

Tales from the 1001 Arabian Nights Narrative

The Teaching Sequence for Writing

English KS2 Year 4



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English

Key Stage 2
Year 4

Learning Aims

- The Teaching Sequence for Writing is still the recommended approach to the teaching of reading and writing, and the activities in this unit of work have been designed to follow the teaching sequence from reading to writing; this should be revisited as each new section of the text is encountered.
- This unit is not intended to be a prescriptive unit of work where all activities are worked through slavishly, but rather as a repository of possible teaching opportunities. Teachers should select from, and adapt, the range of suggested activities to meet the needs of the children they teach.
- The ***Tales From The 1001 Arabian Nights*** is a collection of the finest tales in Arabia. Children will be familiar with some of the stories, such as *Aladdin*, *Ali Baba* and the *Forty Thieves*. Written over hundreds of years ago and passed down from generation to generation, they include human values such as truth, integrity, justice and faith. They are tales of adventure, imagination and fantasy and are set in the exotic Middle East in places such as Baghdad, Turkey, Cairo and Damascus.
- Most of the stories we know today come from a book that was translated from the original Arabic into French by Antoine Galland in the 18th century. Two of the most well-known stories – Aladdin and Ali Baba – have never been found in their original Arabic language and some people believe they were added by Galland himself.
- The stories presented in this unit are:
Sheherezade and the Sultan
Aladdin and the Magic Lamp
Ali Baba and the Forty Thieves



- There are several versions of these stories available to purchase as books or to read online, and numerous film adaptations. Teachers should research any book they intend to use as some are written for adults and therefore contain elements within the stories that are unsuitable for this age group. A recommended version is the *Usborne Illustrated Arabian Nights* by Anna Milbourne, illustrated by Alida Massari, ISBN 978-1-4095-6658-8 which contains versions of ten stories from the 1001 Arabian Nights.
- The real potential of this approach is not the resources within the unit but the skill and enthusiasm of the teachers who use them. Please take these materials and adapt them to meet the needs of the children you teach rather than using them as they are presented. Be flexible and adaptable and always be led by the interests of the children.
- Some slides contain additional teacher guidance in the 'Notes' area which will not be visible to the children. These are listed throughout the PowerPoint index on the following pages.

Curriculum Objectives

These are **suggested** objectives from the National Curriculum for years 3 and 4 and the Grammar and Punctuation appendix for Year 4 and activities are provided to support the teaching of each. However, teachers should select the most appropriate focuses for the children they teach rather than trying to cover them all. Further objectives will be met incidentally as the unit progresses.

Non-statutory guidance states:

- Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express ideas.
- The focus should continue to be on pupils' comprehension as a primary element in reading. The knowledge and skills that pupils need in order to comprehend are **very similar** at different ages. This is why the programmes of study for comprehension in years 3 and 4 and years 5 and 6 are very similar; the complexity of the texts used increases the level of challenge.
- Pupils should be taught to recognise themes in what they read, for example: kindness, self-sacrifice, loyalty and the use of magical devices in folk tales (magic lamp, secret password).

This resource also provides cross-curricular links:

- History: a non-European society that provides contrasts with British history – early Islamic civilization, including a study of Baghdad c. AD 900;
- Geography: World maps
- Music: Rimsky-Korsakov Sheherezade
- Art: Islamic art



PowerPoint Presentation

The accompanying PowerPoint presentation has 120 slides.

As mentioned above, the unit is not intended to be a prescriptive unit of work, where all activities are worked through slavishly, but rather as a repository of possible teaching opportunities.

The slides are indexed as follows:

- Slide 1: Title slide
- Slide 2: Introduces the Teaching Sequence for Writing.
 - Phase 1a: Reading with a reader's eye.
 - Phase 1b: Reading with a writer's eye:
 - Phase 2: Capturing ideas, learning the skills, practising, planning, having a go.
 - Phase 3: Teacher modelling.
- Slide 3: Explains Phase 1a and Phase 1b. The reading phase will be revisited several times over the duration of a sequence as further texts are introduced. Do not underestimate the investments made at the reading phase which will pay dividends in the writing phase.
- Slide 4: Teaching modelling of comprehending a text:
Phase 1a: Reading with a reader's eye:
Do I like it? How does it affect me?
- Slide 5: Teaching modelling of analysing a text:
Phase 1b: Reading with a writer's eye:
How has the writer done it? What techniques can I learn and apply?
- Slide 6: Phase 2: Capturing ideas, learning the skills, practising, planning, having a go.
- Slide 7: Phase 3: Teacher modelling: Planning, drafting, editing, writing.



- Slide 8: As mentioned above, explains that the activities have been designed to follow the teaching sequence from reading to writing. Sets out:
 - Familiarisation with the text type.
 - Capturing ideas.
 - Teacher demonstration.
 - Teacher scribing; supported writing; independent writing

Guidance from the Notes section (as mentioned above):

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The real potential of this approach is not the resources within the unit but the skill and enthusiasm of the teachers who use them. Please take these materials and adapt them to meet the needs of the children you teach rather than using them as they are presented. Be flexible and adaptable and always be led by the interests of the children.

Slides 9 to 120 are aimed at the children.

- Slide 9: Introduces that children will be learning how to write narrative fiction in this unit.
- Slide 10: Introduces that the children will be reading and comparing extracts from the *Tales of 1001 Arabian Nights*, identifying features of older texts from another culture and inferring information.

Guidance in the Notes:

It is important that children appreciate that these stories would not have been written down, but would have been originally told and retold by generations of people from all over the lands surrounding the Arabian Sea. Because of this, there are many different versions of one story as they have been transformed and exaggerated over time and with each retelling. In this way, all versions are equally valid and there is no one definitive version. This can help children realise that their version, when they come to write it, is as legitimate as any other.



- Slide 11: Title slide: Tales of the 1001 Arabian Nights.
- Slide 12: Tells the children what they will be doing throughout this unit of work, and sets up the excitement of the stories to come. Explains the additional curriculum links (history, geography, music and art).

Guidance in the Notes:

You can enhance this unit with these short extracts from [Rimsky-Korsakov's Sheherezade and classroom activities](#).

- Slide 13: Introduces the reading objectives and the writing objectives. Guidance in the Notes:
As mentioned above, these are suggested objectives from the National Curriculum for Years 3 and 4 and the Grammar and Punctuation appendix for Year 4 and activities are provided to support the teaching of each. However, teachers should select the most appropriate focuses for the children they teach rather than trying to cover them all. Further objectives will be met incidentally as the unit progresses.

Non-statutory guidance states:

Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express ideas.

The focus should continue to be on pupils' comprehension as a primary element in reading. The knowledge and skills that pupils need in order to comprehend are very similar at different ages. This is why the programmes of study for comprehension in years 3 and 4 and years 5 and 6 are very similar; the complexity of the texts used increases the level of challenge.

Pupils should be taught to recognise themes in what they read, for example: kindness, self-sacrifice, loyalty and the use of magical devices in folk tales (magic lamp, secret password).

- Slide 14: Get ready for reading – think, say, feel. Introduces the story, Sheherezade and the Sultan. Ask the children to work in partners and analyse the picture.



- Slide 15: Get ready for reading – ask questions. A series of prompts for the children to discuss.

Guidance in the Notes:

Priming pupils for reading. Use the image to ask questions about the content of the picture.

Use a visual image to focus attention on key ideas, to engage their imaginations, to provide hooks for thinking.

Opportunity to explore associations with familiar characters already encountered in fiction. How might these connect with the picture?

Click to animate the slide and advance through the questions.

All answers are acceptable, but the next question must always be along the lines of ‘How do you know?’ ‘What makes you think that?’ and ‘Why?’. It is the children’s personal and collective responses you are trying to elicit.

Develop vocabulary alongside.

Give children the opportunity to develop their own thinking by looking closely at the picture and speculating, using tentative language – e.g. the Sultan is smiling so he might be enjoying listening; they are both wearing jewellery; she looks like she is speaking because she has an open mouth and her hands are raised. (Model using hand gestures when telling a story).

- Slide 16: Get ready for reading – the origin of the stories.
- Slide 17: Get ready for reading – introduce vocabulary.
- Slide 18: Phase 1a: Reading with a reader’s eye: Do I like it? How does it affect me?
- Slide 19: Explains prosody.



- Slide 20: Phase 1a: Creates opportunities to:

- Predict
- Question and discuss
- Clarify
- Summarise
- Think aloud
- Note the structure
- Make connections
- Visualise

Guidance in the Notes:

Do not underestimate the investment you are making at this stage in the children's understanding and future writing success.

- Slide 21: Phase 1a: Displays a series of activities which the children could do.

Guidance in the Notes:

These are possible activities for the children to produce written responses, as readers, to what they have read through incidental writing linked to the text. They may be revisited, re-used, amended and adapted throughout this unit whenever any reading has taken place.

- Slides 22 and 23: The story of Sheherezade and the Sultan. Guidance in the Notes:

Persia – modern day Iran.

This and the following slides tell the whole story of Sheherezade and the Sultan, and focuses on reading as a reader. There are suggested response activities which may be adapted or substituted as teachers see fit. Teachers may choose to use extracts from the story if they wish but should ensure that opportunities are presented for children to respond as readers.



- Slide 24: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me?

Guidance in the Notes:

The importance of talk and analysis being rooted in personal response.

Give individuals or pairs their own copy of the text. A [‘Tell-me grid’](#) recommended by Aidan Chambers is one mechanism for structuring thinking. This grid is supplied on the last page of this PDF.

Blend pair, small group and whole-class talk.

Train pupils over time to talk in small groups; strategies for structuring talk (turn-taking in a given order, asking each other questions, etc).

The teacher spends time joining tables; over a series of lessons, can interact with and assess individuals as you might in small group reading sessions.

- Slide 25: Displays the Tell-me grid.
- Slide 26: Building a character. Offers vocabulary to help describe the Sultan.

Guidance from the Notes:

Providing the children with a bank of words like this helps them to acquire new words and think about their meanings but can also act as a word bank for their own writing. A ‘role on the wall’ can often be more meaningful if the outline is of the character rather than a gingerbread man.

- Slide 27: Garden gossip: Place the children in pairs and ask them to imagine they are servants in the Sultan's palace, and to gossip about what is happening.

Guidance in the Notes:

Garden Gossip is a drama technique which helps children develop a deeper understanding of characters. Encourage them to really think about how the characters have been presented so far, e.g. the Sultan as the villain and Sheherezade as the redeemer.

- Slides 28 and 29: The story of Sheherezade and the Sultan continues.

Guidance from the Notes:

The idea of ending a tale at a point where the audience is left in suspense as to its conclusion may have started in these stories with the character of Sheherezade devising the solution of telling the Sultan a story but leaving it at a cliffhanger, thus forcing the king to postpone her morning execution to hear the rest of the tale. However, the term cliffhanger was not used until the serialised novels of the 19th century.

<http://en.wikipedia.org/wiki/Cliffhanger>



- Slide 30: Ask the children to write a diary from both characters' point of view.

Guidance in the Notes:

Teachers need to decide whether to display the examples given, model write their own versions, or, if children have had experience of diary writing previously, they could construct their own versions without support. This is intended as a written response to reading, rather than a structured writing lesson.

- Slide 31: The story of Sheherezade and the Sultan continues.
- Slide 32: The slide displays a selection of lines, in an incorrect order. Place the children into pairs and ask them to place them in the order in which they occurred in the story. The children can work directly from the slide. The lines are also available at the end of this PDF.
- Slide 33: Displays the lines in the correct order of the story. Now ask the children to write a 50 word summary of the story in their own words.
- Slide 34: The story of Sheherezade and the Sultan continues.
- Slide 35: Powerful verbs. Displays the powerful verbs used by the author. With the children, find synonyms and see if any others work as well.

Guidance in the Notes:

These are sentences and fragments paraphrased from the original and are deliberately left without sentence capitalisation and final punctuation. These could also be used to explore what constitutes a sentence which is not the capitalisation and punctuation (which are the demarcation) but the fact that it has a complete meaning.

- Slide 36: Introduces Aladdin and the Magic Lamp.

Guidance in the Notes:

Children may be familiar with the Walt Disney animated version of the story (1992) and/or the 2019 Walt Disney live action musical. Clips from these are available online and may be used as a comparison. The short story presented here is an abridged version which incorporates elements from different sources.



- Slide 37: Aladdin and the Magic Lamp. Get ready for reading – ask questions. Click through to displays the series of questions on the image displayed.

Guidance in the Notes:

Priming pupils for reading. Use the image to ask questions about the content of the picture.

Use a visual image to focus attention on key ideas, to engage their imaginations, to provide hooks for thinking.

Opportunity to explore associations with familiar characters already encountered in fiction. How might these connect with the picture? Children may identify this person as Aladdin, mainly due to the magic lantern and the emerging jinn (genie).

All answers are acceptable, but the next question must always be along the lines of ‘How do you know?’ ‘What makes you think that?’ and ‘Why?’. It is the children’s personal and collective responses you are trying to elicit.

Develop vocabulary alongside.

Give children the opportunity to develop their own thinking by looking closely at the picture and speculating, using tentative language – e.g. the scene looks as if it is set somewhere warm because of the clothes he is wearing; there is something appearing in the mist in the background; he is excited about what is happening with the lamp but he might also be frightened.

To connect with what children are already familiar with, film clips of versions of Aladdin may be used.

The official clip from the Disney animated version of Aladdin is available on YouTube:

<https://www.youtube.com/watch?v=RU1FatTMZrk>

and the 2019 version is available here:

https://www.youtube.com/watch?v=wX_4dAKf6qE



- Slide 38: Get ready for reading – I don't believe it! Displays the paragraph when the genie appears. Now ask the children to think about other magical objects. Place them in pairs to share their ideas, then ask them to share those ideas with the rest of the class.

Guidance in the Notes:

Answers may include magical objects from the Harry Potter series of books such as wands, the Snitch, etc; the Fairy Godmother in Cinderella; the car in Chitty Chitty Bang Bang; the wardrobe in The Lion, the Witch and the Wardrobe series; Excalibur; the ruby slippers in the Wizard of Oz; the magic beans in Jack and the Beanstalk; magic flute in the Pied Piper; the wicked queen in Snow White who can transform into a witch - and many more.

- Slide 39: Get ready for reading – a sliver of text.

Guidance from the notes:

The phrase 'A sliver of text' is credited to [Bob Cox, Educational Consultant](#) and author of the 'Opening Doors' series of books and is used with kind permission. This serves as a taster of what is to come.

- Slide 40: Get ready for reading – what would you wish for?

Guidance in the Notes:

Teachers should decide whether or not to use this activity depending on whether there are any children with sensitive issues in the class.

- Slides 41 to 47: Get ready for reading – quick-fire vocabulary. Place the class in two teams, display a word or phrase on the slide. The first person to get the correct meaning will win a point for their team.

Guidance from the Notes:

Teachers should set up the 'Quick-fire' vocabulary team game however it suits the children in the class.

The description on the slide is only one approach.

Direct teaching of vocabulary in advance.

Explain key information for pupils to look out for.

Usefulness of a visual focus, to aid comprehension while listening to/reading to the story.

- Slide 48: Displays the answer to the seven words.



- Slide 49: Phase 1a: Reading a reader's eye: Do I like it? How does it affect me?

Guidance in the Notes:

Children's comments can lead to the discussion picking up different interpretations.

Structure the questioning to build in challenge and support.

Children learn from each other by listening to classmates justify and elaborate.

Supporting comments used with kind permission of <https://jamesdurran.blog/>

- Slide 50: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me?

Guidance in the Notes:

Importance of talk and analysis being rooted in personal response.

Give individuals or pairs their own copy of the text. A 'Tell-me grid' recommended by Aidan Chambers is one mechanism for structuring thinking. This grid is also supplied at the end of the accompanying PDF file.

Blend pair, small group and whole-class talk.

Train pupils over time to talk in small groups; strategies for structuring talk (turn-taking in a given order, asking each other questions, etc).

The teacher spends time joining tables; over a series of lessons, can interact with and assess individuals as you might in small group reading sessions.

Elicit from the children that a story told as a flashback in the first person foreshadows the fact that this character must survive whatever ordeals they will face.

- Slide 51: Displays the Tell-Me grid.
- Slides 52 and 53: Begin the story of Aladdin and the Magic Lamp.
- Slide 54: Ask the children to predict what will happen next.

Guidance in the Notes:

There are no right or wrong answers; it is the children's personal responses you are trying to elicit. These questions are suggestions. Teachers should adapt and change them to meet the needs of the children they teach.

- Slides 55: The story of Aladdin and the Magic Lamp continues. Looks at the dialogue between Aladdin and the Genie, and asks the children to look at the highlighted text.



- Slide 56: The Genie asks Aladdin what his next wish will be. Ask the children what they think about the wishes, and why they think he wants a money box which is always full.
- Slide 57: Phase 1b: Reader with writer's eye: How has the writer done it? What techniques can I learn and apply?
Guidance in the Notes:
Choose one or two objectives to be the main focus of studying the text with a writer's eye. Examples follow but teachers should adapt this technique to meet the needs of the children they teach.
- Slide 58: Displays the examples of dialogue between the Genie and Aladdin. Now ask the children to re-read these example and try to spot the punctuation rules of dialogue.
- Slide 59 and 60: Introduces dialogue punctuation.

Phase 2

- Slide 61: Explains dialogue punctuation.
Guidance in the Notes:
Either a pair of inverted commas may be used or single ones but this needs to be consistent. This resource uses the convention of a pair of inverted commas to avoid confusion but children may notice the use of single inverted commas in their reading.
- Slide 62: INCAS Hope. Mnemonic to help children remember to include all punctuation INSIDE the inverted commas.
- Slide 63: Introduces inverted commas.
- Slides 64 to 66: Displays the punctual rules for spoken word.



Phase 1

- Slide 67: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me?

Guidance in the Notes:

Importance of talk and analysis being rooted in personal response;

Give individuals or pairs their own copy of the text. A [‘Tell-me grid’](#) recommended by Aidan Chambers is one mechanism for structuring thinking

Blend pair, small group and whole-class talk. A copy of the ‘Tell-me grid’ is also provided on the accompanying PDF.

Train pupils over time to talk in small groups; strategies for structuring talk (turn-taking in a given order, asking each other questions, etc)

The teacher spends time joining tables; over a series of lessons, can interact with and assess individuals as might in small group reading sessions.

- Slide 68: Displays the Tell-me grid.
- Slides 69 and 70: Begins the story of Ali Baba and the Forty Thieves.

Guidance in the Notes:

The complete story of Ali Baba is presented in these slides, but teachers may opt to select extracts as they choose. The full story demonstrates the following grammar objectives: use fronted adverbials and a comma after them; use the perfect form of verbs; use propositional phrases.

On slide 68, you can click, or animate the slide, to move the rock and reveal the entrance to the caves.

- Slide 71: Reading as a reader: Click through to animate a series of questions about the story.

Guidance in the Notes:

Priming pupils for reading

Use a visual image to focus attention on key ideas, to engage their imaginations, to provide hooks for thinking.

Opportunity to explore associations with known events in history. How might these connect with the picture?

There are no wrong answers. It is the children's responses you are trying to elicit. The most challenging follow up question is ‘Why?’



- Slides 72 and 73: The Story of Ali Baba and the Forty Thieves continues.
- Slide 74: Ask the children to close their eyes and listen as you read the text.

Guidance in the Notes:

The idea here is to further engage with the text by really thinking about what makes it a successful description. Children will go on to explore this paragraph further in terms of prepositional phrases and how they help with writing a description.

- Slides 75 and 76: The Story of Ali Baba and the Forty Thieves continues.
- Slide 77: Ask the children to write their own account of being in the bazaar. The slide displays one example.
- Slides 78 and 79: The Story of Ali Baba and the Forty Thieves continues.
- Slide 80: Find your family: Displays a series of words which featured in the text. Ask the children to select one, and find a word with a similar meaning.

This activity may be done as presented, or children can be given words written down to ensure they don't all choose the same one, and then they find their family. The idea is to develop vocabulary in context – which words work as an alternative and which do not? Not all of these words will be a good choice and children should be encouraged to identify these. A further extension to this task is to mix and match the words to investigate whether any have more than one meaning. The words are provided at the end of the PDF, and you can print them for this activity.

- Slide 81: Displays the same words organised into their families.
- Slides 82 to 83: Concludes the story, Ali Baba and the Forty Thieves.
- Slide 84: Ask the children to make a comparison with the three stories that they have read.

Guidance in the Notes:

Teachers should encourage children to draw upon what they have read in this unit and beyond to consider how characters in traditional stories are usually presented, e.g. main characters are invariably unequivocally good or bad; there is often something magical; language is often archaic; language tends to be descriptive; characters may occasionally undergo a transformation from bad to good because of their experiences.

- Slide 85: Displays features of traditional tales.
- Slide 86: Phase 1b: Reading with a writer's eye: How has the writer done it? What techniques can I learn and apply?



- Slide 87: Phase 1b: Offers a selection of opportunities and ideas for children's writing.

Guidance in the Notes:

These are possible activities for the children to produce written responses as writers to what they have read through incidental writing linked to the text. More ideas and resources on planning narratives can be found in [Communication 4 All](#).

- Slide 88: Explores the techniques used by the author to create the setting in the cave.

Guidance in the Notes:

Select appropriate focuses for written responses, considering how the author has achieved these elements. Let the children ponder what prepositional phrases are and how they have been used in this extract before teaching, if necessary, what prepositional phrases are, using the next few slides.

- Slide 89: Objectives: Using Prepositions. Guidance in the Notes:

Prepositions are very common words which feature in all types of writing and cover many more uses than those prescribed by the National Curriculum. This resources provides examples that are beyond the scope of the Year 3/4 programme of study but are relevant and useful nonetheless. Teachers should decide which to include.



Phase 2

- Slide 90: Examples of prepositions.

Guidance in the Notes:

Teachers should familiarise themselves with the nuances of some of these prepositions and their functions in particular sentences, e.g. the small very common word ‘to’ can indicate direction, but it can also signal a change. ‘Ali Baba went to the marketplace’ is clearly indicating direction, whereas ‘He invited him to dinner’ has a different function.

- Slide 91: Displays a selection of sentences, highlighting the preposition.

Guidance in the Notes:

Text adapted from Grammar for Writing Unit 42.

- Slide 92: Preposition Information, showing how a noun or pronoun relate to the other words in the sentence or clause.
- Slides 93 and 94: Spot the prepositions exercise.
- Slide 95: Displays the prepositions. These are also supplied on the following pages of this PDF.
- Slides 96 and 97: With the children, look at how the author has described the setting.

Guidance in the Notes:

Select appropriate focuses for written responses, considering how the author has achieved these elements.

- Slides 98: Introduces adverbials.
- Slide 99: Objectives. Ask the children to create a selection of fronted adverbials.
- Slide 100: Adverbial information.
- Slides 101 and 102: Display example text. Ask the children to identify the fronted adverbials, then highlights where fronted adverbials have been used..
- Slide 103: Introduces perfect verbs.



- Slide 104: Objectives. Ask the children to use the perfect form of verbs.

Guidance in the Notes:

National Curriculum guidance states: The perfect form of a verb generally calls attention to the consequences of a prior event; for example, he has gone to lunch implies that he is still away, in contrast with he went to lunch. 'Had gone to lunch' takes a past time point (i.e. when we arrived) as its reference point and is another way of establishing time relations in a text. The perfect tense is formed by:

- turning the verb into its past participle inflection
- adding a form of the verb **have** before it.
- It can also be combined with the progressive (e.g. he has been going).

- Slide 105: Introduces the past perfect.
- Slide 106: Displays a text, and asks the children to identify where the past perfect has been used.

Guidance in the Notes:

Encourage children to recognise that the perfect form of verbs is much less common than simple past tense and should only be used where the specific intention is to convey the order of events.

- Slide 107: Highlights the past perfect.

Guidance in the Notes:

Encourage children to recognise that the perfect form of verbs is much less common than simple past tense and should only be used where the specific intention is to convey the order of events. In each example in the text, remind the children that the event/s had already occurred.

- Slide 108: Displays an exercise. Place the children in pairs and ask them to think of a scenario to explain an event that occurred before the one displayed on the slide.

Guidance in the Notes:

If children find this difficult, model appropriate responses.

These are suggestions. Teachers should edit them to reflect what is meaningful to the children in their classes.



Phase 3

- Slide 109: The children will be learning and practising techniques to create their own piece of writing leading to writing a narrative based on what they have read.
- Slide 110: Teacher modelling scribing, supported writing, independent writing.

Guidance in the Notes:

Co-construct the success criteria with the children and agree what the writing COULD include. This is modelled here but can be introduced at any point in the sequence and should reflect what the teacher and the children have identified as possible elements to include.

Any vocabulary recorded for potential use should only be capitalised where a capital letter is needed, e.g. the start of sentences, proper nouns. Otherwise, stick to lower case so when children use the words, they won't capitalise them in the middle of a sentence.

The agreed success criteria is a repository to select from, not a hard and fast 'tick every item'.

- Slide 111: Extracting the "bare bones" of the story so that the children can create their own.
- Slide 112: Displays a story mountain.
- Slides 113 and 114: Teacher modelling a piece of writing.

Guidance in the Notes:

Either share with the children or create your own. This is only a suggestion, as are the subsequent slides. Rehearse orally what you will write and make it explicit that you are doing this.

Black - what to say, the monologue, thinking aloud, demonstrating the thought process, etc.

Blue – what to write as the model.

- Slide 115: Teacher modelling. Ask the children to read this aloud together to make sure it is working.
- Slides 116: Teacher scribing.

Guidance in the Notes:

The children should be encouraged to orally rehearse then write a sentence.

The teacher acts as editor and scribe to produce the next part of the writing. The example is just a suggestion – it should be led by children's ideas.



- Slide 117: Supported writing.

Guidance in the Notes:

The teacher should circulate amongst the children, supporting and challenging where appropriate and making suggestions for improvements.

- Slide 118: Independent writing.

- Slides 119 and 120: Closing slides.

All websites referred to were functional at the time of publication. Teachers should check that these are still operational before including them in the lesson. Original illustrations by [Stella Perrett, Radical Cartoons](#)



Cut up these pages and ask the children to organise them into the order in which they appeared in the story.

The Sultan was desperate to hear the end of the stories.

The Grand Vizier's daughter, Sheherezade, had a plan.

He let her live for just one more day.

The Sultan's wife had run away with a worthless servant.

Sheherezade married the Sultan.

The Sultan was furious and made a plan to punish all women.

She was an excellent storyteller.

Each night, she told him exciting stories.





recognise	head	thwarted	seen	observed
liquid	hidden	in vain	exposed	thief
angry	sunrise	boss	work out	criminal
come upon	blocked	lost bandit	in a temper	determine
lead	dawn	noticed	came	daybreak
appeared	spotted	got there		



Prepositions

above	between	of
about	beyond	off
across	by	on
against	down	since
along	during	to
among	except	toward
around	for	through
at before	from	under
behind	in	until
below	inside	up
beneath	into	with
beside	near	within



Tell Me Grid

What I like	What I didn't like
I want to know...	It reminded me of...

