

The Story Tree, Tales to Read Aloud Retold by Hugh Lupton

Barefoot Books (9781905236121)

This is a collection of European folktales told by one of the most celebrated storytellers of his generation. Teachers will enjoy reading and re-reading them to their classes and the more they are read the more children will respond to the musicality of these retellings and begin to absorb the language of the stories into their everyday speech.

Overall learning aims of this teaching sequence.

- To talk confidently about picture books and responses individual to them
- To explore the story through a variety of teaching approaches including drama and role-play
- To write a recount in role as a fictional character
- To reflect on reading through keeping a reading journal
- To retell a story using the language of storytellers
- To write a short narrative based on a known model

This teaching sequence is designed for a Year 1 or Year 2 class

Overview of this teaching sequence

This teaching sequence is approximately 4 weeks long if spread out over 20 sessions. We have chosen two stories to work with, in the first instance – ‘The Sweetest Song’, an African-American story and ‘Little Cock Feather-Frock’, a Russian story – in which children can be immersed in the lives, characters and worlds of the stories and respond to them in a range of creative ways. However, teachers will want to read and re-read all of the collection to their classes. The approaches used in this sequence could be adapted for any of the stories in this collection. The themes and structure of such narrative fiction offer inspiration to young readers and serve as a model for the development of their own story writing.

This teaching sequence provides opportunity to meet the following National Curriculum 2014 Statutory Requirements:

Reading:

Word Reading

Pupils will have the opportunity to be taught to:

- continue to apply phonic knowledge and skills as the route to decode words until automatic decoding has become embedded and reading is fluent
- read accurately by blending the sounds in words that contain the graphemes taught so far, especially recognising alternative sounds for graphemes
- read words containing common suffixes
- read further common exception words, noting unusual correspondences between spelling and sound and where these occur in the word

- read most words quickly and accurately, without overt sounding and blending, when they have been frequently encountered
- re-read books to build up fluency and confidence in word reading.

Word Comprehension

Pupils will have the opportunity to be taught to:

- Develop pleasure in reading, motivation to read, vocabulary and understanding by:
 - being encouraged to link what they read or hear read to their own experiences
 - becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics
 - recognising and joining in with predictable phrases
 - learning to appreciate rhymes and poems, and to recite some by heart
 - discussing word meanings, linking new meanings to those already known
 - listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently
 - discussing the sequence of events in books and how items of information are related
 - becoming increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales
 - recognising simple recurring literary language in stories and poetry
- Understand both the books they can already read accurately and fluently and those they listen to by:
 - drawing on what they already know or on background information and vocabulary provided by the teacher
 - checking that the text makes sense to them as they read and correcting inaccurate reading
 - making inferences on the basis of what is being said and done
 - answering and asking questions
 - predicting what might happen on the basis of what has been read so far
- participate in discussion about books, poems and other works that are read to them and those that they can read for themselves, taking turns and listening to what others say
- explain and discuss their understanding of books, poems and other material, both those that they listen to and those that they read for themselves.

Writing:

Composition

Pupils will have the opportunity to be taught to:

- write sentences by:
 - saying out loud what they are going to write about
 - composing a sentence orally before writing it
 - sequencing sentences to form short narratives
 - re-reading what they have written to check that it makes sense
 - discuss what they have written with the teacher or other pupils
 - read aloud their writing clearly enough to be heard by their peers and the teacher.
- develop positive attitudes towards and stamina for writing by:
 - writing narratives about personal experiences and those of others (real and fictional)
 - writing about real events
 - writing poetry
 - writing for different purposes
 - consider what they are going to write before beginning by:
 - planning or saying out loud what they are going to write about
 - writing down ideas and/or key words, including new vocabulary
 - encapsulating what they want to say, sentence by sentence
- make simple additions, revisions and corrections to their own writing by:
 - evaluating their writing with the teacher and other pupils
 - re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form
 - proof-reading to check for errors in spelling, grammar and punctuation
- read aloud what they have written with appropriate intonation to make the meaning clear.

Speaking and Listening:

- Listen and respond appropriately to adults and their peers
- Ask relevant questions to extend their understanding and knowledge
- Use relevant strategies to build their vocabulary
- Articulate and justify answers, arguments and opinions
- Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- Maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- Speak audibly and fluently with an increasing command of Standard English
- Participate constructively in discussions, performances, role play, improvisations and debates

- Select and use appropriate registers for effective communication
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links:

Re-enactment through play: story props, story boxes, small world play:

- At appropriate points during this teaching sequence it will be important to provide lots of ways for children to revisit the stories and retell them independently for themselves and their friends.

Design Technology

- With the children, make a set of magnetic or stick story props to use both in your retelling of the stories and to support children's own independent retellings.
- Children can make a story box or story boxes, at home or in school, to use to replay the stories shared. Supporting resources can be found here: <https://clpe.org.uk/teaching-resources/teaching-approaches/re-enactment-through-storyboxes-small-world-play-and-puppets>
- Make a 3D map of the story in a builder's tray using grass, leaves, branches and a material such as mod-roc. Place models of the characters and props for children to use to encourage oral retelling.

Art and Design

By responding to the different stories explored in this unit children will have the opportunity to:

- use a range of materials creatively to design and make products;
- use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.

Music

- By discussing what makes a 'sweet song' and creating a class collection of the 'sweetest' pieces of music, the children can be encouraged to: *listen with concentration and understanding to a wide range of high-quality live and recorded music.*
- By repeating Little Daughter's song words in creative, tuneful ways, children can: *use their voices expressively by singing songs, speaking chants and rhymes*
- Provide opportunities for children to listen to and respond to music from the cultures and traditions explored within the collection of tales. This could include Russian folk music linked to the reading of 'Little Cock, Feather Frock' or traditional music from the countries that the other stories originated in, including Yiddish (The Blue Coat) and German. You could share this link https://www.youtube.com/watch?v=tOo7bnG_sfU or other similar ones, showing a Tumbalalaika Russian Jewish folk and love song.
- You may want to listen and make comparisons to these types of music. Give the children opportunities to respond to it through movement and dance; individually or together.

- The children can create soundscapes as the stories are being read aloud using tuned or untuned instruments from the countries the stories originated from and explore any similarities and differences.

Geography

- By devising simple maps of the stories in this collection, the children will have opportunity to: *identify and compare physical and human features of the countries and settings involved.*

Computing:

- Children can be encouraged to use ICT to enhance learning: recording storytelling; filming role-play; using digital photographs to make books or present ideas; creating short simple e-text of a book using PowerPoint that combines words with images and sounds; internet research.

Teaching Approaches

- Storytelling
- Book Talk
- Responding to illustration
- Role on the Wall
- Visualising
- Drama and role-play
- Drawing and annotating
- Debate and argument
- Double Bubble
- Conscience Alley
- Writing in role
- Book-making

Writing Outcomes

- Setting descriptions
- Character descriptions
- Writing in role – diary entries
- Writing a narrative sequence retelling the story
- Simple narrative based on known text

Links to other texts and resources

Also retold by Hugh Lupton:

- *Adventures of Odysseus*, illustrated by Christina Balit (Barefoot Books)
- *Pirican Pic and Pirican MOR*, illustrated by Yumi Heo (Barefoot Books)
- *The Gingerbread Man*, illustrated by Diana Mayo (Barefoot Books)
- *The Songs of Birds: Stories and Poems from many cultures*, illustrated by Steve Palin (Barefoot Books)
- *Riddle me This!: Riddles and stories to challenge your mind*, illustrated by Sophie Fatus (Barefoot Books)

Related Texts/Other 'Traditional Tales':

- *Little Red and the Very Hungry Lion*, Alex T. Smith (Scholastic)
- *Yummy*, Lucy Cousins (Walker)
- *I am so Strong*, Mario Ramos (Gecko Press)
- *Aesop's Fables*
- *Beware of the Storybook Wolves*, Lauren Child (Orchard Books)
- *Ferocious Wild Beasts*, Chris Wormell (Jonathan Cape)
- *Beware of Boys and Beware of Girls*, Tony Blundell (Puffin)
- *The Little Red Hen*, Ronne Randall (Ladybird)
- *Little Red Hood*, Marjolaine Leray (Phoenix Yard)
- A supporting booklist can be found on the CLPE site:
<https://www.clpe.org.uk/clpe/library/booklists/rash-red-riding-hoods>
- *How to Wash a Woolly Mammoth*, Michelle Robinson and Kate Hindley (Simon & Schuster)
- *How to Babysit a Grandad*, Jean Reagan and Lee Wildish (Hodder).
- *Pattan's Pumpkin*, Chitra Soundar and Frane Lessac (Otter-Barry Books)
- *The Princess and the White Bear King*, Tanya Robyn Batt (Barefoot Books)
- *Fairytale Poems*, Clare Bevan and Lara Jones (Macmillan Children's Books)
- The many versions of 'Goldilocks and the Three Bears' and 'The Three Little Pigs'.

Links to other resources on the Power of Reading Website:

- 'Tell Me' grid and questions: <https://clpe.org.uk/teaching-resources/teaching-approaches/booktalk-teaching-approach>
- Teaching Approaches: <https://clpe.org.uk/teaching-resources/teaching-approaches>

Weblinks:

<https://hughlupton.co.uk/>

Teaching sessions

Texts: 'The Sweetest Song' and 'Little Cock Feather Frock'

Before Reading:

- Before starting work on the book, 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' using large pieces of sugar paper and use the pages of the journal to capture responses.
- In order for the sequence to work effectively, you will need to 'keep back' the text from the children initially, including the cover of the book and title. The stories will need to unfold slowly

and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.

- Provide the children with a personal journal, if they do not already have one, for them to use to make any notes or observations about what interests them about the text as the sequence unfolds.
- Make a collection of other stories that feature a clever heroine, a wolf, a fox, or a foolish animal. This can be read independently by children in reading times, or used in guided reading.
- Engage the children in their own oral storytelling experiences and provide opportunity for them to listen to professional storyteller and poets tell stories live, online or through audio books.

Session 1: Introducing the book and storytelling

- Ask the children to think about their favourite stories and share with a partner. *Are any stories the same? What makes a good story?* List ideas and prepare a class collection for a storytelling display. Talk about the rich tradition of oral storytelling around the world and how stories have been passed from generation to generation before ever being written in print.
- Prepare a storytelling bag with a selection of characters and artefacts, such as: a wolf, a fox, a bird, a girl, three goats, a troll, a bunch of flowers, a cooking pot, etc. Open it with the children and invite them to speculate with you as to what sort of stories they might tell with some of the contents.
- Choose two or three things from the bag and invite children to help you to begin to make up a story or encourage them to make up their own stories, taking inspiration from the characters or artefacts chosen.
- If children are not used to taking part in storytelling sessions like this it will be important to first give them some experience by reminding them of and working with a familiar story such as *'The Three Billy Goats Gruff'* or *'The Little Red Hen'*.
- Introduce children to the book, *'The Story Tree - Tales to Read Aloud'* which holds several stories from around the world, retold by Hugh Lupton. Explain that he is a well-known, professional storyteller, referring them to his website: <http://www.hughlupton.com/>.
- *Do you know anyone that tells you stories? What do they do to help make it fun or exciting? What makes a good storyteller? Why do you think he has written these stories in print?*
- It would be hugely beneficial to invite in either a professional storyteller or one of the children's relatives that they refer to as good at telling stories, in English or in their own language. For home learning the children could record stories being told by family members or they could be recorded at school and the stories played for all the children to hear, in the home languages of the class.

Session 2: Reading aloud, visualising and drawing: Setting Descriptions

- Prepare a large class reading journal to capture the children's responses and examples of their work throughout the teaching sequence.

- Tell the children that you are going to read them a story called 'The Sweetest Song'. Briefly discuss what that makes them think of:
 - *What sort of story are you expecting? Why?*
 - *What do you think this story might be about?*
 - *What sort of song is a sweet song?*
 - *Do you know any songs that you might describe like this?*
 - *Invite children to sing a sweet song. What makes it sweet?*
- Read or orally tell the story to the class as far as the bottom of page 25 when Little Daughter starts to sing **without revealing the pictures**. Tell the children that you want them to listen to the story carefully and to watch the story in their 'mind's eye'.
- *What sort of place did you see in your head? What do you think is going to happen? What sort of story do you think this is?* Quickly list their ideas into the class journal.
- In pairs, or as individuals, children draw the imagined setting for the story using pastels.
- Display the children's artwork together and compare similarities and differences, alluding to the language provided by the story and the children's ideas in the journal when responding to the story. Note any new vocabulary evoked by the artwork that can be used to describe the setting.
- This could be used as an opportunity to contextualise the teaching of adjectives and noun phrases. Invite the children to share a sentence with one another describing what they see in the artwork encouraging them to use appropriate adjectives to describe it e.g The inquisitive little daughter was eager to explore the luscious, green forest.
- The children could then go on to write their sentences on strips of paper and in groups could use these to build a short settings description. More experienced children may want to write their own setting description based on their or a friend's artwork.

Session 3: Book Talk and Role on the Wall

- Re-read the opening two sentences of the story. *Why has the storyteller begun 'Once upon a time...' twice? Look at the two sentences and talk about the significance of her being on the 'far side of the fence.' Why do you think she isn't allowed there? Does it remind you of any other stories you already know?* Elicit ideas and note the children's comments in the class journal.
- Write a cast list for the story, encouraging the children to provide a few details as to character relationships, motivation etc.
- Begin to make an enlarged Role on the Wall of Little Daughter, writing the children's perceptions of her so far on the outside, in one colour. *What do we know about her? What would you like to know about Little Daughter?* Write questions the children still have in a different colour to revisit as the story unfurls.
- Read to the end of the story showing the children the illustrated text this time and encouraging them to join in with Little Daughter's song: 'Tray-bla, tray-bla, cum qua, Kimo.'

- The children can create enlarged versions of the four different characters and in groups write everything they think they know about the wolf, Little Daughter, papa or mama, drawing on what they infer from the text, the illustrations and discussing facts and opinions. Use the shared writing of the Role on the Wall for Little Daughter as a model.
- Display the Roles on the Wall and discuss thoughts, perceptions and opinions about the four characters. *Even though the mama and papa have seemingly insignificant roles, how does their behaviour impact on Little Daughter?* Conduct a debate: Parents shouldn't leave their child unsupervised. *What might be the arguments for and against this statement? What would you do if you were Little Daughter?*
- Add further thoughts about each of the characters in a different colour to show shifts in perception and changing opinions as the story unfolds.

Sessions 4 & 5: Storymapping, sequencing events and retelling

- Re-read the story from the beginning and up to the end, sharing all of the illustrations. Revisit the children's reactions to the story, focusing on the aspects that they found most interesting or surprising.
- Remind the children that this book has been written by a professional storyteller and that folk and fairy tales have a rich tradition of oral retelling, leading to there being differing versions of the same story once it came to be recorded in print. Tell the children that we are going to become storytellers ourselves then have a go at publishing our versions in our own handmade books.
- Remind the children that the main events are the main things which happen in a story and they must be told in the right order for the story to make sense. Through paired talk, hold up the opening phrase: *'Once upon a time...'* discussing what we could say about the family and the setting.
- Following this setting of the scene, concentrate on sequencing the main events, starting with Little Daughter spotting the little yellow flower, just beyond the fence. Encourage the children to retell the story in stages, providing them with suitable adverbials to order their retelling for example: *Then...Soon...Suddenly...So...As she sang...As soon as...* as well as the repeated refrain that builds up tension for the listener: *"No harm in..."*
- Make explicit the way in which the adverbial phrases and repeated refrains denote the stages in the story plot and support the storyteller to remember.
- Swiftly demonstrate how to map the story along a winding path to demonstrate the events and Little Daughter's return to the safety of her garden. Label the story map with the repeated refrains used in the oral retelling.
- In pairs, invite the children to draw a map of the story along a winding path. If possible use backing/wall paper that can be rolled out as they draw.
- When completed, encourage the children to retell the story using their story maps.
- Re-read the story aloud, this time listening out for more detail: descriptive phrases or chunks of repeated text that would be useful to support our storytelling, e.g. *'The great grey wolf closed his eyes and smiled. And as she sang, Little Daughter tiptoed, tiptoed back towards the gate.'*

- Model adding detail to the shared storymap; repeated dialogue in speech bubbles, key words and phrases to remind us as we retell. Children can now add detail to their own storymaps in the same way.
- Make a storytelling circle and 'pass the story around'. Stop at important parts of the story and ask children to go into the middle and re-enact it. Encourage the children to draw on repeated phrases and other techniques a storyteller might use in engaging the audience. Provide props to support the retelling. You might use the 'clack-click' of the story to mark these points, or mark them with a musical signal.

Session 6: Book Talk 'Tell Me' and Freeze Frame

- Talk with the children about the parts that they liked and enjoyed, re-reading parts of the original story and referring to their original predictions: *What did you like/dislike about the story? Did anything puzzle you? What especially caught your attention? Do you think Little Daughter will leave the garden again? Why? Why not?* Record responses in the class journal.
- Make comparisons with 'Little Red Riding Hood' and any of the other wolf stories on display in the class reading/storytelling area.
- Re-read from 'Soon the fence and gate were far behind her...' on p.25 to p.26 ' – a great grey wolf looking down at her with its yellow eyes.'
- Ask the children to re-enact the story from the beginning until this point. They could be in groups of five; each assigned a character with a narrator/storyteller guiding the drama.
- Freeze frame the scene where the wolf looks down at Little Daughter. Walk around, tracking the thoughts of each of the characters. To Little Daughter: *What did you think when you suddenly felt a shadow...when the wolf looked down at you with those yellow eyes...when he opened his mouth...when he asked you to sing your sweet song?* To the wolf: *How does the girl look? What would you like to do? Why do you not gobble her up? Why do you want to hear the song so much?*
- Provide the children with an illustration of the scene (p.26) and some thought bubbles on which to write down the thoughts of each of the characters. Some children might write a fuller description of this scene to include these inferred details.

Sessions 7-8: Story mapping, shared writing

- Explain to the children that they are going to write the story from the wolf's point of view. Revisit the responses of the 'wolf' during the thought tracking activity last session.
- Ask the children to recall the main events, referring to their storymaps which will support the recount.
- Working in small groups or pairs, encourage the children to retell the events in order using sequential language, for example: 'Then...Soon...Suddenly...So...As she sang...As soon as...'. Model this first.
- Invite the children to tell you how the character felt at different times. You may want to provide the children with feelings on cards or on the IWB and ask them to annotate your plan with

appropriate language. For example, when the wolf suddenly saw Little Daughter he felt excited about lunch. When she started to sing, however, he forgot all about lunch. The song was so sweet, he had to close his eyes and smile. When he saw Little Daughter was further away he was confused. Model how to use the ideas from the previous lesson adding characters' speech to the plan.

- Explain to the children that they need to add these emotional responses to their recount to ensure that the reader understands how torn the wolf might have been.
- Use the storymap with annotations to help you begin to orally rehearse your first person recount. Give the children opportunities to offer up ideas, for example predictable phrases, feelings, time connectives, a closing sentence that says what happened in the end.
- Through paired talk, ask the children to orally retell the event from the wolf's point of view. They can construct the events using time connectives provided to structure their recount.
- Through modelled and shared writing, compose a recount using the annotated storymaps and model how to orally rehearse sentences before writing.
- At regular intervals, encourage children to re-read sections of their text to check it makes sense and make simple revisions. Support them in doing this and ask children to work in pairs to read their finished draft to a partner.
- Once children are happy with their draft, provide them with time and space to write this up in presentation handwriting, to be published in a later session in this sequence.

Session 9: Reading Aloud, Visualisation and Story Mapping

- Now introduce another story from the collection, 'Little Cock Feather-Frock' which starts on page 32. As with the first story, read the opening (up to 'when Old Foxy did come knocking at the door') and ask the children to create an image in their minds eye. *What do you think the setting might look like? What about the cat, blackbird or cockerel? What about the fox?*
- Give time and space for the children to create an imagined setting for this story and draw what they think the characters look like.
- Now re-read the opening and discuss the similarities to the way the story starts. *Why do you think it starts with the same 'Once upon a time' opening? How does this help us as storytellers to retell this story? How does it help the listener to know what to expect?*
- From the opening of this story, and using our knowledge of the structure of 'The Sweetest Song' can the children make a prediction about what they think is going to happen in this story.
- Work with the children to see if you can map out what they think are the 'big shapes' of the story. *What can be inferred by the way the story has begun? Who are the main characters? Who are the 'good' and 'bad' characters? How do you know? What is likely to happen now that Old Foxy has knocked on the door? What knowledge of traditional story patterns will they draw on to support this? E.g: the story might have three main parts (like 'The Sweetest Song'), the bad character might be tricked in the end, they will 'live happily ever after' etc..*
- Encourage the children to take this modelled story prediction to create their own 'story map' of what they think is going to happen, using all of their knowledge of how stories are structured that they have learned in previous sessions. *What might this storymap look like? Will it be linear like*

'The Sweetest song'? Perhaps it will be cyclical? Explore different ways of presenting this storymap.

Session 10: Role on the Wall and Character Description

- Consider the different characters in this story: Cat, Blackbird, Cockerel, Fox. *What do we know about these character from the text? How would you describe them?*
- Pick out the cockerel as the focus character. Refer back to the title of the story and discuss why you think that the Cockerel was chosen as the main character for this story. *How is he different to the cat and the blackbird?*
- Create a Roll on the Wall for the cockerel. Provide the children in pairs with an outline of the cockerel and encourage them to re-read the story and elicit what we know about Little Cock. Ask them to consider what he does on the outside of the outline and what we can infer about him on the inside of the outline. Use different colours and as before add any questions you may have using a third colour.
- Once the Roll on the Wall is completed, invite the children to write a character description of Little Cock. This is an opportunity for some contextualised teaching of the use of expanded noun phrases and the use of adjectives to describe. *Which adjectives would best describe him? How are we going to make our descriptions succinct? What do we need to include in them to ensure our reader can picture the character?*
- Why does Little Cock not listen to his friends? Why is he so easily tricked by the Fox?* Think about what you would do if you were the cockerel. You could make links to work on PSHE here on 'stranger danger' or the importance of listening to and following instructions.

Session 11: Conscience Alley and Persuasive Writing

- Consider in more detail the dilemma that Little Cock faces in this story. *Should he listen to his friends or should he listen to Old Foxy?*
- As a class, make a list of all the reasons why Little Cock should listen to his friends and then make a list of all the reasons why he should unlock the door for Old Foxy.
- Once you have established this list, explain to the children that some of them are going to try and persuade Little Cock to open the door for Old Foxy and some are going to try to convince him to listen to his friends. *What sort of language might they need to use to convince him?* This is an opportunity for some contextualised teaching of the use of modal and imperative verbs.
- Engage the children in a Conscience Alley activity, more information about how this should be organised can be found on the teaching approaches tab of the CLPE website. Arrange the children onto two sides, some in favour of the friends, others in favour of Old Foxy. Depending on the experiences of the children, you, as their teacher, may want to be Little Cock and walk through the centre listening to the children try and persuade you. If appropriate, a child could take on this role.

- Following this, children could write a persuasive speech for Little Cock either convincing him to listen to Old Foxy or to his friends depending on how convinced they are, based on the Conscience Alley.
- Model how to write a piece of persuasive writing and you may wish to show them some children talking persuasively to model this style of writing. Some videos which show this include:
 - - <https://www.youtube.com/watch?v=DtCxjMdE5dM> (Speech begins at 0:23)
 - - <https://www.youtube.com/watch?v=4z7gDsSKUmU>
- As well as the techniques used by both children to persuade their audience, also spend some time reflecting on what the children are actually saying in their speeches. *What is the message they are trying to put across? How successful are they at communicating that message?* This will support the children to reflect on how to convey their message to Little Cock effectively.
- When they have had a chance to write a first draft of their persuasive piece, children can volunteer to present this to the class. Support the class in discussing aspects of the writing that are particularly effective and persuasive (connectives which join ideas together (therefore, so), emotive language, rhetorical questions, facts as well as opinions, repetition and alliteration to make the writing memorable, tone and delivery, eye contact, etc.). After sharing feedback for some of the writing, allow all children to return to their first drafts with one or two changes they might make to make it more persuasive.
- Once children have had a chance to refine and rehearse their persuasive writing, provide them with an opportunity to share their writing as a speech with each other, or even with a wider audience. They could be filmed and sent home, or performed for groups of children within the school.

Session 12: Reading Aloud and Book Talk

- Read the rest of the story to the children and show them the accompanying illustrations. *Is this what they expected? Does this match their prediction from the previous session? What similarities can be made to 'The Sweetest Song', are there any differences?*
- Invite children's immediate responses to the story as a whole. You could scribe the children's responses on a Book Talk grid, inspired by Aidan Chambers 'Tell Me' prompts from *Tell Me: Children Reading and Talk with The Reading Environment* (Thimble Press, 2011):

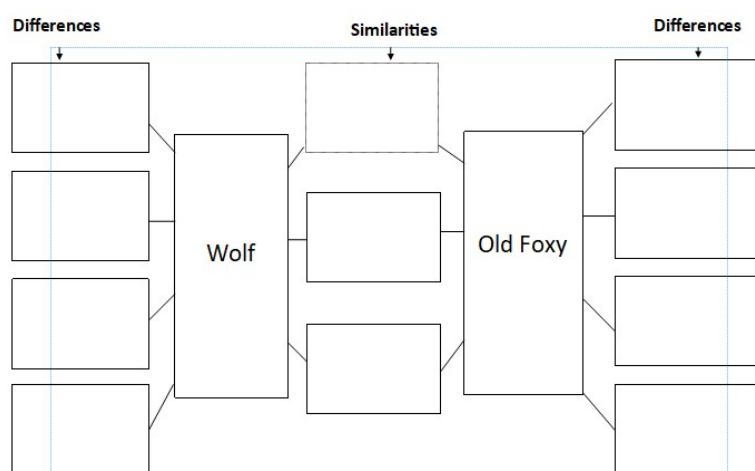
Likes:	Dislikes:
Puzzles / Questions:	Connections:

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- Engage the children in discussion that will invite deeper reader response:
 - *How long did the story take to happen? Are there any parts of the story that took longer to tell than they did to happen?*
 - *Think about where the story happened – could it have been set anywhere or did it need to happen in this forest? Where else could this story take place?*
 - *How did they feel about the ending? Were they satisfied by it or were they expecting a different ending? Did they want to know more? Did they feel that there was a message in the story or a lesson that the author wanted the reader to take away from it?*
 - *How did the illustration and layout from page to page support us to understand what was happening? When did they give us any more information than we got from the text? How did they show the passing of time, for example?*
 - *What did you notice or like about the language; the way it sounded, its patterns, any words or phrases that you found particularly memorable or vivid? How did it add to our understanding of a moment or a place?*
- Allow time and space and provide a range of writing and drawing materials that allow the children to respond in drawing and/or writing to share their favourite moments or aspects of the story. They might want to draw and/or write about a favourite character, part of the setting or moment, they might want to talk about the feelings a moment of the story invoked in them.
- When the children have finished, come back to share, compare and contrast the children's responses. Invite the children to pin their work up around a copy of the first page of the text. *What were the similarities and differences in their choices? Did any of them pick the same aspects to focus on? Did they feel the same way or differently about different moments or elements of the story?* Use this as an opportunity to reflect on children's individual responses to the text and for them to be able to share their opinions and reflect on the opinions of others.
- How does this compare to the way they felt about 'The Sweetest Song'? You may want to refer back to the discussions you had in session 6 and respond more deeply to this story now you have another story to make comparisons to.

Session 13: Double Bubble – Fox and Wolf – Writing in Role

- Consider more closely the fox in the story. *How is he depicted by the author? What are some of his main personality traits? Can the children make any links to the Wolf from 'The Sweetest Song'?*
- *What is similar about the characters from both of these stories? What is different?*
- Engage the children in a double bubble activity for these characters and complete a visual organiser. This might be drawn out as a simple Venn diagram or as below, giving space for children to jot down their initial ideas about what may connect the characters as well as the things that are different about them.



- This could then provide an opportunity for some comparison writing between the two characters and allow for the teaching of subordination in context.
- You could also go on to write in role as the Fox. *What might he write in a diary entry about his efforts to capture Little Cock. How frustrated might he feel at the other animals? What might he want to say to them or how might he be feeling?*
- As with any extended writing opportunities, always give the children time and space to draft and edit their writing before working up to a final piece.

Session 14 & 15: Storymapping, sequencing events and retelling

- Just as in Sessions 4 & 5, explain to the children that we are going to have a go at orally retelling this story.
- Remind the children that the main events are the main things which happen in a story and they must be told in the right order for the story to make sense. Building on the work from the earlier sessions, remove some of the scaffolding previously given and see what the children can do independently.
- Once the children have had a go at retelling the story in pairs, encourage them to link up with another pair to make a group of 4 and then retell the story again, working together to add in any details that each group may have forgotten.
- Then provide the children with some paper and drawing materials and encourage them to begin mapping the story out. Encourage the children to build on the suggestions given to them in earlier sessions to work creatively to map out the main shapes of the story.
- Depending on the experiences and confidence of the children, try not to restrict their creativity, however if this is too much for the children, you can provide them with a framework as a template.
- Once they have completed their story map in groups, encourage them to use this to retell the story again in their groups. Compare it to their predicted storymap they looked at in session 9. *How is it similar/different?*

- Encourage the children to refine their retellings ready for performance and once they have had time to rehearse and refine, allow time for them to perform their story to the rest of the class.

Sessions 16-19: Drama & shared writing

- Reread the two stories and invite the children to join in with the retelling. Allow time and space to discuss which story they prefer and why.
- Once they have discussed which is their favourite, give the children time to retell this chosen story in their pairs, offering scaffolded support to any children as necessary.
- Introduce the writing task: the children will create their own story in the same style. Either about another child who wanders away from home and meets a fierce creature or about three characters who work together to fool a fierce creature. Take ideas and through shared writing, model the opening lines, rehearsing orally before writing. e.g. 'Once upon a time Little Son was finding sticks. Once upon a time Little Son was picking up sticks on the far side of the fence.'
- Model how to select suitable characters for your story and encourage the children to do the same. Who will be the 'bad' characters? What will they be like? What might they do the be considered 'bad'? (This will depend on which story the children are using as a structure).
- Create a storyboard alongside the children for your class shared story. Model how to tell their story in a suitable number of parts using repeated refrains provided or from their storymaps of the original story.
- You may wish for children to create puppets of their chosen characters to support their retellings.
- Once storyboards have been completed the children should sit in pairs to retell their story. Support by helping children to think of ideas and put them into oral sentences. Children could work together if suitable.
- Supported through modelled, shared and guided writing the children write their narrative using their storyboards.

Session 20: Editing and Publishing

- Use your own writing or negotiate with a child to share their writing - under a visualiser, if you have one - to model a process for responding to writing. Look at what we were aiming to do – create our own version of one of these stories. Or in the case of the less experienced writers, retelling the original story in their own words. They could take the work they did in Sessions 7 and 8 and publish this work instead.
- At regular intervals, encourage children to reread sections of their text to check it makes sense and make simple revisions. Support them in doing this and ask children to work in pairs to read their finished draft to a partner.
- Give children time to look at and review their own draft ideas.
- Share these with a response partner to evaluate the effectiveness of their writing for another reader.
- Allow time to make changes or enhancements.

- Explain that the children can now publish their story into their own little book. Demonstrate to the children how to make an origami book with dustjacket. Details about how to do this can be found on this link here or by visiting the CLPE website at this address:
<https://clpe.org.uk/teaching-resources/teaching-approaches/book-making-teaching-approach>
- Think about whether the children want to use presentation handwriting for the text, or whether to type on a word processor, cut out and stick. Provide tracing paper for the children to practise text layout before committing themselves to a final choice.
- Give plenty of time for the children to complete the publication of the inside of their books.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. *What will they call their book? What will they draw on the front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator?*
- This is a fantastic opportunity to demonstrate more complex book language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), spine text, dust-jackets and endpapers, blurb, bar code, price.
- Display the finished books in the class book corner or in a prominent area in the school to celebrate the children as authors and for others to enjoy

Use and application of Phonics and Spelling:

The following words could be used to exemplify learning at different phonics phases:

Basic code (starting sounds): on, had, not, red, a, put, in, cum, its, did, and, end

Basic code (all sounds): picking, far, her, seen, harm, then, with, soon, such, sing, pink, song, sang, back, dear, shut, lock, that

Consonant Clusters: flowers, watching, herself, farther, bunch, hand, felt, click, clack, bright, fist, tree

Complex Code:

alternatives:

/ai/ gate, away, flame, tray-bla, great, grey, came, safe

/ee/ happy, happiness, story

/igh/ side, shining, like, behind, eyes, smiled, why, inside

/oa/ yellow, open, kimo, shadow, spoke, closed, tiptoed, over, no

/oo/ blue, you, move

/or/ thought, saw, towards

/u/ look, good, should

/ow/ mouth, bounding,

/ar/ papa, mama,

/e/ again, said,

Alternative pronunciations:

/c/ fence,

Storytelling Language:

Once upon a time...Just beyond...Then...Soon...Suddenly...And as...As soon as...So...Every day....And that was the end of that story.

Little Daughter, mama, papa,

High Frequency Words:

a, was, on, the, her, not, to, but, were, weren't, beautiful, no, one, little, she, then, saw, like, with, some, such, up, and, his, came, did, you, oh, why, should, I, that, end

Spellings:

Suffixes	'-ed' suffix					'-ing' suffix		
root word	simply + 'ed'	double consonant then + '-ed'	-e then + '-ed'	change y to i then + '-ed'	Irregular spelling	simply + '-ing'	double consonant then + '-ing':	-e then + '-ing'
pick	picked				picking			pick
watch	watched				watching			watch
nod		Nodded				nodding		nod
look	looked				looking			look
open	opened				opening			open
close			closed				closing	close
tiptoe			tiptoed				tiptoeing (discuss)	tiptoe
smile			smiled				smiling	smile
lock	locked				locking			lock
step		stepped						step
knock					knocking			knock
pass	passed							pass
scoop	scooped							scoop
love			loved					love
chase			chased					chase
sharpen					sharpening			sharpen

Other spelling patterns:

'le': tangle, bramble, bobble

Plural: '+s' + 'es': flowers, peas, bushes

NB/ Capturing the children's oral rehearsals and outcomes will enable you to assess how secure the children are with common irregular past tense usage or whether they are attributing the rule of -ed suffix for past tense to all root words, e.g. 'finded' instead of 'found'. Support children through a range of planned opportunities for talk in order to recast and model this language until the children come to possess it.

Possessive Apostrophe:

cockerel's, Old Foxy's

Contractions:

He's, don't, didn't, that's, weren't

Contextualised Grammar Opportunities:

Adjectives: little, empty, lovely, shaking

Verbs: picked, reached, scooped,

Noun phrases: one little, yellow flower.

Adverbial phrases: And from that day onwards. All was well and good until one day. Before the man could shout stop. As soon as the song was over.

Punctuation for effect (exclamation marks, ellipses, question marks, use of capital letters, parenthesis), such as:

Command sentences: Lock the doors. Sit by the stove. Don't let him in.

Question sentences: Are you within? Did you move? Why should I move?

Exclamation sentences: Oh no, Mr Troll, I'm much too small!

'I'm coming to gobble you up!'

Until one day...

'Click-clack'

TRIP-TRAP, TRIP-TRAP TRIP-TRAPPING over the bridge.