

Little Red Riding Hood and Other Stories by Lucy Cousins

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Overall Aims of the Sequence:

- To interpret stories through creative activity including play, art, drama and drawing.
- To write for meaning and purpose in a variety of narrative and non-narrative forms.
- To think about the overall meaning of the text, including that which is conveyed in the illustrations.
- To develop experience of storytelling and to retell stories orally.
- To listen with enjoyment to stories, songs and music.
- To use talk, actions and objects to recall the story.
- To deepen understanding of the world through a text.
- To use language to imagine and recreate roles and experiences.
- To enjoy an increasing range of books.

This is a Power of Reading Teaching Sequence for Nursery and Reception.

Overview of this Teaching Sequence

This teaching sequence features all three stories in Lucy Cousins' collection. Teachers might focus on the whole book over a series of sessions spanning half a term, or choose to spend about two weeks on each story individually, across the year, perhaps linking the stories to wider curriculum themes. All three stories have the strong narrative structure and memorable refrains associated with traditional tales and lend themselves beautifully to memorisation and oral storytelling, as well as offering the opportunity for Reception-aged children to use and apply their phonic and high-frequency word knowledge to decode and read parts of the text independently.

The sequence supports teachers to introduce and model story sequencing, mapping and retelling with plenty of opportunities for children to write with purpose building to more extended storytelling performances and published writing.

Development Matters (2021) and Early Years Foundation Stage Statutory Framework (2021)

Communication and Language:

- Enjoy listening to longer stories and can remember much of what happens.
- Articulate their ideas and thoughts in well-formed sentences.
- Connect one idea or action to another using a range of connectives.
- Describe events in some detail.
- Engage in story times.

Literacy:

- Understand the five key concepts about print:
 - print has meaning
 - print can have different purposes
 - we read English text from left to right and from top to bottom

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- Listen to and talk about stories to build familiarity and understanding.
- Retell the story, once they have developed a deep familiarity with the text, some as exact repetition and some in their own words.
- Listen to stories, accurately anticipating key events and respond to what they hear with relevant comments, questions or actions.
- Develop their own narratives and explanations by connecting ideas or events.

Physical Development:

- Use one-handed tools and equipment, for example, making snips in paper with scissors.
- Use a comfortable grip with good control when holding pens and pencils.
- Show a preference for a dominant hand.
- Develop their small motor skills so that they can use a range of tools competently, safely and confidently. Suggested tools: pencils for drawing and writing, paintbrushes, scissors, knives, forks and spoons.
- Develop the foundations of a handwriting style which is fast, accurate and efficient.
- Handle equipment and tools effectively, including pencils for writing.

- the names of the different parts of a book
- page sequencing
- Blend sounds into words, so that they can read short words made up of known letter– sound correspondences.
- Read and understand simple sentences.
- Use phonic knowledge to decode regular words and read them aloud accurately.
- Read some common irregular words.
- Demonstrate understanding when talking with others about what they have read.
- Use some of their print and letter knowledge in their early writing.
- Write some letters accurately.
- Write short sentences with words with known sound-letter correspondences using a capital letter and full stop.
- Re-read what they have written to check that it makes sense.
- Use their phonic knowledge to write words in ways which match their spoken sounds.
- Write some irregular common words.
- Write simple sentences which can be read by themselves and others. Some words are spelt correctly, and others are phonetically plausible.

Ideas for Literacy in the Continuous Provision

Reading area:

- Make simple origami books in which the children and their families can tell a story that is important to them, whether personal, one passed down the generations or one of cultural significance. Children can revisit and re-read these with siblings and parents.

- Spend time sharing and reading aloud a range of traditional tales, on the carpet area and across the setting, at different times of day and to compliment child-initiated play and storymaking.
- Display different versions of the three tales featured in this collection, sourced from your local library, school library service or the school's wider library or book collections. Create audio books and bilingual versions, so that children and families can also access these in their home languages.
- When Little Red Riding Hood becomes the focus story, it will be beneficial for the children to visit a nearby forest or woodland setting. If this is not possible, allow time for the children to watch video footage in a wood or forest to immerse themselves in the sights and sounds of a setting like this as much as possible, without being there. [This video](#), for example, may also give the children other ideas for things they can do in such a setting like den building.
- When the Three Little Pigs becomes the focus story, prepare for the children to be able to engage in construction activity on a small and large scale, including den building with large sticks in the outdoor environment. Setting up a builder's yard as an outdoor role play area, will support this learning, as can be seen in the following [video exemplification on the DfE YouTube channel](#).
- When *The Enormous Turnip* becomes the focus story, create displays containing information texts, magazines, picture books and poetry collections related to gardening and cooking, including recipes. Prepare to be able to engage in planting seeds to grow vegetables and preparing and cooking soup with the children in small groups.

Mark Making and Writing:

- Make available a range of tools and media to encourage writing, e.g. postcards, notepaper and envelopes for the children to write notes to the characters.
- Leave copies of key spreads from the book in your writing area for children to independently write parts of the story or their own sentences inspired by the text.
- Roll out large rolls of paper and a range of writing tools to allow children to story map through drawing and writing on a larger scale.
- Keep sentence strips and speech bubbles in the writing area for children to write the words and thoughts of the characters as they move through the book and allow them to add these to your Working Wall, Reading Journal or to a copy of the text itself.
- When *The Enormous Turnip* becomes your focus story, provide writing and drawing materials, as well as cameras, for children to create their own recipes as they participate in real cooking activities or in role-playing preparing different dishes, real or imagined.
- Similarly, there are meaningful opportunities to write and mark make when creating puppet shows and when engaging in growing and gardening activities, real or imagined.

Role-Play and Small World:

The sequence has plenty of opportunity for drama and role-play throughout. Adults should support children in collaboratively creating role-play areas in the indoor and outdoor environments, which support children in exploring areas of interest more deeply. This might include creating a scene using a collection of simple costumes, soft toys, and scenery made from recycled or repurposed materials to create role-play areas. Including and rotating fiction and non-fiction texts to support the development of key language and concepts will also help generate ideas for play.

- Create a tabletop, traditional tale inspired small world with a range of figures and props. Keep a copy of the text, and some laminated song cards related to the focus story near the small world to inspire retelling and creations of new narratives.

Ideas for Cross-Curricular Provision

PSED:

- Children are offered opportunity to reflect, share and celebrate ideas around their own life experiences and heritage and how these might be similar or different to the characters in the story or to the other children in their setting; respecting and listening to others' experiences and personal narratives. You can further develop this learning through sharing favourite rhymes, traditional tales and recipes from home.

Physical Development:

- Encourage the children to move like the characters in the story, mirroring their body position, facial expressions, movement, and pace.
- Using appropriate apparatus encourage the children to explore character journeys and actions; ascribing names to these to develop their vocabulary to describe movement, e.g. creeping, tip-toeing, striding, pouncing, climbing, sliding, jumping, heaving, etc.

Understanding the World:

- Work with families to encourage the children to explore and talk about some of the things that make them unique and to talk about some of the similarities and differences in relation to friends or family. Make a collection of stories from around the world, including those from different cultures and that relate specifically to the children's heritage.
- There is opportunity in *The Three Little Pigs* to investigate the properties of materials used for construction, including why some are stronger or more long-lasting than others.
- Through the sequence children explore ideas about the characteristics of a story wolf. More experienced learners may wish to explore key terms such as **prey**, **predator** and **habitat** and think about those in terms of other animals around the world which may interest them.
- Children have opportunity in *The Enormous Turnip* to draw upon their family heritage for ideas of settings, animals and fruit or vegetables.

Expressive Arts:

- Listen to a range of music inspired by traditional tales, both classic and modern. *What do the children think of it? How does it make them feel? Does it remind them of any music they already know? How would they move and dance to it?* Learn a range of dance movements, incorporating a variety of movements for children to join in with the music. They might also like to use favourite pieces of music to create an atmospheric soundtrack for their storytelling or leitmotifs for characters. This might include:
 - [Who's Afraid of the Big Bad Wolf \(Disney\)](#)
 - [Paul Bunyan, Op. 17, Act I, Scene 1: Lumberjacks' Chorus. "My birthplace was in Sweden" by Benjamin Britten](#)
 - [Peter and the Wolf by Prokofiev \(Vancouver Symphony Orchestra\)](#)
 - ['Fairytale' \(Shrek film theme\) by Gregson Williams and John Powell](#)
 - [The Sleeping Beauty, Rose Adage, by Tchaikovsky \(Royal Ballet\)](#)
- Gather different sized and textured leaves for leaf printing to create large scale woodland scenes. When printed onto fabric with paint, these can then be used as beautiful backdrops for role-play areas and drama performances.
- Encourage the children to create simple story props, puppets and masks of characters to use in their role-play.
- Use recycled boxes and materials to make models of the backdrops and scenes in the story.
- Collect large, smooth pebbles for children to draw characters and animals on to use in the small world area or make small puppets to support their imaginative storytelling.
- Children can draw on the bold, painterly techniques of Lucy Cousins. This ['Behind the Scenes' film](#) demonstrates how to create characters like those in the stories shared.

Mathematical Understanding:

- Investigate difference in size and scale and words used to describe and compare, inspired by *Little Red Riding Hood's* response to the change in her grandmother's eyes and ears and teeth.
- Explore ordinal numbers (1st, 2nd, 3rd, 4th, 5th) by role playing cumulative games with the characters in *The Three Little Pigs* and *The Enormous Turnip* and other similar stories.

Teaching Approaches:

- Response to illustration
- Role on the wall
- Real experiences: cooking
- Reading aloud and re-reading
- Shared and modelled writing
- Shared reading
- Drama and role-play
- Story mapping and Storytelling
- Poetry/ song

Writing Outcomes:

- Responses to illustrations
- Role on the wall writing
- Drawing and painting
- Shared writing
- Information writing/ fact books
- Story maps
- Independent book writing and illustrating

- Gallery Walks
- Bookmaking
- Book Talk

Links to other texts and resources

Traditional tales with strong structures for oral storytelling (EYFS Power of Reading texts):

- *Please, Mr Magic Fish*, Jessica Souhami (Otter-Barry Books)
- *NO DINNER! The story of the Old Woman and the Pumpkin*, Jessica Souhami (Francis Lincoln Children's Books)
- *The Leopard's Drum: An Asante Tale from West Africa*, Jessica Souhami (Francis Lincoln)
- *Hungry Hen*, Richard Waring, illustrated by Caroline Jayne Church (Oxford University Press)

Stories featuring wolves:

- *The Sweetest Song* in 'The Story Tree', Hugh Lupton, illustrated by Sophie Fatus (Barefoot)
- *The Boy Who Cried Wolf* (Child's Play International)
- *Little Red Riding Hood* (Child's Play International)
- *Three Little Pigs* (Child's Play International)
- *Hansel and Gretel* (Child's Play International)
- *The Wolf in Sheep's Clothing* (Aesop's Fable)
- *The Wolf and the Stork* (Aesop's Fable)

Stories featuring a deep, dark wood:

- *The Gruffalo*, Julia Donaldson, illustrated by Axel Sheffler (Macmillan)
- *Snow White. Flip-up Fairy Tale* (Child's Play International)
- *Sleeping Beauty* (Child's Play International)
- *Goldilocks and the Three Bears* (Child's Play International)
- *The Princess and the Pea* (Child's Play International)

Stories and rhymes with a cumulative structure:

- *The Little Red Hen*
- *The House that Jack Built*
- *Henny Penny*
- *There Was an Old Woman Who Swallowed a Fly*
- *Room on the Broom* by Julia Donaldson, illustrated by Axel Sheffler (Macmillan)
- *A Squash and a Squeeze* by Julia Donaldson, illustrated by Axel Sheffler (Macmillan)

Weblinks

CLPE's Power of Reading:

- [Recommended Books and Sequences](#)
- [Teaching Approaches](#)
- [English Curriculum Maps](#)

Bookmaking:

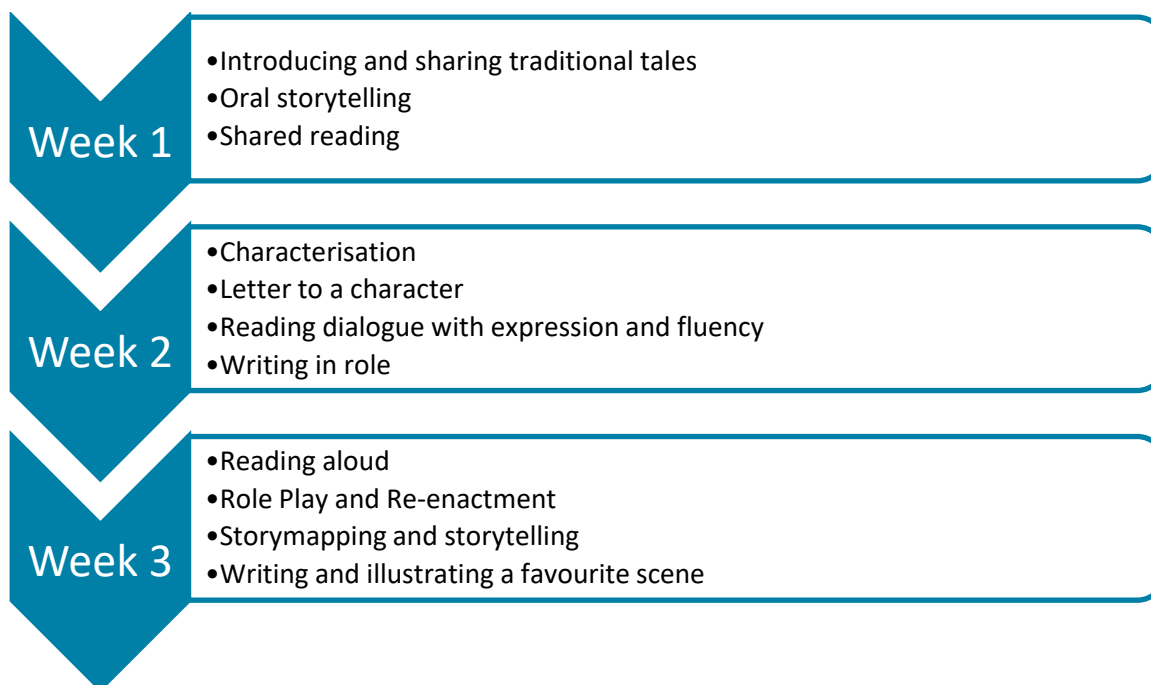
- [How to make a simple origami book.](#)

Teaching sessions

Before beginning the book:

- Collect animal puppets, soft toys or small world figures, which match the characters in the featured stories. Add simple fabrics and animal masks to a prop box which can be used in teacher-led sessions, as well as being flexible to be moved around and used independently in role-play areas across the setting.
- Create an area to collect and display traditional tales. Add story sacks, soft toys, puppets, story boxes, or story stones of different characters, so that they children can retell their favourite tales as well as combine characters and storylines for different stories. Use the 'Links to other texts and resources' section of this teaching sequence, along with the first teaching session to select a range of traditional tales which will interest your children. Ensure you have a selection of some familiar tales, as well as texts which might be new to them. Encourage children and their families to add to this collection as the sequence unfolds.
- Arrange times for parents, carers or other family members to come into the setting to share their favourite traditional tales and fairy stories. Encourage them to share stories in their home language(s). They might record these in printed script with illustration or as an audio book to enable children to revisit the stories independently.
- Create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall, you could create a class [Reading Journal](#) by folding over large pieces of sugar paper and subsequently using the pages of the journal to capture responses. A combination of both a Working Wall and a Reading Journal can also be very effective.

Medium Term Overview: Little Red Riding Hood



Introducing Traditional Tales

Response to Illustration and Oral Storytelling - Introducing and Sharing Traditional Tales

Prior to this session ensure you have a selection of fairy/traditional tales on display along with puppets or small world toys. Invite children and families to bring in their favourite tales from home. You can also invite or support families to audio or video record themselves reading or engaging in reading aloud or oral storytelling in their home languages as well as in English.

- Begin by showing the children the images from the endpapers. You might show the whole spread on the whiteboard or as a printout. Or you might copy and cut out the individual images, so the children can explore them as a set (and they can later become story props). You might even slowly reveal an image at a time or provide small groups with their own curated set to promote discussion within and between groups.
- Invite the children to share what the collection of images is making them think about. *What do you see? Do they remind you of anything in real life or stories? How? What do you know or think you might know about the characters or objects that you see?*
- Take the opportunity to find out whether the children are familiar with the stories alluded to in the endpaper images. Children might suggest the houses or building materials belong to the Three Little Pigs or the axe features in Little Red Riding Hood. Children might also like to

suggest who else they might expect to find in this collection of images – such as a bear, a witch, a wolf or a fox – and what makes them think that.

- Encourage the children to talk about the parts of familiar stories particular images feature in, modelling simple storytelling language; for example, “The big, bad wolf was climbing down the chimney! Quickly, the third pig lit the large pot to boil the water. The wolf fell into the pot and never bothered the three little pigs again.”
- The children might wish to act such scenes out, as they describe them, so provide open-ended role play resources as well as small world resources to support re-enactment on a small and large scale.
- Some children may know more stories than others and to a lesser or greater degree of familiarity. Draw attention to the traditional tales you have on display to provoke recall.
- The children might also be drawn to certain characters or plants and want to talk about how they relate to a personal experience and share this story. Again, model this kind of narrative recount, drawing on the common features of any kind of storytelling.
- Make opportunity across the setting for the children to retell and re-enact scenes from these stories, using the images and other story props or small world provocations. They might like to create their own props to add to the collection; be prepared to facilitate the resources to do so.
- Show children how they can record their oral storytelling to be listen to later or how they can have their storytelling scribed into a simple zig-zag book which they can illustrate and display alongside the published traditional tales. Make available a variety of writing, drawing and bookmaking resources, so that the children can mark make to write and publish their stories independently.

Oral Storytelling - Sharing Favourite Traditional Tales

- Revisit the stories the children were inspired to tell from the images on the endpapers, celebrating the idea that a story can come from our own lives, as well as be a story that lots of us know. Some may for example talk about the houses, animals or plants, relating these to personal stories of home and family.
- Now reveal the front cover to the children. You might want to add a sense of excitement by having the book arrive as a present to unwrap, signifying the special nature of stories, which we can gift to each other.
- Invite children’s immediate responses to the cover illustration and read aloud the title. *Do you know who Little Red Riding Hood is? Have you heard her story before? Who else is in the picture? What is happening here? What part might they play in the story? What else happened, or might happen in the story? Who else is or might be in this story?* Give the children time to tell each other what they know about this story already, or what they think they might know if it is new to them and talk about where this image fits into the sequence of events.

- Re-read the title. *What ‘other stories’ do you think you might find in this book? What makes you think that?* Revisit the clues presented in the endpapers again. You could also flick back to the endpapers again to confirm children’s ideas about the inclusion of The Three Little Pigs.
- Turn to the back cover and reveal the three stories included in this collection. If the children haven’t discussed *The Enormous Turnip* yet, invite them to share any knowledge of this story they have already or what they think an Enormous Turnip is, and what a story about one might be about, if they are not already familiar with this story.
- Read aloud the bold print which summarises each of the stories, asking the children if this confirms what they think they know about each story, or what it makes them think about what might happen in the story, if any of these are unfamiliar to them.
- Read aloud the dialogue between Little Red Riding Hood and the wolf, **without using dramatic expression**, and ask the children to guess which story they think it belongs to and why.
- Now, ask them to consider how the characters might say these lines. Try out some ideas together, looking back at the illustrations of the characters on the front cover to discuss what this might tell us about how they speak. *Do they think the girl is surprised by the big eyes? How might they speak to show this? What do they think the wolf’s voice would be like? Is it deep or high-pitched? Would he speak slowly or quickly?* Invite the children to try out different ways of saying the lines, thinking about what they make us think about the characters. This might also inspire the children to recall other memorable dialogue or refrains from these or other stories they know.
- In the extended provision, ask the children to share their favourite traditional and fairy tales with each other; stories they might have enjoyed at home or in their pre-school experience. If the children have brought these in from home or have made a recording, share these together as a group and make time to enjoy each one at different points.
- Use the story puppets or soft toys of different characters to support children in remembering some of the traditional tales they might already know and encourage them to retell the stories. Adults can support younger learners by telling the story alongside the children, pausing regularly for children to add their own retellings. Additionally, they can support the children by having the child hold the books and turn the pages to be prompted by the illustrations or adults can read aloud parts or phrases from the book if it is available.
- Provide time for the children to discuss what they like and dislike about the stories and encourage them to make their own recommendations.
- Adults can scribe the children’s reflections as they discuss the tales and add these to your Reading Journal or Working Wall.
- This will also be a useful starting point for discovering what the children like and dislike about the genre, which stories are their favourites, which stories may come from their own cultural heritage and if they read traditional tales outside of the school setting.
- More experienced children might wish to write simple book recommendations onto sentence strips or speech bubbles and display these in your reading or role play areas or on a traditional tales display.

- You can use sound buttons to orally record children’s ideas or record short retellings of the stories for children to listen to and revisit during independent learning time.
- Encourage families to record and share favourite traditional stories in their home languages, either orally or in print.
- Bring the learning together by talking about new stories that the children have heard and enjoyed, from each other, the adults in the setting, their families or in a book.
- Talk about how we can give each other stories as a gift, sharing how stories can very old and be passed down from adults to children but that we can be a class that shares stories between ourselves too. The children might like to choose someone in their family or across the setting with whom they can share a special story.

Little Red Riding Hood

Before beginning this story

- Gather together loose parts, art and drawing materials that will support with role play, small world, puppets and re-enactment.
- Make available and share different versions of *Little Red Riding Hood*, as well as any other traditional tales, stories or suitable fables, rhymes and songs that involve a forest or woodland setting, such as:
- *Hansel and Gretel*
 - *Tom Thumb*
 - *Snow White*
 - *The Gruffalo*
 - *No Dinner. The Old Woman and the Red Pumpkin*

Reading Aloud, Role on the Wall – Little Red Riding Hood

- Turn to the beginning of ‘Little Red Riding Hood’. Read aloud the title and the opening, giving the children time to absorb and talk about what they have heard and what they notice in the illustration.
- Create a large-scale drawing of Little Red Riding Hood to make a [Role on the Wall](#). Use it to record children’s ideas about her; observations about her appearance and facts about her life around the outside (such as, “She is smiling.” “Her cheeks are red.” “She lives in the wood.” “She wears a red coat with a hood.” “Her tights are stripy.” “She is carrying a basket of food.”) and inferences they are making from their observations or what they have heard on the inside (for example, “She is kind.” “She is happy to walk to grandmother’s house alone.” “She is brave.” “She likes bright colours”).
- As well as recasting the children’s ideas and utterances into whole ideas and statements to record in and around the Role on the Wall, encourage the children to articulate questions

about her or anything that puzzles them, e.g. “Where is she taking the basket?” “Is there a picnic in the basket?” “Where is her family?”

- Draw the learning together to talk about this scene and what the children think about it. *What do we know about Little Red Riding Hood? What would we tell someone else about her?*

Visualisation and Shared Writing – Letter to a Character

Before this session, make sure you have read or told some stories and traditional tales featuring a forest or woodland setting.

- Return to and re-read the first scene explored in the last session. Reflect with the children on whether they think Little Red Riding Hood should be walking through the wood to grandmother’s house alone. *What do you think could happen? Who might she meet? Why do you think she might be doing it? Why do you think her mother trusts her to go alone?*
- Invite the children to think about the wood that she is about to go through. It would be beneficial for the children to visit a nearby forest or woodland setting as or before they discuss this word and its meaning. If this is not possible, allow time for the children to watch video footage in a wood or forest to immerse themselves in the sights and sounds of a setting like this as much as possible, without being there. [This video](#), for example, may also give the children other ideas for things they can do in such a setting like den building.
- Ask the children to share what they think they know about the wood she will be about to enter on the page turn. *What might it look like? How might it feel to be there and why?*
- In the extended provision, provide the children with art or loose parts materials so that they can create the woodland story setting in their chosen area of provision – role play, creative, junk, small world, blocks, outdoor – that they imagine Little Red Riding Hood might enter.
- Make available source materials like films, illustrations and picturebook spreads to support them to imagine the mood and finer details of this kind of traditional tale setting. Take the opportunity to talk with the children about the settings they are creating, clarifying and recasting ideas and introducing descriptive language and vocabulary.
- Create a gallery wall of the children’s artwork alongside published illustrations so that they can view and comment on each other’s work, using new vocabulary learned with your support.
- Come together to reflect on what the children think about Little Red Riding Hood walking through the wood. *Do they think she should go for the sake of her grandmother, or should she stay at home?*
- In a whole group session, using a shared writing approach, you might write a letter to Little Red Riding Hood or her mother, sharing their thoughts. This might be a mix of sharing what Little Red Riding Hood might need to be aware of and who she might meet along the way, alongside acknowledging her independent nature and kindness.
- Invite the children to story-make and enact their predictions across the setting in preferred ways; through small world, puppets or role play; and recording or mapping story through drawing, mark-making and writing on lengths of paper or in handmade books, or storytelling orally.

- Join in with children’s story-making, so that you can model using traditional story language to open or to sequence events, such as that already heard in ‘Once upon a time...’ as well as adverbial phrases commonly used in storytelling like, ‘Once...’, ‘After that...’ or ‘Suddenly...’.

Re-reading, Reading Aloud and Role Play – Building Reading Fluency of Dialogue

- Re-read the story from the beginning and turn the page to reveal Little Red Riding Hood encountering the wolf.
- At this point, don’t yet reveal or read any of the text - simply gather the children’s initial reactions. *What is happening now? How is this making you feel? Why? How do you think Little Red Riding Hood is feeling? How do you know?*
- Now read aloud the text. Model reading with engaging expression to support the children to make meaning.
- Invite further responses to what the children have heard and how it relates to the illustration. Focus on the wolf character, in particular. *Would you like to meet this wolf in the woods? Why? Why not?*
- Re-read the text – again emphasising characterisation through expression – and ask the children to talk about the wolf and his intentions. *Why do you think the wolf wants to know where Little Red Riding Hood is going? Why do you think he might have a ‘nasty grin’? Show me what this looks like. What do you think he is going to do next?*
- Display the spread on the working wall, then re-write the dialogue into speech bubbles and place above each character:

I am taking a basket of food to my grandmother, because she is ill.

Where are you going, Little Red Riding Hood?

Is that so?

- As you write, read aloud the text so that the children make the link between the act of writing and reading, including how the punctuation affects the intonation and meaning.
- It is worth noting that almost all the words featured in the dialogue are high frequency words and others, like ‘food’ and ‘ill’ might be decodable if you are working with a Reception class. The high domain word ‘basket’ provides opportunity to teach children how to draw on their phonic knowledge to blend the first syllable b-a-s-k before explicitly employing other cues like the context or syntactic cue (reinforced by the pictorial clue). The children may also have implicit syntactic understanding of the basket being an object (noun) that Little Red is carrying. It is crucial that children are taught how to make meaning from both text and image to support independent use of reading strategies in both real and decodable books.*
- Organise the children into pairs and ask them to re-enact this conversation in their best Little Red Riding Hood and wolf voices. Model this with an additional adult or a confident child. Show the children how you might draw on the image to re-enact the body position, facial expression and gaze of each character before engaging in and throughout the dialogue.

- Encourage the children to take turns and to try out different voices for the characters until they are satisfied. The children will be building reading confidence and fluency with a familiar text each time they try out a new idea.
- Take photographs to display alongside the illustration spread on the working wall.
- Invite pairs to share their re-enactment of this scene with each other or with the wider group if they are confident to do so.
- Bring the learning together by inviting the children to predict what might happen as the page is turned. *What do they think might happen next? What makes them think that?*
- Make provision across the setting for children to draw or enact what they think is going to happen next; where this will take place and who it will involve. This may be based on knowledge and recall of the story of *Little Red Riding Hood* or on what they have experienced so far.

Re-reading, Reading Aloud, Hot-seating and Shared Writing – Letter to Grandmother

- Read the story from the beginning and then read on from ‘knock knock’. You might want to hide the grandmother character on the second page in the spread, pausing at this point to invite children to talk about whether this is what they expected and what or who they anticipate will be behind the door.
- Reveal the second spread and read it aloud, inviting the children’s immediate response. *What is happening? Why do you think Grandmother invited the wolf to come in? How has he tricked her?*
- Revisit and re-read the text from “‘It’s me, Little Red Riding Hood,’ said the wolf in a sweet little voice.’ to ‘...basket of food.’” Ask the children to act out the wolf’s part in ‘a sweet little voice’. *What does this sound like? How is this different to saying something with ‘a nasty grin’? Why has he changed his voice for Grandmother?*
- Ask the children to relate what they know about the story so far and – in particular – the wolf’s part in it. *Do you think Grandmother knows what they know? Do you think she should have let the wolf in? Why - or why not?*
- To support the children in articulating their ideas, tell the children that you will take on the role of Grandmother when you add a signifier (such as a red scarf or blue hair bonnet). Once in role, invite the children to work together to formulate a question they would like to ask you or something they would like to say to you. They may be inclined to offer words of warning or advice about letting the wolf in. Support the children to articulate whole ideas by clarifying and recasting utterances and develop thinking in your responses as Grandmother in which you can make explicit your lack of awareness and gullibility in this moment.
- Take off the signifier so that you are the teacher once more and ask the children to tell you what Grandmother is thinking – why she seems so happy to let the wolf in – and what they want to say to her.
- Take the children’s ideas and, with their input, compose a class letter to Grandmother using a shared writing approach. *How could they convey the urgency of their ideas?*

- ‘Post’ the letter off – perhaps marked ‘URGENT’ - to Grandmother and await a response (this will be picked up at the end this section).

Reading Aloud, Response to Illustration, Freeze Frame and Thought Tracking

- Read on to the first page of the next spread, concealing the final sentence on this page (“All the better to eat you with, my dear!”) and the second page (“And with that...Riding Hood.”).
- Invite the children to talk about what is happening in this scene. Start to draw out the things that Little Red Riding Hood may be thinking as well as what she is saying.
- Print out the illustration spread and display on the working wall. Ask the children to read the illustration closely, looking for clues as to what they think either of the characters are thinking or feeling. Help the children to make connections between what they are seeing and the inferences they are making, for example, they might think Little Red Riding Hood is shocked because she is staring with a downturned mouth and stiff arms. Or that the wolf is confident because he is grinning. They might also be able to relate a character’s reaction to a personal experience. Take time to listen and respond to these connections, particularly if they relate to being shocked or scared.
- Organise the children into pairs and ask them to each take on the role of one of the characters before role playing the scene together.
- Now ask them to freeze into position as seen in this illustration spread. Draw attention to their character’s body position as well as their facial expression and gaze to support the children to create their [Freeze Frame](#) of this scene. You may wish to take and share digital photographs of these, so that the children can read these easily.
- Once the children are frozen, ask them to think about what their character is thinking or feeling in this moment. Tap them on the shoulder and invite them to voice this in role. They may need gentle prompts to stimulate thinking or to hear confident children to voice their inner thoughts in role first.
- Whilst fresh in their minds, ask the children to record this in writing (or scribe their thoughts for them), cutting it out as a thought bubble to display above their character on the working wall. Invite the children to take turns to read their own and each other’s thought bubbles, conveying the appropriate emotion.
- Re-read the whole spread in which we hear that Little Red Riding Hood has been gobbled up. Close the book dramatically before gathering the children’s reactions to this story event. *Is this what they thought might happen? Why or why not?*

Reading Aloud and Book Talk

- Read the story from the beginning until ‘...happily ever after’ at the end.
- Invite the children’s immediate responses. *Is this the ending you expected? Do you like how it ended? Why or why not?*
- Engage the children in book talk, using what Aidan Chambers terms the [‘Tell Me’ approach](#), which supports more open, conversational responses between children and their adult. Draw on

What he calls ‘the four basic questions’ which give children accessible starting points for discussion:

- *Tell me...*
 - *Was there anything you liked about this story?*
 - *Was there anything that you particularly disliked?*
 - *Was there anything that puzzled you? Do you have any questions?*
 - *Were there any patterns ... any connections that you noticed? Did it remind you of anything else you've read or seen?*
- Ask the children to share which scenes they particularly enjoyed or found the most interesting. They might want to act these out for the others to guess or simply describe them. Show them how they can flick back to these spreads in the story to revisit the scene, using both story and reading aloud the text to support their retelling. *Were there any parts of the story that surprised them? Why is that?* The children might also offer suggestions based on alternative versions of the story they have heard or read previously and begin to compare them. This will be explored more deeply once the next story in the collection – *The Three Little Pigs* – has been read.

Oral Storytelling, Role Play and Re-enactment

- Invite the children to recall the story of *Little Red Riding Hood* with you. Encourage them to focus on the main sequence of events – the bare bones of the narrative – and [map this](#) swiftly and simply onto large paper.
- Pin the storymap onto the working wall and use it to retell the story orally to the children. This will provide a different experience for the children and enable you to model how you can draw on the kind of storytelling language that sequences events, using expressive tone to engage the audience, building suspense and bringing the characters to life. Pause to allow children to chime in with memorable or repetitive refrains or dialogue.
- Now that the children have heard the story read aloud or told multiple times, they can begin to revisit, retell and explore narrative, themes and characters themselves in several ways in the extended provision:
- **Small world play:** Create a small world scene of the story in a tuff tray, recreating the two homes and the path through the forest in simple ways and providing appropriate figures for the children to retell the story with.
- **A story box:** Using a variety of materials turn a shoebox into a set for the story. Place replica characters or lolly stick puppets inside for the children to use to retell and reinvent the story.
- **Re-enacting through play:** Set up small world play forests. Encourage children to make their own scenery, trees and undergrowth. As a class with everyone taking the part of all the characters before individual children take on different roles. As the children become familiar with the text, select children to adopt the roles of the different characters to act out the story as you re-read it.

- **Story props:** Provide the children with props, such as story masks/puppets so that the story can be acted out using the indoor or outdoor role-play area.
- **Storymapping:** Roll out a long piece of paper and make available the book and drawing / writing materials so that the children can create a storymap of the main events in the story. They can then begin to add detail, description and dialogue to these core events, with adult support.
- **Audio:** Record the story in English as well as inviting parents to do so in the children's home languages. Children can listen communally whilst re-enacting with story puppets/props or whilst re-reading the now familiar story in print.
- Observe the children as they engage in imaginative role play activities. Take photographs and scribe their story making for them to talk about and sequence afterwards.

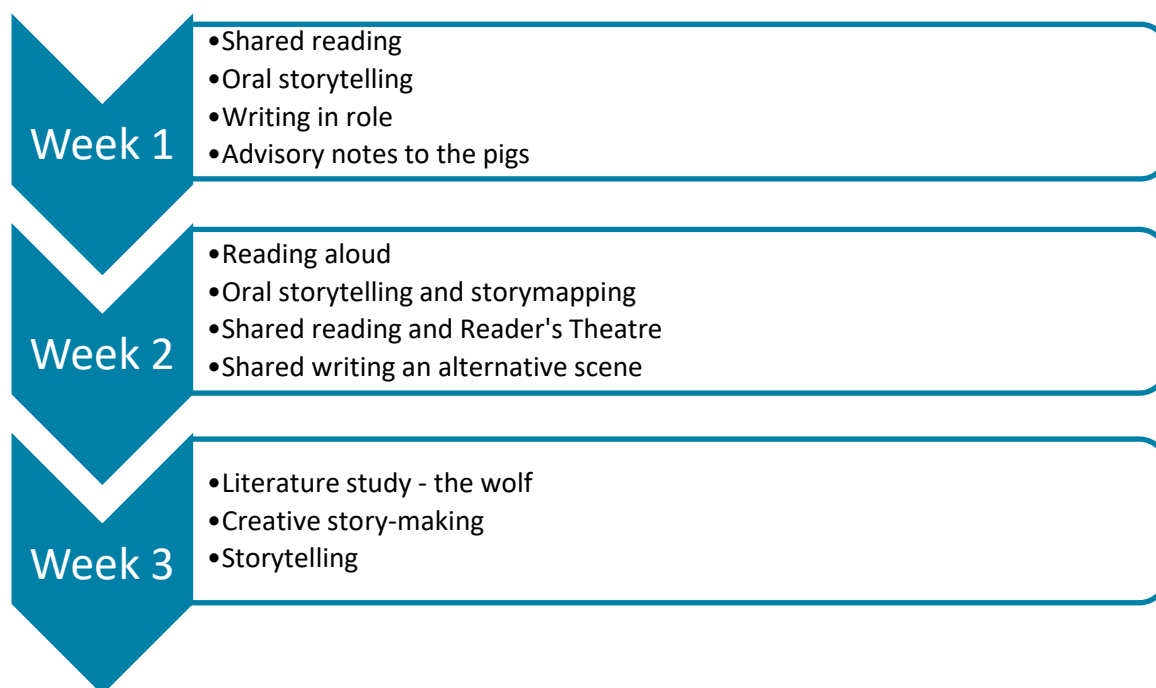
Storytelling, Independent or Shared Writing and Bookmaking

- Revisit the last page of the story in the book in which the grandmother and Little Red Riding Hood are rescued to live happily ever after.
- Talk with the children about what is happening in this scene and what these characters might be thinking and feeling. Scribe this around a copy of the illustration.
- Reflect on the events of the story, including the ending, and whether they would be likely to happen in real life. The hunter rescued Little Red Riding Hood and her grandmother. In other versions you may have shared with the children, he is a woodcutter. Talk about what a woodcutter is and why he would usually need an axe.
- Talk about the way that traditional tales are told to teach us a lesson. *What lesson might we learn from this story?*
- You might return to Little Red Riding Hood's Role on the Wall and add further thinking about what the children think they now know about her.
- Ask the children to think about what Little Red Riding Hood might tell her mother about the events of the day. *What would they tell her if they were her? Are there any parts they might choose not to tell her? Why might this be?*
- You could act as a teacher in role as the mother character to support the children to stay in role as Little Red Riding Hood, telling her mother what happened that day.
- The children could take turns to tell 'mother' about memorable moments with you offering prompts to clarify, recast or extend ideas. They might then eventually be confident enough to pass the story around for themselves.
- Show the children how they can revisit the book and storymaps to help them remember the order of events. They can draw on their work in role to recall and express how the character might be thinking and feeling.
- Suggest to the children that they might write and draw the story in a book to share with the mother. More experienced children might want to write this in role, with adult support.
- You might work together in small groups to retell the story in a simple handmade zig-zag book, and using a shared writing approach, after which the children can illustrate different scenes.

Or children may be confident to illustrate and write their own Little Red Riding Hood scene to be bound together with other children's scenes to make a whole story.

- Model how to use and apply phonic knowledge to segment for writing and high frequency word knowledge to support writing fluency and independence. They will also be familiar with the storytelling phrases that will support them to compose with further fluency and stamina.
- Ensure the children have the opportunity to read their story with each other, with you in role as mother, or with other chosen audiences.
- Display the children's books prominently in the class or school library to provide a sense of authorship.
- Make accessible a range of writing, drawing and bookmaking materials, so that the children can illustrate and write other stories of their own to publish and display.

Medium Term Overview: The Three Little Pigs



The Three Little Pigs

Before beginning this story

- Gather together some sticks, straw and bricks and other loose parts, art and drawing materials that will support with role play, small world, puppets and re-enactment.
- Make available and share different versions of *The Three Little Pigs* as well as any other traditional tales or suitable fables, rhymes and songs that involve a wolf, such as:
 - *Little Red Riding Hood*
 - *The Wolf in Sheep's Clothing*
 - *The Wolf and the Crane*
 - [*Who's Afraid of the Big Bad Wolf*](#) (Disney)

Oral Storytelling, Reading Aloud, Response to Illustration, Role Play and Writing in Role

- Begin by sharing the story of The Three Little Pigs through oral storytelling. You might want to demonstrate how you can use a simple storymap you have drawn on a length of paper, and pinned to the working wall, to help you do this.
- Stick to the bare bones of the story with emphasis on the repetition of events through repetitive refrains rather than any description of character motivation or emotion. You might pause once familiar to invite the children to chime in should they wish.
- Now turn to share and read aloud the opening of the story in the first spread. Clarify and talk about unfamiliar language and concepts, such as 'seek their fortune'.
- Ask the children to think about what they have heard and can see in the illustration, what more they learn now, inviting them to share their responses. *What do you think is happening? How does this make you feel? Why? What do you think the characters might be thinking or saying to each other? What would you say?*
- Children could role play this scene in groups of four (or five to include the cat), taking turns to play different characters and imagining the dialogue.
- Scribe different ideas, creating speech bubbles around the text and pinning them above a copy of the spread on the working wall. Model re-reading the suggested dialogue with expression to bring your written print alive.
- Provide writing materials and paper so that children can write or mark-make what they think characters are thinking or saying in the opening to this story.
- These thought bubbles could also be cut out and pinned up around images of the appropriate characters at the start of the story map.
- Invite the children to read their writing aloud in the voice they think the character would be using at this point.
- Leave out story props for the children to independently retell and re-enact the story through role play, referring back to the storymap to support as needed.

Re-reading, Reading Aloud, Hotseating and Shared Writing – An advisory note to the first little pig

- Re-read the opening and continue reading the next spread to '...and the little pig built his house.'

- Pause here for the children to talk about what they think about the first pig building a house out of straw. *Is this a good idea? Why - or why not? What might you say to him?*
- Invite the children to share their ideas and suggest what we could write to the first little pig telling him what we think and what we know about houses made of straw. Encourage children to draw on their knowledge of the world as well as their reader knowledge which gives them the advantage over the character in the book.
- You could take on the role of this first little pig, perhaps using a signifier like a handful of straw, and – through hot-seating - invite the children to explore their ideas, comments, questions and suggestions with you.
- Through a shared writing approach, bring the children’s ideas together into an advisory note to the first little pig. This might include urging him to behave differently when the wolf comes along than he does in the story they have already heard; perhaps urging him to run away to his brothers when he first sees the wolf, for example.
- Send this off through the classroom ‘postbox’ and await a response. Suspend the children’s disbelief and build anticipation by offering the idea that if the little pig receives the note before the wolf arrives, he could make a plan to escape being gobbled up.

Re-reading and Reading Aloud, Book Talk and Independent Writing - Note to the second little pig

- Re-read the story from the beginning and on to ‘...and ate up the first little pig.’, pausing to discuss the fact that he obviously hadn’t received the children’s note or he might have escaped the wolf.
- Continue reading to the next spread in which the second little pig builds his house of sticks.
- Invite the children’s responses to this. *What could they say to this second little pig? What do they think he should do? What could they warn him about what happens next?* Scribe the children’s ideas around the illustration of the house.
- Provide the children with stationery and writing materials so that the children can now draw on these ideas and the shared writing experience to write their own note to this second little pig and post it off.
- Invite the children to predict whether they think that they will receive a response from the second little pig. *Why – or why not?*

Re-reading, Reading Aloud, Book Talk and Retelling

- Re-read the story from beginning to end now, pausing for the children to talk about anything that interests them in what they have heard or seen in the illustrations, whilst maintaining the pace of the storytelling.
- Allow the children to begin to explore their responses to the story through book talk, with the help of what Aidan Chambers calls ‘the four basic questions’. These questions give children accessible starting points for discussion:
 - *Tell me ... was there anything you liked about this story?*
 - *Was there anything that you particularly disliked?*

- Was there anything that puzzled you?
- Were there any patterns ... any connections that you noticed? Did it remind you of anything else you've read or seen?
- Again, the openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.
- Record the children's book talk in your reading journal or on the working wall.
- Make available copies of the story for the children to revisit and read together – or with an interested adult – chiming in and talking about their favourite scenes.
- They could also listen to an audio version of each story, following along with the book or sequencing story cards as they listen.
- Continue to engage the children in re-enacting the stories or favourite scenes through role play, puppets and small world to support their retellings.
- Leave your copies of the illustrations along with a copy of the book near pegs and a wash line, strung at children's height, for children to sequence and retell the story independently.

Oral Storytelling and Storymapping

- Begin this session by orally telling the story of *The Three Little Pigs*, ensuring you stick to the bare bones of the story and providing detail and description only where it would emphasise an important aspect of a scene, using suitable words and phrases which help to pace and sequence the plot for the audience.
- Invite the children to talk about the story and what happens in it, how it begins and ends and what happens to the little pigs in between.
- With support, invite the children to map the story out on a large roll of paper for themselves, recording through drawing, mark-making and writing only the main events or scenes involving three main parts. *How does the story start and end? What happens in between?*

Beginning	Middle			End
Leaving home to seek their fortune.	The first little pig meets a man selling straw. He builds a house made of straw. The wolf blows it down and eats the little pig.	The second little pig meets a man selling sticks. He builds a house made of sticks. The wolf blows it down and eats the little pig.	The third little pig meets a man selling bricks. He builds a house made of bricks. The wolf can't blow it down and is killed by little pig.	The third little pig lives happily ever after.

- Now ask the children to help you tell the story of *The Three Little Pigs* without the book.

- As their storytelling performance develops, support the children to write, or have an adult scribe, memorable phrases and key words onto their story map that will help them pace the story or add interest for their audience.
- Spend time adding detail and decoration to the story map with coloured pencils, pastels, crayons, felt-tips pen or paints.
- You might want to build in time for the children to engage in further role play of key scenes, perhaps freeze framing and thought tracking to help them add speech bubbles for dialogue between the characters.
- Keep reading or re-enacting parts of the story aloud with the children and have spare copies for the children to flick through and use the illustrations and text to support their story mapping.

Shared Reading and Reader's Theatre

- Re-read the story, encouraging the children to chime in with the repetitive refrains, in particular the dialogue between the wolf and each of the three little pigs.
- Encourage them to use their voices for dramatic effect, for example to show fear or to demonstrate how confident and fierce the wolf has become by the time he reaches the third little pig. Draw attention to the guidance provided by the punctuation used in the book.
- Write out the repeated refrains in the dialogue within speech bubbles and place them over the three scenes on the class storymap to demonstrate the patterning they can draw on in the middle of the story:

Little Pig, Little Pig,
let me come in.

No, no, by the hair on
my chinny chin chin!

Then I'll huff and I'll puff
and I'll blow your house in!

- Give the children time to practice re-enacting this dialogue with each other until they are familiar with each line.
- Now organise the children into small groups and assign them each a dramatic scene in the story.
- This will include the three scenes in which the wolf arrives at each of the little pigs' houses:



And the final scene split into two parts, one group assigned to each spread:



- Support each group to prepare a [performance reading](#) for their assigned scene. You might delete the extraneous lines between dialogue ('The little pig answered.' and 'So the wolf said,' and 'he said') and focus the performance reading only on the dramatic and descriptive lines of the narrative episode, alongside the dialogue with which they are familiar:

Scenes 1-3

Then along came the wolf and knocked at the door.

Little Pig, Little Pig,
let me come in.

No, no, by the hair on
my chinny chin chin!

Then I'll huff and I'll
puff and I'll blow your
house in!

And he huffed and he puffed and he blew the house in and ate up the [first/second] little pig'

OR

And he huffed and he puffed, but he could not blow the house in.

Scene 4

The wolf was very angry.

Grrrr...Little Pig, I'm going to climb
down your chimney and eat you up!

So the little pig made a blazing fire and put a huge pot of water on to boil.

Scene 5

As the wolf was coming down the chimney, the little pig took the lid off the pot and the wolf fell in.

Bye-bye, wolf.

The little pig put the lid back on and boiled up the wolf and ate him for supper.

The little pig lived happily ever after.

- Read aloud these lines and support the children to consider how they might bring the scene alive for an audience. *Which words do they want to emphasise and how can they work collectively as a group to do this through their use of actions and body percussion, vocal and instrumental sound effects?* For example, they might create a stance for the wolf as a group to demonstrate his size and power over the little pig; they might want to make rhythmic knocking sounds with claves after the word ‘door’ has been uttered; they might take turns to ‘huff’ and ‘puff’ to build tension.
- Once the groups have had time to rehearse together and they are satisfied with their performance, arrange them so that they can perform in sequence.
- Read aloud and invite each group to deliver their performance reading when you reach their assigned spread, continuing until the end of the story.
- Invite the children to talk about what they enjoyed about the whole experience or found effective about each other’s performance. Model what this kind of feedback might sound like, e.g. “I liked the way you made the wolf scary by towering over the little pig.” Or “The booming sounds you made for the knocking at the door were so frightening!”
- Children might want to go on and refine their performances or bring in elements into their re-enactments through their wider small world or role play. They may also want to add further detail and description – through drawing, mark-making or writing – to their class storymap.

Bookmaking and Publishing: Retelling the story

- Now that the children are familiar with the whole story, give them plenty of opportunity to tell the story and to capture their retellings in homemade storybooks of their own to read aloud to each other, children in other classes or their siblings.
- Children can create zig-zag books or you might make [simple origami books](#) for them to capture their *Three Little Pigs* stories.

Storymaking, Storytelling and Shared Writing

Before beginning this session, gather as many different versions of The Three Little Pigs tale as you can find and display them in your reading corner.

- Prior to the session, create a letter from the three little pigs, telling the class that they received their letters and so they managed to escape thanks to the children's advice, which is then delivered to the class.
- Read the letter aloud to the children, gathering their initial responses and supporting their thinking with prompts: *How do you think the first and second little pigs escaped? What do you think happened each time the wolf came to their houses?* The children may have heard different versions of the story, or they may draw on their imagination and the advice or plan of escape they shared in their notes to the little pigs to support their thinking.
- Scribe their ideas on Post-it notes and display around each of these scenes on the class storymap.
- At this point, you might also want to share and immerse the children in different versions of *The Three Little Pigs*, talking about what stays the same for each tale – the wolf arriving at each of the houses and demanding to be let in - and how the stories differ regarding the fate of the characters, for example being eaten or escaping somewhere.
- If children need further help to visualise key scenes, you might want to create a small world in a builder's tray, featuring the three little pigs and each of their houses with a wolf. You might help them explore different ideas, such as the pig escaping upon seeing the wolf from a distance versus escaping in a panic when the wolf was already knocking at the door. You can also demonstrate how the same action could be re-enacted for the second little pig, emphasising the repeated patterning in a traditional tale. The small world will also allow the children to have a concrete view of the movement of the little pigs as they escaped, perhaps, from one house to another until they end up at the third house made of bricks. Of course, they could imagine something completely different like the little pigs running home to their mother or into another part of the fairytale world, such as Little Red Riding Hood's house.
- Provide the children with paper and drawing and writing materials and invite them to draw what they think happened to the first little pig after the wolf threatened to blow his house in.
- Make sure you draw alongside the children to share your ideas.
- Support the children to sequence their ideas and add detail or description through talking and thinking aloud as you write. *How do they think he escaped – what happened? Where did he go next? Did he have any help? Who from? What did the wolf do?*
- Once the children have created their story scene, invite them to share it with a friend, supporting them to clarify or expand on ideas by sharing genuine interest in the events being described.
- Read aloud the opening and when you arrive at the spread in which the wolf arrives at the first little pig's house, read aloud the first page to '...I'll blow your house in! Cover the opposite page in blank paper.
- Using your own idea for the first little pig, demonstrate through shared writing how you can write a new scene to replace that in the book in which the wolf '...ate up the first little pig.'

- As you compose and read aloud your writing, show the children how you draw on the story language of adverbials to sequence events (Then along came...So...etc.) as well as modelling past tense consistency of both regular (knocked, answered) and irregular (came, blew) verbs.
- Talk to the children about what illustration you could include in the spread that help the reader to imagine the scene or the thoughts and feelings of the characters. They might even want to suggest some dialogue to pull out of the main text as Lucy Cousins has.
- Provide the children with their own blank piece of paper and invite them to create a new ending to this scene to replace Lucy's and yours through text and illustration.
- You could give them the sentence stem, **And he huffed and he puffed and he blew the house in and...** to get them started. Scribe children's ideas or encourage them to mark-make or write independently if they feel confident.
- Children might want to go on to describe further scenes in replacement spreads, involving the second and third little pig and then create a new ending. They could do this independently or have their ideas scribed or through shared writing approaches.
- Bind the children's polished pages or spreads amongst copies of the spreads from the original so that they read in order from start to finish as an alternative tale. Display them prominently in the reading area or in the school library to give the children a sense of authorship and to allow others to read and enjoy.
- Continue to provide the children with zig-zag or origami books so that they can create variations on the tale of *The Three Little Pigs* or any other traditional tale they might be enjoying as part of this sequence of work.

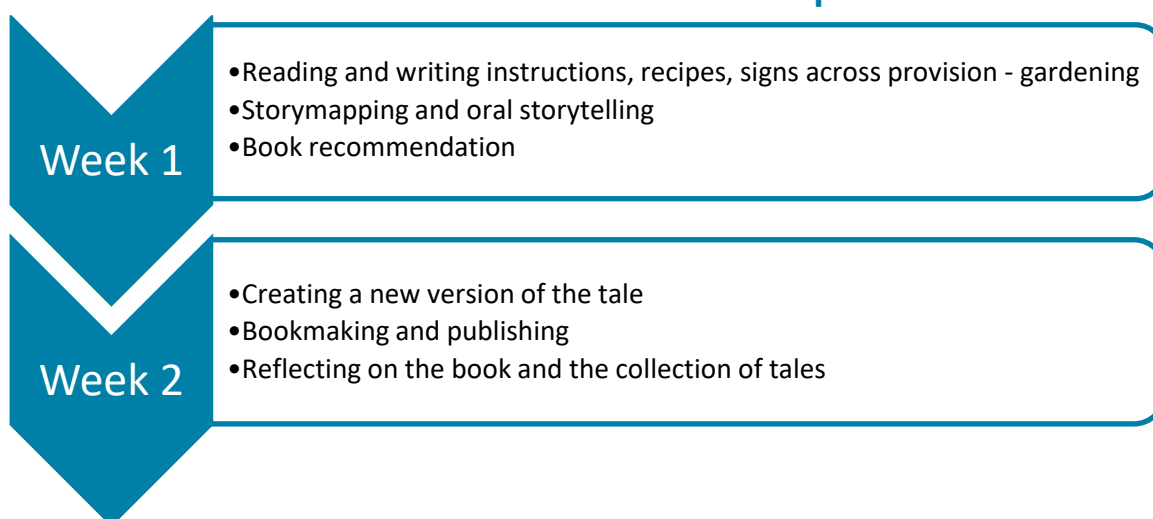
Role on the Wall and Literature Study – The Big Bad Wolf

Before beginning this session, make sure you have read, shared and told stories featuring a wolf character.

- After reading the first two tales in this collection and other stories featuring a wolf, the children may well be fascinated by the generic 'Big Bad Wolf' figure.
- Talk to the children about what they think they know about wolves in the stories you have shared. *Is there anything similar about them? What kinds of things do they do in these stories? How would you describe their personality? Would you like to meet them? Why? Why not? What happens to the wolves at the end of the story?*
- Create a [Role on the Wall](#) to enable you to capture and organise the children's thoughts; the inferences they are making about the story wolf's character or personality on the inside and its behaviour and appearance on the outside.
- Reflect on what the children have found out about the wolf in traditional tales and invite them to explore ideas for new stories involving such as wolf. *Where could it be set? Who else could it feature? What might happen to them? How might the story end? What could happen to the wolf?*

- Roll out lengths of paper and make accessible resources across different areas of the provision, which will support the children to make up and shape narrative episodes or whole stories together involving such a wolf.
- Scribe children's stories, or allow them to record using narration software, if you decide that taking the weight of transcription will support them to focus on composing and shaping their narrative which they can later illustrate and share with others.
- Give plenty of opportunity for children to polish their written or oral stories ready for performance and publishing, providing them with audience and readership and strengthening their identity as readers and writers.

Medium Term Overview: The Enormous Turnip



The Enormous Turnip

Before beginning this story

- Talk about growing and begin to look at and plant seeds. Look at and display a variety of more and less familiar vegetables. Talk about which ones the children know and recognise, and which ones are new and unfamiliar. Investigate herbs and create a herb box or herb garden. Rub leaves and see how they smell.
- Provide gardening equipment and resources that allows children to take care of plants in the outdoor area. This might include water sprays and watering cans, trowels and hand forks for weeding, scissors for cutting back plants, plant labels and markers to mark where certain things are growing.
- Make available and share different versions of *The Enormous Turnip* or any other traditional tales and audio versions of rhymes that have a cumulative pattern, such as:
 - *The Little Red Hen*
 - *The House that Jack Built*
 - *Henny Penny*
 - *There Was an Old Woman Who Swallowed a Fly*
 - *Room on the Broom* by Julia Donaldson, illustrated by Axel Sheffler (Macmillan)
 - *A Squash and a Squeeze* by Julia Donaldson, illustrated by Axel Sheffler (Macmillan)

Introducing the Book and Storymaking: Reading Aloud, Debate and Discussion, Response to Illustration

- Share just the first page of the story, reading aloud the title and story opening and looking together at the illustration of the man scattering the seeds. **For now, conceal the page on the second side of this spread.**
- Invite the children's responses and story predictions. *What do they think might happen? Who might appear in the story? What makes them think that? How does the title, **The Enormous Turnip**, relate to what the old man is doing and what might happen later on?*
- You might bring in a real-life turnip so that the children can hold it and appreciate the usual size of one – about the size of a golf-ball. With this knowledge, ask the children to consider what the old man might be hoping for when he said, "Grow into big juicy turnips." *Can you visualise what an 'enormous' one would look like? Do you know any other stories with enormous fruits or vegetables?*
- Children might be familiar with stories featuring oversized fruit or vegetables like *No Dinner: The Old Woman and the Pumpkin* or *James and the Giant Peach* and be able to talk about what happened.
- You could also show the children [a film sequencing the growth of turnips from seed to harvest](#). Turnip seeds can be sown in Spring or Autumn so children could follow the steps to grow their own turnips, allowing them to more fully step into the shoes of the story characters.

- This can lead to meaningful opportunities for the children to read and write across the provision, such as creating plant and growing labels, instructions, recipes, etc.
- Re-read the title of the story, 'The Enormous Turnip'. *Do you think the old man would be pleased to grow an 'enormous turnip'? Why? Why not?* Through debate and discussion, explore with the children the potential benefits and challenges an enormous turnip might present, noting responses around the title written on the working wall or in the shared reading journal.
- Now, share the illustration on the opposite page, without yet revealing the text. *What is happening? How do you think the old man might be feeling here? Do you think he is happy about finding an enormous turnip? Why - or why not? What do you think might happen in this story? What and who might it involve?*
- Note the children's responses around a copy of this illustration on the working wall or in the shared reading journal.
- Now read the whole spread aloud, pausing to compare what happened with the children's predictions.
- Re-read the last line, 'But when he tried to pull it up, he pulled and he pulled but it wouldn't come out.' Invite the children to predict what might happen next in this story and who it might involve.
- They children can story-make and record their ideas in various ways across their chosen area of provision; through role play, small world, puppets and props, audio recordings, storymapping on lengths of paper, painting in the creative area in the style of Lucy Cousins.
- Take photographs of the children engaged in role play and enactment. Have a selection ready to reference in the following sessions.

Reading Aloud, Storymapping and Oral Storytelling

In preparation for this session, create story props of each of the characters on the second spread along with the enormous turnip (stuck in the ground). You can copy and cut out the illustrations created by Lucy Cousins or paint your own on thick card then stick each to a lollypop stick. As well as these, create several speech bubbles featuring the refrain, "Please help me pull up the turnip.":



Please help me pull up the turnip.

Please help me pull up the turnip.

Please help me pull up the turnip.

- Re-read the opening of the story and on to the next spread, inviting children to chime in with the repetitive refrains in the dialogue as soon as they feel confident.

- Using the ‘Tell Me’ approach, find out what the children like and dislike, what connections they have anything that puzzles them. *Is this what they expected? Why? Why not?*
- Revisit photographs of the children engaged in their role play and enactment and compare what happens in the story to their predictions. Invite children to retell their own story or narrative episodes and talk about what is similar and different.
- If you have been reading and sharing other cumulative stories, traditional tales and rhymes, the children can be supported to make these intertextual connections. Help them to draw on their knowledge of stories like this and the patterns they notice within this story so far to make further predictions as to what they will find on the page turn and how the story will end.
- Now retell the story orally from the beginning to this point again, this time adding in a new speech bubble and character prop to the board or flip chart (from the right), each time they are called with the refrain, “Please help me pull up the turnip.” Children can chime in with this refrain, honing their chosen voice for each of the characters to add interest to the storytelling.
- Once the story props and speech bubble refrains are in place, show the children how this has now created a storymap, which will help you to retell the story so far.
- Depending on the age and experience of your children, you can demonstrate how they can draw on their phonic and high-frequency word knowledge to support them in reading the refrain in the speech bubble, “Please help me pull up the turnip.”
- You might return to the original illustration spread and note the refrain ‘they pulled and they pulled’ in emboldened font that Lucy Cousins has pulled out and included in the illustration and add this to the storymap at the relevant points.
- Give the children time and opportunity to retell the story to each other using this storymap and other props to support oral storytelling across the provision.

Storymapping and Oral Storytelling

In preparation for this session, create story props – as before – of each of the new characters on the third spread along with more speech bubbles featuring the refrain, “Please help me pull up the turnip.”

- Retell the first part of the story orally using your shared storymap and props, emphasising the repeated events and refrains.
- Now, turn the page to reveal the three animal characters, without yet revealing the text.
- Invite the children to imagine how they think the next part of the story will continue with these new characters, supporting them with prompts and the use of the storyprops in sequence, for example:
 - *Who do you think the dog is holding on to?* Add his storyprop to the shared storymap, holding on to the girl.
 - *What do you think the girl says?* Add a speech bubble above her.
 - *What happens now?* Write the refrain, ‘They pulled and they pulled.’ under the dog.
- After modelling this as a shared writing activity, children can work in pairs or small groups to create their own story maps, charting the next events in the story so far on large sheets of paper.

- They can draw the scenes at each stage or use the storyprops provided and add repeated text from the story, their own descriptions, or speech bubbles for the characters as you have demonstrated.
- Come back together and invite the children to take turns to tell each part of the story so far, using their storymaps. Encourage the children to play to the audience and support the storyteller by chiming in with the repeated refrains and articulating character voices with expression.
- When the last storytelling child or group has reached the mouse and the line, 'They pulled and they pulled...' turn the page to reveal the next illustrated spread and read '...and at last out came the turnip! Hurray.'
- Pause to revel in this moment with the children before reading the story to the end.
- Invite the children to complete their storymaps with drawings or paintings then use it to practice telling the story orally to other children or their families at home.
- You might want to create and make available story sacks related to other familiar cumulative stories and rhymes. These could feature a picturebook or rhyme card, an audio version of the tale, and related story props. The children might practice reading or telling the story using the props and drawing on what they are learning about this kind of story to help them sequence the main events.

Freeze Frame and Thought Tracking – Writing in Role

- Revisit the whole story with the children, either by reading aloud or storytelling.
- Pause at the last spread to discuss the characters here. Invite the children to choose a character who particularly interests them, to share what they imagine they are thinking and feeling. *What do you think they might be thinking or saying to each other?* You might want to model with your own ideas by thinking aloud as you muse, "I wonder if...? Perhaps...?".
- To support the children to step inside the shoes of their character, invite them to create a [Freeze Frame](#). Encourage the children to look carefully at and emulate their character's body position, facial expression and gaze in this scene.
- When the children have frozen in position on your signal, walk around and tap various children on the shoulder, inviting them to voice their thoughts and feelings in this moment. Engage in conversation to help develop ideas, clarifying and recasting utterances and introducing new vocabulary naturally.
- Model how this can be taken into writing in role by stepping in role yourself as a chosen character and writing your thoughts down before drawing a thought bubble shape around the writing. Read the writing aloud in a voice that you think best expresses your character and their thoughts in this moment.
- Provide the children with paper and writing materials so that they can mark make or write their character's thoughts and feelings in role before reading it aloud for a friend in an appropriate voice.

- Display the thought bubbles around a copy of this illustration for the children to read and revisit.

Book Talk and Shared and Independent Writing – Book Recommendation

- Come together and reflect on what this story teaches us. *Do you think the old man would have been able to enjoy this enormous feast without the help of his family and friends? Why do you think they helped him? Would you have helped him?*
- Re-read the title 'The Enormous Turnip'. Children could be invited to consider another title that they feel would work for this story and the theme of working together, such as 'The Old Man and his Friends'.
- Invite the children to engage in book talk around this story; what they like and dislike about it, the connections they are making and anything that still puzzles them.
- They might want to write a short book recommendation for a friend, encouraging them to read this book or listen to the story being told, sharing what they think they might learn from it.
- Model this through a shared writing approach so that the children can hear how this would sound and the kind of information you would want to include.
- The recommendations could be displayed alongside the book and the children's storymaps in the reading area.

Ideation and Storymapping – Creating a New Version of The Enormous Turnip

- The strong memorable patterning and linear structure of this story provides an excellent model for children to use to create their own versions of this tale.
- Children will have had lots of practice in retelling the story in a variety of ways and therefore can write and illustrate their own version of the story. You might have children work in small focus groups to collaborate on creating a new story or they may feel confident to work independently.
- Start by drawing upon their cross-curricular work around planting and growing to create a different fruit or vegetable that becomes too big for the first character to harvest alone. You might discuss other words that could describe something of this size, e.g. gigantic, huge, enormous, humungous, massive and that could be used in a title for their own story. They could set the story locally or in a country significant to them and their family, involving a fruit or vegetable that features in their family cuisine. This could then inspire new characters that they feel belong in their story world.
- Provide the children with art materials so that they can create their own story props as before and perhaps a backdrop made from tri-folded card or a cardboard box.
- Work alongside the children so that they can see you modelling this ideation process as you try out different ideas for characters, fruit or vegetables and settings, shaping the new story whilst remaining faithful to the narrative structure.

- Children might want to write their own speech bubbles and narrative refrains or use prepared copies, as before. At this point, they could even make each into story props to be repeatedly brought into the storytelling performance.
- You and the children can go on to use the story props to tell your versions of the story with new elements but maintaining the same structure and refrains.
- Perhaps in focus groups, give the children time and support to practice retelling their new version of the story, talking about what is similar and what is different in each of them and compared to the original tale.
- You might set up a storytelling space in the setting where children can perform these to an audience. This might simply be on a table with a backdrop and a bench or some chairs for the audience.
- This could lead to meaningful opportunities for reading and writing. Rather than displaying printable versions, support the children to create their own theatre signs – ‘in rehearsal’, ‘ticket booth’, ‘drinks and snacks’ etc – and more extended pieces like programmes or audience reviews. Support children by showing them what such writing says and look like in the real world – linking new vocabulary and concepts to the familiar and reading aloud to increase the repertoire of recognisable words and phrases to encourage independent reading – and by making concrete connections to phonics teaching, depending on the age and experience of your children, so that they can more readily use and apply this knowledge in independent writing to make phonetically plausible attempts.

Book Making and Publishing – Creating a New Version of The Enormous Turnip

Before this session, make available a selection of handmade books of different sizes that can be used for children to create and publish their own picturebooks of their version of the story. They will need to have space inside for five spreads and perhaps extra for a title page or endpapers. You can do this by binding folded sheets of A4, A3 or even A2 -sized paper with ribbon or staples or by sticking two [simple origami books](#) together which creates six spreads. If children are working in groups to create a shared picturebook, you may wish to bind the individual spreads together after the children have finished making them all.

- Come together to share the children’s storytelling experiences as both storyteller and audience. Reflect on memorable moments and scenes they may have found particularly enjoyable and why.
- Now revisit Lucy Cousins’ book and talk about how she has told the story of ‘The Enormous Turnip’ to be read and enjoyed by children like them. Tell them that they can do the same with their own version of the story – they can make a picturebook so that it can be read and enjoyed even when they are not there to tell it.
- Flick through the five spreads in which the story is told and talk about what each illustrated spread involves and how you can translate your own version on to the original:

First character sows seeds and then finds the vegetable grows to be enormous and impossible to harvest.	Character asks for help and three more characters try to harvest the enormous vegetable without success.	More characters are asked to help and they all pull together until...	Hurray! The vegetable is free.	Everyone enjoys an enormous feast together.
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- Support the children in translating their oral stories onto the page through modelling and demonstrating this yourself alongside the children. You might quickly sketch out the big shapes of the narrative to create a storyboard of five scenes, as above.
- Choose a handmade book and, using a shared writing approach, encourage the children to help you plan how to translate your story into illustrated spreads for each new scene and then model the process of thinking of the written text that might accompany the image.
- You will want to read aloud Lucy Cousins’ text and draw on your storytelling, so that the children can tune in to the consistent past tense of the narrative and the repeated refrains with which they are now familiar. At this stage, the children should be more than familiar with reading and writing the repetitive refrains that make up much of the written text in the story, which should ease much of the cognitive load and increase their confidence to write.
 - Model how to transcribe words in ways that match the children’s current level of development, e.g. through modelling how to segment words into constituent phonemes, drawing on high frequency words displayed in the setting or in scribing children’s reading of their work alongside their mark making as they ascribe meaning to the marks they have made.
- Allow time for the children to create their illustrated spreads in interesting ways, inspired by the text. Make available copies of the book and selected spreads, so that they can look at the original illustrations together to inspire their ideas for their own picturebook making. Encourage them to return to their story props to rehearse their storytelling orally before mark-making or writing them down. Scribe for children if you decide that taking the weight of the transcription will better focus them on composing sentences and maintaining the narrative flow.
- Encourage the children to read their published stories to their peers and make their books accessible in the reading area, so that they build positive identities as published authors and see the concrete links between reading and writing.
- Children might want to create more published picturebooks telling versions of this or other favourite stories, including ‘Little Red Riding Hood’ or ‘The Three Little Pigs’. Encourage them to read them to their peers; display them in the class book corner or school library; and take them home to share their published books with someone at home.

Book Talk: Reflecting on the Book and Story Collection

- Invite the children to reflect on the book as a whole, drawing on Aidan Chambers Basic Questions and ‘Tell me’ approach as a basis for discussion:

Tell me...

- *What did you like about this book? Do you have a favourite part? Is there anything you disliked? Why is that?*
- *Does this collection remind you of anything you have read or seen before? How?*
- *Is there anything that puzzles you or that you would like to ask the author/illustrator?*
- *What would you like to tell someone else about this collection - or about traditional tales? What is special about these kinds of stories?*
- Go on to talk about what the children have enjoyed about their learning.
 - *Was there a story that you liked hearing or sharing with other people? Was it in this book or in another one - or maybe it was told to you?*
 - *How do you like to tell your stories; with puppets or props, through small world or role play, by making books and reading them aloud?*
 - *What helps you to remember and tell these kinds of stories?*
 - *Do you like to hear and tell stories at home? How can you share these with your friends so that they can enjoy them too?*
- Continue to make accessible, read aloud and tell a growing range of traditional tales, including different versions of the same tale and bringing in to the classroom tales told at home and that reflect the heritage and languages of your families.
- Parents or grandparents could be invited to share stories in home languages live or through audio recordings, with props made by the child to engage the audience. You could create bilingual books in print or audio form, drawing on parents, staff members, or an app like Google Translate, to create the translation.

Vocabulary Development:

Word Collections:

- As you share the text slowly, work through the teaching sequence, engage in discussions and look at other linked texts, ensure you collect words related to interesting story language from the traditional tales shared together.
- Write new and key vocabulary clearly onto word cards or strips, exploring the meanings of each new word or phrase in the context of the book sharing and in relation to familiar understanding and prior knowledge.
- Display this word collection in an area that is visible to the children when they are engaged in writing activities but, importantly, refer back to it regularly during discussions and when

modelling writing to support the children to hear the language used in a range of different ways so that they come to possess it for themselves.

Storytelling Language:

- Model in oral storytelling the adverbial phrases that help us to sequence events, as exemplified in the book, e.g. **Once upon a time... She had not gone far when... Suddenly... Then along came...So... As... Then... After a while... The next morning... But when... And with that... and at last... and they lived happily ever after.**
- Create a book-based matching game like pelmanism or bingo in which the children listen to and re-read **repeated refrains** or dialogue from a story and match them to a picture of the corresponding scene.
- Draw attention to and model the use of synonyms featured in the books – such as, **ate, gulped, swallowed, gobbled** or **smiled, grinned** – exploring nuances in meaning (and the children’s preferences) through teaching approaches like oral storytelling, role play and re-enactment.
- When storytelling, model and **recast simple past tense consistency** of verbs useful in supporting children to retell these stories themselves, e.g.
 - **Regular:** asked, walked, swallowed, knocked, chopped, huffed, puffed, answered, filled, wanted, pulled, called, helped, cooked, lived.
 - **Irregular:** took, saw, met, came, ate, sent, gave, built, blew, fell, grew, found.
- Notice and use **contractions** in oral storytelling: It’s, I’ve, I’ll, We’ll, We’re

Early Phonological Development:

Instrument and Voice Sounds:

- Create a soundscape to portray key events and moments of anticipation in the story.
- Use a range of vocal effects to create voices for the characters, evoking their emotional reactions at different points in the story.

Rhyme and Song:

- Share rhymes and songs together related to traditional tales, like those on CBeebies Radio: [Reception / EYFS: Listen and Play - Traditional Tales - BBC Teach](#)

Rhyming words:

- Chime in with, explore and identify the rhyming pairs in repeated refrains in the stories:
 - “Little pig, Little pig, let me come **in**.”
 - “No, no, by the hair on my chinny chin **chin!**”
 - “I’ll **huff** and I’ll **puff** and I’ll blow your house **in!**”

- Create rhyming strings such as: **in, chin, bin, pin**. This can lead to a wider investigation into spelling patterns, drawing on onset and rime to develop reading and writing fluency beyond blending and segmenting individual phonemes.
- Choose other words from the text such as when the wolf bangs on the door '**knock knock**', or the animals exclaim "**Hurray!**" when the turnip is pulled out, support the children to create other rhyming strings, and use these to think of a rhyming response from the other characters (e.g. "This door has a **lock!**" or "At last, we eat turnip **today!**").

Use and Application of Phonics and Spelling:

Little Red Riding Hood

- **Basic code:** red, big, bad, bed, ill, met, chop, passing, coat, wood, hood, food, teeth
- **Consonant clusters:** tree, went, grin, step, hunter, sweet, sunflower

The Three Little Pigs

- **Basic code:** mum, pig, met, man, did, let, in, on, him, pot, hot, lid, then, chin, back, with, fell, off, huff, puff, load, boil, seek, down, along, supper
- **Consonant clusters:** went, sent, sticks, bricks, three, splash, crash

The Enormous Turnip

- **Basic code:** man, on, big, had, but, it, up, dog, cat, had, pull, now, took, cook, look, seeds, morning, turnip
- **Consonant clusters:** went, help, next, last, still, scatter,

High Frequency Words: I, am, to, my, she, is, so, a, of, are, you, go/ing, where, with, and, then, in, on, that, went, but, it, up, at, us

Opportunities to explore the complex code:

- Notice and absorb sound and spelling patterns in words ending in '-le': little, gobble, trouble
- Draw attention to alternative spelling patterns of the /ee/ phoneme in words used throughout the stories: see, seek, seeds, feed, sweet, tree, three // please, eat, feast // carry, heavy, every

