

Tales from the 1001 Arabian Nights Poetry – In the Sultan's Palace

The Teaching Sequence for Writing English KS2 Year 4



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The Teaching Sequence for Writing

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. They support different approaches to poetry but teachers will identify further opportunities to meet the needs of the children in their classes.
- It 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 opportunity to teach the reading, performance, enjoyment and writing of poetry is linked to the *Tales of the 1001 Arabian Nights*, and features *In the Sultan’s Palace*.
- Some slides contain additional teacher guidance in the ‘Notes’ area of the accompanying PowerPoint presentation, which will not be visible to the children. These are listed throughout the PowerPoint index on the following pages.

Curriculum objective

Identify how language, structure, and presentation contribute to meaning.

PowerPoint presentation

The accompanying PowerPoint presentation has 56 slides. Slides 1 to 8 are specifically for teachers; subsequent slides are intended to be used in the classroom with the children. 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 or extracts are introduced. NB: Poetry reading will focus on reading aloud, performance and enjoyment. Do not underestimate the investments made at the reading phase which will pay dividends in the writing phase.
- Slide 4: Teacher modelling of comprehending a text: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me?
- Slide 5: Teacher 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 unit of work supports different approaches to poetry, and that the selected poems are only suggestions. Teachers may choose to use the recommended approaches with poems of their own choice. The slide sets out:
 - Familiarisation with the text type
 - Capturing ideas
 - Teacher demonstration
 - Teacher scribing; supported writing; independent writing



Slides 9 to 56 are aimed at the children.

- Slide 9: Title slide.
- Slide 10: Sets out the reading and writing objectives.

Guidance from the Notes:

Pupils should demonstrate understanding of figurative language, and distinguish shades of meaning among related words.

Reading, re-reading, and rehearsing poems for presentation and performance give pupils opportunities to discuss language, including vocabulary, extending their interest in the meaning and origin of words.

- Slides 11 to 15: Explain to the children what they will be doing throughout this unit on poetry.
- Slides 16 and 17: Alliteration and assonance.

Guidance from the Notes:

The next few slides provide opportunities to teach these language effects before seeing them used in real texts. Be vigilant about the level of enthusiasm with which children embrace the use of language effects and ensure that the message is clear: you do not need to use these effects on every line in your poem!

- Slide 18: Expanded noun phrases.
- Slide 19: Recaps what a noun is.
- Slide 20: Asks the children how they would modify a set of nouns.

Guidance from the Notes:

Any nouns will do so if there are more appropriate ones that teachers identify, use those.

- Slide 21: Get ready for reading. Provides a set of phrases and asks the children to talk to a partner about the images these phrases create in their minds.

Guidance from the Notes:

These phrases are suggestions only. Teachers can create their own, and so can the children if they wish.

- Slide 22: Alliteration. Asks the children to spot where alliteration has been used.
- Slides 23 and 24: Assonance. Asks the children to spot where assonance has been used across a set of phrases.

Guidance from the Notes:

Point out that assonance is the repetition of nearby vowel sounds to create a lyric effect, but that it is less common than alliteration.



- Slide 25: Introduces onomatopoeia.

Guidance from the Notes:

Questions like “Have you ever seen a snake run?” and “Does a sausage boil in a frying pan?” will lead to discussing the onomatopoeic nature of words like “slither” and “sizzle”.

- Slide 26: Asks the children to spot where onomatopoeia has been used.
- Slide 27: Mix and Match: Displays the same set of phrases, with further alternative onomatopoeic words. Asks the children which they like better and why.

Guidance from the Notes:

These are suggestions. Teachers should select the alternatives they believe are accessible to the children they teach.

- Slide 28: Get ready for reading: Walking the line. Presents lines from a list poem, asking children to read it to themselves then read it aloud.

Guidance from the Notes:

Teachers may wish to keep the title and the final lines as separate lines to add after the exercise. As there are fewer lines than there will be children in a class, children could work in pairs or small groups, or give out more than one copy of each line.

- Slide 29: Get ready for reading: Walking the line. Three activities to do in class using a poem.

Guidance from the Notes:

As children enter the classroom, distribute snippets from a list poem to learn by heart. Children should practise saying the lines aloud, with suggestions as above. Once they have read the lines several times, ask them to identify which techniques have been used in the lines they were allocated. For activity 3, appropriate music may be downloaded from various online media sites.

- Slide 30: What effects? Asks the children to work with a partner and highlight which language effects have been used in their lines.



- Slides 31 and 32: Phase 1a. Reading with a reader's eye: Do I like it? How does it affect me?
Guidance from 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' (on the following pages of this PDF) recommended by Aidan Chambers is one mechanism for structuring thinking.
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, you can interact with and assess individuals as you might in small group reading sessions.
- Slide 33: 'The Magic Box' by Kit Wright. A printable version of this poem is on the accompanying Word document. Ask the children questions on the poem.
Guidance from the Notes:
It is recommended that children are introduced to the poem 'The Magic Box' by Kit Wright, widely available, and read it aloud several times.
- Slide 34: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me?
Guidance from 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/>
Reading aloud with prosody is central to a poetry unit and needs to be modelled by the teacher.



- Slide 35: Phase 1a. Create opportunities to:

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

Guidance from the Notes:

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

- Slide 36: Ask the children to work with a partner and discuss the poem.
- Slides 37 and 38: Phase 1a. Reading with a reader's eye: Do I like? How does it affect me? Sets up a new poem, In the Sultan's Palace.

Guidance from 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' (on the following pages of this PDF) recommended by Aidan Chambers is one mechanism for structuring thinking.

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 might in small group reading sessions.



- Slide 39: Introduces the Word Slap Game.

Guidance in the Notes:

Designed to revisit and strengthen the technical vocabulary used in a text. May be edited and adapted for any text.

- Slide 40: Word Slap Game

a light, transparent fabric usually made of silk or nylon = **chiffon**

a market in a Middle Eastern country = **bazaar** (one of very few words containing a double 'a' – originally a Persian word, often confused with bizarre)

a softly spoken comment (onomatopoeic) = **murmur**

extreme anger = **fury**

Former name for the country now known as Iran = **Persia** (point out that this is capitalised because it is a proper noun)

a store of valuable goods = **hoard**

a soft, twinkling glow = **shimmering**

courageous behaviour = **bravery**

giving faithful support = **loyal**

move quickly or suddenly with a rushing sound (onomatopoeic) = **whoosh**

baffling or confusing = **puzzling**

soft white limestone used for writing = **chalk**

- Slide 41: Get ready for reading: Word building.

Guidance in the Notes:

Draw children's attention to spelling conventions and encourage a curiosity with how words work. Some are trickier than others but prefixes and suffixes are the regularity of the English language and the etymology (origin) of words can support a greater understanding of words and how they are spelt. Notice that in the last example, the root is just that – a root. It is a *bound morpheme* which means it needs other parts to be a word, whereas the other two examples are free *morphemes*. They carry meaning and stand alone as words.



- Slide 42: Displays the poem, *In the Sultan's Palace*, which is supplied on the following pages of this PDF file.
Guidance from the Notes:
This list poem relates to the Tales of 1001 Nights. If children are familiar with these stories, they will identify the connections. If not, the poem can be read as a stand alone poem with opportunities to explore the theme. Ensure that children have plenty of opportunity to read and perform this poem either individually or with others, leading to learning it by heart. This poem is provided on the accompanying PDF file.
- Slide 43: Ask the children to work with a partner and discuss the poem.
Guidance from the Notes:
Encourage personal responses from the children.
- Slide 44: Phase 1b. Reading with a poet's eye: How has the writer done it? What techniques can I learn and apply?
Guidance from the Notes:
Choose one or two objectives to be the main focus of studying the text with a poet's eye. Use the word 'poet' when speaking to the children. They need to see themselves as poets.
The wording of these response prompts is slightly different when reading as a poet.
- Slides 45 to 48: Explore the poem. Looks at the structure of each verse.
Guidance from the Notes:
Encourage children to put forward their own ideas, which may be different from the ideas of others and different from the teacher's ideas, but valid nevertheless.
- Slide 49: Looks at the last two lines, which are different in structure.
- Slide 50: Showing examples of alliteration and onomatopoeia.
- Slide 51: I will put in the box ... Sets up discussion with the children to think about their own poem.
- Slide 52: In my magic box. Displays a poem.
- Slide 53: It's the children's turn.
Guidance from the Notes:
The modelling technique may be applied to any poem that has a structure or pattern. Identify the techniques used in the poem then use as a scaffold to enable children to write their own poems.
The examples and models used have all retained the theme of listing precious items.



- Slide 54: Phase 3, teacher modelling: planning, drafting, editing, writing.

Guidance from 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. The ‘ingredients’ of this type of poem are very general as each child’s poem should be unique to them.

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’.

- Slides 55 and 56: 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](#)





In the Sultan's palace, there is...
a swish of shimmering chiffon,
the fury of a cruel king,
and the stories of a clever princess.

In the Sultan's palace, there is...
the babble of a bazaar,
the invisible whoosh from a golden lamp,
and a crimson wish spoken in Persian.

In the Sultan's palace, there is...
a hidden entrance to a hoard of treasure,
the sigh of a puzzling password,
and a jewelled murmur from a covered cave.

In the Sultan's palace, there is...
a slice of shimmering moonlight,
the scratch of chalk on wooden doors,
and the bravery of a loyal wife.

The palace is made from gold and jewels,
With stars on the ceiling and stories in secret places

Tell Me Grid

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

