Tales from the Caribbean by Trish Cooke, illustrated by Joe Lillington

Puffin Classics (978-0141373089)

A terrific collection of tales from all over the Caribbean, retold by an author whose parents came to Britain from Dominica in the 1950s. The stories have a mixture of West African and Amerindian roots. Many are humorous including several about tricksters: Anansi and Compère Lapin/Brer Rabbit. Notes at the end of the book contextualise the stories, giving information about the history and cultures of the Caribbean. The style of storytelling makes this collection ideal for reading aloud and ripe for retelling orally.

Overall aims of this teaching sequence.

- To establish and develop an insight into the culture, geography and history of the countries introduced.
- To be given the opportunity to develop the skill of oral storytelling.
- To enjoy a story and discuss its meanings.
- To explore these through role-play and through writing in role.
- To develop a personal and distinctive voice to support storytelling and writing inspired by the collection.
- To develop reader response by exploring interpretations of themes, plots and characters actions and motivations through discussion and debate.

TEACHERS' NOTE:

The stories in this collection are retellings of traditional tales – not re-imaginings nor modern day versions. As such they include a number of tropes that will seem familiar: the talking animals of fairy tale and fable; wisdom and wit overcoming brawn; the triumph of the underdog; the punishment of immoral, greedy or selfish behaviour (although not always - in the case of the trickster character, greed might occasionally triumph due to the character's quick-witted nature!). The stories feature royalty and wish-fulfilment and love overcoming all the odds. However, many of the stories also include the sort of stereotypical characterisations that are common to traditional stories, folk tales and fairy tales from around the world. Beauty and marriage are prioritised by – or on behalf of – many of the female characters; strength and handsome features are prioritised for the male characters; and, as in all fairy tales, stepfamilies are demonised – whether mother, father or siblings, if you are a step-family member, in the world of folklore you are probably evil or cruel. Anyone familiar with traditional tales from around the world will recognise, and perhaps expect, these tropes. When exploring the stories with children, it would be worth recognising these negative stereotypes for what they are and using this to develop the class as critical consumers of literature: support them in making intertextual links with other stories which feature this sort of representation, and discuss how we might expect modern retellings to subvert these sorts of characterisation.

This teaching sequence is designed for a Year 5 or 6 class.

Overview of this teaching sequence

This teaching sequence is 5–6 weeks long if spread out over 25 sessions. The quality of the language, structure and style of stories provide an exemplary model to inspire children to be effective storytellers. The collection supports teachers to develop the oral skills, vocabulary and language of their pupils through the art of oral storytelling.

The book also provides teachers with the unique opportunity to conduct a study of different parts of the Caribbean, specifically focusing on the various islands and cultures represented in the collection. The dilemmas and challenges experienced by the protagonists allow children to explore character development, emotional response and changes of setting in narrative fiction.
As the collection features such a large number of stories, specific stories have been selected as a suggested focus for sections of the sequence, and each of these has a dedicated series of sessions that provide children with the opportunity to explore the story and use it to inform how to develop their own oral storytelling or narrative writing skills. If possible, further stories from the collection should be read aloud to the class to deepen their knowledge of the book and support their ability to make intertextual links. Alternatively, these could be drawn upon for group or guided reading, or might be made available for children to read independently.

Medium Term Overview:

This teaching sequence is designed to be delivered over 25 sessions. However, teachers will want to use their own judgement about the length of time their class will need to spend on each of the sessions, based on the age and experience of their own children.

Week 1

- Introducing the text by Developing Enquiry around setting and genre
- Deepening understanding by Reading Aloud non-fiction and collborative writing through Dictogloss
- Exploring non-fcition through Research and Information Writing

Week 2

- Teacher modelling oral Storytelling, developing response through Book Talk
- Exploring character through Role on the Wall, comparing character through Double Bubble
- Investigating narrative arc through Story mapping and Storytelling
- Deepening response through Reading Aloud; examining character through Role on the Wall

Week 3

- Explring character and motivation through Freeze Frame, Thought Tracking; Writing in Role
- Rereading, Narrative Writing (focus on endings)
- Developing engagement and understanding through Reading Aloud and Book Talk

Week 4

- Newspaper Writing inspired by Debate and Discussion
- Debate and Discussion leading to Story mapping
- Playscript Writing and Performance

Week 5

- Considering Intertextuality through extended Book Talk
- Story mapping and Storytelling
- Investigating authorial intent through Text Marking
- Extended narrative writing; from ideation, crafting and reflection through to publication

National Curriculum objectives covered by this sequence

Reading (Comprehension):

Maintain positive attitudes to reading and understanding of what they read by:

- continuing to read and discuss an increasingly wide range of fiction
- reading books that are structured in different ways and reading for a range of purposes
- identifying and discussing themes and conventions in and across a wide range of writing
- making comparisons within and across books

Understand what they read by:

- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- asking questions to improve their understanding
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied
- identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- explain and discuss their understanding of what they have read, including

Writing (Composition / Vocabulary, Grammar and Punctuation):

Children should plan their writing by:

- identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

Draft and write by:

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
- using a wide range of devices to build cohesion within and across paragraphs
- using further organisational and presentational devices to structure text and to guide the reader

Evaluate and edit by:

- assessing the effectiveness of their own and others' writing
- proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring the consistent and correct use of tense throughout a piece of writing

through formal presentations and debates, maintaining a focus on the topic and using notes where necessary ▪ provide reasoned justifications for their views	▪ proof read for spelling and punctuation errors

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
- Participate in discussions, presentations, performances, role-play, improvisations and debates
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links

Computing:

- Children will need to use the internet safely and effectively to research and build their own understanding of the Caribbean islands and culture.
- The study of traditional tales and folk collections naturally lends itself to opportunities for storytelling and retelling. This may take a number of forms. Children may be interested in using elements of coding and/or digital video editing to create their own filmed retellings of favourite stories from the collection. These might be filmed, digitally animated or created using stop motion techniques.

Science:

- Research and reporting on the flora and fauna of the Caribbean islands would broaden children's comprehension and visualisation of the stories and their settings in this collection. A developed understanding of this element of the area would also support them in developing their own stories later in the sequence. This work would support elements of the 'Living Things and their Habitats' sections of the Year 5 and Year 6 programmes of study for Science.
- This collection contains a number of etiological stories which draws on the tropes and patterns of myth and legend to explain how certain animal biological or behavioral features

came to be. Use these stories to make connections with the 'Evolution and Inheritance' section of the Year 6 science curriculum to consider what science has actually discovered about how some animals have adapted to survive within their environments.

Music:

- In music, listen and respond to musical styles which originated and developed in the Caribbean, including reggae, salsa and calypso.
- Give children the opportunity to learn how to play instruments which are specific to these musical styles, including bongos, conga, claves, guiro and timbale. Learning to play, combine and layer rhythmic patterns and melodies generated from these musical styles can support children in generating and arranging their own compositions which can be used to accompany storytelling activities and class performances. If you read music, the following web page includes a few bars of sheet music which summarise some of the main rhythmic and melodic patterns associated with salsa music: https://www.libertyparkmusic.com/salsa-drum-rhythms/
- Children could learn simple traditional songs to add to their repertoire such as 'Tingalayo' (sheet music and CD recordings can be found in the *Junior Voiceworks* collection published by Oxford University Press). A wide range of traditional folk songs and nursery rhymes organised by country of origin can be found here: https://www.mamalisa.com/?t=e_cont&c=4

Geography:

- As part of the research, discussion, writing and presentation work suggested in Sessions 1-5, children will need to draw on and develop their geographical knowledge, skills and understanding providing them with opportunities to meet requirements from the Geography programmes of study at Key Stage 2 to "use maps to focus on… North and South America, concentrating on their environmental regions, key physical and human characteristics, countries, and major cities…". They will develop an understanding of geographical similarities and differences between the United Kingdom and the Caribbean including types of settlement and land use, economic activity including trade links, and the distribution of natural resources including energy, food, minerals and water.

History:

- The connection between folk tales which originated in West Africa, those from the islands in the Caribbean and some that appear to originate in North America is a consequence of the Transatlantic Slave Trade. Any discussions around the origin and connections between these stories will include a consideration of the slave trade and naturally build on elements of the Geography and History curriculum requirements as well as PSHE and Citizenship. Trish Cooke's author note on page 236 provides a succinct summary of the history of slavery. For further reading, the book *What is Race? Who are Racists? Why Does Skin Colour Matter? And Other Big Questions* by Nikesh Shukla and Claire Heuchan (Wayland) includes a section on 'Race and Racism in History'; and the Usborne First Reading series includes *The Story of*

Slavery by Sarah Courtauld. Additionally, children may be interested to read the story of a young slave taken from a Jamaican plantation to England in 1783 in Catherine Johnson's novel *Freedom* (Scholastic).

- Trish Cooke's Author Note can also be used as a springboard for work in History around the Windrush Generation and the migration of people from the Caribbean to the United Kingdom in the middle of the 20th Century. There are a number of titles specifically about Windrush which are appropriate for children in Key Stage 2, including:
  - *The Story of Windrush*, K.M. Chimbiri (Scholastic)
  - *Coming to England,* Floella Benjamin, illustrated by Michael Frith (Macmillan Children's Books)
  - *Coming to England: An Inspiring True Story Celebrating the Windrush Generation*, Floella Benjamin and Diane Ewen (Macmillan Children's Books) A picturebook adaptation of the above
  - *All Aboard the Empire Windrush*, Jillian Powell (Rising Stars)
  - *The Empire Windrush,* Clive Gifford (Collins Big Cat)
- The Windrush Foundation website has resources to support study at Key Stage 2 and Key Stage 3. These can be accessed freely here: https://windrushfoundation.com/70-windrush-pioneers-and-champions-empire-windrush-education-resource/

PSHE:

- Some gender stereotyped behaviours and tropes inherent in many traditional tale characterisations will lead to rich discussions around gender equality and representation in both literature and real world experiences. Children may decide to take the opportunity to invert these tropes in their own storytelling.
- As mentioned above, a study of Caribbean tales lends itself to consideration and discussion of issues related to the history of slavery in Britain and beyond, as well as the colonisation of Caribbean islands by Britain and other European countries since the 15th Century; and, more recently, the migration of people from the Caribbean to Britain in the mid-20th Century and the scandal in 2017 onwards when many members of the 'Windrush' generation were wrongly detained and deported.

Teaching Approaches

- Developing Enquiry
- Reading Aloud
- Dictogloss
- Book Talk
- Role on the Wall
- Storymapping
- Double Bubble
- Freeze Frame
- Thought Tracking

Writing Outcomes

- Information Text
- Oral Storytelling
- Writing in Role
- Narrative (ending)
- Newspaper Report
- Playscript
- Narrative (complete)

▪ Debate and Discussion ▪ Readers Theatre ▪ Book Making	

Links to other texts and resources:

Further examples of Caribbean Traditional Tales and Poetry

(Some of the books listed here are no longer in print but may be available in libraries)

- Listen to this Story: Tales from the West Indies, Grace Hallworth (Methuen Children's Books)
- Cric Crac: A Collection of West Indian Stories, Grace Hallworth and Avril Turner (Heinemann)
- Sing Me a Story: Song-and-Dance Tales from the Caribbean, Grace Hallworth and John Clementson (Frances Lincoln)
- Down by the River: Afro-Caribbean Rhymes, Games and Songs for Children, Grace Hallworth and Caroline Binch (Scholastic)
- A Caribbean Dozen, John Agard and Grace Nichols, illustrated by Cathie Felstead (Walker Books)
- Under the Moon & Over the Sea, John Agard and Grace Nichols, illustrated by Cathie Felstead, Christopher Corr, Jane Ray, Satoshi Kitamura and Sara Fanelli (Walker Books)
- Full Moon Night in Silk Cotton Tree Village, John Agard, Grace Nichols and Rosie Woods (Collins Big Cat)
- Cendrillon: A Caribbean Cinderella, Robert D. San Souci and Brian Pinkney (Atheneum Books)
- Tiger Dead! Tiger Dead! Stories from the Caribbean, John Agard, Grace Nichols and Satoshi Kitamura (Collins Big Cat)
- Sun Time Snow Time, Grace Nichols, illustrated by David Dean (Bloomsbury)
- Only One of Me, James Berry (Macmillan Children's Books)
- Give the Ball to the Poet: A New Anthology of Caribbean Poetry, edited by Georgie Horrell, Aisha Spencer, Morag Styles, illustrated by Jane Ray (Commonwealth Education Trust)
- Hot Like Fire, Valerie Bloom, illustrated by Debbie Lush (Bloomsbury)
- Stars with Flaming Tails, Valerie Bloom (Otter-Barry Books) forthcoming Feb 2021
- Dancing in the Rain, John Lyons (Peepal Tree Press)

Additional Folk and Traditional Tale Collections:

- *Tales from Africa*, K.P. Kojo (Puffin Classics)
- *Tales from India*, Bali Rai (Puffin Classics)
- *Nelson Mandela's Favourite Folktales*, Nelson Mandela (W.W. Norton and Co.)
- *African Tales*, Gcina Mhlophe and Rachel Griffin (Barefoot Books)
- The Lion and the Unicorn and other Hairy Tales, Jane Ray (Boxer Books)
- How the Whales Became and other Tales of the Early World, Ted Hughes (Faber and Faber)
- Riding a Donkey Backwards. Wise and Foolish Tales of the Mulla Nasruddin, Sean Taylor, Khayaal Theatre and Shirin Adl (Otter-Barry Books)
- *Aesop's Fables,* Beverly Naidoo and Piet Grobler (Frances Lincoln Children's Books)

- *The Orchard Book of Aesop's Fables*, Michael Morpurgo and Emma Chichester Clark (Orchard Books)

Non-Fiction Books to support the study of the Caribbean:

- *The Story of Windrush*, K.M. Chimbiri (Scholastic)
- *Coming to England,* Floella Benjamin, illustrated by Michael Frith (Macmillan Children's Books)
- *All Aboard the Empire Windrush*, Jillian Powell (Rising Stars)
- *The Empire Windrush,* Clive Gifford (Collins Big Cat)
- *J is for Jamaica,* Benjamin Zephaniah and Prodeepta Das (Frances Lincoln)

There are relatively few recent non-fiction UK titles exploring the countries of the Caribbean for primary age children. However, some series have been published in America which school libraries may choose to import. For example:

- *Exploring World Cultures* – series published in 2020 by Cavendish Square Publishing: includes Cuba and Haiti
- *Countries We Come From* – series published in 2019 by Bearport Publishing: includes Guyana, Haiti, Dominican Republic, Tobago and Cuba amongst other featured countries
- Caribbean School Atlas, Hodder Education, 2018

Other books by Trish Cooke:

- *So Much,* Trish Cooke and Helen Oxenbury (Walker Books)
- *Zoom!,* Trish Cooke and Alex Ayliffe (HarperCollins)
- *Full, Full, Full of Love*, Trish Cooke and Paul Howard (Walker Books)
- *Look Back!,* Trish Cooke and Caroline Binch (Papillote Press)
- *How Anansi Got His Stories*, Trish Cooke and Anna Violet (Oxford Reading Tree)
- *Catch!,* Trish Cooke and Ken Wilson-Max (Scholastic)

Links to other resources on the Power of Reading Website:

- Aidan Chambers' '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
- Ensure your book stock reflects the realities of the children in your classroom as well as allowing them windows into a world with which they are less familiar. This might be an opportunity to audit your classroom literature to this end and consider the recommendations in CLPE's Reflecting Realities Report: https://clpe.org.uk/research/reflecting-realities

Weblinks:

- The Kids' Encyclopaedia Britannica entry on the Caribbean Sea: https://kids.britannica.com/kids/article/Caribbean-Sea/352913
- Lonely Planet Introduction to the Caribbean: https://www.lonelyplanet.com/video/the-best-of-caribbean-islands/v/vid/319
- Trish Cooke's webpage: http://www.trishcooke.co.uk/index.htm
- The UK directory of storytellers: https://www.sfs.org.uk/storytellers-directory
- Storyteller Wendy Shearer: https://storyboat.co.uk/
- Storyteller Jan Blake: https://www.janblakestories.co.uk/

Teaching Sessions

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.
- As the Caribbean setting and culture are central to the selection of the stories in this collection, it would be effective to provide access to books which support children's knowledge and interest in these islands. This might also include maps and atlases; fiction and non-fiction choices – see linked texts. You might introduce these texts and resources during the first few sessions in which the Caribbean setting is discussed and investigated.
- If possible, incorporate a display of further collections of Caribbean storytelling, folktales and poetry for children to access independently throughout their exploration of this collection. You might also choose to incorporate poetry activities from teaching sequences written for the CLPE Poetry Award, CLiPPA, which are freely available on the Poetryline website. For example:
  - Give the Ball to the Poet, Year 7 sequence - https://clpe.org.uk/poetryline/teaching-sequences/give-ball-poet
  - Dancing in the Rain by John Lyons, Year 4/5 sequence - https://clpe.org.uk/poetryline/resources/teaching-sequences/dancing-rain
- If possible, to further children's confidence in oral storytelling, you might invite a professional storyteller to the school as part of this sequence of work. There are many storytellers working in the UK (https://www.sfs.org.uk/storytellers-directory), some of which may specialise in telling stories which originate or were developed in the Caribbean. For example, two that you might consider include Wendy Shearer (https://storyboat.co.uk/) and Jan Blake (https://www.janblakestories.co.uk/).

Session 1: Developing Enquiry

- Share with children the front cover of this collection of stories, perhaps enlarging it on the whiteboard or under a visualiser so that every child can read the title and see the details in the illustration.

- Discuss their initial expectations of the stories featured in this book. What characters might they meet in the stories? What settings? What problems or dilemmas do they imagine the characters might face?
- Focus on the word 'Caribbean'. You might invite them to briefly sketch a picture of what they see in their mind's eye when they picture the Caribbean. As they look at the drawings that they and their peers have made, what words come to mind? *What do they already know about the Caribbean that might have influenced their visualisations?* As they discuss their impressions, encourage them to draw on their senses of sound, taste and smell in drawing together their understandings of the Caribbean. If any children in the class originate from a country in the Caribbean, or have family who lived/live there, or if children have been on holiday there, draw on their knowledge and expertise to start to build a deeper and increasingly multi-dimensional picture of life on the islands.
- Either on a handout, or displayed on the whiteboard, share images of the flags (see below for example) which represent the many countries of the Caribbean. *What do they notice? Do they recognise any of the flags? Are there any tokens or symbols on the flags that they recognise? What does the number of flags tell you about the Caribbean? What similarities and differences can you spot? Is there a symbol or colour that is prevalent?*

- Use the ensuing discussion to emphasise the class's understanding that when we discuss the Caribbean we are talking about not one country and a single group of people, but rather multiple islands/countries, and therefore – while there are inevitably similarities between some islands' cultures and customs – it would be wrong to consistently summarise a story, song, character, culture as simply 'Caribbean'. Children are also likely to notice that some of the flags include the Union Jack or the French Tricolour or elements of these flags. A brief explanation of colonial presence in the Caribbean might be expanded upon in the wider History and PSHE curriculum. Some countries in the Caribbean remain under colonial rule. For the teacher's information, this website provides a chronological list of when each country gained their independence:
- http://www.caribbeanelections.com/education/independence/default.asp
- If children struggle to visualise the Caribbean environment and culture, you might incorporate a short video to support this, for example this tourism video from Lonely Planet which demonstrates some of the similarities and differences between the islands: https://www.lonelyplanet.com/video/the-best-of-caribbean-islands/v/vid/319 - the video naturally focuses primarily on tourism and the reasons for people to visit the islands – beaches, wildlife, cultural history. You might consider with the class who the intended audience is for a video such as this, what its purpose is and how the choices made in both footage and voiceover

support its aims. *What we can learn about the islands from videos such as this? Is this a fully rounded view of life on one of these islands? What information are we not given? What do we still want to find out?*

- Give out large sheets of poster paper or flip chart paper. In small groups, ask the children to create a spider diagram or mind map to capture any knowledge, expectations, questions or preconceptions children have about the Caribbean. If the activities and discussions earlier in the session have revealed some children as having pre-existing knowledge of the area, it would be helpful to spread them throughout the groups. *What do the children already know about the Caribbean? What words come to mind? What stories, songs, food, colours, weather, clothing, animals, etc.?*
- After the groups have had enough time to discuss and note down their initial thoughts, draw them back together as a class. Explain that you will be studying the tradition of oral storytelling in the Caribbean and the different countries that these stories originate from.
- Draw out the table below (on the whiteboard, Working Wall or in the class journal) and use it to consolidate the work undertaken in the smaller groups. You might choose to scribe on behalf of the class or alternatively provide the children with sticky notes to jot down their thoughts.
- Throughout the sequence, return to the grid – or give the class regular access – so that any information children research at home or at school can be added, as well as providing them with the opportunity to collate any further questions that might be raised.

What do we already know about the Caribbean?	What do we want to know?	What have we learnt?

Session 2: Reading Aloud, Dictogloss

- Return to the front cover of the collection. Who wrote these stories? Establish that as a collection of traditional tales, the stories within the book have existed for so long that we are unlikely to ever know who originally created them. Instead as they have been told and retold for many years, each storyteller will have adapted, shaped and moulded the story for their voice and their audience. This stories in this particular collection have all been written down, and therefore adapted and shaped, by Trish Cooke.
- Have any of the children come across stories by Trish Cooke before? If you have any in school, you might create a display of some of Trish Cooke's popular picturebooks to share with the class, some of which may have been read by or to the children previously. You can also get an extensive list of Trish Cooke's written work – as well as a short biography – on her website: http://www.trishcooke.co.uk/index.htm
- Based on what we know about Trish Cooke, why might she have chosen to create this collection. Tell the children that you are going to read aloud the Author's Note from the book. As they listen,

ask them to think about what we learn about the author's intent and experience in building this collection. Give children time to share their observations and ideas. You might start a place on the Working Wall or in the class journal for building an awareness of the author.

- Return to the enquiry grid started in the previous session. From listening to the author note, have they learnt anything further about the Caribbean or about the stories in this collection?

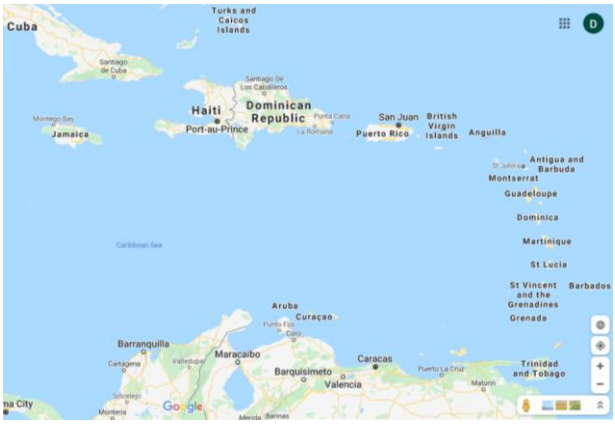
Cross Curricular Opportunities

You may choose to use the Author's Note as a springboard for work in History around the Windrush Generation and the migration of people from the Caribbean to the United Kingdom in the middle of the 20th Century. It could be that there are families within the school community who have family members that emigrated to the UK in the 1950s who might be willing to share their experiences with the class. There may also be people in the local community that suffered as part of the Windrush scandal of 2018. There are a number of titles specifically about Windrush for children in Key Stage 2, including:

- *The Story of Windrush*, K.M. Chimbiri (Scholastic)
- *Coming to England,* Floella Benjamin, illustrated by Michael Frith (Macmillan Children's Books)
- *Coming to England: An Inspiring True Story Celebrating the Windrush Generation*, Floella Benjamin and Diane Ewen (Macmillan Children's Books) -a picturebook adaptation of the above
- *All Aboard the Empire Windrush*, Jillian Powell (Rising Stars)
- *The Empire Windrush,* Clive Gifford (Collins Big Cat)

- Support the class in gathering more information and facts about the Caribbean Sea and Islands by using a dictogloss. Select an appropriate piece of non-fiction text either by adapting the information from a suitable website (e.g. https://kids.britannica.com/kids/article/Caribbean-Sea/352913) or using an extract from an appropriate non-fiction text, such as *Sailing the Caribbean Islands* by Sonya Newland (Wayland) or *Looking at Countries: The Caribbean* by Jillian Powell (Franklin Watts). Alternatively, you could adapt sections of Trish Cooke's end notes from *Tales from the Caribbean*, e.g. 'Caribbean People', page 228-229.
- Once you have selected (and, if necessary, adapted) your text, ask the children to do the following:
    1. Listen to the text being read aloud.
    2. Listen to text being read aloud again.
    3. Listen to the text being read aloud and write down some key points and phrases that you hear.
    4. Share your notes with a partner. Work together to write a new version of your individual notes.
    5. One set of partners join with another set to form a group of four. Work collaboratively to improve what you produced in your pairs.
    6. Rewrite the text on a large sheet of paper.

- After children have had a chance to complete their collaborative writing, ask what they have learnt during this session. What do we now know about the Caribbean that we didn't know before? How could we share all of this new information with other people?
- Tell the children that we are going to be creating a class book about the Caribbean which we'll be able to send to other classes to share our new knowledge and the facts that we've learnt. Explain to the class that, as the Caribbean is made up of many different islands, we'll be dividing into teams to research and write about each of these.
- Split the class into groups and allocate one or two islands to each of these. The collection features stories from Dominica, Guyana, Jamaica, Haiti, Antigua, Martinique, St Vincent, St Lucia, Trinidad, Tobago and the Dominican Republic (*Please note that although Guyana is not an island – unlike the other countries on this list – it is classified as being part of the Caribbean region). You might wish to consider keeping one of the Caribbean countries aside for modelling purposes throughout these tasks; either one from the list above, or a country not included in the text, such as Cuba.



- Ask children to consider, within their teams, what sort of information might we want to include about our allocated island. Working in their research groups, give children time to develop questions that they can use to guide their information gathering. Consider what type of questions might be effective in eliciting interesting and appropriate answers. After some time, allow each group to share their questions with the class, encouraging an analysis of what makes the questions effective and appropriate. Children may then draw on the work of the wider class to refine or add to their list of research questions.

Sessions 3–5: Research and Information Writing

- In the following sessions, allow time for children to find the answers to their questions. To conduct their research, children will need access to a range of sources including selected videos, webpages and non-fiction titles, including maps and atlases.
- After the groups have had sufficient time to gather data about their island, explain that each group is going to be responsible for producing a double-page spread for a class book about the Caribbean. As an example, you might look together at Atinuke's non-fiction title *Africa, Amazing Africa* (illustrated by Mouni Feddag, Walker Books) which commits a double page to each country on that continent.

- As a class, discuss the most effective way to communicate the information that they have researched. Who is the target audience for our finished book? How might that impact on our layout, our vocabulary and our sentence or paragraph structures? What information might be best communicated in sentences and paragraphs? What might work better as a bulleted list? Are there some facts that might be separated from the text? When might a diagram work best?
- Use shared writing to model how to take some of the notes made during previous sessions and construct passages or paragraphs which give the reader information about one of the countries in an engaging, concise and clear manner. Be explicit in modelling the technicalities of writing, such as specific grammatical choices (e.g. how determiners and tenses are used in many non-fiction texts, how noun phrases might differ from those in narrative texts). Discuss different methods of engaging the reader in the process of finding out the information. Ask the children to consider what they look for in an engaging text referring back to any work undertaken using non-fiction books alongside or prior to this sequence.
- Look at other features of information texts, e.g. labelled diagrams, drawings or photographs with captions, 'Did you know?' boxes. Think about which of these features the children might use in their own information texts. Throughout, remind the children to keep considering who the audience is and therefore what they will need to do to engage them in the text they are producing.
- Talk about the writing process and explain that the children will initially produce a draft of the text and maybe sketch out what the layout might look like. Some groups may allocate the different sections of text throughout their group, while some might create smaller writing partnerships within their groups to create the text collaboratively.
- Once the children have spent some time writing, model how to re-read writing aloud after finishing and see if there is anything that does not make sense (e.g. missing words or incomplete sentences) or anything we can do to improve the clarity, engagement or detail in the writing, e.g. expanding sentences to give extra information or, conversely, removing unnecessary or confusing detail.
- To model the act of revisiting, honing and refining the writing, you might go back to the original piece of shared writing or potentially use one of the children's writing - with their agreement. It can be effective, if you have access to a visualiser, to enlarge the child's writing so everyone can see it.
- After children have had a chance to read aloud and make small annotations or refinements to their writing, ask them to choose a friend to share it with, somebody who can be their response partner for this work. You may wish to use some prompts for the children, particularly if the idea of responding to their peers' writing is new to them. For example:
    - *Was the information clear?*
    - *Was it written in the right style?*
    - *Did they use appropriate vocabulary?*
    - *What was the most exciting thing you learnt about the country?*
    - *Was there anything else you wanted to find out? Do you think anything was missing?*
- After children have had the chance to make further changes to their draft paragraphs, they can work up a 'best copy', including finished illustrations and diagrams or the addition of photographs.

Agree beforehand on the size of each spread so that they will match when combined together as a book. Once each group has finished bind them together to form the book and make decisions about whether to design and include elements of non-fiction texts with which they may be familiar, e.g. front cover, blurb, contents, glossary, etc.

- Ideas for different bookmaking techniques, such as the 'never-ending' book, can be found in *Get Writing!* (Ages 7-12) by Paul Johnson (A&C Black).

- In addition to their class book, children could undertake further writing as part of any wider cross curricular studies you might be planning to support their geographical, historical or scientific understanding of the region. Children might produce tourism advertisements, documentaries about the region, island weather reports, or native animal fact files. Children could also explore issues related to the environment, such as debating the merits and demerits of the large scale tourism industry and investigate any endangered indigenous wildlife and the charitable efforts being made to save them.

Sessions 6-7: Storytelling, Book Talk

NOTE: In preparation for these sessions, the teacher will need to learn the story 'Two Dinners' (page 25-34) to the extent that they feel comfortable 'telling' it to the class rather than reading it. Don't feel as though the story needs to be learnt word for word, but have a strong grasp over the main sequence of events. You may wish to lean on particular words or phrases from the written version to support your retelling. It might help to draw out a story map or use props, such as story stones, to guide your retelling, which will be a helpful model for the children's own storytelling later in the sequence. For class examples, please see the teaching approaches tab on the Power of Reading webpage: https://clpe.org.uk/powerofreading/teaching-approaches/storytelling

- Return to reread the second paragraph from the Author's Note (beginning "Long before TV and internet…") to consider the significance of the oral form on the Caribbean storytelling traditions.
- *Have any of the children in the class listened to a storyteller before*? If so, allow time for them to share their personal experiences – *what was it like? What stories did they tell?* Consider in what ways we might expect a story told by a storyteller to differ from one read in a book.

NOTE: If children haven't experienced oral storytelling you might share a video of a storyteller in action so that they have a reference point for some of the features listed below. In this video, storyteller Jan Blake (accompanied by pianist Olga Jegunova) tells the story of 'The Old Lady and the Pumpkin' (https://www.youtube.com/watch?v=OsJsWCCGICg). For comparison, Trish Cooke also includes a written version of the story in this collection: 'The Special Pumpkin' (page 183).

- Trish Cooke introduces the idea of **call and response** as part of the storytelling experience so that the listeners are included in the telling of the story.
- Amongst other elements, a storyteller might draw on the use of **music** and song, instruments and **props**, **repetition** and **rhythm** – perhaps a chorus or a pattern; they might include gesture and **facial expression**; they might vary the **pace** and **volume** and **tone** of their voice.

- After discussing how the story might be told, move on to consider what is being told. Return to the idea explored briefly in Session 1 that the traditional tales or folk tales in this collection had originally been shared orally over many years. *What do we know about traditional tales?*
- As you did when capturing children's pre-existing knowledge about the Caribbean, give each group a large sheet of paper and ask them to jot down anything they might associate with traditional tales or folk tales. You might give them a few prompts to scaffold their thinking
- Do they already know titles of stories that might be considered to be traditional tales or folk tales? Do they have a favourite? What country or culture might a traditional tale originate from? What sort of events might happen in a folk tale or traditional tale? Is there something that usually happens at the start or the end of a folk tale? What characters might we expect to meet? Are there any particular words or phrases we might expect? Do we have any concept of how the stories might be shaped or patterned?
- After sufficient time to discuss and jot down their thoughts, get some feedback from the class. Use this to start a list of what they might expect from the traditional tales in this collection, as well as a list of any favourite traditional tales that they might have. These lists might be added to the Working Wall or the class journal so that they can be returned to, added to or adapted as the children work through the sequence.
- Explain to the class that you are going to tell the children one of the stories from the collection. If you are using any sort of prompt – story stones or key words or a story map – let them know what it is and what it's for. Explain that this is a unique version of the story – it will be very similar to the one written in the book, but it won't be exactly the same as the words on the page because you are telling it especially and uniquely for them in this moment.
- Tell the children the story of 'Two Dinners'.
- Afterwards, give the children time to share their response to the story that they have heard. Use the Aidan Chambers' Basic Questions from *Tell Me: Children, Reading and Talk* to support their response. If children begin by discussing their response in small groups, you might give them copies of the Book Talk grid (see below) for them to jot down their thoughts as they talk. Alternatively, children might note down their responses on post-it notes to add to a class grid.

Likes *What did you like about the story?*	**Dislikes** *Is there anything you dislike about it?*
Puzzles *Is there anything that puzzles you?*	**Connections / Patterns** *Does it remind you of anything?*

- When sharing their responses, children might raise the gender stereotyping, unless you have chosen not to include those aspects in your retelling. For example, it is taken as a matter of course that it must be the wives of Brer Dog, Goat and Anansi that are cooking the respective feasts, and that Anansi's wife won't go to the party if the children are sick. It would also be helpful to allow space for children to seek clarification about any vocabulary with which they might be unfamiliar. Photographs as well as written definitions might be used to support children's understanding of any selected terms.
- After sharing their initial response, finish the session by returning to storytelling more generally. Ask the children how it felt to be told a story. *Did it feel different to being read to? If so, how? What do you think is the best part of listening to a storyteller? Is there anything that you dislike? What do you think is the most challenging part of telling a story?*

Session 8: Role on the Wall, Double Bubble

- Explain to the class that today you are going to read them the story 'Two Dinners' and that, this time, you would like them to focus on the character of Brer Anansi. *How would they describe his behaviour? What do they know about his appearance?* As they listen for a second time, they might this time use a pencil and paper to jot down any particular behaviours or descriptions that give an insight into Anansi's character.
- During their response in the previous session, children may have shared their knowledge of other stories featuring the character of Anansi; perhaps they have been told other stories in the past, or seen films in which Anansi appears, or read books with the character. If not, it would be worth explaining that this is only one of many Anansi stories. Anansi is a popular character in West African and Caribbean folk tales – sometimes portrayed as a spider, sometimes a man, and sometimes he can transition between the two states. For the teacher's information, here is a link to the Encyclopaedia Britannica entry about Anansi (or Ananse): https://www.britannica.com/topic/Ananse
- After reading, work with the children to complete a 'Role on the Wall' poster for Brer Anansi. On a large sheet of sugar paper, or using the IWB or your flip chart draw a simple outline of the character. Explain that we are going to write down our observations and ideas about the character using this outline. In the space outside of the outline, write down on words or phrases to describe his outer characteristics (anything that we're told about his appearance but also the things that he does and the things that he says). Within the outline, write down any words and phrases to describe his inner characteristics, e.g. adjectives to describe his character as well as how he might be feeling and what he might be thinking at various points in the story. Give children the opportunity to make links between the external and the internal – how does what a character does or say inform us about what he might be thinking or feeling and vice versa?
- If children are already familiar and confident with the Role on the Wall approach, you may wish for the children to work in small groups to produce their own Role on the Wall posters which can then be compared and contrasted.

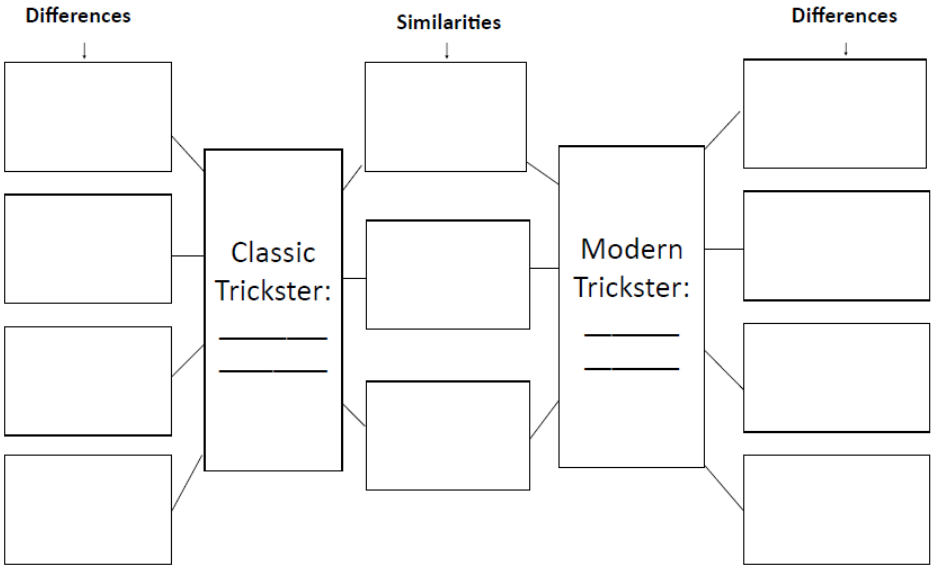
- Explain to the class that Anansi is not the only trickster character featured in this collection. Discuss the character of the trickster and the significance of Anansi, Brer Rabbit and Compère Lapin, including how he appears in Caribbean stories, how this character connects African, Caribbean and North American folk tales (Please note that there is a helpful section in the Author's afterword about the trickster stories and characters (page 230-231).
- Explain that you are going to read another trickster story from the collection and then that you are going to use Role on the Wall to try and draw out some of the similarities between the characters. Note that 'Two Dinners' is a rare occurrence of Anansi using his wits, but NOT overcoming the odds.
- Other trickster stories in this collection include:
    - Coupay Cord-La (p69)
    - Brer Anansi and Brer Snake (p93)
    - Compère Lapin and the Good Sense (p139)
    - Compère Lapin Looks for Wisdom (p144)
    - Anansi Tricks Three Kings (p170)
- Choose one of these to read to the class at this time. You may choose to read the other stories to the class outside of these sessions, explore them as part of guided or group reading, or make them available for independent reading. If you have other books in the school collection featuring Anansi or other trickster characters, make them available as part of the class reading environment.
- After reading, work together to put together a Role on the Wall for this trickster and compare him to Anansi. *What common characteristics might we expect from a trickster character?*
- Do they know of any other trickster characters that might appear in traditional tales from other cultures around the world or in modern stories?
- As they meet the trickster in different stories, the children can begin to draw out some of the complexities of the character. The trickster can be selfish, disobeying rules and creating chaos or celebrating unrest or disobedience. However, the trickster is the underdog, often rising up against stronger or more authoritative voices on the strength of his intelligence and wit; he seeks out knowledge and wisdom and the story may result in a moral lesson for the listener/reader.
- Among others, children may draw out comparisons to the cunning or sly fox in many European fairy tales (which may originate in the French trickster, Renart the Fox). They may also know that Loki is the trickster god from Norse Mythology thanks to his popularity in the Marvel comics and films which have utilised the double-sided nature of the character. They might also mention Maui, the trickster god from Polynesian mythology, a version of which was popularised through the Disney animated feature Moana. 20th century animated characters whose behaviours and actions were likely inspired in part by the tricksters from folk tales include Bugs Bunny and Bart Simpson.

Teachers' Note: Children may observe that the large majority of trickster characters – in both older traditional tales and in the character's more recent interpretation – are male rather than female. You might wish to discuss as a class why they think this might be the case. In her

introduction to the book *The Coyote Road: Trickster Tales* (Firebird, 2009), Terri Windling writes the following:

"It is interesting, even puzzling, to note that the vast majority of Trickster figures are male, even though trickery and duplicity are hardly limited to one gender. There are a few female Tricksters – such as the seductive, deceptive fox maidens (kitsune) of Korea and Japan, wisecracking Baubo in Greek Eleusinian myth, clever Aunt Nancy in African-American tales, and a female Coyote in some stories told by the Hopi and Tewa Indian tribes. Such wily women are rare, however, and seldom do they enjoy the cultural status of their masculine counterparts… Though female Tricksters have long been overshadowed by their male counterparts, they too are now turning up in increasing numbers in fiction and other forms of storytelling – from television comedies to music videos to children's picture books. This indicates to me that there's nothing essentially male about the archetype; liars and fools come in both sexes, as do culture makers and destroyers. It's simply that Trickster becomes more relevant to the lives of women and girls in societies where they have gained a measure of independence and personal freedom. Trickster, after all, is the mythic embodiment of the ultimate Free Spirit, unwilling to be bound by society's conventions, traditions, and expectations. Trickster shows the creative potential in such freedom, as well as its potential for disaster. We can all learn from that, men and women alike, and we all have a bit of Trickster in us."

- How do the modern characters compare to the traits that we have drawn out from Anansi, Brer Rabbit and Compère Lapin?
- In small groups, ask children to select one classic trickster and one modern trickster to compare. You might use a 'double bubble' template or a Venn diagram to support children in recording their discussion and organising their observations.



Session 9: Story mapping and Storytelling

- Start the session by writing up the title 'Two Dinners' on the whiteboard or Working Wall. What elements of the story does the class remember? Jot down anything the class remembers: characters, events, settings, words or phrases, dialogue, etc. As you note down their responses, ask them to clarify if they can the sequence of those events.
- Even having heard the story only twice, the class will have collectively retained a huge number of details about the story. Explain that they are going to get the opportunity to listen to the story for the third time, and then at the end of this session, you would like them to prepare to do what you did in Session 7: use brief notes or infographs to retell this Anansi story.
- For their third experience of 'Two Dinners', you could retell or re-read the story or, alternatively, you could share this short video of the Unicorn Theatre's version as told by three actors/storytellers who alternate between telling the story and performing as the main characters: https://www.youtube.com/watch?v=CpNCTrA6gkQ (the Unicorn Theatre Youtube channel also includes their performances of two further Anansi stories).
- Ask the children to consider the similarities and differences between the three versions of the story they've heard and how this filmed production of the story incorporates elements of storytelling, acting, music and dance.
- After they have heard and reflected on this version of the story, ask the children to work in small groups to create story maps on large sheets of paper to capture the main events. Encourage the children to focus on the big shapes of the story initially, capturing it in no more than 5 or 6 parts. Reassure the children that they don't need to think about the fine details at this stage, like exactly what the characters say or look like, but the main structural features of the story, these will likely include e.g.

    1. Anansi gets invited to two parties each serving delicious feasts – but they're happening at the same time.
    2. He sets off with his two sons but can't decide on which one to go to in order not to miss out on any food.
    3. He ties a rope to each child and sends them off to a party each.
    4. When the food is served, they pull on the rope, but…
    5. …they do it at the same time: Anansi can't move!
    6. Anansi goes home hungry.

- After their story maps are complete, ask the children to work as a group to practise retelling the story. Here they can focus on adding more detail to engage their listeners and move between one story shape and the next. They might take it in turns to tell part of the story before handing over to the next storyteller, or they might have one principal narrator with the other children enacting characters or settings, inspired by the Unicorn Theatre video; they might incorporate some elements of repetition, call and response, chants, movement or music. As they practise, they may choose to add further annotations and details to their map to support their retelling. Reinforce

the idea that they are just practising at this stage, so if they need to stop and discuss where they are in the story and what happens next, that is alright. If they need to add a detail or a note to their map, they should do so.

- After sufficient time, invite groups to share a short section of the story for the rest of the class to hear. *What effective patterns, phrases or storytelling techniques are being used by the children*?
- If the children are enjoying their sessions on this story from the collection, then you may wish to keep working on it further by:
    - Continuing to refine the storytelling performances until the children are ready to either perform the story in their groups to other classes in the school, or perhaps each group could refine a performance of a section of the story so that collectively they can tell the entire story in an assembly for the whole school or for parents. Alternatively, their story might be filmed and added to the class blog or school website.
    - Afterwards, they could benefit from their familiarity with the story in order to transition from an oral retelling to a written one. They might adapt the story by altering the setting or the characters, or by writing it from one of the character's point of view to create a first person version.

Session 10: Reading Aloud, Role on the Wall

- For this next stage of the sequence, introduce another folk tale from the collection: 'Too Choosy-Choosy' (page 14).
- Based on the title, ask children what they think the story might be about. Suggest that they use their knowledge of traditional stories and folk tales to guide their predictions. *What does it mean to be 'choosy'? If a character is 'too choosy', what might the consequence be? What might they be choosy about? What sort of characters might we expect?*
- Read aloud the start of the folk tale, pausing at the top of page 18 ("*He wondered if he would ever get rid of his fussy daughter*.").
- Allow time for children to share their personal responses – as they did for 'Two Dinners' – discussing their likes and dislikes from the opening of the story, as well as any puzzles or connections that they might have. Give them the opportunity to note any clarifications that they might request around unfamiliar vocabulary.
- When children respond to the opening, ask them to draw out any elements of the story that remind them of other traditional tales. The story of a royal heir needing the perfect bride or groom, leading to multiple admirers arriving at the palace can be seen in everything from Cinderella to The Princess and the Pea. In considering its link to the modern fairy tale, which tends to arrive in popular culture via Disney or Pixar, children might be reminded of Merida, from Brave, whose parents are trying to marry her off, much to her frustration, or the regular arrival of suitors for Princess Jasmine in Aladdin. The trope of a forbidden attraction between royalty and 'a commoner' also connects this folk tale to the stories of Aladdin or Cinderella.
- Based on their knowledge of traditional tales and fairy tales like these, what other tropes might they expect as the story continues? In their groups, ask them to spend some time creating a

concept map or other visual organiser to capture their knowledge of fairy tales and the links between them. What characters commonly feature? Are there common inciting events for the protagonists? What sort of antagonists are they generally up against? How do they overcome their problems? How do the stories commonly end? After they've had time to generate their concept map, ask them to use this information to return to the initial question and generate likely predictions for how the story might continue.

- Then, as with 'Two Dinners', move on to explore the main character in more detail. What do we know about Princess Verona? Do her actions and behaviour reflect our expectations? Do her actions reflect the way she is described in the narration of the story?
- Ask the children to create a Role on the Wall to capture their reflections and observations of the character. You might choose to give each group a copy of the first few pages of the story so that they can reread the text, looking for any clues given to us by the storyteller.
- Use the children's exploration of character to unpick some of the gender stereotyping and fairy tale tropes. For example, the story appears to place a huge amount of importance on physical beauty – it is the first thing we are told about Verona, and Sam is described as a 'fine figure of a man' with 'perfect' skin. *Why do you think the king and - to an extent - Verona value marriage so much? How did they feel about the king's desperate desire to marry her off?* This might be connected with historical notions of gender roles in which women would be expected to stay at home until married as there were so few opportunities for employment and it was incredibly difficult to be independent without an income. How might this story be different if it took place in the modern world?
- Using their insights into the character consider why she might be making these choices from her point of view, what she might be hoping for or dreaming of and how she wants 'her story' to end: *Why do you think Verona makes the decision not to choose Sam? Do you think the king would have disapproved if she had chosen Sam? Do you think she has made the right decision to reject the idea of a relationship with him? What do you think might happen next? How do you imagine the story might end? What makes you think that?*
- Give the children time to generate questions that they would like to put to Verona at this stage in the story. Then ask them to review and refine the questions they have written out: selecting those that could potentially prompt the most interesting response, considering how sensitively the questions are worded – how might it feel to be asked these questions - and beginning to predict how they think she might respond.
- Once the children have selected and refined their questions use hot seating to allow the children to try out different potential responses. Invite children to take on the role of Verona – perhaps using a simple prop to indicate who is 'in role' at any particular moment. If the children aren't used to stepping into role in this way, the teacher or another adult in the classroom might model the process first. As the questions are being answered, children can note Verona's responses in writing journals or they could be collated on the Working Wall or flip chart. Allow more than one person to take on the role to allow for multiple potential responses to the situation. Afterwards, refer back to the Role on the Wall and consider as a class which of the responses seems more likely in terms of our understanding of both the character and the genre.

Session 11: Freeze Frame, Thought Tracking, Writing in Role

- Start by asking children to summarise how they thought the story might progress from where we left off and then continue to read aloud up to page 21 (pausing after "*…he thought he would never breathe again*.").
- Give the children time to share their response to the latest events in the book, including their views and opinions about the new character, Camo, as well as Verona's response to his arrival and Sam's actions. *How does the class feel about Sam's behaviour in this section of the story? Do we empathise with him or is he behaving in an inappropriate manner? What are our first impressions of Camo? And what, in the text, might have contributed to that response? What do we know for certain about Camo?* The children might also have additional insights into Verona to add to the Role on the Wall that was started in the previous session.
- Put the children into groups of three or more and ask them to work together to create a freeze frame or tableau of the moment when Sam is observing Verona and Camo's wedding. At minimum, three children will need to portray the characters of Sam, Verona and Camo, but if the group is larger than this, the tableau might also include the King, the person conducting the wedding, other guests, etc. Perhaps another guest sees Sam watching and is trying to interpret his unexpected response/facial expression or furtiveness.
- After each group has had time to devise and practise their freeze frames depicting this moment from the story, invite them to share these with the rest of the class. *Can the children observing tell just by looking who is portraying which character? Can we tell how they might be feeling or what they might be thinking just from their appearance? How are they using body language, gesture, positioning and facial expression to communicate their thoughts and ideas?* You might also discuss how the children have arranged themselves within the 'scene' so that the children watching can easily see facial expressions, etc.
- Next, tell them that you would like to share what each of them is thinking. Use thought tracking to vocalise these thoughts. Explain that you are going to ask some of the groups to share their freeze frame, but when you tap them on the shoulder that person will no longer be frozen but will come to life and explain exactly what they are thinking about in that moment. They should speak in first person as if they are that character. If children have not been involved in a thought tracking activity before, it might be helpful if this is modelled for them, e.g. "*I should never have come here – this is too painful." or "I can't believe I've finally found the husband I've been searching for all these years." What insights can the children give us into how the character might possibly be feeling? Is it what we expected? Are there numerous possibilities under the surface?*
- After inviting the groups to share their role-play and spending some time discussing the different viewpoints offered to us as viewers, ask the children to each choose one character and write about this moment from their point of view. It doesn't have to be the character that they portrayed in the freeze frame, it can be any of the characters that they find most interesting or offers the most possibilities or that they feel most comfortable stepping into the shoes of.
- Encourage them to write in a stream of consciousness style: stream of consciousness is when you write in such a way as to try and capture a character's inner thought patterns, often

demonstrating how the human mind can connect two or more seemingly disconnected ideas. Traditional rules of grammar and punctuation (in some cases, even spelling) don't apply to stream of consciousness writing – just get the words out onto the page. Set out a specific amount of time to write for (about five-ten minutes is usually enough) and encourage children to keep writing, even if they think that they don't have any ideas – you might want to suggest a phrase from the thought tracking that they can return to if they get stuck, then they can keep repeating that suggestion until a new idea presents itself.

- After the writing time is finished, children can read what they have written, circling any ideas or phrases that interest them. *Are there any images that they have created or connections that they have made that they would like to explore further?* Children could be given the option to revisit those ideas and develop them in a more traditional diary/journal entry.

Session 12-13: Rereading, Narrative Writing

- Reread from the beginning and on to page 22 after Sam confronts the king ("…he had his servants throw Sam out of the palace. Sam didn't know what to do next.")
- After allowing time for children to share their responses to Sam's potential discovery of Camo's secrets and his attempts to seek help, ask the children to predict how the story might reach a climax and resolution.
- Refer children back to their visual organisers that they made in Session 10 collating their knowledge of fairy tales. *How do we expect fairy tales to be resolved?* Jot down a list of fairy tales that the class are aware of and how they end. Acknowledge that as the stories are so old they exist in many different written forms – as well as existing in the oral tradition and often in popular filmed versions too. Therefore, while the trope of the 'fairy tale ending' has become 'happily ever after' and often includes a wedding, some of the original stories included either a moral lesson or a vicious punishment. You might discuss the original endings of *Rapunzel* (the prince is pushed from the tower and blinded by thorns – although Rapunzel tears later cure him in an unexpected connection to the Disney 'Tangled' version of the tale); *Snow White* (includes a wedding but the Queen is forced to wear red-hot iron shoes until she dies); *Cinderella* (also includes the 'fairy tale' wedding, but the wicked stepsisters have their eye pecked out by birds); *Little Red Riding Hood* (there are versions where the wolf is killed by a hunter, but also versions where the story ends when Little Red Riding Hood is eaten), or *The Little Mermaid* (after the Prince marries somebody else, the Sea Witch tells The Little Mermaid to kill him; she refuses, instead throwing herself into the sea where she dissolves into sea foam..).

There are numerous published, as well as online, versions of the originally collected stories but not all are appropriate for classroom reading corners or school libraries. For your own information, you might consider referencing one of the following:

- *The Original Folk and Fairy Tales of the Brothers Grimm*, translated and edited by Jack Zipes (Princeton University Press)
- *Grimm Tales for Young and Old*, Philip Pullman (Penguin Classics)

- *Hans Christian Andersen's Complete Fairy Tales*, Hans Christian Andersen (Canterbury Classics)
- The website: https://surlalunefairytales.com/index.html

- With this insight into the 'fairy tale' ending, ask the children to jot down some possible endings for Verona's story. Will this be a happily ever after ending? And, if so, happy for who? Does Camo have an evil plan? If so, will he be punished for it? Or will the story ending impose a moral lesson on Verona for being too choosy? Or is it Sam who will be punished for not honouring Verona's choice and being so suspicious?
- After they've had some time to jot down ideas and potential directions the story might take, ask them to work with a response partner to explain their ending and the decisions they've made. Consider as a class what the role of the response partner is in supporting each us to hone and refine our ideas; asking questions that will allow the writer to clarify their position, pointing out anything that the response partner might find unclear or puzzling or that seems out of character based on what we've read so far so that the writer can add detail, motivation, or dialogue that clarifies events or potentially adapting an aspect of their idea that no longer seems to work.
- Once they have had a chance to refine their plans, give them sufficient time to write their endings, encouraging them to continue to use their response partner if they get stuck or want some feedback on their work so far. Before they write, spend some time considering – perhaps through modelling the task yourself – any features identified from Trish Cooke's own writing that might be included to support the cohesion of the whole story, e.g.
    - Imitating the rhythms of oral storytelling through the repeating of words or phrases "…who always got everything she wanted, and everything she wanted had to be the best." (p14); "Every morning Sam would deliver… and every morning…" (p16); the word 'perfect' is used repeatedly to describe the suitors, Sam and Camo.
    - Also like a storyteller, when things start to go wrong for the fairy tale couple, Cooke starts to use rhetorical questions to *address* her audience directly, e.g. *'What was it? …. Why had nobody else noticed…?*' (p21)
    - Trish Cooke repeatedly uses a complex sentence structure which opens with the subordinate clause, either to set up or clarify a character's motivations; or to support the reader's understanding of the flow and structure of the story, e.g. *"Tired of his daughter's constant moaning, the king…*." (p15)
    - Common fairy tale phrases: "There was once…" (p14), "…far and wide" (p15), "humble fisherman…" (p16), "From that day on,…" (p17), "But, alas…." (p19), "…heart skipped a beat" (p19).
    - In keeping with its fairy tale structure, the language Trish Cooke employs is mainly quite simple – it's not overly verbose. However, she occasionally employs a carefully chosen, more unusual term often to highlight character – so Camo's focus on winning the princess with material rewards is highlighted with the verb 'lavish'; and later we're told that Sam is sad, but this is then raised to a more extreme version of the emotion when it is clarified that he is in fact 'distraught'.

- Also following the fairy tale tropes, Cooke plays up to the idea of 'love at first sight' being both real and being important – the reader can see 'true love' blossoming between Sam and Verona; but Verona believes she loves Camo – the Sam and Verona connection is highlighted in the language: he feels it "*deep down in his heart*" (p19), and then a page later she also feels it deep in *her* heart (p20). Trish Cooke is using the cliché to highlight their fairy tale relationship and make us hope for a 'happily ever after.'
- Trish Cooke also uses a narrative trick to ensure that the reader roots for Sam rather than Camo: she makes sure that while we are 'told' that Verona falls in love with Camo, she 'shows' us that Sam and Verona love each other through their actions.

- After writing, invite children to share their writing with the class, considering what the different endings that have been created might have in common with one another and what aspects or echoes of Trish Cooke's writing they can recognise.
- Finish the session by enjoying the end of Trish Cooke's version, reading aloud to the end of the story.
- Compare this end to the story with our own. *What did you like/dislike about the written ending? Did you find it to be a satisfying and effective ending? Why/why not? Were you surprised by any aspect of the story? How is it similar to or different from our writing? How is it similar to or different from other fairy tales that we have discussed?*

Session 14: Reading Aloud, Book Talk

- Start the next story in the collection by displaying only the title and accompanying illustration from 'The Race Between Toad and Donkey' (page 48).
- *What do the children predict might happen in this story?* Discuss the likely outcome of the race and give children the chance to make connections to other stories that they already may have heard in which animals race one another.
- It is likely that some children in the class may draw comparisons with 'The Tortoise and the Hare' and Aesop's Fables generally. Clarify the term 'fable', what it means and how it compares with Fairy Tales, Folk Tales or Traditional Tales as a way to describe stories. The Cambridge English Dictionary defines 'fable' as "*a short story that tells a general truth or is only partly based on fact, or literature of this type: the fable of the tortoise and the hare*" while the American version of the dictionary is even more specific, defining it as "*a short story that tells a moral truth, often using animals as characters.*" (https://dictionary.cambridge.org/dictionary/english/fable). Explain that the famous fables were written in Ancient Greece and are credited to a slave and storyteller living in the 6th Century BCE but very likely pre-date that time within the oral tradition of storytelling. (https://www.ancient.eu/article/664/aesops-fables/). In many written editions, the stories finish with a concluding statement that explicitly states the moral lesson to be learned from each tale (known as the 'epimythium').
- Consider together the long-lasting significance of the Aesop fables. Why might these stories have lasted for so many years? What influence may they have had on other stories from around the world – including the Jamaican tale that we're going to be reading in this session? If children don't

raise the point, it would also be worth acknowledging that Aesop was in turn influenced by the oral tradition that came before him, and some of those oral stories probably influenced a wide variety of now famous tales around the world (see box below at the end of this session). Outside of this session, you might make connections with the History and Geography curriculum in considering how stories travelled and spread around the world in a time before television, the internet and even printing.

- Ask the children to define what the 'moral truth' might be summarised as in Aesop's 'The Hare and the Tortoise'. If some children in the class are unfamiliar with the fable, either provide them with a copy to read, or read a version aloud to the class (there are many published collections of Aesop's Fables), or use the BBC radio version read by Richard Briers which can be found at the following link: https://www.bbc.co.uk/teach/school-radio/english-ks1--ks2-aesops-fables-the-hare-and-the-tortoise/zbmj92p (The BBC teaching notes on the same page provide guidance if the class are interested in writing their own fables styled after Aesop).
- Return to the title of the story from this collection. Based on our knowledge of the fable in general, and the Hare and the Tortoise specifically, what might we expect in this story from the characters of Toad and Donkey?
- Read aloud the entire story of 'The Race Between Toad and Donkey.' and then use Aidan Chambers' Book Talk questions (see Sessions 6-7) so that the class can respond to what they have heard, including drawing out some of the similarities and differences between this and the Aesop story. *In what ways is it similar? How is it different? What do we prefer? Why?*

As well as the connection with the famous Aesop fable, the children might wish to read and make links with other stories from around the world in which unlikely competing animals race each other, some of which may have their roots in the Aesop story (or in the oral stories that Aesop was influenced by). Some of these may already be known to some of the children in the class. For example:

- *The Snail and the Frog*, Traditional Tale from the Netherlands
- *The Hare and the Hedgehog,* Traditional Tale from Germany (Brothers Grimm)
- *The Snail and the Deer*, Traditional Tale from the Philippines
- *Tortoise in a Race,* Traditional Tale from West Africa
- The Butterfly and the Crane, Traditional Tale from Fiji
- *The Elephant and the Ants,* Traditional Tale from India
- The Race Between Coyote and Turtle, Traditional Native American Tale
- The Great Race: The Story of the Chinese Zodiac, Traditional Tale from China

In many of the above stories, the traditionally smaller and slower animal uses a very similar 'cheat' to the one deployed by the clever toad in the Jamaican folk tale. There are a wide variety of published versions of most of these stories. Many of them are also available to freely read (or watch) online.

Sessions 15-16: Debate and Discussion, Newspaper Writing

- Return to the story from the previous session. Ask children to work in small groups to see what they can remember from the story. When the groups feedback to the rest of the pupils, agree as a class what the main events in the story are, noting them down on the Working Wall or flip chart.
- Delve further into the underlying rivalry between Toad and Donkey. Ask the children who they think the hero of the story is. *Is it Toad? Is it Donkey? Whose side are you on? Who behaves most honourably? What makes you say that?* Consider whether having Toad blatantly cheat in order to win the race against Donkey makes the story preferable to the famous Hare and the Tortoise fable. *Which do they prefer?*
- Working back in their groups, ask children to use the same Role on the Wall technique they used in Session 10 for 'Too Choosy-Choosy' to create two Role on the Wall posters: one for Toad and one for Donkey. What are the positive and negative characteristics of each of these characters? Does either come out as more or less sympathetic?
- Consider how you think the community responded to Toad's win. Do you think they were happy to see Toad win? What might they have been talking about before the race began? What might they have said to one another during Toad's victory party?
- Explain to the class that they are going to be stepping into the role of newspaper journalists reporting on the outcome of this race between Toad and Donkey. *How do you think the race would have been reported the next day? Will the article champion Toad? Will it raise the unlikely nature of his victory? Would a newspaper article be allowed to raise the possible cheating that occurred to get Toad to the finish line ahead of Donkey if they didn't have proof? Would the journalists have interviewed anyone that made that accusation? What might the spectators have to say? Would the journalists interview Toad, Donkey or the other characters who participated in setting up the race?*
- Before children start to draft their articles, use some of the drama techniques used earlier in this sequence to allow the class to step into the world of the story. For example, you might use freeze frame and thought tracking to recreate key moments (e.g. witnesses of the ongoing one-upmanship between Toad and Donkey, the moment just before the race began, the moment when Toad crossed the finish line, the victory celebration). Taking on characters at these moments, recreating the various emotions and bringing those emotions and reactions to life through thought tracking can allow the class to capture the first person voice of key eye-witnesses which can be utilised in the report as direct quotes collected by the journalists. You might also use the hot seating role-play technique to allow children in role as journalists to create their questions and then interview Donkey or Toad (perhaps 'performed' by a teacher in role or one of the children in the class).
- Having gathered a strong overview of the chronology of the events and the reactions of the community, look at the authentic process a newspaper reporting team would go through if they were compiling a story. The story is the key and they will not think of headlines, captions or photographs before they get their story. Tell them that today they will concentrate on getting a draft together of the story they want to take through to publication. By this time, they should have experience of writing in this genre and will able to compile a first draft after the note-taking exercises.

- It would be useful for them to also have had experience of reading and text marking similar newspaper reports from the real world such as this BBC Sports report from the 2016 Rio Olympics which makes use of direct quotes to structure most of the article and incorporates 'tweet' reactions to Mo Farah's surprising win as part of the article as well (https://www.bbc.co.uk/sport/olympics/36688141). You might also share this Guardian article from the same Olympics which is structured more traditionally and considers the surprising and unorthodox nature of Shaunae Miller's win for the 400m race (https://www.theguardian.com/sport/blog/2016/aug/16/shaunae-miller-olympic-dive-legal-allyson-felix).
- Before they begin, you may also wish to have a conversation first about the purpose and audience they are writing for and how they may organise the story; starting with the big news and then laying out the course of events.
- When each group has a draft, have them read these aloud, either to another group or to the class as a whole. This is an important step for the children to be able to hear the tunes they have made on the page and how their writing comes across to the listener. *How does the language in a newspaper report sound different from the language Trish Cooke uses in a folk tale or fable? What might need to be worked on further, shaped or refined?* Allow each group to make response notes around their draft to come back to in the next session.
- During the next session look back at the drafts and talk collectively about ways in which these could be improved. This could include the way the report has been structured or organised, parts that didn't make sense and need to be re-written, any details that need to be added or how they might make parts clearer or more precise.
- Now give time for each editorial team to work up their stories to completion and publish using the common features of a news story. Give groups access to appropriate ICT software to support them laying out their newspaper in appropriate columns and that they can use an image search to source photographs from the event for their story and compose suitable captions.
- When published, share the stories across the teams, reflecting on and evaluating what was most effective in each team's story and why.

Session 17: Debate and Discussion, Story mapping

- Having read in depth three of the stories ('Two Dinners', 'Too Choosy-Choosy' and 'The Race Between Toad and Donkey'), as well as any additional stories that may have been read aloud to the class or discussed during group or guided reading, spend some time reflecting on the class's response to the collection of stories so far. *How do they compare with any expectations we might have had for a collection of tales from the Caribbean when we started? Are they similar to what was predicted/expected or have any of the stories surprised us? What do we like/dislike in the collection so far? What connections have we made – either across the stories within the collection or with traditional storytelling more widely?*
- Children may draw out the rich variety in the stories that have been read so far – animal characters in two of the stories, human characters in the other, elements of magic and monsters,

fairy tales, fables and trickster stories. As we learned when reading Trish Cooke's introduction to the collection, one of the reasons for this variety is the wide array of sources for the stories themselves – some have their roots in South America, others in the indigenous people of the islands, some in West Africa – and the languages used in the different countries that make up the Caribbean are also influenced by all of these sources as well as the countries which colonised the islands – principally England, Spain and France.

Grace Hallworth, a storyteller from Trinidad who lived much of her adult life in England, contributed to many published collections of Caribbean folk tales. She regularly spoke about the Caribbean 'melting pot' of cultures and stories. In the introduction *to Listen to This Story* (Methuen Children's Books, 1977), she writes about some of the distinctive aspects of West Indies storytelling that children might bear in mind as they continue to explore this collection:

> *"When I was a little girl in Trinidad, an island in the West Indies, there was nothing I enjoyed more than listening to and reading stories. One could read about giants and ogres, about dragons breathing fire and smoke, about princes who were put under spells and turned into frogs until a beautiful princess loved them, about genies who appeared when you rubbed old lamps, and all the enchantments of fairy-land. But the stories which we children were told on a rainy day at school, when we could not go out to play, or when we sat at night on the porch with no other light but moonlight playing on our faces, and the trees around the house casting shapes and shadows so frightening that we huddled close to each other as the storyteller wove magic with words – these stories were part of the land and the people of the West Indies. In them were the customs, the folklore, the expressions of speech and humour of the country, and if some of the animals were strange and unknown, well then that too was part of the magic… The West Indian folk tale comes from people with a long tradition of oral storytelling. Stories are passed on by word of mouth by grandparents, by parents, by household servants and by children themselves. Each person has his or her own style, adds or omits parts of the story as he sees fit or as memory allows and so many versions of the same story abound."*

- Share with the class the next story from the collection that you're going to focus on: 'The Elephant Drum' (page 159).
- After reading aloud, allow the children time in groups and then as a whole class to share their response to the story, their observations and opinions, as well as to seek clarification around any unfamiliar language.
- Encourage the children to further develop their understanding around the tropes and features of traditional stories by discussing any ways in which this story reflects or connections with other

traditional tales that they might know - either in its content or in the manner in which Trish Cooke has chosen to tell it. They might note the repeated patterns of 3 (there are 3 brothers – which in itself is a storytelling trope - and Emmanuel stops to give food to 3 people before being rewarded), everyday objects imbued with magical powers, the older wise guide – a wizard in disguise, generosity rewarded, animals engaging in human-like behaviour, rhetorical questions, repetition and patterning and the use of common storytelling phrases ("*It was said that…*")

- After a general discussion of the story, focus on how children felt about the way in which the story ended. *Were they satisfied by the way in which the story ended? Why/why not? Were they surprised by the way the story finished?* The story began as though it might be a kind of fairy tale, or a morality tale in which kindness and generosity was rewarded, but ended up being a tale that explains how things came to be – more like a myth or an etiological tale. *Do they know any other stories like that?*
- Remind the class of the discussion that they had after reading the previous tale about the morality of that story's protagonist – Toad – and whether or not his behaviour was heroic. *What do we feel about the character of Emmanuel? Why does he seek the Elephant Drum? Does he really need it? Are the elephants portrayed as participating in any wrong-doing? How did you feel as a reader when the elephants drank the salt water and died? Is there a way that the story could be adapted to make the protagonist more heroic?*
- Working in small groups, ask the children to quickly summarise the main events in the story. Children might draw on different story mapping techniques of their own choosing to accomplish this, some preferring to sketch out the events almost geographically, others utilising a timeline or storyboard, some will enjoy working principally in visuals, using small sketches and symbols, while others will prefer to summarise the story in words using a bullet pointed list or in a short paragraph.
- After the children have created their summaries, work together as a class to decide on the main events in the story, the episodes that give the story its overarching shape, without which it wouldn't work. Add this summary to the Working Wall for children to refer to in the next few sessions.

Sessions 18-19*: Playscript Writing, Performance

*Further sessions may be needed across the curriculum to rehearse and refine performances as well as creating masks, costumes, props, composing music or choreographing movement.

If possible, prior to these sessions, use music curriculum time to listen to, respond to and begin to play Haitian drumming patterns and instruments. Compositions and instrumental sounds can then be incorporated into the children's performances. The sound created by groups of Haitian drummers (e.g. https://www.youtube.com/watch?v=kfetsaKmv_s) might be mimicked to an extent using school percussion instruments. A collection of different size drums will support the class in mimicking the combination of pitch and timbre, e.g. congas, djembes, bongos and tambours, some played by hand and others with sticks. They might also incorporate simple cowbells or, more accurately, agogo bells.

- Look back over the main events that the class decided on yesterday. Explain that they are going to be using this outline and working together as a team to retell this story. Remind the class that as long as we are confident that the main elements are present, the exact words and precise details don't matter because these stories have existed within the oral tradition for such a long time. As Grace Hallworth explains in the quote from the previous session, each storyteller brings something new to their version of the story. You might exemplify this by listening to another version of the same story: 'Maurice and the Elephant Drum' as told by storyteller Joel Ben Izzy. A recording is available on the Story Story podcast here: https://www.iheart.com/podcast/256-story-story-podcast-storie-31133883/episode/finders-keepers-with-guest-host-simon-38324830/ (it starts at 3 min 40 sec and finishes at 13min 16 sec). Afterwards, allow time for children to share their responses to this version of the story. *What did they notice that was similar or different? Which version did they prefer? Why? What aspects of the performance did they find most effective? What do they think made that effective?*
- Return to the main events in the story, as the class decided in the previous session. Allocate each of these sections of the story to a group of children. This will probably mean dividing the class into 5 or 6 groups. With a smaller cohort, you may decide to allocate more than one section of the story to each group of pupils.
- Transition from storytelling into performance by initially using the freeze frame and thought tracking techniques that children will be familiar with from Session 11. Ask them to create a tableau of the most significant moment from their allocated section of the story, then to add thought tracking to clarify the characters' internal conflicts and emotions at that time.
- After they've shared their freeze frames and you've heard and discussed the characterisation and motivation in detail via the thought tracking exercise, explain that you are going to give them a short amount of time to return to their freeze frame, this time working together to bring it to life: to turn the still image into a short scene.
- In the case of scenes that contain dialogue, suggest that they keep the conversation short, limiting it to only 2 or 3 exchanges and deciding how they are going to bring the conversation to an end. Explain that the scene will probably only last between 1 and 2 minutes. You might also suggest that at some point during the scene, everyone in the group will contribute at least one line of dialogue or a significant action. If the section of the story that they have been allocated has resulted in a scene which is more action-led, e.g. the escape from the elephants, discuss how they might portray this on stage. *Will a narrator be necessary or will it be clear to the audience what is happening without the use of a storyteller/narrator character? Will they incorporate slow motion, dance, sound effects, voiceover, etc. to communicate clearly to the audience?*
- After they've had some time to practise, invite groups to share what they have devised. Work with the class to provide feedback to each group. The feedback might focus on the clarity of purpose and dialogue, the ease with which the audience understood and recognised who each character was and what they wanted, as well as on performance aspects such as audibility, body language, positioning, etc.
- When the scenes have been shared and feedback given, explain to the class that you're going to give the groups time to return to their scenes and to transcribe them as playscripts (using the

feedback to adapt and refine them where necessary). Explain that during the writing process, they will also expand their scene so that it takes in all aspects of the section of the story that they have been allocated so that when they are joined together they have a playscript which tells the whole story. The class can then use that script as a basis for their own performance of the tale.

- Suggest that if they get stuck or are unsure about how to translate a section of the story into a playscript they might return to the same technique of developing a freeze frame before bringing it to life. Remind the children – re-watching if necessary – of some of the features in the 'Two Dinners' Anansi story that they saw performed in the videos from the Unicorn Theatre: e.g. the use of music and movement, the incorporation of dialogue and different viewpoints. *What did they like about that performance? What aspects of it might they draw on for their own performances?* You might also discuss how stage productions have used sound effects and music, puppetry, masks and props to portray 'larger than life' events, such as the stampede of the elephants.
- Discuss the purpose of a playscript: what role does it serve as a piece of writing? Why are plays written down? Are plays intended to be read or to be seen? Why are they set out in a particular way? How do they convey the visual aspects of the role-played scenes? Demonstrate that a written playscript provides a guide for the director and the actors: it tells them what will be said, in what order, and also gives some guidance for the team performing the play so that they know how the words might be said and what actions the characters might be performing while they speak. Some guidance might also be included for setting, costume or props if the writer feels these are of particular significance. Explain to the class that by writing down the scenes that they have devised today, anybody should be able to return to them in the future and replicate almost exactly what was said and done.
- If children aren't familiar or experienced with writing playscripts, model the process using aspects from the different scenes that have been shared to illustrate your points regarding the various distinctive features, such as stage directions.
- When all the groups have had the time to devise and transcribe their playscripts hold a whole class reading of the entire story. As each section is read, discuss possible strategies for both refining the script and for how best to stage that section. For example, you might discuss whether during a performance of the story the character of Emmanuel would need to be portrayed by the same actor throughout or whether different actors could play Emmanuel at different stages of the story simply through the use of a prop or piece of costume that signifies who 'Emmanuel' is. You might also consider whether there are sections of the play that might incorporate more members of the class. Work together on how the different sections of the story flow into one another ensuring that the transition from each group to another is as smooth as possible. It might be that the use of music, movement or song could be incorporated at this stage to aid the storytelling.
- Continue to revisit and refine both the written and the performed versions of the story, working towards a finished performance of 'The Elephant's Drum', perhaps for a school assembly or in performance for parents and visitors or filmed for the class webpage.

NOTE: These sessions have been described to build towards a single whole class performance of the story with children working in teams to create the scripts for their allocated section. However, if

preferable to have children writing independently rather than collaboratively, the sessions could be adapted in such a way that the story is split *between* each group so that children write their section of the script individually, bringing them back to the group for performance. At the end of the process, you would have 4-6 separate complete performances which children could film or perform for other classes.

Further Teachers' Note: If you can access a copy, the sadly out of print folktale collection *Patakin* by Nina Jaffe contains a further retelling of this Haitian story, entitled 'The Elephant King's Drum' (as well as a reference to Harold Courlander's telling of the story: 'Merisier, Stronger Than Elephants'). Jaffe also includes a summary of Haitian culture and the importance of drums and drumming within that community.

Session 20: Intertextuality and Book Talk

- Read aloud the final story from the collection: 'Why Rabbit Has a Short Tail' (page 221).
- As in previous sessions, after the story has been read aloud, allow the children time in groups and then as a whole class to share their response to the story, as well as providing them with the opportunity to ask questions or to seek clarification around any unfamiliar language.
- Consider together what type of story this is. Discuss whether this story about Rabbit was similar to any other stories they know, supporting the class in drawing connections and making links with other traditional stories and folklore. Children might draw out similarities with the famous Rudyard Kipling retellings collected as 'Just So' stories as well as other popular folklore from different countries and cultures which are often very specific to the animals and customs of that particular part of the world. The class might also have seen some of the 'Tinga Tinga Tales' which were originally broadcast on CBeebies from 2010-2011. They are now all available on the iPlayer and on YouTube (https://www.youtube.com/channel/UCWQLkOZV1aHXB0ihn2EwSbw)
- Explain that these are all a particular type of myth – they have probably come across myths as part of their studies in history of different ancient civilisations. Perhaps they know famous stories from Norse, Greek, Egyptian, Mayan or Roman mythology. Specifically, these types of myths are classified as etiological stories.
- The term 'etiology' (or aetiology) means an explanation of how things came to be – in literary terms, this means myths, legends and folktales which seek to explain 'creation' generally, the origin of man, or the development and growth of plants and animals (you might choose to investigate the origins and etymology of this word and how it is currently used in other fields such as medical science). The role of these stories might be to inform, explain, teach and advise people – as well as entertain. Some of these stories are religious-sacred in origin and can be found in major religious texts while others have been passed down in the oral traditions of countries and cultures around the world as myths and legends. Etiological tales, because of their connection with how people thought many generations ago, and because they are often specific to certain countries and cultures, can be seen as historically, geographically and culturally important.

- Ask the children to consider why these stories were told originally. Who created these stories? What was their purpose? Why might they still be popular today? Are there current-day etiological myths – do they have a modern equivalent?
- Early etiological myths and legends became responsible for a people's behaviour, ethics, morality, beliefs, diets, religious practices, sayings or proverbs, pastimes and their knowledge of the world. We understand that if someone needs to believe something, it is most effectively communicated as a story. Humans find it easier to believe a story than a statement. In his book *Sapiens*, author Yuval Noah Harari explores the significance of storytelling to human evolution, while in *21 Lessons for the 21st Century* in discussing the culture of 'fake news', he raises the ancient significance of myth-telling: *"Homo sapiens is a post-truth species, whose power depends on creating and believing fictions. Ever since the stone age, self-reinforcing myths have served to unite human collectives. Indeed, Homo sapiens conquered this planet thanks above all to the unique human ability to create and spread fictions. We are the only mammals that can cooperate with numerous strangers because only we can invent fictional stories, spread them around, and convince millions of others to believe in them. As long as everybody believes in the same fictions, we all obey the same laws, and can thereby cooperate effectively."*
- Remind the children of the work undertaken in Session 10 when they used a visual organiser or concept map to capture all of their knowledge about fairy tales. Ask them to do the same with this genre of storytelling: *what they might expect from it, what characters might be included, what behaviour the characters might exhibit, or there any particular phrases or tropes that they might expect a story like this to include?* As part of this, ask them to list any stories that they have heard of that might fit into this category, discussing what the features are that make it fitting for inclusion. They might also draw out some of the ways in which the 'Rabbit' story read today connects with other types of traditional storytelling that we've already explored from the Caribbean: for example, the centrality of animal characters (behaving like humans while still having animal appearances) and the way in which they behave in this story might remind them of both the trickster tales and the fables that we have read.

Session 21: Story mapping and Storytelling

- Return to the story from the previous session, this time 'telling' rather than reading the story as you did with 'Two Dinners' in Session 6. As before, you might use a story map of your own, or key words, or note cards, or any other mnemonic technique to support your retelling.
- As you retell it, you could invite the class to enact elements of the story using the 'story whoosh' technique: During this second telling of the story, sit the class in a circle and, as you tell the story, invite children to step into the middle of the circle and take on the different roles. Throughout the storytelling, work your way clockwise around the circle so that every child gets to participate (in longer stories you might go around the circle more than once, with children playing different characters at different points in the story). As well as characters, children might be asked to become props, furniture and setting – such as the trees in the forest. You can prompt the children

to relay the dialogue as well, simply by echoing what you have said. At the end of each short 'chunk' of story, use the phrase 'whoosh' to sweep everyone back to their places.

> **For teacher's information:** A 'Whoosh' is a storytelling and drama technique that was developed by the Royal Shakespeare Company. This short video features an explanation of the technique as well as some footage of a teacher working with a group of children: https://www.youtube.com/watch?v=1ANp0cbRasU

- After telling the story, ask the children how that compared to the experience of having the story read to them. *What were the most memorable and interesting parts of the story? Did any particular moments, or words, or phrases stand out? Why did they think that was? Are those the same moments that they remember from having the story read aloud, or different ones?*
- Ask the children to work in small groups to capture the main events of the story in a story map or similar – as they did with 'Two Dinners' earlier in the sequence. As before, encourage the children to focus initially on the big shapes of the story, capturing it in no more than 5 or 6 parts, before going on to add any details that will help them to retell the story confidently.
- When they have completed their story maps, ask them to work together to retell the story. They might take it in turns to be the storyteller with the other members of the group acting as both audience and support: helping the teller if they get stuck or lose their way. As they tell the story, encourage them to return to the story map, treating it as a working document which they can adapt and refine, adding further notes if necessary to support their storytelling.
- Note that the aim in this session is not necessarily to rehearse and refine their storytelling to performance standard, but rather to develop their understanding of the way in which the story as a whole is structured and paced so as to support their own narrative writing later in the sequence.

Session 22: Text Marking

- As the class discovered in previous sessions, while some traditional tales are very unique and specific to their country of origin, other stories have travelled the world, with versions appearing in the oral traditions of countries and cultures spread across the whole globe. In today's session, the children are going to read and compare multiple versions of the etiological tale which attempts to explain Rabbit's short tail. If the school library does not have access to multiple versions, you might choose to draw from those that are available on line – see web links and text recommendations listed in the box below.

> **'Why Rabbit has a Short Tail' variations**

- In a version from China, Rabbit crosses a river over the backs of turtles who bite his tail: http://myths.e2bn.org/mythsandlegends/userstory1601-why-are-the-rabbits-tails-so-short.html
- In a version published by Abbie Phillips Walker in the early 20th Century, Rabbit is chased by Mr Dog and his tail is caught in a door: https://www.pseudopodium.org/repress/SandmansRainyDay/WhyRabbitsHaveShortTails.html
- In a version from Brazil, Rabbit has his tail cut off by a cat; rather than being cross he exchanges it for the cat's knife and through a series of exchanges develops his infamous love for lettuce! - https://www.worldoftales.com/South_American_folktales/South_American_Folktale_6.html#gsc.tab=0
- There are further published versions of the story (some out of print but potentially available second-hand):
    - *The Rabbit's Tail: A Story From Korea*, by Suzanne Crowder Han and Richard Wehrman (Henry Holt & Co)
    - *Rabbit's Snow Dance: A Traditional Iroquois Story*, James & Joseph Bruchac and Jeff Newman (Dial Books)
    - *How Rabbit Lost His Tail*, Ann Tompert and Jacqueline Chwast (Houghton Mifflin)
    - *Rabbit's Tail,* Linda & Duncan Williamson and David Parkins (Cambridge Reading)
    - *How Rabbit Lost His Tail: A Traditional Cherokee Legend,* Deborah L Duvall and Murv Jacob (University of New Mexico)

- Give children time to read and compare different versions of the story. If possible, print out or photocopy retellings of the stories so that on a second and third read, they can text mark and annotate their copies with any similarities and differences or memorable words or phrases that they notice.
- After they've had time to read, re-read and annotate the different texts, ask them to present their observations with reference to the text. They might create their own tables, diagrams or visual organisers to summarise their findings. However, if children are not used to presenting their work independently in this way, they might benefit from a pre-formatted table with question prompts, similar to that featured below, to help support their analysis (see end of document for example).
- After children have completed their notes, give them time to discuss their findings in small groups, expanding their comparisons to include further stories read by their peers; and then subsequently collating the findings of the whole class.
- *Why do they think there are so many versions of this story? Why might they have such similarities; and such differences? Do you have preferred version? Can you imagine a further alternate version that you would be interested in reading? How would you tell it – could you change the narrative voice, the perspective, the genre, or even the form of the telling?*

Session 23: Narrative Writing: Ideation

- Tell the class that you're all going to be working together to produce a class collection of etiological stories: stories that explain natural phenomena. Each pupil will write their own story, but you're going to work together as a team to support each other in generating and selecting ideas, and then in shaping, drafting and refining the stories. *In generating ideas for the stories that they wish to tell, you may find that some children might prefer to develop ideas they've had for trickster tales, fables or fairy tales inspired by the work undertaken around 'Two Dinners', 'Too Choosy-Choosy' and 'The Race Between Toad and Donkey': these would work equally well as part of the class anthology.*
- Return to the research and writing generated at the start of the sequence and draw on the children's knowledge of the islands in the Caribbean to create a list of potential animals, big and small, that might feature in our stories. These might include whales, dolphins, leatherback turtles, iguanas, Basilisk Lizards, marmosets, tapirs, wild pigs, flamingos, geckos, boa constrictors, hummingbirds, crocodiles, capuchin monkeys, three-toed sloths… Despite the ecological devastation of urban and agricultural which has massively impacted on the indigenous animals on some of the islands, the Caribbean is still home to many unique species of birds, mammals, amphibians, reptiles and fish.
- Tell the children that before they start writing a story, they are first going to work in small teams to create 4 or 5 pitches for a potential story. Explain that a 'pitch' is when a writer tries to 'sell' their story to a publisher or a potential audience – you have to convince them that this story is something to get excited about: it's original, and it's entertaining.
- In their teams, they're going to select some animals which they think could make for a good 'how it came to be…' story. They'll need to consider what the key feature of the animal might be that the story will try to explain – this will provide them with the story title. Once they've got a title they like (Why the Flamingo Sleeps Standing Up; How the Whale Learned to Sing; How the Marmoset got its Tail… etc.); continue working as a group to brainstorm as many ideas as they can to explain the 'how' and 'why'. Encourage them to draw on what they know about the Caribbean islands – the climate, the landscape, the food, the traditions – as well as what they know about folk tales to help them develop their ideas.
- When they have had enough time to generate, discuss and embellish their ideas, give each group time to share their story pitches to the class. Allow time after each pitch, for the class to ask questions which might clarify a character or story point.
- During the feedback, generate a class list of potential titles and story ideas.
- After the class have exhausted their list of possible titles and stories, ask each child to note down the story that they are most excited about telling. Explain that it doesn't matter if more than one child chooses the same story. The finished stories are bound to end up with slight differences, in just the same way that an identical folk tale can be told and retold with infinite variations around the world.
- Using the story map work that they've undertaken in previous sessions as a guide, ask the class to sketch/map out their story so that they know what the main events are going to be. As before, suggest they try to initially focus on the 5 or 6 main events, before moving on to consider the finer

details. *What will be the most effective way to begin their story? How are you going to support the reader in understanding the way in which your animal is going to transform or develop between the start and end of your story? How is your character going to behave – are they generous or selfish, brave or timid, outspoken or shy? Do they get by on their wits – like the tricksters – or their strength? How are you going to show the reader what the character is like rather than simply tell them?*

- Allow time for them to jot down ideas as well as discuss them with their response partners.
- At the end of the session, invite them to talk through their ideas so that they have the opportunity to think their idea aloud and develop the flow and pace of the large shapes of their story. If the children are used to working as a community of writers, responding to each other's writing, this might be easier to accomplish in small response teams rather than as a full class.

Sessions 24-25: Narrative Writing: Creation and Reflection

- Using your own story map, model starting to write your own folk tale.
- As you write be explicit in the writerly behaviours that will support the children's process – read your own writing aloud to hear how the language sounds; remind yourself of the pace and flow of the story you have planned by referring back to your story map and considering the big shapes of your narrative.
- Model drawing on some aspects of Trish Cooke's writing that children have responded positively to throughout the sequence. For example, she tends to write the stories incorporating a classic, timeless literary language unlike that which might be used in day-to-day conversation or in a more modern narrative. For instance, her use of prepositional phrases - "There was once...", "far and wide"; "before long"; "quite out of the blue"; "Now,..."; "Not long later..."; "As the days went by..."; "As he did so"; "Night time fell...". Furthermore, the patterning of storytelling language is evident in her previously discussed use of repetition and patterns of three, as well as rhetorical questions which imply a relationship between storyteller and audience, breaking the fourth wall. This might also include other storytelling phrases which acknowledge the format such as "It was said that..." As with many fables or folklore, animal characters are referred to in such a way that their species is a proper noun and so has a capital letter and no definite article, i.e. "Toad and Donkey were always arguing..." rather than "The toad and the donkey were always arguing..." Her noun phrases echo fairy tale tropes that are easily recognised by an audience in phrases such as: "glittering horse-drawn carriage"; "piercing green eyes"; "all his worldly goods". Other language patterns which are evident across stories are the pairs of verbs used to describe a character's reaction: "Sam the fisherman spoke and laughed..."; "Brer Anansi laughed and bragged..."; "Toad spluttered and coughed...". Other features of traditional tales which children might choose to include if appropriate for their story includes figurative language such as personification, simile and alliteration.
- After some modelling and shared writing, the children will need time to write their own stories. You may choose to continue to model writerly behaviour by proceeding to work on your own story while the class writes; perhaps alongside a guided group.

- Encourage the children to regularly re-read what they have written to ensure that it reflects their aims. They might make use of a response partner during the writing stage to 'try out' smaller sections of their text rather than waiting until the whole story is completed.

Session 26: Narrative Writing: Publication and Book Making

- Once the class have completed a draft of their story, discuss the importance of getting feedback and a response from a reader to ensure that it is as effective as possible. Discuss again their aims in creating the story – *were they aiming for it to be exciting, reflective, funny, sad, etc.?*
- Ask children to choose a response partner to work with. They can either swap and read each other's work; or take it in turns and read aloud their stories to their chosen partner.
- After they have read or heard the story, they can tell their partner something they liked about the writing, how it made them feel and then ask them a question about it. They might think about what makes it good to read: *Were any parts interesting, effective, exciting, funny or made you think? Was there anything that you didn't understand or that was unclear?*
- After children have had the opportunity to respond to the recommendations and editing support that they have received from their peers (they may also have had the opportunity to benefit from a conference with their teacher or another adult in the class), they might additionally work with an editing partner to polish some of the technical and transcriptional elements of their writing (such as spelling and punctuation) prior to being given the opportunity to publish their story so that it can be shared more widely.
- Discuss whether the children want to use presentation handwriting for the text, or whether to type on a word processor. They may wish to draw on any cross curricular work they have undertaken around Caribbean art to add illustrations to their story: they might be inspired by Joe Lillington's line drawing illustrations at the start of each story in *Tales from the Caribbean*; or they might respond to the colourful paintings provided by a range of talented illustrators for *Under the Moon & Over the Sea*.
- Ideas for bookmaking can be found on the Power of Reading Teaching Approaches web page (https://clpe.org.uk/powerofreading/teaching-approaches/bookmaking-journals) or in published guides such as Paul Johnson's *Making Books* (A & C Black).
- Give plenty of time for the children to complete the publication of the inside of their books. This may need several sessions.
- 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 an 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), blurb, barcode, price.
- When they have completed their texts, encourage the children to share their own made books with a different response partner. They can swap books, read each other's stories and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your book with what they liked about the story and illustrations first.

- Give plenty of time for them to swap with a number of different people. The children could then pick their favourite comment that they got from someone else to write as a quote on the back of the book, as happens with lots of published titles.
- Display the books prominently in the class reading area, library or an appropriate communal space so that they can be shared with and enjoyed by a wider audience.

Opportunities to explore and contextualise spelling patterns, including phonics

The context and subject matter of these traditional tales provide children with the opportunity to use and apply many of the words from the National Curriculum Word List for Years 5 and 6, such as: accompany, achieve, ancient, bargain, conscience, curiosity, desperate, determined, disastrous, embarrass, exaggerate, immediately, mischievous, neighbour, opportunity, persuade, privilege, rhythm

Opportunities also exist to teach, revise and investigate the etymology of complex sound and spelling patterns, associated with the deep orthography of the English language, such as:

The letter string 'ough' to represent a variety of sounds:

- coughed (off)
- enough (uff)
- through (oo)
- thought (or)

Words with silent letters whose presence cannot be predicted from the pronunciation of the word. Exploring etymology, meaning and its relationship with other words may support understanding around their spelling patterns:

- doubt, climb, sign, known

Homophones:

- thrown/throne
- route/root
- past/passed
- waste/waist
- bear/bare
- fete/fate
- herd/heard

The following examples of spelling opportunities are drawn from the story 'Too Choosy-Choosy':

You might revise aspects of the **complex code** by exploring the different graphemes used to represent that sound within key words. For example,

- **/oo/** too, choosy, choose, lose, you'll, fooled, foolish, suitor, do, blue

Children could create a word family for the opening themes of **beauty** and **beautiful**, starting with an investigation into the etymology or morphology of the words then developing into a wider bank of related words relating to word class and meanings.

There is plentiful opportunity to explore the morphology of words and what happens to a root word and its meaning when a prefix or suffix/ending is added, e.g.:

- beautiful
- admiring, following, marrying, glittering, piercing
- satisfied, decided, worried, overjoyed, skipped, carried
- happily, immediately, secretly, quietly, entirely
- expensive
- foolish
- fussiness
- jealousy, leathery, scaly
- engagement, merriment, movement
- disliking
- unnoticed, unable, uncomfortable

Opportunities to explore and contextualise language and grammar

There are many opportunity provided in the teaching sequence to study language and grammar in the context of real and rich reading and writing opportunities. It is also worth considering the following opportunities, when working with traditional tales:

- short, simple or minor sentences to provide emphasis;
- archaic and formal language, including the subjunctive;
- the incorporation and selection between direct and reported speech with advances the plot and suggests characterisation
- figurative language which supports visualisation and appeals to the readers' senses, as well as to impact on response, whether that be amusement, disgust or any other emotional connection
- relative clauses;
- adverbials to indicate degrees of possibility and conjunctions to provide pace and sequencing;
- passive and active voice to create ambiguity and foreboding;
- cohesive devices like repetition or the use of synonyms which increase in intensity;
- punctuation to create drama, including ellipses for suspense, as well as parenthesis (punctuated with brackets or dashes) that suggest asides to the reader/listener

	Story 1	Story 2	Story 3
Story Title			
What does the story try to explain?	*The story explains why rabbits have such a short tail.*	*The story explains why rabbits have such a short tail.*	*The story explains why rabbits have such a short tail.*
Does the story function as a way to explain anything else?			
Do you know the country of origin of the story? If so, where does it originate?			
Who is the protagonist of the story?			
What three words could you use to describe the protagonist?			
Who are the other characters featured in the story?			
How does the main character relate to the other characters in the story?			
How does the rabbit end up losing its tail?			
Is this change to the animal's appearance depicted as a punishment or a reward? Or is it unclear either way?			
What is the underlying moral or message of the story (if it has one)?			
Memorable Moments			
Memorable Quotes			
Is there anything that clearly connects this version of the story with its country or culture of origin?			