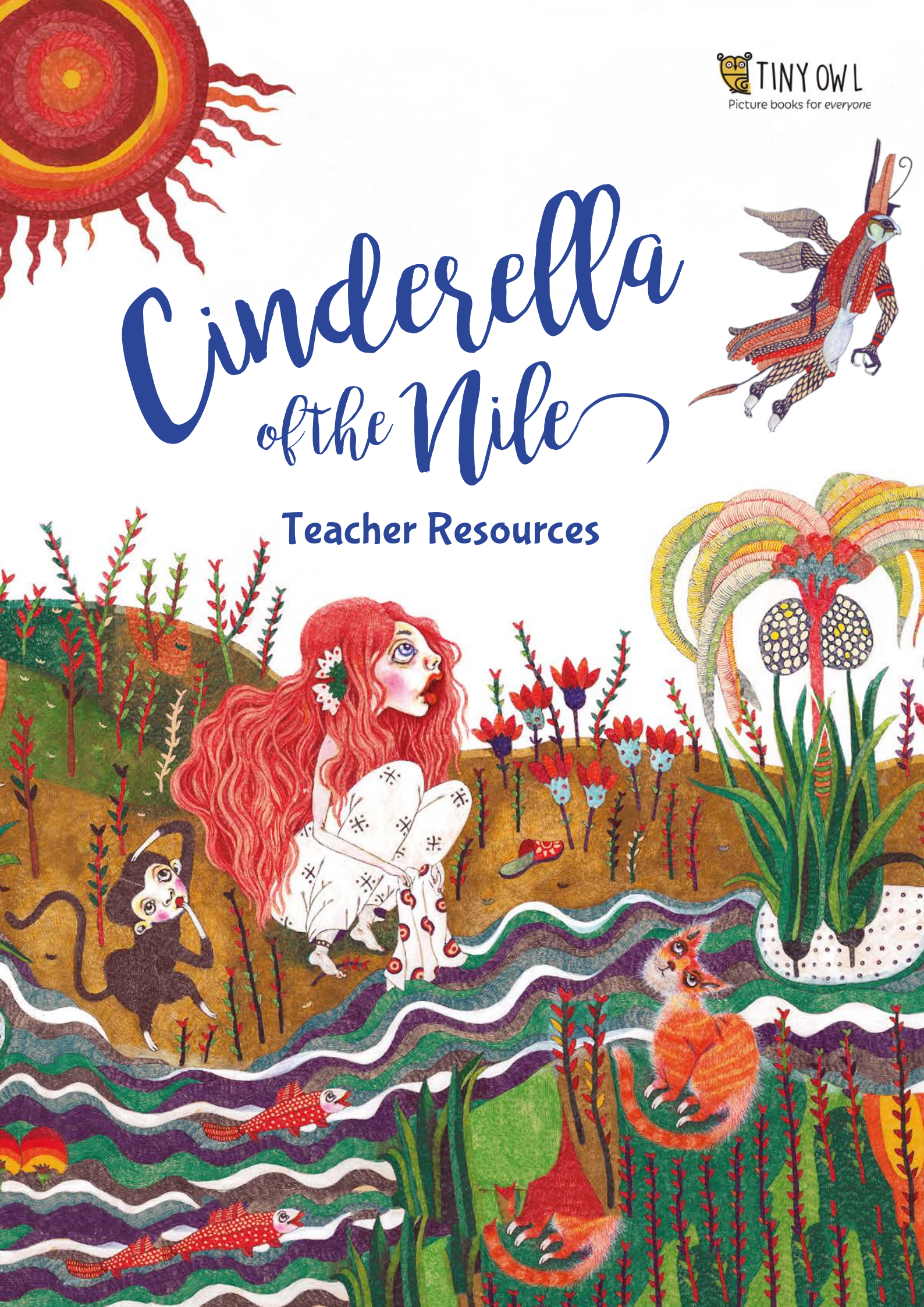


# Cinderella of the Nile

## Teacher Resources







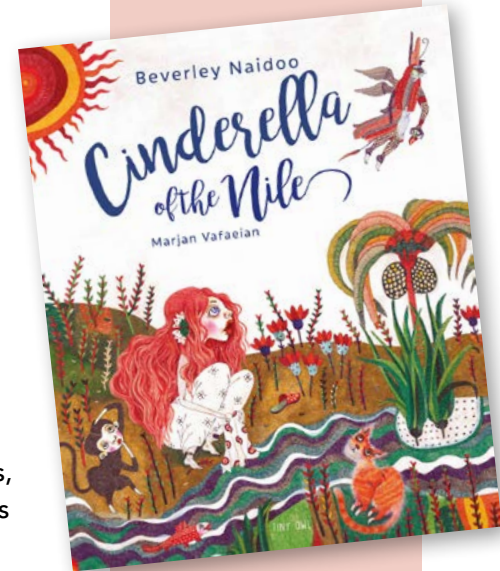
Marjan Vafaeian illustrated this picture of author Beverley Naidoo as a young child in South Africa... with her Blue Fairy Book that came on a boat from England! The illustration is inspired by a painting by Beverley's brother of his favourite rondavel (a traditional circular African hut) and poinsettia tree. Read more about Beverley's story and why she wrote *Cinderella of the Nile* in the book.

## Welcome to the *Cinderella of the Nile* Teacher Resources.

*Cinderella of the Nile* by Beverley Naidoo, illustrated by Marjan Vafaeian is based on one of the earliest-known recorded versions of the famous Cinderella tale. Elements of this 'Egyptian Cinderella' legend were first written down more than 2000 years ago by the Greek historian Strabo and, before him, Herodotus.

During antiquity, stories coursed through the Silk Road spread by merchants, travellers and pilgrims. The Silk Road was an ancient network of trade routes that were, for centuries, central to cultural interaction between East and West. Perhaps the story of Cinderella passed in this way too? Many children will be familiar with Walt Disney's animated film *Cinderella*, or even the popular version from Grimm's Fairy Tales, but have they heard of the tale from Egypt?

In the first of Tiny Owl's *One Story, Many Voices* series, Beverley Naidoo offers an alternative to the traditional European tale, encouraging children to move beyond a single story. Our cross-curricular resource explores the *Cinderella of the Nile* with activities on history, art, PSHE, drama and more!



Meet the creators of *Cinderella of the Nile* at [www.tinyowl.co.uk](http://www.tinyowl.co.uk) and listen to a [podcast](#) with the author.



### ABOUT THE AUTHOR

Beverley Naidoo is the Carnegie award-winning author of *The Other Side of Truth* and many other books for children and young adults. Brought up during the apartheid years in South Africa, much of Beverley's writing reflects crossing boundaries and she has set novels in South Africa, Nigeria, Kenya and the UK. Exiled for campaigning against apartheid in 1965, Beverley came to the UK where she has lived ever since. Her first novel, *Journey to Jo'burg*, was banned in South Africa until 1991. It now appears in the Collins Modern Classics list and is frequently used in schools. Her retellings include *Who is King? Ten Magical Stories from Africa*. [www.beverleynaidoo.com](http://www.beverleynaidoo.com)



### ABOUT THE ILLUSTRATOR

Marjan Vafaeian is an award-winning illustrator from Iran. Marjan was inspired by ancient Egyptian art and created her illustrations for *Cinderella of the Nile* using coloured ballpoint pens. As well as winning awards in Iran for her illustrations, she was shortlisted for the Hakka International Picture Book Award in 2017 and won the Noma Concours Encouragement Prize in 2006. Marjan's first book with Tiny Owl was *The Parrot and the Merchant* in 2015, followed by *Bijan & Manije* in 2016.



# Introduction

Within this series of lesson plans, we explore the origins of folklore and fairy tales. By reflecting on the origins and retellings of *Cinderella*, we aim to highlight many of the universal themes common across cultures and discuss the idea of 'One Story, Many Voices'.

'Lesson 1' is considered the core lesson plan to accompany this book and can be taught as a stand-alone lesson or the first in the series. Each lesson focuses on a particular curriculum area, while also highlighting opportunities to link with other curriculum areas.

## LESSON 1 – 'TIMELESS STORIES' (CURRICULUM FOCUS: ENGLISH)

This lesson serves as an introduction to the text. There will be an opportunity for a 'first reading' leading on to in-depth analysis. Activities for further comprehension include a compare and contrast exercise, and an activity which aims to highlight the features that make a story recognisable as a fairy tale.

Pages 6-9

## LESSON 2 – 'MIND TRAVEL' (CURRICULUM FOCUS: HISTORY)

Children will explore the origins of *Cinderella of the Nile* and discuss how it might have travelled across countries and evolved over time. Children will be encouraged to delve deeper into the Ancient Egyptian mythology and ancient historians.

Pages 10-12

## LESSON 3 – THE FREEDOM OF THE STORYTELLER (CURRICULUM FOCUS: ENGLISH)

Children will be encouraged to identify the main themes and motifs within the universal story of *Cinderella* and use this as a basis to re-write some/all of the story with their own twist. There will be an opportunity to play 'Tales in the Tent' to help bring the tradition of oral storytelling to life. Teachers will also be encouraged to run a class experiment by reading a traditional tale while swapping the genders of the main characters to see how this impacts on the 'feel' of the story.

Pages 13-15

## LESSON 4 – THE POWER OF PICTURES (CURRICULUM FOCUS: ART)

Children will be invited to explore the role of the illustrator and to discuss the influences on Marjan's own work. They will be encouraged to draw their own illustration to highlight one of the songs woven into the story. Children will be asked to think about what the song represents, and how they reflect this in their drawing.

Pages 16-19

## LESSON 5 – HUMAN RIGHTS (CURRICULUM FOCUS: PSHE)

Through facilitated dialogue and discussion using *Cinderella of the Nile*, children will be encouraged to understand the parallels between this story and modern-day slavery. This lesson introduces the United Nations Convention on the Rights of the Child and how one can be resilient in the face of adversity. It includes activities to inspire action for social justice.

Pages 20-23





### LEARNING OBJECTIVES

- To develop an awareness of the multiple versions of traditional tales and how fairy tales evolve
- To understand the term 'fairy tale', 'folk tale' and 'fable'

### CURRICULUM LINKS

- English (Key Stage 2)
  - To appreciate our rich and varied literary heritage
  - To use discussion in order to learn

### RESOURCES

- Copies of *Cinderella of the Nile*
- Walt Disney's *Cinderella* story or other versions of Cinderella
- Paper and pens
- Whiteboard/Flipchart paper
- Access to the internet

## Timeless Stories

This lesson plan serves as an introduction to *Cinderella of the Nile* and will provide a good basis for in-depth enquiry using the accompanying lesson plans. It will also develop language and literacy skills whilst helping children to link what they read with their own experiences.

### WARM UP: The Story of Cinderella

Ask the children if they know the story of Cinderella. Invite them to give their version of the story and to think about the origins of the tale. How old do they think the story is?

Now introduce *Cinderella of the Nile* to the class and explain that you are going to find out a bit more about this version of Cinderella. Initially, show the class the image from the front cover and ask if there are any clues as to this version of Cinderella – location, characters, historical context etc.. Note any common themes or ideas on the whiteboard.

### INTRO: Closer Reading

Read the story aloud to the class or group, pausing to allow children time to "read" each of the illustrations carefully. Read the text first without discussion, giving children the space to process the story in their own ways. Invite comments during a second reading – you could invite children to take turns in reading extracts aloud to the class. Once finished, ask the class for feedback. Use the following questions as prompts:

- What did they like/dislike about the story?
- How was it familiar?
- What surprised them?
- How old do they think this story is? What clues are there?

### MAIN 1 COMPARE AND CONTRAST

1. The author has written an introduction to *Cinderella of the Nile* with the title 'One Story, Many Voices'. Read this together as a class. Ask children to share memories of their favourite fairy tales and why they enjoyed them.
2. Beverley Naidoo refers to the many Cinderella tales around the world. Using the template provided, ask children to work in groups to fill in the table (see page 9) and compare two different versions of Cinderella. The majority should be very familiar with Walt Disney's version, but if there are any children who would like to compare a different version then the table can be easily adapted for this.



▲ *Yeh-Shen: A Cinderella Story from China* retold by Ai-Ling Louie, illustrated by Ed Young (Philomel Books, 1988); *Cendrillon: A Caribbean Cinderella* by Robert D. San Souci, illustrated by Brian Pinkney (Aladdin Paperbacks, 2002); *Walt Disney's Cinderella* (Random House Disney, 2007)

3. Discuss the 'motifs' – images or themes – that make the story identifiable. For example, within the many different versions of Cinderella, there is usually a missing slipper as well as some unfriendly sisters. Ask the children to reflect on the similarities and differences from their Compare and Contrast activity.



## What is a fairy tale?

Explain to the class that the story of Cinderella is an example of a fairy tale, which is a particular type of folktale. Passed down orally from generation to generation, folktales are stories which reflect the cultures within which they have evolved. There is usually a moral message within a folktale and a story of good overcoming evil (the well-known 'happy ending' features particularly strongly within a fairy tale). Fairy tales also involve magic and mystery. Why do the children think that folktales and fairy tales are so popular? What folktales/ fairy tales do they know?

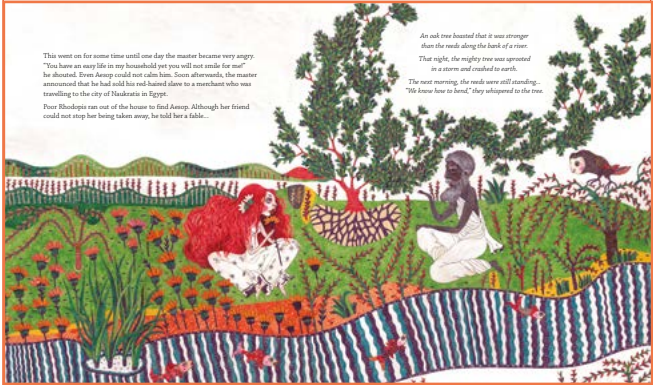
4. Ask the children to select six images from *Cinderella of the Nile* that tell them something significant about the story and explain why the images they have chosen are important. This could be Rhodopis' slipper, some aspect of the landscape, the blue kingfisher etc.. Ask them to draw or write their responses onto a grid (available in template 2). Share ideas as a class.
5. Reflecting on their tables and the author's text 'One Story, Many Voices', ask children to answer the following:
  - a. Where is *Cinderella of the Nile* set? What makes it different to other versions and why do they think this is?
  - b. How old is this version of the story, and how do we know this?
  - c. How many versions of Cinderella do they think there are? (Children who finish all activities early could be invited to find this out and share back with the class.)





MAIN 2  
FANTASTIC FABLES

Ask for a show of hands of children who have heard of the term ‘fable’. Can they recount any stories they know? Explain that a fable is another example of a folktale, a short story which often features animals, plants or forces of nature, such as wind, which are ‘anthropomorphised’ (given human qualities) and are used to teach a moral lesson. Some of our best-known fables are thought to have been told by a man called Aesop, believed to have been an African man enslaved in Ancient Greece around 550BC. Read Aesop’s fable about the Oak Tree in *Cinderella of the Nile*. What lesson do the children think this fable teaches?



What other fables have children heard of? Many of our sayings are derived from fables such as: “look before you leap”, “the early bird catches the worm”, “slow and steady wins the race”. Listen to a selection of Aesop’s best-known fables on the BBC website and download further activities. After listening to a fable, ask children to talk in pairs about the moral, or lesson, that they think the story was meant to teach.

Ask the children to think about the type of lessons they would like to teach in a fable? Using this writing template from www.teachitprimary.co.uk, ask children to write their own fable.

PLENARY

Why do children think the Cinderella tale has been told for over 2000 years? Why might tales change when they are passed on by telling rather than in books? How might tales have a similar theme but also be different in different countries?

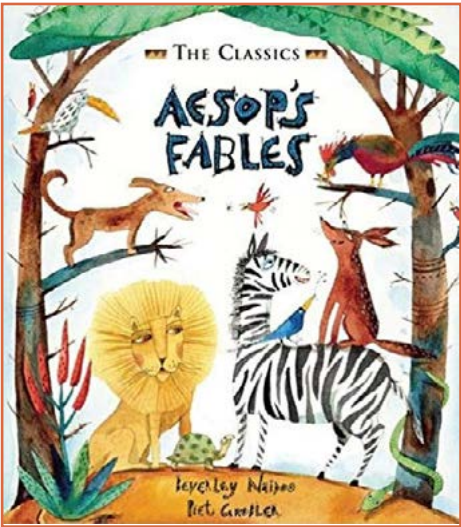
EXTENSION ACTIVITIES

There are many versions of Cinderella available (see further resources) which would be suitable for further ‘compare and contrast’ exercises.

Ask the children to find out how many versions of Cinderella there are (the estimate is around 600). We know that there are hundreds of versions across the globe including Africa, Europe and Asia. In pairs or as a group, ask them to retell another version to the class.

FURTHER RESOURCES

1. A fantastic library of fairy tales from across the globe – [www.surlalunefairytales.com](http://www.surlalunefairytales.com)
2. A Chinese Cinderella Story. Written in script form, this would be a fantastic drama activity to do with the children to celebrate another of the many versions of Cinderella.
3. Scholastic’s online project ‘Myths, Folktales and Fairy Tales’ offers some great additional resources in this area.
4. See Beverley Naidoo’s collection of Aesop’s Fables, illustrated by Piet Grobler.



▲ Aesop’s Fables by Beverley Naidoo, illustrated by Piet Grobler (Frances Lincoln, 2014)

Template 1

What are the differences?	Cinderella of the Nile	Walt Disney’s Cinderella
Main characters		
Villains		
Lost items		
Problems faced		
Happy Ending		

Template 2

Image 1	Image 2	Image 3
Image 4	Image 5	Image 6

## Mind Travel

### LEARNING OBJECTIVES

- To identify the origins of *Cinderella of the Nile*
- To understand the meaning behind 'One Story, Many Voices'
- To develop an awareness of the relevance of folklore in history

### CURRICULUM LINKS

- History
  - To inspire children's curiosity to know more about the past
  - To ask perceptive questions and understand the complexity of people's lives and the diversity of societies
  - To know and understand significant aspects of the history of the wider world: the nature of ancient civilisations
- Computing
  - To become responsible, competent, confident and creative users of information and communication technology
- Art
- Maths

### RESOURCES

- Copies of *Cinderella of the Nile*
- Photocopy of Beverley Naidoo's 'One Story, Many Voices' page from *Cinderella of the Nile* (enough for one per group of 4-5 children)
- Access to the internet

Beverley Naidoo tells us that the 'Egyptian Cinderella' is recognised as one of the earliest recorded versions, written down more than 2000 years ago by the Greek Historian Strabo. Before him, in the 5th century BC, Herodotus visited Egypt and recorded the popular legend of Rhodopis. He tells of a rosy-cheeked girl who was taken from Greece, became a slave in Samos (and a fellow-slave of the storyteller Aesop) and who was then taken to Egypt at the time of Pharaoh Amasis II (570–526 BC).

### WARM UP: One Story, Many Voices

Give each pair the author's reflections on 'One Story, Many Voices' from *Cinderella of the Nile* and ask them to read through and highlight any points of interest. Ask each pair to share one thing they learnt or found interesting from their reading.



▲ Statue of Pharaoh Amasis II (570-526 BC) from The Neues Museum, Berlin, Germany.

### INTRO: Ancient Egypt

Ask children to share what they know about Ancient Egypt. Then ask children to read the book again and record anything they find that tells them something about Ancient Egypt. Ask them to think about:

- |             |             |
|-------------|-------------|
| - Landscape | - Travel    |
| - Animals   | - Mythology |
| - Climate   | - Pharaohs  |
| - Clothing  | - Slavery   |

### MAIN 1

#### HORUS, GOD OF THE SKY

Many of the Egyptian gods and goddesses are shown with human bodies and animal heads. The ancient Egyptian god Horus was often depicted as a falcon or as a man with a falcon head. Horus, meaning 'one who is above', was commonly worshipped as the god of the sky and was the son of Osiris and Isis.

Using The British Museum's [Teaching in 100 Objects](#), learn more about The Eye of Horus amulet and Egyptian beliefs and mythology. In pairs or small groups, ask the children to find out more about Horus or other [Ancient Egyptian deities](#). Discover what makes them special and how that connects with the animal depicted.

Ask the children to create their own mythical creature. As prompts ask the children to work in pairs and think about the following:

- What animal is represented? Why?
- What is its special power?
- What is its name?
- What habitat do they live in?
- How many legs does your creature have?
- How many heads?
- Do they have a tail?
- Do they have fur, fluff or scales?

### EXTENSION ACTIVITIES

In pairs or small groups, ask children to choose one of the topics and expand on their learning by researching online (try <https://www.bbc.com/bitesize/topics/zg87xnb>) or from books you have in the class or library. Children could create a collage of their learning and present their findings to the class.



### The Eye of Horus

The Eye of Horus also provides an opportunity for some cross-curricular work in maths. Look at [GreatScott.com](#) with your class and see how the Egyptians used The Eye of Horus as the basis for a fraction system to record volumes, particularly grain and liquids.

► Eye of Horus Amulet, Los Angeles County Museum of Art





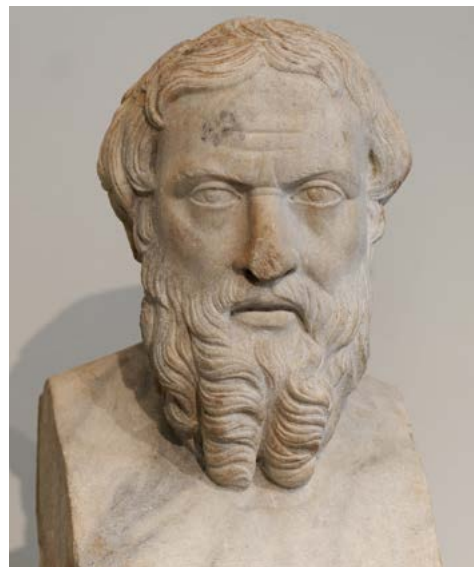
## MAIN 2

### HOW FAR WE TRAVEL

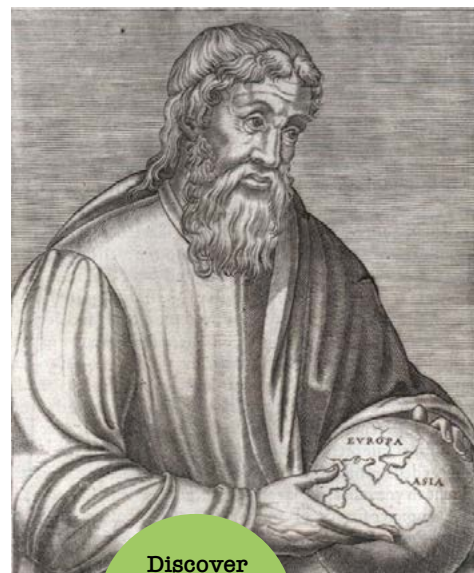
Herodotus and Strabo are considered to be very influential historians in Ancient Greece. Actually the word 'history' derives from the Greek meaning 'inquiry' or 'the act of seeking knowledge'. Herodotus gathered his information from a range of different sources as he travelled. He mentions his visits to what is now Italy, Ukraine, Egypt and Sicily. He wrote a book called *The Histories* and probably told many of his stories to large crowds, which would have helped these tales travel far and wide.

Strabo is most famous for his book *Geographia* which contained histories and descriptions of people and places from all over the world. He is known to have travelled through Africa, Europe and throughout the Mediterranean area. He drew sketches based on his travels, such as the map below.

Herodotus recorded the story of Rhodopis in 440 BC, about 100 years after the reign of Pharaoh Amasis II. Strabo's version was recorded about 400 years later. How do the children think the story of Rhodopis and Pharaoh Amasis evolved into different versions of Cinderella over time?

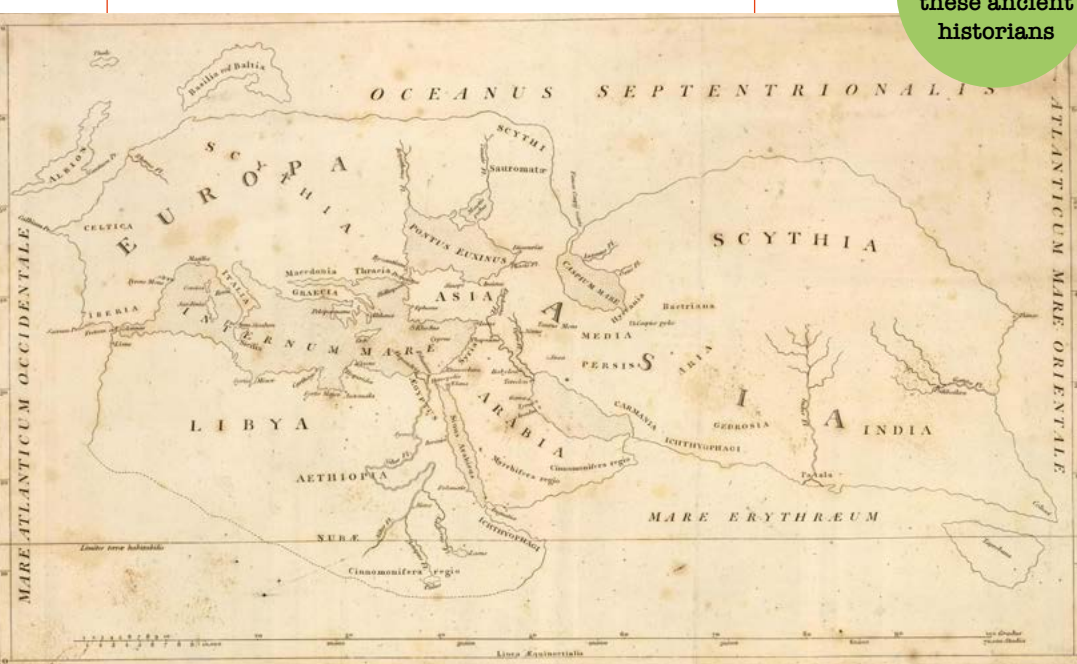


◀ Head of Herodotus, Metropolitan Museum of Art  
© Marie-Lan Nguyen



◀ Strabo as depicted in a 16th-century engraving

Discover more about these ancient historians



Divide the class into pairs and ask them to research the lives of Herodotus and Strabo. Find at least five interesting facts about them/the period of history they lived in, and present findings to the rest of the class.

## RESOURCES

Take a look at the BBC bitesize page on the [Ancient Greeks](#) and on [Ancient Egypt](#) for some useful context.

▲ Map of the World according to Strabo (Engraving by Bye, J., 1814).

## CURRICULUM FOCUS: ENGLISH

### LEARNING OBJECTIVES

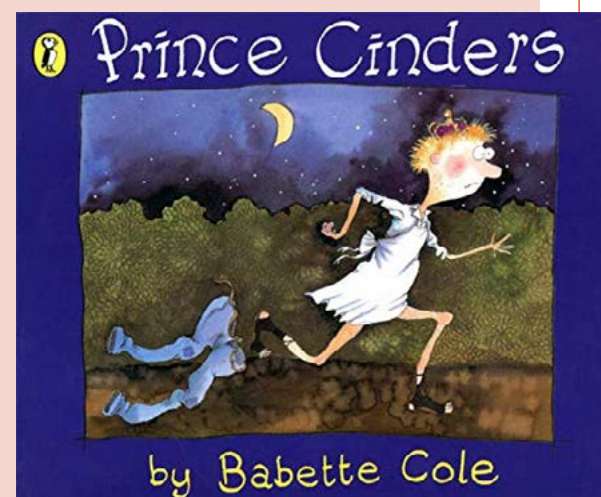
- To identify the main themes and motifs in the story of Cinderella
- Retell Cinderella and consider the particular characteristics of a fairy tale
- Hot-seating: develop an understanding of different characters in the story

### CURRICULUM LINKS

- English
  - Through reading, develop culturally, emotionally, intellectually, socially and spiritually
  - Develop a love of literature through widespread reading for enjoyment
  - Appreciate our rich and varied literary heritage
- PSHE
  - Health & Wellbeing; Relationships
  - Living in the Wider World

### RESOURCES

- *Cinderella of the Nile*
- Paper and pens
- Whiteboard



▲ *Prince Cinders*, Babette Cole, Puffin (1997)

# The Freedom of the Storyteller

Developing on our learning from Lesson 1, children will be encouraged to further explore the main themes and motifs in *Cinderella of the Nile* and use this as a basis to re-write some/all of the story with their own twist. It will develop language and literacy skills whilst helping children to link what they read with their own experiences.

## WARM UP: Round Robin

As a warm-up and to get the creative juices flowing, have a go at the 'Oral Round Robin' game. This doesn't involve any writing, so it is a great introduction for all abilities. To start, give one of your more confident children a sentence prompt taken from *Cinderella of the Nile*. Set a timer for one minute, and ask them to continue the story. Pass this on to the next child and so on until all children have had a go.

## MAIN 1

### RE-TELLING

Before introducing the main activity, read a modern version of Cinderella aloud to the class but with inverted gender roles (*Prince Cinders* by Babette Cole is a great example). See how long it takes for the class to realise what's different about the story. Ask them – how does this change the 'feel' of the story, if at all? What else could you change, whilst still keeping the structure and main themes of the story the same?

Explain that children are going to write their own version of *Cinderella of the Nile*. The previous activity in Lesson 1 should help children recognise the main elements that make a story identifiable as a version of Cinderella, so they can use this as a starting point for their own re-telling. Explain that once they have all written their stories, they will take it in turns to play the part of a storyteller sharing this tale far and wide – just as Herodotus and Strabo did!



Before beginning to write their stories, ask children to research their characters and develop their stories through hot-seating or a chat show. In preparation for this activity, complete the steps below:

1. Identify four sentences/scenes from the story which tell them something about their chosen character. These could be quotes, descriptions or images. List the characters on the whiteboard.
2. How do the children think it would feel to be this character and why? Share ideas as a class, and note up any recurring themes for the different characters.
3. Finally, ask children to work in pairs to list 5 – 10 questions for the characters chosen, being sure to capture questions for all the characters identified.

**Hot Seat:** In order to help children embody the character, explain that you are going to do a 'hot seat' or 'chat show' activity. Invite children to play their character, with others in the class asking questions or with you as the 'chat show' host. Explain that there is no 'right' or 'wrong' answer here, but that you may ask them to explain why they think their character would respond in that way and how they are able to identify how their character might be feeling.



It helps to have a seat that is a bit special for the purpose of this activity, e.g. the teacher's chair or a chair that has been decorated prior to the lesson. It can help to have some props available too – shoes for Rhodopis, a robe for Charaxos etc..

**Debriefing:** It may be that negative views or stereotypes arise during these discussions, and it is important to challenge these whilst providing a safe space for appropriate discussion. This can be very powerful and sometimes the class can become quite hostile towards one character, in particular. Be prepared to step in and offer support. It is important to give children an opportunity to 'step out' of the character they have been playing. Ask them to sit in a different chair and re-introduce themselves as themselves and discuss any of the issues raised together.

**Writing:** Having explored the characters in your hot-seating activity, ask the children to retell the story suggesting the following options. The retelling could take the form of a short story, a graphic novel, comic or a diary entry.

#### The re-telling (two options):

- Children might choose to change the location or the fictional period in which the story is set, or change the gender of the characters.
- The story of *Cinderella of the Nile* is usually told from her viewpoint, but what if someone else told the story? Ask children to choose a different character and re-write the story from a new point of view, E.g. Aesop, Charaxos, the sisters, Pharaoh, the Monkey or the parents or they could write the story from Rhodopis' point of view in First Person.

## MAIN 2 TALES IN THE TENT

Set up a 'tent' in the classroom with a chair for the storyteller. Ask one child to share the story they have written with the class. Explain that they don't need to remember their story word for word, in fact this is the point of the exercise! Their story might evolve or change slightly as they tell it. Encourage them to enjoy the role of storyteller without worrying about a very accurate re-telling of the story. Alternatively, children can choose to read a friend's story and retell this instead.



As an extension of the above activity, invite children from other classes to come to your 'storytelling tent' and encourage your class to share their stories.

## PLENARY: Oral Storytelling

What was difficult about re-telling their story from memory? Did any aspects change? Why might people tell stories? What can we gain from hearing stories from different perspectives?

## FURTHER RESOURCES:

See [BooksforKeeps](#) and [CLPE \(The Centre for Literacy in Primary Education\)](#) for some great ideas for picture books which re-tell traditional fairy and folktales.





### LEARNING OBJECTIVES

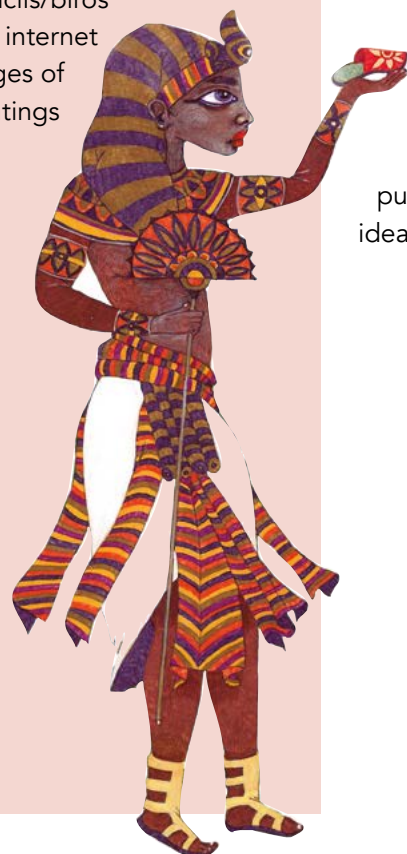
- To learn about illustrative techniques and the use of illustration in picture books
- Understand how to start illustrating their own stories

### CURRICULUM LINKS

- Art
  - Produce creative work
  - Evaluate and analyse creative works
  - Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.
- PSHE
  - Living in the Wider World
- English
  - To use discussion in order to learn

### RESOURCES

- *Cinderella of the Nile*
- Drawing paper and colouring pencils/biros
- Access to the internet (to share images of Egyptian paintings and artwork)



## The Power of Pictures

This lesson plan explores the role of the illustrator and the processes involved in creating picture books. It gives children the opportunity to explore different artistic styles and create their own illustrations.

### WARM UP: Pictures Paint a Thousand Words

Ask children to choose their favourite illustration from *Cinderella of the Nile*. Ask them to spend five minutes looking at the picture in more detail. Discuss in pairs what they like about that image, what they noticed on this second viewing that they might not have seen before. What does it tell us about the story?

### INTRO: Making a Picture Book

The illustrator of this story is Marjan Vafaeian, an artist from Iran who has also worked on a number of other books for Tiny Owl. Marjan lives and works in Tehran, the capital city. Have the children heard of the country Iran? Can they find it on a map? How do they think Marjan and Beverley communicated from over 3000 miles away?

When authors and illustrators work on a book, they often look for reference images to help them. Beverley Naidoo visited The British Museum with her editor Sophie Hallam and Classics expert Mateen Arghandehpour to learn more about the Ancient Egyptians. She took some pictures which the editor Sophie sent to Marjan in Iran to help her with the illustrations.

Marjan speaks Farsi and Beverley speaks English so the publisher of Tiny Owl, who also speaks Farsi, translated Beverley's ideas for Marjan – explain that a book is made by many people!

### Publishing Roles

Publisher  
Editor  
Designer  
Production  
Distribution  
Sales & Marketing  
Publicity

### MAIN 1 PICTURE THIS

Ask children whether they have ever seen an illustrator at work. What do they imagine that job might be like? Share the photo of Marjan Vafaeian, illustrator of *Cinderella of the Nile*, at work. What can children see in the picture? Where do they think she's working (at home? In an office?). What artistic tools can they see?



Illustrators often start with a character sketch – look at Marjan's first illustration of Rhodopis and Horus above. What differences can you see from this first sketch to the final illustrations? Ask the children to illustrate their own versions of Rhodopis – how do they see the character and how will they show this in the illustration?

### Spot the Difference!

Look at this first colour illustration for the cover and the final illustration used. What differences can you spot?



Why do they think Marjan chose to change her illustration of the Nile and of Horus?

Ask the children to choose a scene from the book and to illustrate it in a new way. Think about the scene as a photo and consider the angle it takes. Who might be taking that photo? What other viewpoints are there of this same scene? Ask them to focus on a 're-telling' of this particular scene, from a new point of view. In pairs, ask the children to review each other's illustrations to compare and contrast with the illustrations from the book. Present the illustrations and their summary to the class.



## MAIN 1

### ILLUSTRATION AND SONG

Show these examples from the British Museum and ask the children if they can identify the stylistic influences that also feature in Marjan's illustrations for *Cinderella of the Nile*:

- Can the children identify similarities in the 'flat images', 'side-on portraits' and 'enlarged main characters that form the focal point in the illustration'? Can they see any other similarities or differences?
- Can the children spot the cat that Marjan drew in her illustrations, and the picture of a cat at the British Museum which influenced this?
- Marjan created the illustrations for *Cinderella of the Nile* using coloured biro. Ask children to choose an image from the book and illustrate it using this technique. How does it feel? What do they like about this medium? What do they find challenging?

Explain that the children are going to draw their own illustrations to accompany one of the songs that feature in *Cinderella of the Nile*. They can choose any of the songs included in the text and make that the focal point of their picture. Ask children to think about the context of each song (where it is in the story, who is singing it, what is happening to Cinderella at this time?) and try to incorporate this into their picture. They can use the illustrative style of the book, or they can choose their own style.

### PLENARY: The Power of Pictures

How important are the illustrations to the story?  
How has drawing their own illustration changed their understanding of that part of the story, if at all?



Send your pictures or work to us at Tiny Owl Books – we would love to hear from you!  
You can tweet us @TinyOwl\_Books.



▲ Inspired by Ancient Egyptian art: flat images, side-on portraits and even a cat!



▲ Inspired by Ancient Egyptian art: enlarged main characters forming the focal point of the page.

### Examples of original paintings from Ancient Egypt (located in the British Museum)



▲ Can you spot the cat that gave Marjan inspiration for the character in her book?





## LEARNING OBJECTIVES

- To develop an awareness of the existence of modern-day slavery and trafficking
- To develop activism for social justice

## CURRICULUM LINKS

- PSHE
  - Health & Wellbeing; Relationships; Living in the Wider World
- English (Upper KS2)
  - To use discussion in order to learn

## RESOURCES

- Copies of *Cinderella of the Nile*
- Paper and pens
- Access to the internet
- [United Nations Convention on the Rights of the Child](#)



# Human Rights

This lesson plan addresses the challenging themes of slavery and trafficking in *Cinderella of the Nile*. Here children will be introduced to the United Nations Convention on the Rights of the Child and the role of a human rights activist.

## INTRO: Human Rights

Explain to the children that our human rights are protected in a set of laws (rules), including children's rights. Human rights are the basic rights and freedoms that belong to all of us – regardless of where you are from, what you believe or how you choose to live your life. All human beings have rights.

Ask children to discuss what human rights might be.

(This PowerPoint presentation from Amnesty International is a very useful tool) Do children have the right... to food? To play?

To an education? To protection from bullying or violence?

Perhaps throw in some other suggestions to see if children think these are rights. For example, is it a right to eat ice-cream?

To have a mobile phone? Ask children to stand up if they think yes, sit down if they think no.

Choose one of these short films to hear what other children think about human rights:

- [Raise your Voice: be a human rights defender at any age.](#)
- [What do young people think about human rights?](#)

Explain that children's rights were written down in the United Nations Convention on the Rights of the Child. Share the poster of these Human Rights and choose some of the rights to discuss as a class. Ask children to raise their hands if they agree with these rights and why.



What is slavery?

Ask the class if they know what word we use to describe a human who is 'sold'.  
Ask children what they know about slavery.  
What do they learn about slavery from *Cinderella of the Nile*?

It is likely that children's experiences of the term slavery are associated with the past. Prompt children to consider whether they think the experiences of Rhodopis could exist in modern times? Explain that, unfortunately, and for all sorts of different reasons slavery still exists across the globe. We use the term 'trafficking' to describe one of the forms of modern slavery – it involves the illegal trade of human beings. There are currently around 1 in 200 people enslaved across the world<sup>1</sup>. Explain that 1 in 4 victims of modern slavery are children under the age of 18 years<sup>2</sup>. There are estimated to be 13,000 people in modern slavery in the United Kingdom. Why is it important that we know that it exists? How can learning about it through stories be helpful?

1. The Global Slavery Index puts the current figure of Modern Slavery at 40.3 million.

2. Migrant Help UK 'Lesson Plans on Modern Slavery and Trafficking'.



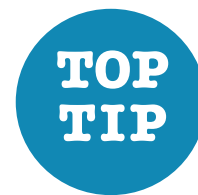


## MAIN 1

### RESILIENCE IN THE FACE OF INJUSTICE

Focusing on Articles 9, 10, 11, 18, 19, 31, 32 and 36 from the United Nations Convention on the Rights of the Child, consider the experiences of the main character Rhodopis in more detail. Ask children to re-read the following extracts from the story and create freeze frames for the following scenes (this can be done as pair/group or whole class work):

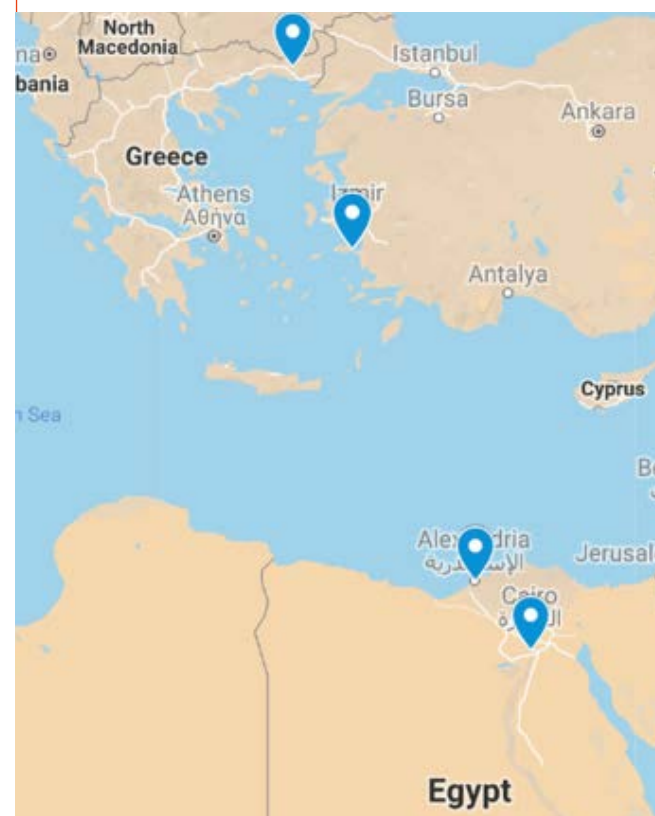
1. *She had barely finished her song when the bandit seized her and waded into the water with Rhodopis like a sack over one shoulder. Night and day, the boat rolled and swayed. Rhodopis stayed curled like a mouse between two chests. Then one night, a storm sent huge waves crashing over everyone and she thought they would all drown.*
2. *Rhodopis was sold to the highest bidder and, by midday, trembled before the man who had bought her. Too scared to look up, she heard him say, "She is as beautiful as I was told." Her duties were to serve him and tend to his wife's garden. It was light work and Rhodopis soon learned to do it well. However, her heart remained heavy.*
3. *Night and day, wild waves battered the boat sailing to Egypt. Huddled among other frightened young captives, Rhodopis remembered Aesop and sang to herself... "Blow wind, blow, I promise to be strong. Watch me bend not break, with my little song."*
4. *Remembering Aesop, she made friends with the ginger cat and pet monkey that lived with Charaxos. Down by the river, she talked with Hoopoe and Hippo who loved to play splashing games while Cat and Monkey played hide and seek among the reeds. They made Rhodopis laugh, helping her to forget her sadness. After washing the clothes, she would sing and dance for her animal friends, swaying this way and that... "With my little song, I promise to be strong!"*



A freeze frame captures a given moment. It can be a useful way of communicating an idea or feeling. It can be used to represent scenes or abstract concepts like emotion or atmosphere.

When presenting the freeze frame, children can talk through what is happening or individuals in the scene could be asked to tell the others how they are feeling. Ask children to think about Rhodopis' emotional journey throughout her capture. How would she have been feeling? Don't forget to explore Rhodopis' friendship with Aesop and the animals in the story. How does Rhodopis survive her situation and resist? How does Aesop's fable about the oak tree inspire her to be resilient in the face of injustice?

- ➡ Ask the children to draw a story map which tracks Rhodopis's journey in visual form, e.g. a journey on road or sea from place to place. Ask the children to describe what was happening and how she felt. Children could trace a print out of an actual map which highlights where she was born in northern Greece (near Bulgaria today), her journey to Samos, Naukratis and to the Palace in Memphis.

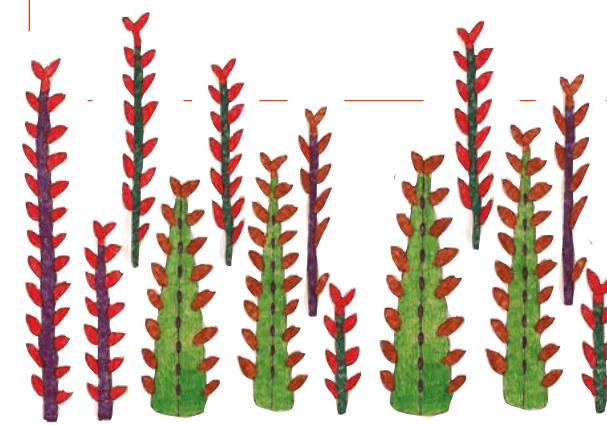


## MAIN 2

### BECOME A HUMAN RIGHTS ACTIVIST

Encourage children to think about how they can make a positive impact against slavery and human trafficking through active resistance. Ask children to choose one of the below activities to fight for human rights.

- **Read All About It:** We know about many human rights abuses only because someone else was brave enough to investigate them and publish what they uncovered. Ask children to imagine they are a roving reporter telling the story of *Cinderella of the Nile*. Perhaps they will choose to interview one of the characters, or simply tell the story in their own words. Share examples of news stories with the class so that they can become familiar with the format (headline, sub-heading and picture). The [BBC Bitesize](#) website has some great prompts on how to write a newspaper article.
- **Write for Rights:** Amnesty International's 'Write for Rights' campaign highlights why writing to your local MP or Prime Minister works to protect human rights. You can read [Amnesty's letter writing guide here](#). Ask the children to write a letter to Herodotus or to the Pharaoh of Egypt highlighting the plight of Rhodopis' capture. Alternatively, write a letter of solidarity to Rhodopis to be delivered care of Charaxos.
- **Design a poster:** Ask children to design a poster against modern-day slavery. Alternatively, arrange a charity event (such as a cake sale or charity run) to raise money for Amnesty International and ask children to design the poster to advertise the event.



## PLENARY

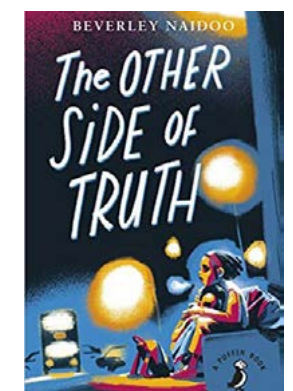
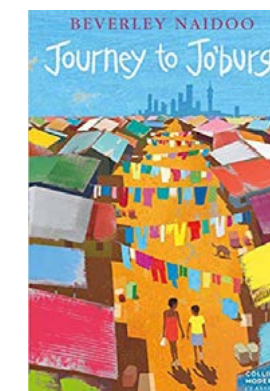
Re-read the book as a class. Is there anything new they notice from the illustrations or descriptions since the exercises? Why do they think that stories might be a good way to help children talk through difficult or challenging experiences or feelings? Discuss the importance of activism and how this can make a difference to people's lives.

## FURTHER RESOURCES:

Slavery is an infringement of our human rights, and the topic is a sensitive one which demands more time to explore in full. Fantastic resources can be found on [Amnesty International's website](#) which help introduce young children to the idea of human rights and exploitation. This is a great way to help further the development of children's social justice activism and also introduce and discuss modern-day slavery in an age-appropriate way.

Other books by the author

See *Journey to Jo'burg* (Collins Modern Classics, 2018) and *The Other Side of Truth* (A Puffin Book, 2017) by Beverley Naidoo. Both explore children making challenging journeys in the face of injustice.





## FURTHER IDEAS AND RECOMMENDED READING

**Refugee Council** - There is some really useful background reading on the Refugee Council website as well as resources available on the **Refugee Week** website which would make perfect follow-up activities for some of the themes raised. This **Guardian article** may also prove useful reading as it refers to young people who have been trafficked on Samos today.

**Amnesty International** – They provide a huge range of resources for the primary years on a broad range of areas relating to human rights and the United Nations Convention on the Rights of the Child. This includes lessons on the current refugee crisis, but also touches on a range of additional themes all of which are useful for developing children's empathy as well as their understanding of the complexities of modern-day human rights infringements. Amnesty also provide a list of recommended picture books for helping to support the development of empathy in children (see the full list for young children [here](#)). This has complemented their awards scheme in conjunction with CILIP, the library and information association, a special commendation for books shortlisted on the CILIP and Kate Greenaway Medals which best uphold, illuminate or celebrate our human rights and the values that underpin them. See more [here](#). Perhaps this could be extended to your own classroom – could your class set up their own award scheme for books they think address selected themes?

**UNICEF** – The United Nations Children's Fund works across 190 countries and territories to reach the most disadvantaged children and adolescents – and to protect the rights of every child. The United Nations Convention on the Rights of the Child is the most complete statement of children's rights ever produced and is the most widely-ratified international human rights treaty in history.

**The SDG Book Club** – The UN's Sustainable Development Goals Book Club aims to use books as a tool to encourage children to interact with the principles of the Sustainable Development Goals (SDGs) through a curated reading list of books from around the world related to each of the 17 SDGs in all six official UN languages – Arabic, Chinese, English, French, Russian and Spanish.

**CLPE** – a wonderful charity that aims to improve literacy in primary schools by putting quality children's literature at the heart of all learning. They have a recommended list of books which focus on the themes of 'Identity, Belonging, Conflict, Migrant and Refugee Experiences', many of which would be fantastic supporting stimulus for the themes covered in our earlier lessons. The list is available [here](#).

**EmpathyLab** – a new organisation which does fantastic work promoting children's literature focused on supporting the development of empathy. They celebrate literature which enables children to see and understand the world through the eyes of others. Empathy Day is on 12th June and you register your details for a free teacher toolkit on the website.

**SurLaLune Fairy Tales** – a website which features 49 annotated fairy tales, including their histories, similar tales across cultures, modern interpretations and over 1,500 illustrations. A great resource for further enquiry into the evolution of fairy tales.

## MORE BOOKS FROM TINY OWL



### ONE STORY, MANY VOICES

For thousands of years, people have been telling stories. From this rich global heritage, we can find stories that are strikingly similar but also different. Tiny Owl's *One Story, Many Voices* series explores well-known stories from all over the world.



#### The Phoenix of Persia

Sally Pomme Clayton  
Ill. Amin Hassanzadeh Sharif

A legend from the *Shahnameh* by the tenth century Iranian poet Ferdowsi. A mythical tale of family and forgiveness with echoes of *Snow White* and firebird folklore.



#### Bijan & Manije

Ali Seidabadi  
Ill. Marjan Vafaeian

*Bijan and Manije* is another story from the *Shahnameh*. A story of love across the divide, reminiscent of *Romeo and Juliet*.



#### Quill Soup

Alan Durant  
Ill. Dale Blankenaar

An African version of *Stone Soup* which celebrates generosity and kindness — and the message that we can all benefit if we share our resources.



#### Under the Great Plum Tree

Sufiya Ahmed  
Ill. Reza Dalvand

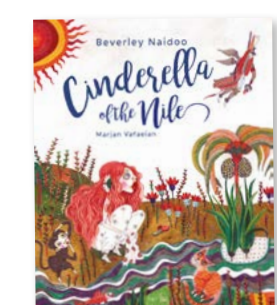
The story of the Monkey and the Crocodile - a fable from the *Panchatantra*, an ancient Indian collection of animal fables dated to 300 BCE.



#### The Secret of the Tattered Shoes

Jackie Morris  
Ill. Ehsan Abdollahi

A fresh interpretation of the beloved Brothers Grimm fairy tale about twelve dancing princesses, retold by Jackie Morris with a twist.



#### Cinderella of the Nile

Beverley Naidoo  
Ill. Marjan Vafaeian

Beautifully retold by the award-winning author Beverley Naidoo, this earliest recorded version of Cinderella is set in Greece and Egypt.

### Follow us on

@TinyOwl\_Books  
 tinyowlpublishing  
 tiny\_owl\_publishing  
 tiny owl publishing

Download our [book posters](#)  
 Sign up to our [newsletter](#)



Send your pictures or work to us at Tiny Owl Books – we would love to hear from you! You can tweet us @TinyOwl\_Books.



## FOR ENQUIRIES, PLEASE CONTACT:

### Tiny Owl Publishing Ltd

7 Peacock Yard  
Iliffe Street  
London  
SE17 3LH, UK

✉ [info@tinyowl.co.uk](mailto:info@tinyowl.co.uk)

f [tinyowlpublishing](https://www.facebook.com/tinyowlpublishing)

🐦 [@TinyOwl\\_Books](https://twitter.com/TinyOwl_Books)

### Press:

Delaram Ghanimifard

✉ [delaram@tinyowl.co.uk](mailto:delaram@tinyowl.co.uk)

### Sales Office (UK)

Thames & Hudson Ltd  
Head Office  
181a High Holborn  
London  
WC1V 7QX

☎ 020 7845 5000

✉ [sales@thameshudson.co.uk](mailto:sales@thameshudson.co.uk)

### Trade Orders

Hely Hutchinson Centre (HHC)  
Milton Road, Didcot, Oxfordshire  
Didcot OX11 7HH

☎ 01235 759 555

✉ [hukdcustomerservices@hachette.co.uk](mailto:hukdcustomerservices@hachette.co.uk)

## FOR SCHOOL VISITS OR EVENTS

To book **Beverley Naidoo**, contact:

Authors Aloud ✉ [info@authorsalouduk.co.uk](mailto:info@authorsalouduk.co.uk)

These resources were written and created by:

Laura Davies, Educational Consultant

Sophie Hallam, Editor

Beverley Naidoo, Author

Design by [Lee-May Lim](#).

