field of research in the humanities and social sciences.

Essays and Studies - published since 1910, Essays and Studies is an annual collection of essays on topical issues in English, edited by a different distinguished academic each year. The volumes cover a range of subjects and authors, from medieval to modern.

English - published quarterly, English is a forum for people who think hard and passionately about literature and who want to communicate those thoughts to a wide audience. It includes scholarly essays and reviews on all periods of literary history, and new work by contemporary poets.

English 4-11 – published three times a year, this magazine contains material produced by, and for, the classroom leader. It is a reader-friendly magazine, backed by sound pedagogy, offering ideas for developing classroom practice. Produced in collaboration with the UK Literacy Association.

The Use of English – published three times per year, this journal's articles and reviews are designed to encourage teachers to further their own interest and expertise in the subject.

Newsletter - produced three times per year, the Newsletter contains topical articles, news items, and interviews about English studies, and updates about The English Association’s activities.

Benefits of Membership

Unity and voice – members join others with a wealth of experience, knowledge, and passion for English, to foster the discussion of teaching methods and respond to national issues.

Resources – members can access high quality resources on the Association’s website, and in its volumes, journals, magazines, and newsletters.

Networking – members can network with colleagues and leading practitioners, including joining national special interest groups and their local Regional Group. Members also are given reduced rates for the Association’s conferences and other events.
PLANNING OF EFFECTIVE LITERACY UNITS USING HIGH QUALITY CHILDREN’S LITERATURE