

Cinnamon by Neil Gaiman

Text potential example for reading and writing
Year 3/4

HIAS English team
January 2020
Final version

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Overview

In this document

This guidance gives examples of how texts for reading and writing can be explored in depth for their potential, a stage before planning takes place. The text potential grid designed by Tennent et al (2016), is intended as an aid, not a checklist. Not all boxes are appropriate for the text. The boxes can also be altered depending on if the focus of the learning is reading, writing or both.

Points to consider when using this resource

Refer to Guiding Readers – Layers of meaning, a handbook for teaching reading comprehension to 7-11 year olds, by Tennent et al (2016) for further explanations and examples.

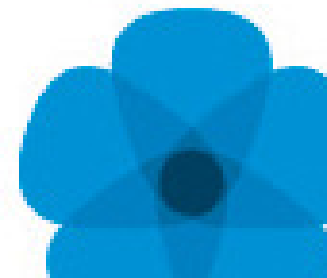
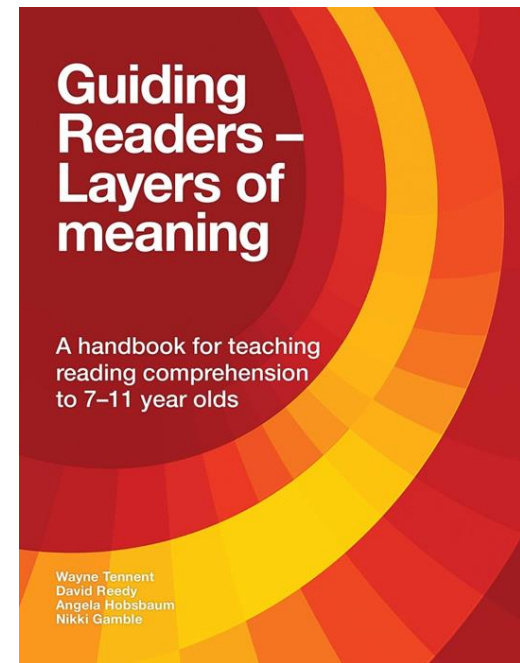
The potential of a text will vary depending on the age and attainment of the children it will be used with, therefore this is an example only and should be adapted as per the needs of the cohort.



Choice of text is an essential component of an effective reading curriculum.

“One of the issues raised most often by teachers wishing to develop reading in their schools concerns the quality and appropriateness of the texts they use. In our observations, the reading lesson sometimes fails because the text chosen does not allow for sufficiently challenging teaching and learning.”

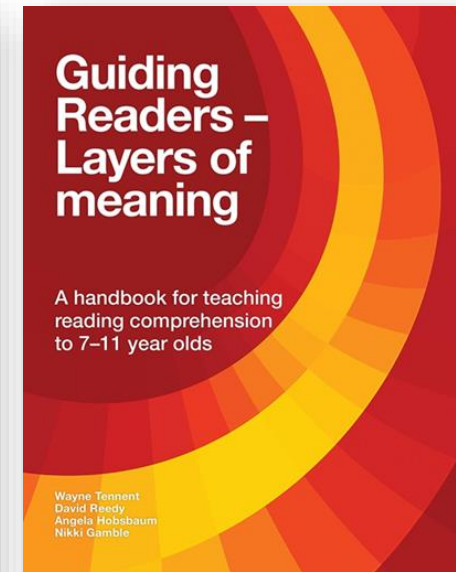
(Tennent et al, 2016)



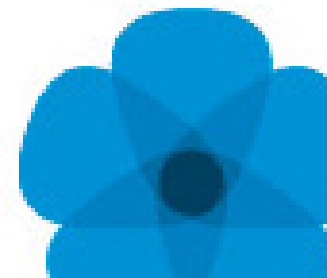
Mapping Text Potential

Exploring what the text offers

<p>Vocabulary</p> <ul style="list-style-type: none"> unknown words technical vocabulary multiple meanings slang unusual words 	<p>Narrative features</p> <ul style="list-style-type: none"> plot character setting 	<p>Historical, social, and cultural context</p> <p>All texts have a context e.g. Southern States of USA in 1930s, etc.</p>	<p>Making links to background knowledge:</p> <p>Possible connections to personal experience, world knowledge, and familiarity with other texts.</p>
<p>Language features</p> <p>e.g.:</p> <ul style="list-style-type: none"> speech: direct and indirect Standard and non-standard English register – level of formality 	<p>Mapping Text Potential</p> <p>The challenges in the text and the opportunities for teaching presented by the text</p>		<p>Literary features</p> <ul style="list-style-type: none"> narration voice imagery metaphor simile alliteration pun, etc.
<p>Coherence</p> <p>How easy is it to follow the text when reading?</p> <p>How are sentences linked? Check that readers are able to follow.</p>	<p>Grammar; Syntax</p> <p>Sentence structure</p>	<p>Visual features</p> <p>Illustration, colour, shape, layout, medium, line, composition, typography, point of view</p>	<p>Text type, purpose, and intended readership</p> <p>Including bias, values, etc.</p>
	<p>Theme</p> <p>Deeper meaning, e.g. loss, triumph over adversity, redemption, friendship, loyalty, overcoming problems, justice, fairness, etc.</p>	<p>Subject</p> <p>What is the text about? e.g. First World War, a lost dog, the circus, food.</p>	



Guiding Readers – Layers of meaning, a handbook for teaching reading comprehension to 7-11 year olds, by Tennent et al (2016)



Audience, purpose and form

- Children's picture book/magical narrative/fable
- With humour and unexpected elements
- To imagine, entertain, make us laugh

Character and setting

- India
- Hindi royalty – princess, parents and ugly aunt
- 'small hot country, where everything was very old'

Subject - what is the text about?

Magical and, in places, humorous tale of a Hindi princess who is blind and cannot talk, until a tiger comes to her rescue.

Impact on the Reader

Uplifted – good characters win and Cinnamon is happy -things take us by surprise

Thoughtful – what is the moral message?



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Historical, social and cultural context - what knowledge do pupils require to access the text?

- Hinduism
- India

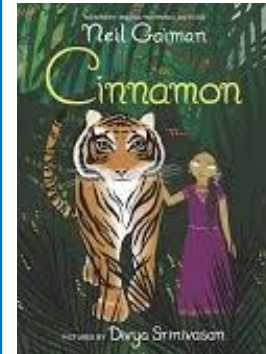
Language features and grammar

- Embedded phrases- 'Cinnamon was a princess, a long time ago, in a small hot country, where everything was very old.', Dashes and brackets for parenthesis: 'Her father and her mother – the Rajah and Rani – offered a room in the palace', '(who was quite a celebrated beauty in her day, [...])
- Detailed descriptions: 'a portrait of Rani's aunt executed on hardwood in enamels'
- Relative clauses: "who was quite a celebrated beauty...", 'which is how tigers move/grin', 'who sat at the end of the throne room'
- Rhythmic repetition/lists: 'and they stayed in the room in the palace and cultivated the field of mango trees and fed the parrot...'
- Colons for emphasis: 'and what I have to say now is this: I am going with the tiger', 'Now: I am hear to teach the girl-cub to talk
- Simple sentences provide sense of missing information: 'Cinnamon did not talk' 'The moon was full that night'
- Apostrophes for possession: 'the Rani's aunt', 'the tiger's room'
- Inverted commas to punctuate speech: "You might be lying"



Narrative/ non-fiction/ poetic features

- Fable style
- Metaphor: 'her eyes were pearls', 'a nightmare in black and orange'
- Simile: 'moved like a god', 'like a distant volcano'
- Humour: 'offered a room in the palace, a field of stunted mango tress, a portrait of Rani's aunt executed on hardwood in enamels...'/ 'who was quite a celebrated beauty in her day, although she was now old and crabbed and pinched with age and disappointment.', 'the tiger dealt with the matter', 'would be leaving for a while to further her education'
- Embedded limerick: 'There was a young lady from Riga...
- Embedded non-fiction style: '(Although in the interests of historical and literary accuracy, I am obliged to point out...'



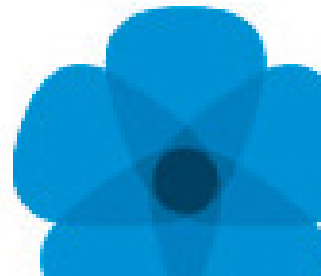
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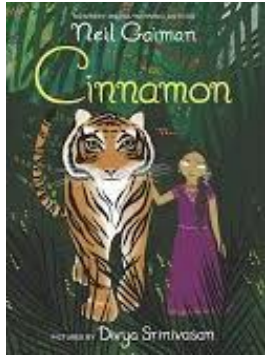
NC statements (either modelled in text or relevant to written outcomes)

- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrase
- Composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures
- Place the possessive apostrophe accurately in words with regular plurals
- Introduction to paragraphs as a way to group related material/Headings and sub-headings to aid presentation
- Discussing words and phrases that capture the reader's interest and imagination
- Identifying main ideas drawn from more than one paragraph and summarising these
- Asking questions to improve their understanding of a text

Visual elements

- Mythical, magical India
- Images represent the 'colour' of 'her world' – 'pale white and pink' – her eyes 'stand out' as different/ striking
- Visuals add a layer of meaning to the text (man enjoying his life in the palace, clear emotions of the characters, talking under moonlight)
- Visuals sometimes storyboard a scene or zoom in
- Change of illustration style for limerick





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Opportunities to make links to other texts

- 'Short' by Kevin Crossley-Holland
- 'The Princess' Blankets' by Carol Ann Duffy
- 'The Tiger Who Came to Tea' by Judith Kerr

Themes

- Appearance Vs reality/ 'blindness'
- Discovery, beauty, love
- The unexpected
- Experiences and talk
- Value/riches

Vocabulary, including links to spelling

/n/ sound spelt ou (young, touch, country)

Prefixes ('disappointment', 'disuse')

The suffix -ous (if creating invitation/request for people to make Cinnamon talk)

The suffix -ly ('eventually', 'reluctantly', 'elderly', 'disapprovingly', 'ultimately')

'Rajah'	'Rani'	'celebrated'	'crabbed'	
	'pinched'	'education'		
'forbid'	'rough'	'scarcely'	'distant'	'extended'
	'bead'	'welled'	'stunted'	'executed'

Statutory word list:

'breath'	'decide'	'experience'	'knowledge'
'learn'	'reign'	'strange'	'surprise'

What am I inspired to do? What potential written outcomes?

- Props from setting/culture
- Additional part of narrative – what did the tiger say to Cinnamon under the full moon? – another scene like 'love'/'pain' but for a different emotion (discomfort, sadness, joy, awe)
- Next part of the story – Cinnamon's scrapbook?
- Writing in role as Cinnamon – letter, diary
- Invitation/advert/wanted poster when seeking people to make Cinnamon talk
- Limerick
- News report
- Information text about /India
- Conversation between characters



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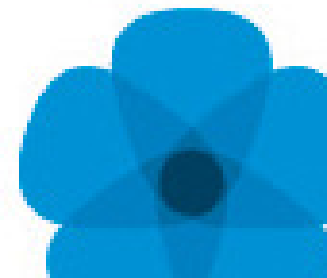
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For further details referring to English, please contact either of the team leads:

- Emma Tarrant: emma.tarrant@hants.gov.uk

For further details on the full range of services available please contact us using the following details:

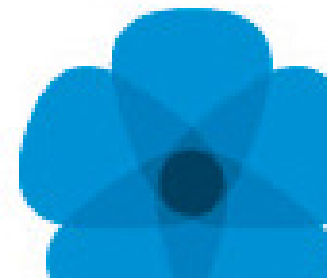
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