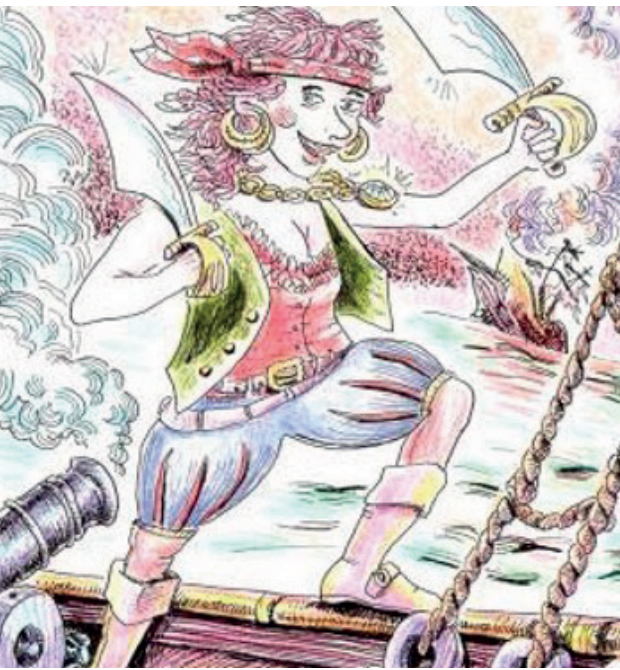


Treasure Island Narrative

The Teaching Sequence for Writing

English KS2 Year 5



Treasure Island Narrative

The Teaching Sequence for Writing

English

Key Stage 2
Year 5

Learning Aims

- It is essential to have a copy of Treasure Island to teach this unit of work. Teachers may choose to read the whole story or to select turning points in the story to read in detail and summarise the rest. A complete version of the story is available here:
<http://www.online-literature.com/stevenson/treasureisland/1/>
- Certain key chapters have been included in detail in this unit of work, but these are suggestions only. Teachers are free to select whichever chapters or extracts they prefer.
- It is recommended that film clips are used to deepen understanding and compare extracts in different forms. There are many versions available and comparisons of different approaches to the same event in the original text can be worthwhile. Particularly recommended is the parody Muppet Treasure Island which portrays the characters in a humorous way but accesses the story with a unique and comprehensible approach. Several film clips are available on YouTube for different versions of the film but should be previewed before sharing with children. It is recommended that any comparison should be of the same scene, e.g. Billy Bones receiving the Black Spot from Blind Pew in Chapter 3; Jim overhearing the conversation of the pirates in Chapter 11.
- 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 opportunity to teach narrative writing focuses on writing an adventure story with a pirate theme and is based on *Treasure Island* by Robert Louis Stevenson, published in 1883. It also includes a possible modelled write for the teacher to use in the classroom.
- Some slides contain additional teacher guidance in the 'Notes' area of the slides 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 Year 5/6. Teachers should select the most appropriate focuses for the children they teach. Further objectives will be met incidentally as the unit progresses.

* Non-statutory guidance states: As vocabulary increases, teachers should show pupils how to understand the relationships between words, how to understand nuances in meaning, and how to develop their understanding of, and ability to use, figurative language. Identification of, and opportunity to use simile and metaphor where appropriate is included in this unit.



PowerPoint Presentation

The accompanying PowerPoint presentation has 125 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.

Slides 1-8 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

Slides 1 to 8 are specifically for teachers, as outlined below:

- 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: Teaching modelling of analysing text:
Phase 2: Capturing ideas, learning the skills, practising, planning, having a go.
- Slide 7: Teaching modelling of analysing text:
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 referred to above, it is essential to have a copy of Treasure Island to teach this unit of work. Teachers may choose to read the whole story or to select turning points in the story to read in detail and summarise the rest. A complete version of the story is available here:

<http://www.online-literature.com/stevenson/treasureisland/1/> Certain key chapters have been included in detail in this unit of work, but these are suggestions only. Teachers are free to select whichever chapters or extracts they prefer. Copies of the chapters included in the PowerPoint are also provided on the accompanying Word Document.

It is recommended that film clips are used to deepen understanding and compare extracts in different forms. There are many versions available and comparisons of different approaches to the same event in the original text can be worthwhile. Particularly recommended is the parody Muppet Treasure Island which portrays the characters in a humorous way but accesses the story with a unique and comprehensible approach. Several film clips are available on YouTube for different versions of the film but should be previewed before sharing with children. It is recommended that any comparison should be of the same scene, e.g. Billy Bones receiving the Black Spot from Blind Pew in Chapter 3; Jim overhearing the conversation of the pirates in Chapter 11.

Slides 9 to 125 are aimed at the classroom, as outlined below:

- Slide 9: Informs the children that, in this unit, they will be learning how to write narrative fiction.
- Slide 10: Informs the children that, in this unit, they will read and compare extracts from Treasure Island, identifying features of older texts and inferring information.
- Slide 11: **Treasure Island** narrative. Sub-title slide.



- Slide 12: Sets up the Treasure Island narrative.
Slide 13: Sets out the reading and writing objectives.

Guidance from the Notes:

These are suggested objectives from the National Curriculum for Year 5/6. Teachers should select the most appropriate focuses for the children they teach. Further objectives will be met incidentally as the unit progresses.

*** Non statutory guidance states: As vocabulary increases, teachers should show pupils how to understand the relationships between words, how to understand nuances in meaning, and how to develop their understanding of, and ability to use, figurative language. Identification of, and opportunity to use simile and metaphor where appropriate is included in this unit.**

- Slide 14: Asks the children what they already know about pirates, and presents a selection of facts.

Guidance from the Notes:

Be led by the children's responses and interests. The theme of pirates is popular and some children may already know a great deal about the subject.

View these Horrible Histories videos:

[Putrid Pirates](#) (9'14") ending with the Blackbeard song.

[The Blackbeard Song](#) (2'35").

Some children may be familiar with the story of Treasure Island and also with Peter Pan which features Captain Hook.



- Slide 15: Get ready for reading.

Guidance from the Notes:

Priming children 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 known events in history. How might these connect with the picture? Children may identify Billy as a pirate, mainly due to the tricorne hat.

Click to animate 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 scene looks as if it is by the sea, as there appear to be cliffs in the background and water beneath them; the building could be a fisherman’s cottage; the clothes they are wearing look very old fashioned which makes it seem as if this is set in an earlier time in history.

- Slide 16: Get ready for reading. Ask the children to work with a partner and imagine that they are Jim.
- Slide 17: A sliver of text. Highlights key words within the 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.

<https://searchingforexcellence.co.uk/free-resources/>

- Slide 18: Phase 1a: Reading with a reader’s eye: How 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/>



- Slide 19: A word about prosody.
- Slide 20: Clarify: Before reading the text aloud to the children, ask them to discuss the meaning of these words with their partner:
 - Seaman
 - His tarry pigtail
 - Livid white
 - Sabre cut
 - Breaking out in
 - Year of grace

Guidance from the Notes:

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 21: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? Read aloud the extract from *Chapter 1, The Old Sea-Dog at the Admiral Benbow*.

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' 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 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 22: Displays the 'Tell-me grid' referenced to on the previous slide.
- Slides 23: Extract from *Chapter 1, The Old Sea-Dog at the Admiral Benbow*.

Guidance from the Notes:

Teachers may need to use an abridged version of this description depending on the current reading competence of the children. Billy Bones sang this song often. Speculate about what it could mean and discuss with a partner.

Dead Man's Chest does not refer to a treasure chest. It is an island in the British Virgin Islands in the Caribbean Sea. According to legend, Blackbeard the pirate allegedly marooned his mutinous crew here with only a cutlass and a bottle of rum each. The island is uninhabitable with no fresh water and snakes as the main inhabitants.

- Slide 24: Another pirate description. An extract from *Peter Pan* by J M Barrie, description of Captain Hook.
- Slide 25: Displays an image of both pirates. Asks the children to re-read the description, make notes about their appearance and characteristics, choose one of them and then draw a picture based on the description.

Guidance from notes:

A technique of visualisation where the reader produces their own interpretation of an image based on the description given by the writer. It is an individual response that is needed, not an attempt to illustrate the book.

- Slide 26: Offers adjectives to help children note the pirates' appearance and characteristics in preparation for their drawing. Then asks the children to write a description of their own pirate character.



- Slide 27: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? Read aloud the extract from *Chapter 3, The Black Spot*.

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' 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 28: Displays the 'Tell-me' grid referenced on the previous slide.
- Slides 29 and 30: *Chapter 3: The Black Spot*. Some slight edits have been made to the original text for the sake of precision.
- Slide 31: Read as a reader. Offers a series of questions.

Guidance from 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 32 and 33: *Chapter 3: The Black Spot*.

Guidance from the Notes.

The Black Spot was a pirate warning which was invented by R.L.Stevenson in this book. It was a warning to the pirate that he was no longer a leader and would be killed at an appointed time.



- Slide 34: Watch this scene in a film version. Ask the children to compare the book and the film.

Guidance the Notes:

Teachers should select which film version they prefer to use depending on the needs of the children they teach. One that works successfully is [Muppet Treasure Island – 1996](#) starring Tim Curry, Billy Connolly, Kevin Bishop and the Muppets. Although this is a parody of the original, it encompasses many of the elements of the original story. The Black Spot scene is amusing but represents the characters very well. There are many clips on YouTube for this film but they should be previewed before sharing with children as public comments are visible and may not be appropriate.

- Slide 35: Activity. Put the children into groups of three and create a freeze frame for the scene where Blind Pew delivers the Black Spot to Billy Bones. Guidance from the Notes:
Teachers should gather feedback from all children who participate and record them for future reference. You can find more drama suggestions at [Drama Resource Freeze Frames](#).

- Slide 36: 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 37: Phase 1b: Create opportunities. This slide provides a series of prompts to help children read as writers. Guidance from 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. May be revisited, re-used, amended and adapted throughout this unit whenever any reading has taken place.



- Slide 38: Phase 1b: Reading with a writer'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 writer's eye. Examples follow but teachers should adapt this technique to meet the needs of the children they teach.

- Slide 39: Phase 1b. Reading with a writer's eye: How has the writer done it? What techniques can I learn and apply?
Offers a selection of question.

Guidance from the Notes:

These are suggested questions. Teachers should select the most appropriate focuses for the children they teach. The suggested focus on the following slides is to teach children how to identify how a blend of dialogue and action can reveal the characters and move the story along. Identifying where this has happened in authentic texts will help to avoid the 'he said, she said' of children's writing.

- Slide 40: Ask the children to identify where dialogue has been integrated with description to reveal the characters. Show the children the text, and then click to animate the highlighted words.

Guidance from the Notes:

The focus of this slide and the next two is to identify where dialogue has been integrated in the narrative to convey character and advance the action.

- Slide 41: Ask the children how the author has revealed information about the main characters (Blind Pew and Jim) through description, action and rhetorical questions. Click through to animate explanations on the text.

Guidance from the Notes:

The extract of text and the highlighted sections are suggestions. There are other possibilities.

This provides an opportunity to explore dialogue punctuation, particularly how the author has indicated the dialogue within the dialogue with double quotation marks.

The phrase 'dazed with rum' is a show not tell technique. The author could have said 'He was drunk' but chose not to. Explore possibilities and provide opportunities for children to explore and annotate other sections of the text.



- Slide 42: Phase 1b: Create opportunities. This slide provides a series of prompts to help children read as writers.
Guidance from 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 at [Communication 4 All](#).
- Slide 43: Chapter 6: The Captain's Papers.
- Slide 44: Put the children into pairs and ask them to discuss the reasons for and against Jim taking the map for himself.
Guidance from the Notes:
This activity will link well with any associated non-fiction writing planned for this theme.
- Slide 45: Jim's dilemma: Select one child as 'the character' and the rest of the class to form two lines facing each other. The character will walk between the lines and each child offers advice.
Guidance from the Notes:
A dilemma is a situation in which a difficult choice has to be made between two possible options, neither of which offer a completely acceptable solution. This drama technique is useful for exploring a decisive moment in detail.
- Slide 46: Summary.
Guidance from the Notes:
Elicit from the children that Squire Trelawney is unreliable and Dr Livesey's words serve as a warning of what is to come (this is a technique known as 'foreshadowing').
Make it clear that 'You cannot hold your tongue' is an admonishment rather than an instruction.
- Slide 47: Clarify. Before you read the text to the class, ask the children to discuss the significance of a selection of words and phrases.
Guidance from the Notes:
Direct teaching of vocabulary in advance.
Explain key information for pupils to look out for.
The usefulness of a visual focus, to aid comprehension while listening to/reading the story.



- Slide 48: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? Prepares the children to listen to the next chapter.

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' recommended by [Aidan Chambers](#) is one mechanism for structuring thinking. This grid is supplied on the last page of this 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.

Elicit from the children that a story told as a flashback in the first person foreshadows the fact that this

- Slide 49: Displays the 'Tell-me' grid.
- Slides 50 and 51: *Chapter 7: I go to Bristol*. This is slightly amended for precision and clarity.
- Slide 52: Find your partner. Displays a selection of words, for the children to match (find the partner), and explain why. These are also provided as printables at the end of this PDF.
- Slide 53: Asks the children to speculate on the hidden meanings behind a selection of phrases in Squire Trelawney's letter to Dr Livesey.
- Slide 54: *Chapter 10: The Voyage*.
- Slide 55: Writing a letter to another character. Ask the children to imagine they are Jim Hawkins and to write a letter.

Guidance from the Notes:

This is an opportunity to produce a written response to reading in role as one of the characters. This can help deepen understanding of why characters behave as they do.

- Slide 56: Provides descriptions on Jim, Long John Silver, Hispaniola, Treasure Map.

Guidance from Notes:

Teachers should select words and phrases to meet the needs of the children they teach.



- Slide 57: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? Preparing the children to listen to you reading aloud the extract from Chapter 11, What I Heard in the Apple Barrel.

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' 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 might in small group reading sessions.

- Slide 58: Displays the Tell-me grid.
- Slide 59: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? A selection prompts.

Guidance from the Notes:

Children's comments can lead the discussion picking up of 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/>

- Slides 60 to 63: Chapter 11: What I heard in the Apple Barrel.

Guidance from the Notes:

In this chapter, Jim overhears Long John Silver speaking to the other sailors and he gradually realises that they are in fact pirates plotting to take over the ship.

- Slide 64: Jim has realised that Long John Silver is not the man he thought he was. Ask the children to discuss with the partner why they think people would deliberately deceive others, then click to view some ideas.
- Slide 65: Ask the children whether Goldilocks or Long John Silver were persons of integrity?



- Slide 66: Click through on the slide to display a series of words meaning integrity. This also provides an opportunity to link with any PSHE or school values which children may be familiar with in school.
- Slide 67: Finding a turning point in the story that the children are writing as Jim Hawkins.

Guidance from the Notes:

This is an opportunity to produce a written response to reading in role as one of the characters. This can help deepen understanding of why characters behave as they do.

- Slide 68: An emotions graph, for the children to plot Jim's emotions over the course of the story so far.
- Slide 69: Phase 1b: Reading with a writer's eye: How has the writer done it? What techniques can I apply?

Guidance from the Notes:

The focus for this and the next 4 slides is the understanding of cohesion. This is a crucial skill in teaching the craft of writing to young writers and needs to support the process from planning to writing. It is worth spending some time on this element of writing as it will underpin children's understanding of how texts work.



Phase 2

- Slide 70: Phase 2: What is cohesion?
- Slide 71: Shows how writers achieve cohesion.

Guidance from the Notes:

Make it very clear to young writers that they are NOT working through a tick list of every technique that can be squeezed into their writing, but considering cohesion, and how cohesive devices are used in the model text, can inform the writer as to which features would work.

- Slide 72: How to maintain cohesion in your writing.
- Slide 73: Displays an extract of text. Ask the children to read the text and identify and annotate where they think cohesive devices have been used. This text is also supplied on this PDF.
- Slide 74: Introduces **clauses**.
- Slide 75: Introduces **multi-clause sentences**.
- Slide 76: Provides a selection of sentences. Ask the children to create multi-clause sentences with subordinate clauses.
- Slide 77: Displays the same multi-clause sentences, written with subordinate clauses.

Guidance from the Notes:

Adapted from Treasure Island by Robert Louis Stevenson.

A practical version of this activity is to write the clauses on strips of paper and ask the children to match up the parts of the whole, adding conjunctions etc. where appropriate. Some of these examples omit the relative pronoun.



- Slides 78 to 80: Find Your Family Game. Provide each child with a fragment of the sentence and ask them to find their ‘family’, the children who have the other parts of the sentence. You’ll find printable versions of the sentences at the end of this PDF.

Guidance from the Notes:

Print the clauses and cut them up for children to find their ‘family’. May be adapted for the number of children in the class. This is best done just before the end of a session to enable the teacher to retrieve the cards as the children leave the room.

Allow time to experiment and play around with these sentences, identifying that some may have their order changed while some do not work in another way.

Add challenge to this activity by removing the colours.

- Slide 81: Introduces dialogue punctuation. Click to animate the slide.
- Slide 82: Explains dialogue.

Guidance from 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 83: Introduces mnemonic to remind children that all punctuation should be inside the inverted commas: **IN**verted **CommAS** always **Have** **Other** **Punctuation** **Enclosed**. **INCAS HOPE**.
- Slide 84: Inverted commas.
- Slide 85: Displays speech bubbles, reinforcing that text within them should also be within inverted commas.
- Slide 85: Progresses towards explaining a reporting clause.
- Slide 87: Displays the simple rules when there is one group of spoken words.
- Slide 88: Introduces **split dialogue**.



- Slide 89: Introduces **figurative language**.

Guidance from the Notes:

Although this is a challenging area to teach, it is the crux of the vocabulary issue – get children hooked on language and reap the rewards!

These language effects are usually used in poetry and narrative (and sometimes in persuasive writing) to be more effective and have a greater impact on the reader. Figures of speech such as metaphors, similes, and allusions go beyond the literal meanings of the words to give readers new insights. Alliteration, assonance, imagery, or onomatopoeia are figurative devices that deliberately appeal to the senses of the readers.

- Slide 90: Displays phrases from the text. Ask the children to tell you which are **metaphors** and which are **similes**?
- Slide 91: Asks the children to make a bank of words and phrases for their pirate story.
- Slide 92 to 99: The Sentence Builder Game. Strengthening children's understanding of sentence structure. The sentences are provided as printables on this PDF. To play the game, cut up the sentences. Or play this as a whole class activity with the children selecting words from each slide as it is displayed.
- Slides 100 to 101: Summary of the story. This will link to non-fiction writing.



Phase 3

- Slides 102: Phase 3. Teacher modelling planning, drafting, editing, writing. Plan your route. Ask the children to plan their story.
- Slide 103: Helping the children to extract the 'bare bones' of the story to help them create their own.
- Slide 104: Displays a 'Pirate Treasure Plan'.
- Slide 105: The children will be learning and practising techniques to create their own piece of writing. Displays features of older narratives.
- Slide 106: Teacher modelling.

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.

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 107: Compare and contrast.

Guidance from the Notes:

Elicit ideas from the children as to the identity of the two characters. There are no wrong answers – it is the children's personal interpretation of the images that matter – apart from the last question. The two clues which reveal links are that both characters are wearing the same necklace, and the small boat in the pond is reminiscent of the pirate's boat.

- Slide 108: Pirate treasure – now it's the children's turn!

Guidance from the Notes:

There are plenty of opportunities from this image for incidental writing, e.g. a description of the scene, or of each character; dialogue to reveal thoughts and feelings, e.g. a speech bubble with Black Jack's words spoken aloud, and a thought bubble with Jim's thoughts and feelings. In this example, the image has been used to inspire a new narrative around the characters and possible events before and after this scene.



- Slide 109: Viewpoint in a story.
- Slide 110: Displays a story.
- Slide 111: Teacher modelling planning, drafting, editing and writing the story.

Guidance from 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.

The black italic text denotes what to say, the monologue, thinking aloud, demonstrating the thought process, etc.

The bold blue text denotes what to write as the model.

- Slide 112: The teacher modelling scribing, supported writing, independent writing. Displays completed paragraphs. Read them aloud to make sure they are working.

Guidance from the Notes:

Imaginary passenger and account.

- Slide 113: Teacher models scribing.

Guidance from 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 114: Pirate Treasure.

Guidance from the Notes:

This is an example story which can be used to teach sentence level objectives. Children can also use this for ideas, but should create their own plans and stories.

- Slide 115: Teacher models supported writing.

Guidance from the Notes:

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



- Slide 116: Teacher models independent writing.
- Slides 117 and 118: Displays a selection of sentences, which are also provided on the Word document. Cut these out, give one per child and then get the children to find the other half of their sentence.

Guidance from the Notes:

These are a good activity for identifying main and subordinate clauses.

- Slides 119 to 122: A finished story, Pirate Treasure.

Guidance from the Notes:

The rest of this narrative may be used for further reading or further modelling if teachers prefer.

- Slide 123: 'The Ruby Amulet'.

Guidance from the Notes:

Displays an extract of a child's writing from this unit. Teachers will notice that at some points, the writing hugs very closely to the model, but there is a lot of individuality as well. Useful for children to make an assessment of what works and what doesn't. Notice the use cohesive devices to link paragraphs together.

- Slides 124 and 125: Closing Slide.

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](#)



Find your partner

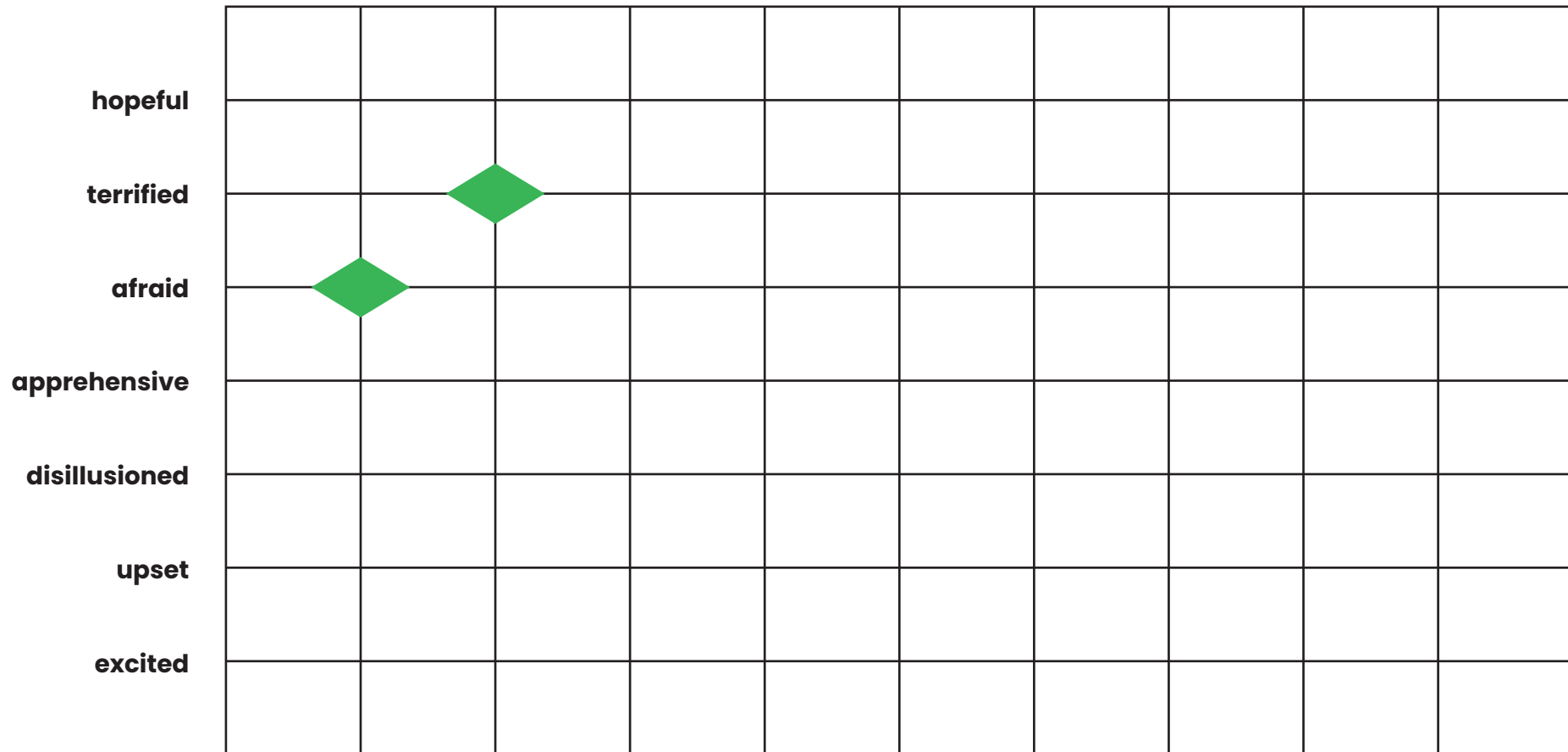


berth	twenty
old salts	horrible or repulsive
merest	luck
pension	smallest
public house	inn, pub
score	someone who goes to sea
fortune	bed or bunk
odious	hired or employed
seafaring	fund you pay to draw payments when you retire
engaged	old sailors who tell sea stories



Emotions Graph

Plot Jim's emotions over the course of the story so far.



When Billy
Bones
arrives at
the inn

Blind Pew
gives Billy
the Black
Spot



Cohesion

Re-read this section of the text and identify and annotate where you think cohesive devices have been used.

It was just after sunset, when all my work was over and I was on my way to my berth, and it occurred to me that I should like an apple. I ran on deck. The sailors who were on watch were all looking out for the island. The man at the helm was whistling away gently to himself, and that was the only sound except for the swish of the sea against the bow of the ship.



I climbed bodily into the apple barrel, and found there was scarcely a piece of fruit left; but still I sat there in the dark. The sound of the water and the rocking movement of the ship must have sent me to sleep.

Suddenly, a heavy man sat down with a clash close by. The barrel shook as he leaned his shoulders against it, and I was just about to jump up when the man began to speak.

"NO, not I," said Silver. "I was not the Cap'n – that was Flint. I was the quartermaster, and Old Pew was on the same ship. He lost his deadlights in the same bloody battle as I lost my leg." It was Silver's voice, and as soon as he spoke those words, I knew I had to stay hidden. I lay there, trembling and listening, extremely fearful, but also curious. But I realised that those dozen words meant that the lives of honest men depended on me.



Multi-clause sentences

Create multi-clause sentences with subordinate clauses using the following examples:

Remember to change any words to make your sentences make sense.

The blind man clung close to me. He held me in an iron fist.
He leaned almost more of his weight than I could carry.

I opened the parlour door. It creaked on its hinges.
I cried out the words he had ordered.

I was so terrified of the blind beggar. I forgot my terror
of the captain. I began to obey him at once.

I saw him pass something from his hand to the captain's. He opened
his hand to reveal the Black Spot. His hand closed upon it instantly.

He reeled. He put his hand to his throat. He stood swaying. He fell face
foremost to the floor.

Holding me in an iron fist, the blind man clung close to me and
leaned almost more of his weight than I could carry.

I opened the parlour door which creaked on its hinges, then
I cried out the words he had ordered.

I was so terrified of the blind beggar that I forgot my terror
of the captain and began to obey him at once.

I saw him pass something from his hand to the captain's who opened
his hand to reveal the Black Spot and his hand closed upon it instantly.

Putting his hand to his throat, he reeled and stood swaying before
falling face foremost to the floor.



Find Your Family Game



The blind man clung close to me,

holding me in one iron fist,

and leaning almost more of his weight on me than I could carry.

Between this and that,

I was so terrified of the blind beggar

that I forgot my terror of the captain.

As I opened the parlour door,

I cried out the words that he had ordered in a trembling voice.

The poor captain raised his eyes,

the rum went out of him,

and left him staring sober.





We both obeyed him to the letter

and I saw him pass something from the hollow of his hand into the palm of the captain's,

which closed upon it instantly.

With incredible accuracy and nimbleness,

he skipped out of the parlour and into the road,

where I could hear his stick go tap-tap-tapping into the distance.

I released his wrist

and he drew in his hand

and looked sharply into the palm.





Even as he did so,

he reeled, put his hand to his throat,

and fell from his whole height to the floor.

Lately, though, I had begun to pity him,

but as soon as I saw that he was dead,

I burst into a flood of tears.

I ran to him at once

and called my mother.



Tell Me Grid

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



Sentence Builder Game

(for 2-4 players)

Rules

1. Sort out the cards into colours and place face down on the grid. The aim of the game is to make a sentence from the cards.
2. Each player takes one card from each pile plus one extra from any pile. Taking turns, each player either lays down their cards if they can make a sentence, or collects another card. Blank cards do not carry any points so may be collected at any time.
3. Score 1 point for every coloured card used in each sentence. Sentences may be added to at any time.

Determiners – purple

Verbs and phrases – green

Adjectives – blue

Adverbs and adverbials – pink

Nouns and phrases – red

Conjunctions – brown

Determiners

Adjectives

Nouns and noun
phrases

Verbs and verb
phrases

Adverbs and
adverbials

Conjunctions



Determiner Cards



The	the	A	a
The	the	A	a
all	this	that	those
any	your	his	her
their	these	each	both
one	my	several	some



Adjective Cards



large	infamous	fierce	treasured
heroic	angry	old	heavy
evil	priceless	strong	courageous
young	fast	red faced	blazing
thunderous	precious	daring	rough
leathery	black	wild	petrified



Nouns and Noun Phrases Cards



Long John Silver	pirate	schooner	deck
sails	gentlemen of fortune	parrot	island
hammock	mast	barrel	blue coat
wooden leg	face	boots	tricorn hat
buccaneers	cook	treasure	moon
bandana	berth	cutlass	rigging



Verbs and Verb Phrases Cards



strutted	answered	devoured	shivered
shuddered	stumbled	sang	sneered
waited	growled	twitched	slept
approached	moved	shone	muttered
strode	stared	grabbed	snarled
crept	clambered	glinted	threatened



Adverbs and Adverbials Cards



bravely	badly	fiercely	suddenly
quietly	silently	cruelly	slowly
loudly	sadly	softly	furiously
gruffly	neatly	angrily	soon
desperately	intently	madly	nimbly
menacingly	ferociously	quickly	savagely



Conjunction Cards



and	but	so	because
and	but	so	whilst
when	before	since	if
or	that	whether	while
where	which	whose	whenever
who	although	until	unless





Her diamond green dress was torn and dirty **where**

she had been dragged along the ground.

He had only caught a glimpse of the pirates **as**

they made off in the moonlight.

They took the most treasured items, **including**

Lady Camilla's priceless diamond necklace.

As dawn crept over the hills,

Jim was already on the trail.

As he approached the harbour,

he could see the schooner ahead of him.





He sneaked behind some sacks of sugar **and**

he waited.

As soon as he felt it was safe,

he was out of the barrel and up the steps.

Before he could find a better place to hide,

he heard heavy footsteps approaching.

As he stumbled backwards,

he let go of the necklace.

Jim launched himself forward **and then**

he swung down to the deck on the rope.

