

Treasure Island Poetry

The Teaching Sequence for Writing

English KS2 Year 5



Treasure Island Poetry

The Teaching Sequence for Writing

English

Key Stage 2
Year 5

Learning Aims

- The activities in this unit of work 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 of, and writing poetry focuses on a nautical theme generally and is also linked to the novel *Treasure Island* by Robert Louis Stevenson.
- 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.
- By the beginning of year 5, pupils should be able to read aloud a wider range of poetry at an age-appropriate interest level with accuracy and at a reasonable speaking pace. They should be able to read most words effortlessly and to work out how to pronounce unfamiliar written words with increasing automaticity. If the pronunciation sounds unfamiliar, they should ask for help in determining both the meaning of the word and how to pronounce it correctly.



Curriculum objective

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.

Teachers should select the most appropriate focuses for the children they teach. Further objectives will be met incidentally as the unit progresses.

PowerPoint Presentation

The accompanying PowerPoint presentation has 64 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 children to this unit of work. The Teaching Sequence for Writing is still the recommended approach to the teaching of reading and writing. Slides 1 to 8 are intended for teachers' use.
- Slide 3: Introduces the reading objectives (Phase 1a) and the writing objectives (Phase 1b). Do not underestimate the investment made at the reading phase which will pay dividends in the writing phase.
- Slide 4: Teacher modelling of comprehending text. Phase 1a: Reading with a reader's eye. Do I like it? How does it affect me?
- Slide 5: Teacher modelling of analysing text: Phase 1b: Reading with a writer's eye: How has the author done it? What techniques can I learn and apply?
- Slide 6: Introduces Phase 2: Capturing ideas, learning the skills, practising, planning, having a go. Please note that with poetry, there may be a crossover of skills in Phase 1b and Phase 2, and teachers should adapt the resources according to the needs of the children.
- Slide 7: Introduces Phase 3: Teacher modelling, planning, drafting, editing, having a go.



- Slide 8: Explains that the activities in this unit of work have been designed to follow the teaching sequence from reading to writing. Sets the teacher up for displaying the remaining slides, according to the needs of your class. Explains that some of the slides contain additional guidance in the 'Notes' area which will not be visible to the children.

Slides 9 to 64 are aimed at the classroom, as outlined below:

- Slide 9: Title slide.

Guidance on the Notes:

By the beginning of year 5, pupils should be able to read aloud a wider range of poetry at an age-appropriate interest level with accuracy and at a reasonable speaking pace. They should be able to read most words effortlessly and to work out how to pronounce unfamiliar written words with increasing automaticity. If the pronunciation sounds unfamiliar, they should ask for help in determining both the meaning of the word and how to pronounce it correctly.

They should be able to prepare readings, with appropriate intonation to show their understanding, and should be able to summarise and present a familiar story in their own words.

- Slide 10: Sets up the reading objectives and the writing objectives.

These are suggested objectives from the National Curriculum for years 5 and 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.**

- Slides 11 and 12 explain to the children that this unit will provide them with opportunities to listen to, read, enjoy and write poetry. And then to read, perform and discuss extracts from different poems.



- Slide 13: Phase 1a: Creating 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 14: Elements of poetry. Explains that poems come in different forms and with different structures. The children will be exploring:

- Mood
- Theme
- Rhythm
- Rhyme
- Line
- Stanza
- Metre
- Language effects

Guidance in the Notes:

Not every element is covered in this unit but teachers may select whichever focuses they wish.



- Slide 15: Get ready for reading a poem: Displays a series of prompts.

Guidance in the Notes:

If other units have been used then children will be familiar with this theme. If not, this can serve to orientate the children to the theme of pirates.

Priming pupils for reading. Use the image to ask questions about what they already know about pirates. 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?

- Slide 16: Before introducing the children to the poem, ask them to discuss with a partner their understanding of the words and phrases in the slide.

Guidance in the Notes:

Direct teaching of vocabulary in advance.

A visual focus is very useful, as it aids comprehension while listening to/reading the story.

- Slide 17: Get ready for reading. Explains that the children are going to look for patterns in an unfamiliar font.
- Slide 18: Displays a page in an unfamiliar language and font (using the Symbol font).

Guidance in the Notes:

This is a focused activity to provide an opportunity to recognise repeated patterns in a text without concerning themselves with any meanings at this stage. Using a 'false' text frees the children to only look for these patterns and they should be able to identify the rhyme scheme at the end of lines.

- Slide 19: Get ready for reading: Explains the next activity, that the children will have to look and agree the sequence for the poem.

Guidance in the Notes:

This is a classic 'DARTS' activity (Directed Activities Related to Texts) where pairs of children are given a poem but as separate cut up lines. They need to discuss and agree the correct sequence for the poem. There are three lines deliberately missing from the poem which will be revealed later but these may be provided to simplify the activity. Encourage children to identify the rhyming pattern which will give them a structure.



- Slides 20 to 22: Get ready for reading: Displays a selection of lines, which are provided as printables at the end of this PDF. Working in pairs, the children need to sequence the lines in order.
- Slide 22: Displays 'A word about prosody'.
- Slide 23: Phase 1a: Prosody, explaining stress within a poem.
- Slide 24: Mime a line: Displays a selection of the same lines. Working in pairs, ask the children to choose one line and mime it to the rest of the class.
- Slide 25: Phase 1a: "Reading with a reader's eye: Do I like it? How does it affect me?" Explains that the children are about to read a narrative-style poem about pirates.

Guidance in the Notes:

Teachers should model the reading of this poem with prosody, encouraging the children to join in and mimic the way it is read.

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.

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 26: Displays the Tell-Me grid, which is provided on the last page of this PDF.
- Slide 27: Phase 1a: Reading with 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://jamesdurrant.blog/>

Reading aloud with prosody is central to a poetry unit and needs to be modelled by the teacher.

- Slides 28 and 29: *A Ballad of John Silver* by John Masefield.
- Slide 30: Perform the poem



Guidance in the Notes:

Teachers should read aloud with emphatic prosody and encourage participation from the children. Re-read several times, introducing actions to support the performance.

- Slide 31: Phase 1b: Reading with a poet's eye: How has the poet 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 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 32 to 36: Exploring the poem, *A Ballad of John Silver* by John Masefield. The slides display lines from the poem and analyse meaning with the children and how the effect is created.

Guidance in 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. Explain to the children that the rhyming structure is a couplet - a pair of lines that rhyme. Usually both lines have the same number of syllables. This poem is made up of several couplets put together and children will probably be familiar with the structure as it is common in nursery rhymes, e.g.:

***Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
All the king's horses and all the king's men,
Couldn't put Humpty together again.***

Additional guidance for Slide 35:

This displays the verse beginning, "Then the dead men fouled the scuppers and the wounded filled the chains." Children often relish this gruesome verse, but you should choose whether or not to include it based on the children's sensitivities.

- Slide 37: Displays the poem in full. It is also provided on the following pages of this PDF.
- Slides 38 to 40: Look at the language effects used: alliteration, assonance and rhyme.
- Slide 41: Poem to narrative.
- Slide 42: Memoir example.



- Slide 43: *Sea-Fever* by John Masefield. Hides the last word of each rhyming couplet. You can ask the children if they can work out what they could be. This poem is provided on the following pages of this PDF.

Guidance in the Notes:

This has a similar structure to the previous poem but a different rhythm for children to identify. The purpose of this activity is to give children some practice in reciting poetry and in finding words with a perfect or similar rhyme.

- Slide 44: *The Sea is Calm Tonight* by Matthew Arnold. This poem is provided on the following pages of this PDF.

Guidance in the Notes:

This has a different structure to previous examples but is good to include as a poem to perform and enjoy. Teachers should select suitable poems to meet the needs of the children they teach and give the children plenty of opportunities to read and enjoy poetry.

- Slide 45: Sets the scene for reading *Cargoes* with an illustration and a series of prompt questions.

Guidance in the Notes:

'Cargoes' by John Masefield is a three-stanza lyric poem that is separated into sets of five lines, known as quintains. These quintains only contain one set of rhyming lines each. The second and fifth lines rhyme in each stanza and the others do not.

- Slide 46: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? Tells the children that they are going to be introduced to a different poem, which they'll use as a model to create one of their own.

Guidance in the Notes:

Teachers should model the reading of this poem with prosody, encouraging the children to join in and mimic the way it is read.

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.

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 47: Displays the Tell-me grid, which is provided on the following pages of this PDF.
Guidance in the Notes as above.
- Slide 48: Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me? Prepares the children for the next poem that they will read.
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/>
- Slides 49 to 51: Display each verse from the poem, *Cargoes*, and explain some of the vocabulary.
- Slide 52: Explains the poem, *Cargoes*.
- Slide 53: Perform the poem – read with prosody. Displays the poem, *Cargoes* by John Masefield, in full.
Guidance in the Notes:
The first two stanzas should be read quietly with a mellifluous voice, focusing on the gentle rhythm of the lines. Emphasis should be placed on the long vowel sounds, the sibilance (repetition of sounds that have a hushing or hissing quality, e.g. sandalwood, cedarwood; stately, Spanish), and the rhythm. The last stanza should be read in a much faster, louder and staccato way. Model this for the children, then let them practise and perform the poem. This is a poem which lends itself to learning by heart.
- Slide 54: Phase 1b: Reading as a writer: with a poet's eyes: How has the poet 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 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 55 to 57: Exploring the poem, *Cargoes* by John Masefield. The slides display lines from the poem, and analyse meaning with the children and how the effect is created.

- Slide 58: Showing examples of alliteration.

Guidance in 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 59: It's the children's turn! They are to plan their own poem based on *Cargoes*.

Guidance in the Notes:

This success criteria is made up of suggested elements which may be included. Teachers should co-construct this with the children and be flexible in their approach. Children often find writing poems challenging, so teachers may wish to amend or remove some elements, e.g. rhyme.

- Slide 60: Can the children follow a similar structure as to that displayed on the PowerPoint?

Guidance in 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 sailing vessels but if children have different ideas, then let them use their imaginations.

- Slide 61: Phase 3: Teacher modelling – poetry.

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.

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 62: Shows three examples. These are suggestions, you should have a go at writing your own if you can.
- Slides 63 and 64: 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](#)



A Ballad of John Silver

We were schooner-rigged and rakish, with a long and lissome hull,

And we flew the pretty colours of the crossbones and the skull;

We'd a big black Jolly Roger flapping grimly at the fore,

And we sailed the Spanish Water in the happy days of yore.

We'd a long brass gun amidships, like a well-conducted ship,

We had each a brace of pistols and a cutlass at the hip;

It's a point which tells against us, and a fact to be deplored,



But we chased the goodly merchant-men and laid their ships aboard.

Then the dead men fouled the scuppers and the wounded filled the chains,

And the paint-work all was spatter dashed with other people's brains,

She was boarded, she was looted, she was scuttled till she sank.

And the pale survivors left us by the medium of the plank.

Ah! the pig-tailed, quidding pirates and the pretty pranks we played,

All have since been put a stop to by the naughty Board of Trade;

The schooners and the merry crews are laid away to rest,

A little south the sunset in the islands of the Blest.



A Ballad of John Silver

We were schooner-rigged and rakish,	→	with a long and lissome hull,
And we flew the pretty colours	→	of the crossbones and the skull;
We'd a big black Jolly Roger	→	flapping grimly at the fore,
And we sailed the Spanish Water	→	in the happy days of yore.
We'd a long brass gun amidships,	→	like a well-conducted ship,
We had each a brace of pistols	→	and a cutlass at the hip;
It's a point which tells against us,	→	and a fact to be deplored,
But we chased the goodly merchant-men	→	and laid their ships aboard.
Then the dead men fouled the scuppers	→	and the wounded filled the chains,
And the paint-work all was spatter dashed	→	with other people's brains,
She was boarded, she was looted,	→	she was scuttled till she sank.
And the pale survivors left us	→	by the medium of the plank.
Ah! the pig-tailed, quidding pirates	→	and the pretty pranks we played,
All have since been put a stop to	→	by the naughty Board of Trade;
The schooners and the merry crews	→	are laid away to rest,
A little south the sunset	→	in the islands of the Blest.



A Ballad of John Silver

by John Masefield

We were schooner-rigged and rakish, with a long and lissome hull,
And we flew the pretty colours of the crossbones and the skull;
We'd a big black Jolly Roger flapping grimly at the fore,
And we sailed the Spanish Water in the happy days of yore.

We'd a long brass gun amidships, like a well-conducted ship,
We had each a brace of pistols and a cutlass at the hip;
It's a point which tells against us, and a fact to be deplored,
But we chased the goodly merchant-men and laid their ships aboard.

Then the dead men fouled the scuppers and the wounded filled the chains,
And the paint-work all was spatter dashed with other people's brains,
She was boarded, she was looted, she was scuttled till she sank.
And the pale survivors left us by the medium of the plank.

Ah! the pig-tailed, quidding pirates and the pretty pranks we played,
All have since been put a stop to by the naughty Board of Trade;
The schooners and the merry crews are laid away to rest,
A little south the sunset in the islands of the Blest.



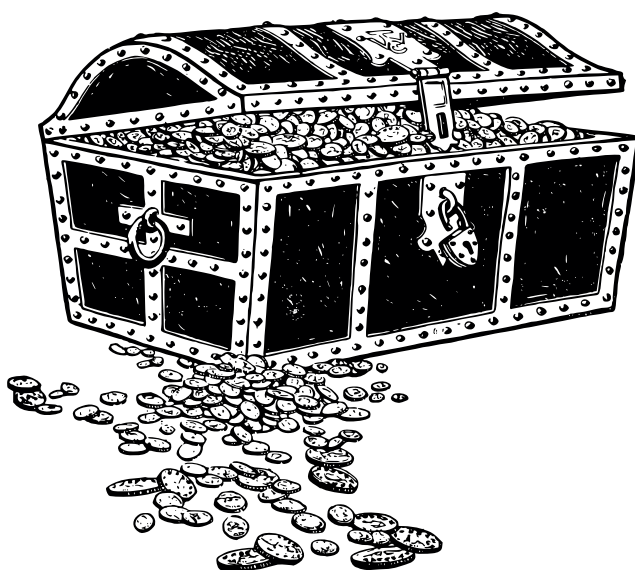
Cargoes

by John Masefield

Quinquireme of Ninevah from distant Ophir
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus
Dipping through the tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road rail, pig-lead,
Firewood, ironware and cheap tin trays.



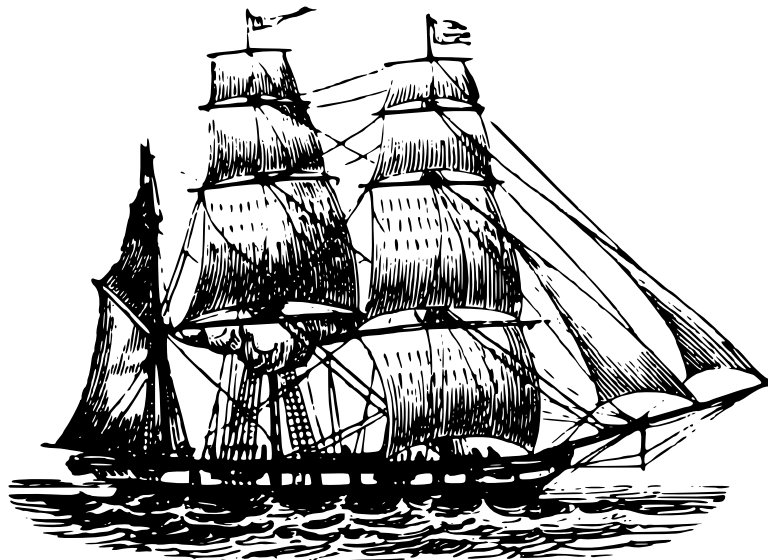
Sea-Fever

by John Masefield

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the sea again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the sea again, to the vagrant gypsy life.
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.



The Sea is Calm Tonight

by Matthew Arnold

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits; – on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.



Tell Me Grid

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

