

## St Mary's English Medium Term Plan Whole School 2024-25

### Pedagogic Approach To English Lessons

EYFS and Y1 follow little wandle. Y1 begin more formal English Lessons Spring term

Y2: start lessons with Little Wandle spelling

Y3- Y6: start lessons with No Nonsense Babcock spelling. Feedback from the previous lesson- time for response/ editing and redrafting before introducing the lesson objective in the journey. Pupils are given time to recap the previous days/ weeks/ term/ previous years lessons to apply it.

Our agreed teaching sequence for the English units are;

- Cold Task- writing of the genre on the theme- to set individual targets and know how long to spend on each phase.
- Phase 1: Creating Interest and shared outcome- explain the genre- where have pupils learnt and seen about it before.
- Phase 1: Reading: responding and analysing
- Phase 2: Gathering content – grammar included here- practise of Rainbow Grammar
- Phase 3: Writing - hot task: independent write of the genre to show application of learning : editing and redrafting
- Phase 3/4: Presentation

The amount of time spent in any one phase needs is tailored to each unit and each cohort's needs

For each lesson: Pupils gather information/ spelling/ grammar / ideas/ plan on the left hand side of their English books and apply, edit and redraft on the right hand side.

Plenary time is given at the end of each lesson for feedback and for pupils to explain how they have improved.

Hot Task: Independent extended writing outcome This is a second opportunity for the children to write in the same genre or text-type, but this time, more independently. Generally, this would take one (or at most two lessons) and should take place soon after the completion of the unit. The children should have time to think, plan and discuss their ideas and they should also have access to prompts created through the unit, e.g. content from the working wall, genre checklists, word banks, dictionaries etc. Crucially however, there should be no adult modelling of writing to support the completion of this second outcome .

SHARED MODELLED READING STRATEGIES ARE USED IN THE READING PARTS OF THE JOURNEY.

Autumn 1 – EYFS		
	Unit: <u>Myself</u>	<u>Objectives</u>
Week 1	<u>Literacy:</u> Comprehension ELG	<b><u>Topic Overview: Myself</u></b> BASELINE ASSESSMENTS
Week 2	Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary;	Transition, family, school. Friends, Our town, The Park, Community
Week 3	Anticipate – where appropriate – key events in stories; Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.	I can identify rhyming pairs and continue a rhyming string
Week 4		I can orally blend and segment.
Week 5	Word Reading ELG Say a sound for each letter in the alphabet and at least 10 digraphs; Read words consistent with their phonic knowledge by sound-blending; Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.	I can recognise some Phase 2 letter sound correspondences.
Week 6		Begin to read some simple CVC words.
Week 7	Writing ELG Write recognisable letters, most of which are correctly formed	I can form some recognisable letters matched to sounds with support.
Week 8	Spell words by identifying sounds in them and representing the sounds with a letter or letters Write simple phrases and sentences that can be read by others.	I can begin to read and write my name.

Autumn 1 – Year 1		
Penguins, Possums and Pigs		
	Unit:	Objectives
Week 1	<u>Stories by the same author</u>	<ul style="list-style-type: none"> <li>□ Making predictions based on what has been read so far.</li> <li>□ Identify and discuss the main events in stories.</li> <li>□ Identify and discuss the main characters in stories.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Relate texts to own experiences.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Retell familiar stories in a range of contexts e.g. <i>small world, role play, storytelling</i>.</li> </ul> <p>Make basic inferences about what is being said and done.</p>
Week 3		<ul style="list-style-type: none"> <li>□ Orally compose every sentence before writing.</li> <li>□ Re-read every sentence to check it makes sense.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> </ul>
Week 4		<ul style="list-style-type: none"> <li>□ Use formulaic phrases to open and close texts.</li> <li>□ Use familiar plots for structuring the opening, middle and end of their stories.</li> </ul>
Week 5		<ul style="list-style-type: none"> <li>□ Recall specific information in texts.</li> <li>□ Introduce and discuss key vocabulary.</li> <li>□ Activate prior knowledge e.g. <i>what do you know about this animal?</i></li> </ul>
	<u>Non-chronological reports</u>	<ul style="list-style-type: none"> <li>□ Explain clearly their understanding of what is read to them.</li> <li>□ Demonstrate understanding of texts by answering questions related to who, what, where, when and why.</li> <li>□ Write simple sentences that can be read by themselves and others.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>□ Use simple connectives to link ideas e.g. <i>and</i>.</li> <li>□ Identify and use question marks.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Write information texts with simple text type features.</li> </ul>

Week 7	<u>Poems on a theme</u>	<ul style="list-style-type: none"> <li>□ Listening to a range of poems at a level beyond at which they can read independently.</li> <li>□ Recognise and join in with language patterns and repetition.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Recite rhymes and poems by heart.</li> <li>□ Giving opinions and supporting with reasons.</li> </ul>
Week 8		<ul style="list-style-type: none"> <li>□ Orally plan and rehearse ideas.</li> <li>□ Write poems with simple structures.</li> <li>□ Plurals – adding s to nouns.</li> </ul>

Autumn 1 – Year 2		
<u>The Place where I live</u>		
	<u>Unit</u>	<u>Objectives</u>
Week 1	Stories with familiar settings	<ul style="list-style-type: none"> <li>□ Apply phonic knowledge and skills to read words until automatic decoding has become embedded and reading is fluent.</li> <li>□ Listen to a range of texts at a level beyond that at which they can read independently including stories.</li> <li>□ Sequence and discuss the main events in stories.</li> <li>□ Identify, discuss and collect favourite words and phrases.</li> <li>□ Make predictions using evidence from the text.</li> <li>□ Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Make inferences about characters and events using evidence from the text e.g. what is a character thinking, saying and feeling?</li> <li>□ Use subordination for time using the word 'when'.</li> <li>□ Select, generate and effectively use nouns.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about e.g. <i>story mapping, collecting new vocabulary, key words and ideas.</i></li> <li>□ Use specific text type features to write for a range of audiences and purposes e.g. letters and narrative.</li> <li>□ Learn new ways of spelling phonemes for which one or more spellings are already known.</li> <li>□ Form lower-case letters of the correct size relative to one another.</li> </ul>
Week 4	Non-chronological reports	<ul style="list-style-type: none"> <li>□ Read accurately by blending the sounds in words, especially recognising alternative sounds for graphemes.</li> <li>□ Read a range of non-fiction texts including information, explanations, instructions, recounts, reports.</li> <li>□ Discussing how specific information is organised within a non-fiction text e.g. text boxes, sub-headings, contents, bullet points, glossary, diagrams.</li> <li>□ Activating prior knowledge and raising questions e.g. What do we know? What do we want to know? What have we learned?</li> </ul>

Week 5		<ul style="list-style-type: none"> <li>□ Demonstrating understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> <li>□ Use sentences with different forms: statement, question, exclamation.</li> <li>□ Use subordination for reason with 'because/so'.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about e.g. text <i>mapping</i>, <i>collecting new vocabulary</i>, <i>key words and ideas</i>.</li> <li>□ Use specific text type features to write for a range of audiences and purposes e.g. <i>to inform</i>.</li> <li>□ Proofread to check for errors in spelling, grammar and punctuation.</li> </ul>
Week 7	Poems on a theme	<ul style="list-style-type: none"> <li>□ Listen to a range of poems at a level beyond that at which they can read independently.</li> <li>□ Learn and recite poems using appropriate intonation.</li> <li>□ Use tone and intonation when reading aloud.</li> <li>□ Participate in discussion about what is read to them, take turns and listen to what others say.</li> <li>□ Make contributions in whole class and group discussion.</li> </ul>
Week 8		<ul style="list-style-type: none"> <li>□ Listen and respond to contributions from others.</li> <li>□ Make personal reading choices and explain reasons for choices.</li> <li>□ Select, generate and effectively use adjectives.</li> <li>□ Write simple poems based on models.</li> <li>□ Edit and improve their own writing in relation to audience and purpose.</li> </ul>

## Autumn 1 – Year 3

### Healthy Humans

<u>Unit</u>	<u>Objectives</u>
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Week 1	<p><u>Fables</u></p> <p><b>Learning outcomes</b></p> <p>Children will be able to write a fable with a series of events, which includes:</p> <p>appropriate use of determiners e.g. <i>a</i> or <i>an</i>.</p> <p>adverbs.</p> <p>features of the fables genre.</p>	<ul style="list-style-type: none"> <li>• <b><u>Reading and Gathering Content</u></b></li> </ul> <p>What do they think a fable is?</p> <ul style="list-style-type: none"> <li>• Listen to a soundtrack of a fable film ( ostrich and Penguin etc on Youtube): identify and predict events: Use focus boxes to structure response. View the film and compare predictions. <b>Cold Task: write this fable.</b></li> <li>• <b><u>Grammar focus: some each day= determiners : left hand side</u></b></li> </ul> <p><b><u>I can discuss the key events in a fable</u></b></p> <ul style="list-style-type: none"> <li>• Shared modelled reading: Explore a fable- shared modelled reading- focus on punctuation. Predict endings.</li> <li>• Recap what a fable is. Discuss key events of the fable and retell orally and in writing: use sequencing through a storyboard or story map: story map/ soryboard on the left hand side and then children write up a retelling of the fable on the right hand side. <b><u>I can predict the ending of a fable/ moral•</u></b></li> <li>• In Pairs explore other fables: paired reading: annotate on the left hand side: teacher can model using the visualiser/ board – right hand side: predict endings</li> <li>• <b><u>I can raise questions to ask characters in role and infer thoughts, feelings and speech of characters.</u></b></li> <li>• Hot seat/ interview characters from the fables – record thoughts, feelings and speech in writing: left hand side. Right hand side- write a diary entry as a character from the fable. More able could write as two characters.</li> </ul> <p>Plenary: Discuss what the children have learnt about fables: themes, characters, plot- add their ideas to the working wall.</p>
Week 2		<p>Discuss and collect the themes from a range of fables : shared modelled reading and add to the working wall on fables</p> <p><b><u>I can identify the key points in a plot structure.</u></b></p> <p><b>Grammar:</b> Warm ups throughout the reading phase - focus on determiners <i>a</i> or <i>an</i> according to whether the next word begins with a consonant or vowel e.g. <i>a fox</i>; <i>an animal</i>. <i>Left hand side</i></p> <ul style="list-style-type: none"> <li>• Model chunking a fable : children do this on the left hand side- then in pairs take another fable and chunk the plot of a fable. sections e.g.</li> </ul> <div data-bbox="719 1294 1845 1361" style="border: 1px solid black; padding: 5px;"> <p>Hare challenges Tortoise to a race.</p> </div>

They set off.
Hare boasts about winning and stops to rest.
Tortoise continues to steadily head for the finish line.
Tortoise wins the race.

**Grammar:** Warm ups throughout the gathering content phase - focus on adverbs. Select, generate and effectively use adverbs e.g. *suddenly, silently, soon, eventually. Left hand side.*

**I can discuss character traits and record in writing.**

Provide a range of animals with opposite character traits e.g. bee and worm, camel and crab, cheetah and elephant.

Discuss the traits of these animals and research further, if necessary. ( left hand side)

Model creating a fact file of one animal. Children create own independently. ( right hand side.)

Plenary: children to summarise the character traits of characters in fables

**I can develop my own plot and characters for a fable.**

Grammar warm up: left hand side: determiners

- Left hand side: Plan own fable for two animals-teacher models first- create a story map and ending motto.
  - right hand side- Develop ideas by exploring think, say feel bubbles – add detail to the story map
- Plenary: share their story plan with their partner and characters- tell their story- how can it be improved.

Week 3		<ul style="list-style-type: none"> <li>• <b><u>Writing</u> : Split into three parts: opening which has a description of the characters, middle ( dialogue) and ending with a moral.</b></li> <li>• Model using shared writing techniques each part of the story map: focus skills of determiners and adverbs. Pupils write that part of the left hand side and then edit and redraft on the right hand side- teacher circulates to mark as the children write- use guided writing for LA.</li> <li>• Use ALF, marking and feedback to edit and redraft each section on the right hand side. ▪</li> <li>•</li> <li>• <b>Hot task of a fable: give a theme; children write on the right hand side after creating a success criteria for their learning ▪ Edit and redraft and then display as a class set of fables,</b></li> <li>• Present and read the fable to a child from another class- can they predict the ending?</li> </ul>
Week 4	<p>Poems with a <u>structure</u></p> <p><b>Learning outcomes</b></p> <ul style="list-style-type: none"> <li>• Children will be able to write a poem with a structure which includes:</li> <li>• appropriate language selected from word banks and word families.</li> </ul>	<ul style="list-style-type: none"> <li>• <b><u>I can identify and describe the structure of a shape poem</u></b></li> <li>• Cold Write ( left hand side.): what do they think a shape poem is? Have a go at writing a shape poem about a healthy food.</li> <li>• Show a film clip which illustrates a shape poem in action and explain how the ideas are represented by words and images together.</li> <li>• Discuss understanding of poems read ( use shared modelled reading techniques)</li> <li>• Prepare word and phrase cards from a shape poem or calligram without showing the poem to the children. As the reading takes place, children hold up the word and phrase cards as they are read out. ( take photographs to put on the right hand side.)</li> <li>• With the children place the cards onto the floor to create the visual shape of the poem : put a picture of this on the left hand side and discuss the image created. ( pupils describe on the right hand side the shape of the poem.)</li> <li>• Model reading the poem and re-read with the children joining in.</li> </ul> <p><b><u>I can identify the layout of a poem and how it reflects the theme</u></b></p> <p>Listen to and discuss a range of poems with a structure: e.g: shape, calligram concrete: e.g Angela's poems, Young Writers, Kenn Nesbitt's Poetry 4 Kids – how to write Concrete poetry, Word Whirls and other shape poems by John Foster, The raindrop: John Travers Moore, Snake Glides Keith Bosley. Model reading the poems as the children listen. Children predict the shape in which they think the poem is presented. Discuss the organisation and layout of the poem, which reflects the meaning. Display the poem and compare predictions with the actual poem. ( do this</p>



	features of shape poems or calligrams.	<p>together on the left hand side) then children evaluate and describe the poems on the right hand side, including the organisation and layout.</p> <p><b><u>I can understand and describe the vocabulary in a poem.</u></b> Identify, discuss and collect favourite words and phrases which capture the reader's interest. Teacher models this to the children. Children to read the poems aloud and use intonation, tone and volume in small groups. Present to each other can include actions- ask their partner to identify the shape of the poem. Children collect key vocabulary as they do this on the left hand side of English books to use in their own poems. Model identifying key words and phrases within a poem. Discuss meanings and effect created e.g. <i>specific nouns, adjectives, similes</i> etc.</p> <p>( right hand side) in pairs: Children independently read poems, spot words and phrases and discuss meanings as above in small groups. Plenary: what have they found out about the vocabulary in the shape poems? What imagery and emotions does it create?</p>
Week 5		<p>Explore and collect word families: e.g: medical, medicine or glide, gliding, glider etc ( link to no nonsense spelling programme ( spelling book) ▪ Gather content for own poems: link to learning opportunities: science, dt/ PE/ Art: food body, sport shape poems.</p> <p><b><u>I can develop appropriate ideas and vocabulary for a shape poem</u></b></p> <p>Model how to write a shape poem using the stimulus: e.g digital images or art work to provide a structure for the poem- linked to topic theme.</p> <ul style="list-style-type: none"> <li>• Model first how to gather ideas and vocab on the theme and create a word web or mind map: model how to use a thesaurus to extend vocab. Develop words into phrases or similes. ( do this on the left hand side.)</li> <li>• Children then work collaboratively to create their word webs/mind maps based on their image on the right hand side.</li> </ul> <p><b><u>I can write a poem with a structure which includes appropriate language selected from word banks and word families and the features of shape poems or calligrams.</u></b></p> <ul style="list-style-type: none"> <li>• Model selecting appropriate language, vocab and phrases to write a new shape poem- take contributions from children and organise appropriately. Then children do this on the left hand side of their page.</li> </ul>

		<p>On the right hand side Children write own shape poems</p> <p>Plenary :In small groups or pairs: evaluate poems and suggest changes. Edit and improve ▪ Redraft and present for a display: this could be displayed in the hall to encourage children to eat healthily..</p> <ul style="list-style-type: none"> <li>• Present poems to the group= group suggests the shape of the poem- show the shape of the poem.</li> </ul> <p><u>Hot task</u>: on the healthy theme: pupils on the left hand side gather the vocabulary for their poem- then independently on the right hand side- write the shape poem. <b>Plenary</b>: encourage children to look back to their cold task: how have they improved? Is their choice of language better? What have they learnt from the poems they have read? WWw/EBI</p>
Week 6	<p><u>Persuasion Letters</u></p> <p><b>Learning outcomes</b></p> <p>Children will be able to write a persuasive letter which includes:</p> <p>present perfect form of verbs.</p> <p>conjunctions – although, if, so.</p> <p>features of persuasive letters.</p>	<ul style="list-style-type: none"> <li>• Cold Task: <b><u>I can try to use persuasive language and structure</u></b>: write a persuasive letter to have treat day every day- not just Friday lunchtimes. On the left hand side: discuss with the children what ideas they could put and how to write a letter: plan on the left hand side: write on the right hand side and with purple pen- Edit on the right hand side.</li> </ul> <p><b><u>I can discuss and use persuasive techniques</u></b></p> <p>Provide two foods: e.g an apple and chocolate bar: using the question – Which should I eat? Children do a conscience Alley- try to influence the other side. Left hand side- make reasons for eating the apple or the chocolate bar.</p> <p>View persuasive adverts. Discuss the persuasive techniques used in the adverts. Right hand side- make an advert for eating apples.</p> <p>Set and explain a mission for the school: write a letter to the children, parents in school to show them why the healthy eating policy through the school lunches, packed lunches and healthy snacks are important. (invite a representative from FFL) as to why it is important- or the eco- team. Could invite a doctor/ nurse/ sports specialist from Loughborough university. Explain that first they will look at persuasive letters so they can use the techniques,</p> <p>Grammar: left hand side: <b>Grammar</b>: Warm ups throughout the reading phase – focus on exploring, identifying and creating complex sentences using a range of conjunctions e.g. <i>if, so, although</i> and demarcate with commas where appropriate</p>

		<ul style="list-style-type: none"> <li>• <b><u>I can read and understand the key points in a letter and identify audience, persuasive techniques and purpose.</u></b></li> </ul> <p>Shared reading of persuasive letters: Dear Greenpeace: Simon James, Dear Teacher- Amy Husband/ Little Wolf's Book of badness Ian Whybrow.. Reread the letters modelling the use of intonation and expression in relation to purpose and audience. Children re read as a class.</p> <ul style="list-style-type: none"> <li>• Identify and discuss key points in the letter using the 5 ws on a hand. ( left hand side.) Who is the audience? What is the purpose? What are they writing for? When? How are they persuading?</li> <li>• Paired reading: read further persuasive letters: use 5 ws key points on the question hand. Feedback techniques to manipulate the reader : Use paired reading to read further letters matched to reading ability. Identify and discuss the key points made in the letters using a question hand to structure thinking and identify audience and purpose do this on the right hand side. Plenary: Why are those 5 Ws important for a persuasive letter?</li> </ul>
Week 7		<ul style="list-style-type: none"> <li>• <b><u>I understand and can explain the layout and features of a persuasive letter.</u></b></li> <li>• Model analysis of the layout of a persuasive letter: box up the sections and Model text marking features of a persuasive letter. Identify and discuss the key points made in the letter using a question hand to structure thinking e.g. Who is the letter written to and from? What is included in the letter? Why has the letter been written? Model analysis of the layout of a persuasive letter by 'boxing up' each section; this involves physically drawing a rectangle or 'box' around each section of the text and labelling e.g. address, greeting, paragraphs, signing off. Model text marking features of a persuasive letter e.g. first person, persuasive language, evidence and examples to back up opinions, conjunctions to link ideas etc. Discuss the purpose and organisation of paragraphs. Identify the key idea in each paragraph with the 'strongest' argument first.</li> <li>• Model text marking the purpose and organisation of the paragraphs. ( Use the visualiser ) copy for children to have on the left hand side. Grammar: focus on the present perfect form of verbs : left hand side.) Children on the right hand side in pairs do this for another persuasive letter.</li> </ul> <p><b><u>I can plan a persuasive letter using the layout and persuasive techniques learnt.</u></b></p>

		<ul style="list-style-type: none"> <li>On cards, provide statements linked to the content selected e.g. brush your teeth once a day to keep them clean and bright; eat five fruit and vegetables daily et Identify whether the statements are true or false. Edit and improve them to make the information accurate.</li> <li>Use content from the learning opportunities in science, design and technology or physical education to add further information and detail.</li> <li>Use the 'boxed up' frame created from the reading phases as a planning tool.</li> <li>Model the decision making process linked to organisation and layout. Allocate content appropriately e.g. strongest arguments in first paragraph.</li> </ul> <p>Use a boxed up frame and plan a persuasive letter about keeping healthy/ healthy eating/ PE policy in school? Model first- pupils do own- pupils have a copy of this on the left- hand side and then they plan their letter and vocabulary on the right hand side. Plenary: share their plan with a partner: would this persuade them? Have they used their learning in this plan? Peer mark: Wwww/ EBI</p>
Week 8		<p><b>Grammar left hand side:</b> Warm ups throughout the writing phase - focus on the use of present perfect form of verbs instead of the simple past e.g. 'He <b>has gone</b> out to play' contrasted with 'He <b>went</b> out to play'. Another time go over conjunctions on the left hand side and children practise some sentences.</p> <ul style="list-style-type: none"> <li><b><u>I can write a persuasive letter which includes: present perfect form of verbs and conjunctions – although, if, so.</u></b></li> <li><b><u>features of persuasive letters.</u></b></li> </ul> <p>Writing: teacher models each section for a class persuasive letter: focus on skills in each part- present perfect form of verbs and use of conjunctions : one day do the opening- then the middle and then the end: Children write on the left hand side under the grammar that part.</p> <ul style="list-style-type: none"> <li>On the right hand side for each part: Use AFL, marking and feedback to edit and redraft daily : teacher circulates to mark.</li> </ul> <p>Presentation: Edit and redraft- send letters to parents/ another class- include in the school newsletter about healthy eating in school- the importance of 2 hours PE/ Extra-curricular clubs.</p> <p><b>Hot task:</b> persuasive letter on a healthy theme linked to the topic- plan on the left hand side and write a success criteria for a good persuasive letter/ write and edit on the right hand side- in depth teacher marking. Plenary: What have children learnt about how to write a good persuasive letter.</p>

Autumn 1 – Year 4  
Sparks Might Fly

	<u>Unit</u>	<u>Objectives</u>
Week 1	<p><u>Explanation</u> <u>Texts: can be moved to 2 weeks</u></p> <p>Children will be able to write an explanation text which includes: Complex sentences using <i>if, so, because, when</i>. Connectives – time and causal. Appropriate technical vocabulary.</p>	<p>□ Reading and Gathering information</p> <p>□ <b>Cold task:</b> write an explanation text about how something works on the left hand side and then edit and redraft on the right hand side. Model explaining how an object works- time connectives and causal. In pairs take an object and explain how it works orally.</p> <p>Left hand side: <b>Grammar:</b> Warm ups throughout the reading phase – focus on complex sentences with <i>if, so, because, when</i></p> <p>□ Grammar: Use rainbow grammar: introduce time and causal connectives: left hand side.</p> <p><b><u>I can demonstrate an understanding of the text/s.</u></b></p> <ul style="list-style-type: none"> <li>▪ Shared modelled read of an explanation text. Shared read an explanation text which explains how something works e.g. one page from <i>Until I Met Dudley</i> by Roger McGough.</li> <li>▪ Left hand side Use talking groups to discuss the explanation focusing on ‘what’ and ‘how’ and record responses in writing.</li> </ul> <p>□ Right hand side: Read further explanation texts and demonstrate comprehension through oral explanations in role as an expert. Write as an expert.</p> <p>Plenary: Learn’ a text orally as a class focusing on time and causal connectives, using actions, props and images</p> <p><b><u>I can identify key elements of a process and select appropriate connectives to link the stages.</u></b></p> <p>Model creating a flow chart/text map to plot a familiar explanation into key elements with time and causal connectives and ‘walk’ the map through. Grammar left hand side.</p>

	Sequenced steps.	<p>Right hand side: Children read an explanation text in pairs/groups, appropriate for their independent reading ability e.g. from <i>Until I Met Dudley</i> by Roger McGough plus other texts and create a flow chart/text map using time and causal connectives, actions, props and images.</p> <p>Plenary: Create a whole class checklist of features of explanation texts and display</p>
Week 2		<p>□ <u>Reading and Gathering Information</u></p> <p><b>(left hand side.) Grammar:</b> Warm ups throughout the gathering content phase – focus on complex sentences with <i>if, so, because, when</i></p> <p><b><u>I can explain a process using time and causal connectives.</u></b></p> <p>Watch a film version of an explanation text, e.g. glass blowing, such as this one on Teachfind);The Shirt Machine - YouTube clip ; Cracking Contraptions on the Wallace and Gromit website.</p> <p>Using time and causal connectives, explain the process to a partner- mime it out – make notes on the left hand side- have photographs.</p> <p>□ Teacher Model creating a flow chart/ text map to plot a familiar explanation with time and causal connectives: pupils do this on the right hand side. Plenary: collect for the working wall. Create a whole class checklist of features of explanation texts</p> <p>Sequenced steps.</p> <p>Use clips from the Shirt machine / cracking contraptions on the Wallace and Gromit website- using time and causal connectives explain to a partner the process</p> <p>□ Create a flow chart: in small groups act out the different stages of the process □ Add time and causal connectives- technical vocab to the flow chart.</p>
Week 3		<p>□ <b><u>I can plan an explanation text using learnt vocabulary and layout.</u></b></p> <p>□ Recap on what the children have learnt about an explanation text and on the left hand side: create a success criteria. Right hand side: plan an explanation text. Plenary: share and mime this out with a partner- peer mark WWW/ EBI</p> <p><b><u>I can write an explanation text which includes: Complex sentences using <i>if, so, because, when</i>. Connectives – time and causal. Appropriate technical vocabulary.</u></b></p> <p>□ Writing: teacher model a section of a flow chart of the explanation text- pupils then write that section on the left hand side: edit and redraft using AFL, marking/ feedback daily. Refer to checklist when writing each part and key skills of causal and time connectives. The redrafts need to be on a right hand side.</p> <p>□ <b><u>Hot task: explanation text- edit and redraft</u></b></p>

		<p>□ Present their explanation as an expert can make a demo film using the tablets: show this to parents or to another class as a master class on how to write an explanation text.</p>
Week 4	<p><b>Fantasy Firework makers daughter book</b></p> <p><b>Learning outcomes</b> Children will be able to write a narrative, organised into paragraphs, which includes: noun phrases. fronted adverbials for when. inverted commas to punctuate speech</p>	<p>□ <b>Cold task: write a fantasy story</b> about a fire/ firework ( left hand side): then plan the fantasy story on the left hand side and write it on the right hand side: edit with a purple pen for the plenary</p> <p><u>Reading and Gathering info</u></p> <ul style="list-style-type: none"> <li>Left hand side: Select key sections of text for further interrogation which include noun phrases e.g. <i>mighty trumpet, parched lips, bubbling, orange sulphur.</i></li> </ul> <p>Analyse fronted adverbials for when e.g. <i>All at once...; It wasn't long before...; Next morning...; When Lila returned</i></p> <p><b><u>I can show the events in a text through a character's viewpoints</u></b></p> <p>Read the selected text- also use shared modelled reading opportunities. Record and use a range of drama strategies to deepen understanding- hot seating, freeze frames : record ideas on the left hand side and then write as the character on the right hand side.</p> <p><b><u>I can discuss key events within a narrative.</u></b></p> <p>Left hand side: grammar. Teacher models how to plan using a story structure the plot of the text- pupils do this on the right hand side</p> <p>On the right hand side: pupils plot the key events</p>
		<p>□ From the selected text: use short writing opps – role on the wall, think say feel bubbles, diary extracts, summarising, writing in role, letters etc. Plan on the left hand side and then write in paragraphs- lay out selected on the right hand side- Use plenaries to edit and improve.</p> <p>□ Model use of writing speech – use Rainbow grammar- inverted commas. Children write interchanges of dialogue with inverted commas.</p>
Week 5		<p>□ <u>Reading and Gathering info</u></p> <p>□ Select key sections of the text – e.g could be for noun phrases/ fronted adverbials- link to Rainbow grammar work</p> <p><b><u>I can plan a plot structure based on the text read</u></b></p> <ul style="list-style-type: none"> <li>Model creating a simplified plot structure of the Fire work makers daughter -model new plot based on this. Plan and innovate on the plot pattern- can use Literacy shed to aid this. E.g child could want to be a cloud/ rainbow maker etc</li> </ul>

- Note ideas on the left hand side. Model creating a simplified plot structure based on the text e.g. *The Firework Maker's Daughter*.



Lila wants to be a Firework Maker.	Character wants to be...	Plot new story:
Father doesn't want her to.	Parent doesn't want them to...	
Lila practises hard to create the most amazing firework.	Character practises hard.	
Firework is selected to be the grand finale at the New Year Celebrations.	Character's creation is selected for use at a grand event.	
Father realises Lila is talented and should follow her dream!	Parent decides child should follow their dream!	

- Pupils do the above on the right hand side. Plenary pupils retell their story to another pupil- WWW/ eBI peer marking.

Week 6

- Writing **I can write a narrative, organised into paragraphs, which includes: noun phrases, fronted adverbials for when and inverted commas to punctuate speech**
- Use the new plot pattern- model for the children each section each day-  
Left hand side: create a success criteria first from all their learning so far: children then write the section- edit and redraft on the right hand side. Focus on skills on left hand side for each section- noun phrases for description, esp the opening, fronted adverbials to open the paragraph, paragraphing and inverted commas for speech. The teacher can also choose just to focus on the opening two paragraphs of the story and the middle- so noun phrases and dialogue are focused on- rather than writing the whole story.
- Use AFL, marking/ feedback daily to edit and improve on the right hand side.
- Hot task- write new story- edit** and redraft= publish narrative using ICT and place in school library- share the completed narrative with peers. What have pupils learnt about Fantasy stories?



<p>Week 7</p>	<p><u>Film/ Playscripts</u> Outcome: Play script based on a film narrative.</p>	<p> <b><u>Reading and Gathering</u></b>  <u>Cold task-playscript-I can show the features of a playscript.</u> Recap: what do they remember about the features of a playscript from year two and year three? show a short film clip and ask children to write it as a playscript.  <b><u>I can read play scripts and discuss what characters are thinking and feeling.</u></b>          Explore a play script through shared reading and book talk.          Involve children in reading play scripts in small groups to rehearse and perform to the whole class.          Draw inferences around characters' thoughts and feelings based on the speech used: left hand side- create speech and thought bubbles and then on the right hand side: Select specific lines of speech and explore saying them in different ways based on an adverb bank e.g. <i>softly, noisily</i> . Plenary: share this and edit and improve.</p> <p><b><u>I can identify the specific features of play scripts.</u></b>          Evaluate how we read a play script when we read it alone and then when we take on a role as a character and demonstrate action and characterisation. ( left hand side)- children make notes of this          Use intonation and expression when reading and acting. Use actions to show how a character is feeling, and respond to stage directions. Right hand side: Identify specific features of play scripts to create a whole class checklist for use when writing. Plenary: discuss this as a class and add it to the working wall to use for writing.</p> <p><b><u>I can convert dialogue from a story in to a play script.</u></b></p> <ul style="list-style-type: none"> <li>■ Use a familiar text, and analyse the use of dialogue.</li> <li>■ Select one piece of dialogue and develop it into a two person interchange. Colour code the words spoken by the characters. ( left hand side.)</li> <li>■ Model the writing of the coloured dialogue using play script conventions.</li> <li>■ Children repeat the process independently, in pairs. ( right hand side.)</li> <li>■ Pairs of children rehearse, perform, evaluate and improve their scripts in the plenary</li> </ul>
<p>Week 8</p>		<p> Writing and acting out playscripts  <b><u>I can plan a playscript plot</u></b>          Show a short narrative film which has no speech. Use start, stop and discuss techniques to clarify events.          Model the creation of a storyboard, adding thought bubbles for each character through thought tracking. ( left hand side.)          Model and develop dialogue through paired, improvised role play. Add speech bubbles to story board. ( right hand side.)</p>

	<p>□</p> <p><b><u>I can use appropriate conventions to write my play script.</u></b></p> <p>Model a section at a time of the storyboard and from the film write the playscript □ refer to the play script success criteria and the features learnt in this unit- from the working wall. Write on the left hand side- edit using the purple pen and then write on the right hand side. Peer mark. Teacher circulates to feedback and mark in the lesson.</p> <p><u>Hot task: write a playscript</u></p> <p>□ Edit and redraft : look back at their cold task- how have they improved?</p> <p>□ Perform their playscripts to another class/ record for parents and improve.</p>
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Autumn 1 – Year 5		
Faster higher Stronger		
	Unit	Objectives
Week 1	<p><u>Myths</u></p> <p><b>Learning outcomes</b></p> <p>Children will be able to write a myth which includes: complex sentences with simile starters. a blend action, dialogue and description. devices to build cohesion.</p>	<p>□ <b><u>Reading and Gathering themes from Greek Myths</u></b></p> <p><b><u>I can show my learning about myths</u></b></p> <p>What do children know about myths? How is it different from legends? What myths have they read? Use the Comic Strip Greatest Greek Myths or short version of the King Midas story on the Literacy Shed- explain meaning of myths. What Greek myths have they heard?</p> <p><b><u>Cold task- write the myth.</u></b> Write on the left hand side. Edit on the right hand side. Plenary: explain what they will doing as an outcome to this unit and how they feel they will improve- look at the narrative stacmat statements- did they include this? What will they need to do from this to improve their writing levels- they self mark as EBI- before the teacher marks.</p> <p><b>Grammar left hand side:</b> Warm ups throughout the reading phase – focus on creating effective similes. Encourage the children to avoid clichés and think of something completely new. (Do not stick in worksheets on similes.)</p> <p><b><u>I can compare texts, demonstrating their understanding of themes. I can make links with their own lives and other stories.</u></b></p>

	features of myths.	<p>Explain that myths are ancient and well-known stories. The original purpose of these stories was to explain natural and mysterious events in a fictional story and to pass on cultural and religious beliefs to the next generations. They should amaze and intrigue the reader with tales of superhuman deeds and amazing events.</p> <p>Through reading ( can use shared modelled reading time too) read a range of Greek Myths. Model and use book talk to deepen comprehension and to locate key information- use left hand sides of English book pages to make notes.</p> <ul style="list-style-type: none"> <li>Explore themes within stories and list these ( on the left hand side) and discuss meanings of words. ( right hand side collect vocabulary and use a dictionary to explain the meaning of this. Put this into sentences. Plenary: what themes have they found in Greek myths? Are there any similarities? These commonly include: <ul style="list-style-type: none"> <li>Creation of the Earth, the universe, humans. Why animals look the way they do. Fictional explanations for the weather, natural disasters, the different environments and landscapes. Miraculous feats by superhuman characters. Courage ,Wisdom.Pride.</li> <li>Greed. Envy.</li> </ul> </li> </ul> <p><b><u>I am able to give oral and written summaries of stories.</u></b></p> <ul style="list-style-type: none"> <li>Model how to summarise main ideas – children provide oral and written summaries of the Greek myths. Left hand side: make a flow chart of the main events in a Greek myth- right hand side- write out the sequence of a myth- summarise in paragraphs. More able can compare two- similar/ different plots Plenary Work in pairs to highlight how punctuation is used. What did they notice about the paragraphing and punctuation? Provide copies of extracts from the text (or other text matched to the reading ability of the children) and ask the children to work in pairs to: <ul style="list-style-type: none"> <li>highlight all of the punctuation.</li> <li>discuss how it influences meaning, intonation and expression.</li> </ul> </li> </ul> <p>take it in turns to read the text aloud, using the punctuation to determine intonation and expression</p>
Week 2		<ul style="list-style-type: none"> <li>From share modelled reading: keep a collection of these as the children read on the English working wall- a class text/ myth- focus on the author's choice of language-collect adjectives, verbs, similes and the effect on meaning. Reread the opening section of the class novel, e.g. The Fire Thief by Terry Deary. Focus on the author's choice of language. Highlight, collect and comment on effective use of descriptive language such as: <ul style="list-style-type: none"> <li>adjectives: <i>cloudless; white-topped; crystal-blue; monstrous; bleak.</i></li> <li>verbs: <i>soared; wheeled; loomed; scented.</i></li> <li>similes: <i>handsome as a god; wide as a baby.</i></li> </ul> Collect the vocabulary for children to use in their writing for the working wall. </li> </ul> <p><b><u>I am able to articulate my response to a range of questions about the myth.</u></b></p> <p><b><u>Children will be able to build on the contributions of themselves and others</u></b></p> <ul style="list-style-type: none"> <li>Using a shared text, pose questions to prompt thinking. For example, if using Orpheus and Eurydice from The Orchard Book of Greek Myths, these could be: do I type of question together on the left hand side Provide each group with a different text; this should be matched to the reading ability of the children in the group. Once the children have read the text, ask them to work with their group to generate questions about it, following the teacher's model, for other children to answer. Swap texts and questions between the groups, allowing time for the children to read and respond.</li> </ul>

- - on the right hand side- children have a go at other questions- more able can do more questions or compare with another Greek myth.

Type of Question	Description	Example
Giving a range of 'answers'	Pose a question and provide a range of answers. Children discuss the merits of each, exploring potential consequences to the different courses of action.	Read to the end of paragraph nine. What should the ferryman do? <ul style="list-style-type: none"> <li>— Persuade Orpheus to return home.</li> <li>— Ask no questions; take Orpheus over the River Styx.</li> <li>— Take Orpheus over the river but warn him of the dangers he will face.</li> <li>— Ignore Orpheus' request and get on with his job.</li> </ul>
Turning the question into a statement	Children are asked to agree or disagree with the statement giving reasons.	Orpheus is a foolish man. Do you agree or disagree? Explain your reasons.
Giving the 'answer'	The 'answer' is provided and the children are asked to think of as many questions as they can, from the story, with that answer.	The answer is 'happiness'; what is the question?
Opposing standpoint	Asking a question from an opposite standpoint.]	Orpheus should not have looked back because he was warned not to do so. Do you think he was right to look back?

What have we learnt about Greek myths so far? Summarise themes and about the characters?

- **I am able to respond to the author's choice of language by speaking dialogue in role and understanding characters.**
- Look at dialogue between characters- infer what we learn from the characters from this. Highlight in different colours for each character- what each character says and circle the speech verbs : left hand side Focus next on a section of dialogue, e.g. the conversation between the bird and Prometheus. What does this exchange tell us about the characters? Using a short section of text, ask the children to highlight the words spoken by the bird in one colour and those spoken by Prometheus in a second colour. Examine also the speech verbs, e.g. *hissed, snarled, snapped, screeched*. In pairs ask the children to take on the roles of the bird and Prometheus and speak the character's words using appropriate intonation and expression.
- right hand side Describe a character from a Greek myth using the vocabulary. Explain why they think the author used that vocab?
- Create a checklist of features for a Greek myth/ story- display on the working wall- plenary : toolkit of Greek Myths.
- **I can plot and understand the sequence of a myth**

	<ul style="list-style-type: none"><li>□ Chunk the plot of a myth: left hand side: block it together and then on the right hand side give a Greek myth to plot it.</li><li>□ <b><u>I can develop characters for my Greek myth</u></b> From our reading- what have we learnt about characters from Greek myths? Develop character from modelling- ideas about behaviour, speech, powers and appearance- mind map ( left hand side.) and then describe on the right hand side in a character description- use freeze frame drama techniques to explore how the character might act.</li><li>□ Plenary: From teacher modelling- develop additional characters – e.g mythical monsters- mind map and the record in a character description.</li></ul>							
Week 3	<p><b><u>I am able to draw on ideas from reading to develop a plot for their own myth.</u></b></p> <p><b><u>Children will be able to create annotated story maps.</u></b></p> <p><b>Grammar: left hand side</b> Warm ups throughout the gathering phase – focus on creating and punctuating complex sentences using simile starters, e.g. <i>Galloping as fast as the wind, the unicorn fled from danger.</i></p> <p>Focus on one example of a myth which will provide the model for the writing. This could be a creation myth which attempts to explain natural phenomena such as Pandora’s Box (why we have bad things in the world) or the story of Persephone (why we have the seasons); or alternatively, it could be a quest myth such as Jason and the Golden Fleece or Perseus and Medusa.</p> <ul style="list-style-type: none"><li>▪ Left hand side: Draw on ideas from reading to create an outline plot structure for the story. This could involve chunking the plot of a creation myth that has been studied (breaking it down into a series of events, extracting the basic plot and recycling it to create a new story), or creating a generic plot based on a quest myth read, e.g.</li></ul> <p>Right hand side:</p> <table><tr><th>Plot Outline</th></tr><tr><td>A task/quest is set for the hero/heroine.</td></tr><tr><td>Hero/heroine sets off on their journey.</td></tr><tr><td>Hero/heroine encounters danger – completes task one.</td></tr><tr><td>Hero/heroine encounters danger – completes task two.</td></tr><tr><td>Hero/heroine encounters danger – completes task three.</td></tr><tr><td>Triumphant return of hero/heroine.</td></tr></table> <p>Create story maps and annotate with key vocabulary, devices to build cohesion and one or two, well-crafted similes which could be included. Children should use their story maps to orally retell their story at least three times (to different partners). Plenary : what effective vocab could you add to each part- share this? Any effective words or phrases they use during this process can be added to their story map</p>	Plot Outline	A task/quest is set for the hero/heroine.	Hero/heroine sets off on their journey.	Hero/heroine encounters danger – completes task one.	Hero/heroine encounters danger – completes task two.	Hero/heroine encounters danger – completes task three.	Triumphant return of hero/heroine.
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Triumphant return of hero/heroine.								

		<p><b><u>I can write a myth which includes complex sentences with simile starters, a blend action, dialogue and description and devices to build cohesion , features of myths.</u></b></p> <p>Writing: What have they learnt about Greek myths? What vocabulary will they magpie? Why? Refer to the collection of the working wall. Create a success criteria together.</p> <p>□ Modelling- Using the shared writing techniques model each part of the story map- children write each part on the left hand side- use AFL, marking and feedback for children to edit, redraft on the right hand side.</p> <p>□ <b>Hot task- complete write up of their myth- edit and</b> redraft- read to another child- could publish on a website such as Lend me your Literacy or made into a class book of myths for the school Library.</p>
Week 4	<p><b><u>Non-chronological reports</u></b></p> <p><b>Learning outcomes</b></p> <p>Children will be able to write a non-chronological report which includes:</p> <ul style="list-style-type: none"> <li>- complex sentences with -ed openers.</li> <li>- complex sentences with -ing openers.</li> <li>- clear topic sentences.</li> <li>- devices to build cohesion.</li> </ul> <p>features of non-chronological reports</p>	<p>□ <b><u>Cold Task of a non-chronological report- write about a sport they like or games such as the Olympics/ football competition etc.</u></b> What do they remember about non-chronological reports from prior year groups?</p> <p>□ <b><u>Reading and Gathering information</u></b></p> <p><b>Grammar:</b> Warm ups throughout the reading phase – focus on creating and punctuating complex sentences using -ed openers (non-fiction context). On the left hand side.</p> <p><b><u>I am able to identify the purpose and audiences of non-chronological reports</u></b></p> <p>□ Through shared modelled reading and independent reading- explore a range of non-chronological reports. Discuss the purpose- audience? Deepen comprehension- share reports in groups/ pairs ( stick in a report on the left hand side) on the right hand side- . Summarise it orally and written in books. Present to another pair/. They must explain the purpose of the report and the audience.</p> <p>□ Meaning of words in context- root words-</p> <p>□ <b><u>I am able to distinguish between statements of fact and opinion.</u></b></p> <p>Highlight facts and opinions in two different colours of an explanation text. ( do together as a class on the left hand side) Right hand side- take another report and do this individually. Plenary: What is the difference between a fact and an opinion. Can give a question- pupils write on the right hand side: 2 facts and 2 opinions in sentences- what is the difference? Who do both sentences begin?</p> <p><b><u>I understand the structure of a non-chronological report and can create a planning frame</u></b></p> <p>Do this together with an example on the left hand side: Analyse the structure of a non-chronological report by boxing up the text; this involves drawing rectangles (or 'boxes') around each section and giving each section a label according to its content and can be used as a planning framework for use in the writing phase.</p> <p>Analyse the structure of each paragraph. Draw the children's attention to the topic sentence; this is usually the first sentence in the paragraph and is often a simple for clarity of information. Examine subsequent sentences, asking the children to look at the structure of these sentences and devices used to build cohesion.</p> <p><u>On the right hand side:</u> Provide the children with opportunity to read and compare other non-chronological reports, identifying and analysing structural features.</p> <p>Plenary: Summarise the structure of a non-chronological report and create a large planning frame to go on the English working wall.</p>

Week 5		<p>□ <u>Writing</u></p> <p>Recap their learning about non-chronological reports- refer to the English working wall. How has their knowledge moved on from the cold task?</p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase: left hand side – focus on creating and punctuating complex sentences using <i>-ing</i> openers (non-fiction context).</p> <p><b><u>I am able to use a range of research skills to gather information.</u></b></p> <p>Identify the topic for the written outcome. This might be chosen from the following:</p> <ul style="list-style-type: none"> <li>– The History of the Olympic Games.</li> <li>– Famous Athletes.</li> <li>– Olympic Sports.</li> <li>– The Paralympics.</li> <li>– The Winter Olympics.</li> </ul> <p>Different groups could be allocated different topics or children could choose an area to research.</p> <p>■ <b>Research:</b> use KWL or quads grid about Olympics/ history of it/ Paralympics/ winter sports etc- teacher model how to do effective research and to take notes effectively: do this on the left hand side. Gather information through research, revisiting and modelling research skills. Skills might include:</p> <ul style="list-style-type: none"> <li>– using alphabetically ordered texts efficiently.</li> <li>– quickly appraising potentially useful texts.</li> <li>– locating information in a text in print or on screen confidently and efficiently through using contents, indexes, sections, headings and IT equivalent.</li> <li>– sifting through passages for relevant information.</li> </ul> <p>□</p> <p>Right hand side: from the notes- write up some sentences about their topic. Plenary: share this with another pair- what have they learnt from another pair's research?</p> <p>□ <b><u>I can plan my non-chronological report from the research</u></b></p>

		<ul style="list-style-type: none"> <li>From the earlier reading on structure-how would they plan a non-chronological report from their research? Refer to the English working wall.</li> <li>Model the planning process- add the notes to the planning frame: stick in the planning frame on the left hand side- plan one together then on the right hand side Children create own plans from their research from previous lessons. Plenary: create a success criteria for their writing for the next day.</li> <li><b>I can write a non-chronological report using techniques and features learnt</b></li> <li>Teacher models each part of the plan: use shared writing techniques- focus on skills of complex sentences with ed and ing openers. Children write this on the left hand side</li> <li>Use AFL and marking to feedback and edit and redraft each part on the right hand side.</li> <li><b>Hot task: pupils</b> write the whole non-chronological report about an aspect of the Olympic games on the left hand side- pupils could write about the recent Olympic and paralympic games in Paris- also referring to the opening and closing ceremonies which referenced the start of the Olympic games in Greece- edit and redraft Present the finished version for a display or to share with parents/ governors as part of a Greek museum display.</li> </ul>
Week 6	<u>Poems with figurative language</u>	<ul style="list-style-type: none"> <li>Prepare poems to read aloud <ul style="list-style-type: none"> <li>Cold Task -Share a poem with simple imagery such as Winter morning- by Sue Cowling- share images of this- ask pupils to select the photograph- they think matches with the imagery. Cold Write- write a poem describing the scene. Plenary: share their poems. What do they think simile/ metaphor/ personification is- what can they remember about poems from earlier year groups? Explain that, in this unit, they will be exploring the way poets 'paint pictures with words'. This will involve looking at figurative language which includes techniques such as simile, metaphor and personification</li> </ul> </li> </ul> <p><b>Grammar: left hand side</b> Warm ups throughout the reading phase – focus on selecting appropriate vocabulary and language effects for impact, e.g. simile, metaphor, personification.</p> <ul style="list-style-type: none"> <li><b>I am able to demonstrate my understanding, interpretation and response to the poetry through discussion and in writing.</b></li> </ul> <p>Reading- left hand side: Explore the meaning of words in context by asking questions such as: <i>Can you work out the meaning by looking at the other words in the line or poem? What type of word is it? Does the root word help? Can you think of another word which would fit in and make sense? What definition(s) does the dictionary give? Using the appropriate dictionary definition, can you explain what the word means in the context of this poem?</i></p> <ul style="list-style-type: none"> <li>Model and use book talk to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. <i>I wonder whether...; Maybe...; At first I thought...but now...</i> Show the children how to reread and read ahead to locate clues to support understanding. Justify with evidence from the text.</li> </ul> <p>Right hand side: Provide opportunities for children to participate in discussions about poems, building on their own and others' ideas. Encourage them to build on their own and others' ideas. Model and provide speaking frame prompts where necessary, e.g. <i>I agree but also...; I hadn't thought about that, can you tell me more?</i></p>



		<p>Provide opportunities for children to read other poems, matched to their reading ability. Encourage them to highlight figurative language and annotate these with their responses, describing the images created. Provide opportunities for them to discuss their preferences, make recommendations and give detailed reasons for their opinions.</p> <p>Plenary: Learn some poems by heart.</p> <ul style="list-style-type: none"> <li>▪ <b><u>Children will be able to compare poems and explain their preferences.</u></b></li> <li>□ Left hand side: read and annotate two poems: highlighting the figurative language. Right hand side: write a review of one poem- explaining why they like it and how the poet has created the imagery. Plenary- compare their review with a peer- have they convinced them to read it.</li> </ul>
	<p><b>Learning outcomes</b></p> <p>Children will be able to write a poem which includes:</p> <ul style="list-style-type: none"> <li>– a structure based on the model.</li> <li>– imagery created through carefully chosen words and phrases.</li> <li>– appropriate use of language techniques such as metaphor, simile and personification.</li> </ul>	<ul style="list-style-type: none"> <li>□ Explain the effect on the reader of the authors' choice of language.</li> <li>□ Learn a wider range of poems by heart.</li> <li>□ Prepare poems to read aloud and perform, showing understanding through intonation, tone, volume and action so the meaning is clear to an audience.</li> <li>□</li> </ul>
Week 7		<ul style="list-style-type: none"> <li>□ Writing- Select the appropriate language and structures.</li> </ul> <p>Recap: What have they learnt about poems from their reading: What is simile/ metaphor and personification?</p> <ul style="list-style-type: none"> <li>▪ <b><u>I am able to select language for effect, create language effects, e.g. similes and metaphors.</u></b></li> <li>▪ <b><u>Children will be able to generate a selection of ideas for writing.</u></b></li> <li>□ Use similar writing models. Could write a poem about a famous Olympian from the model of the poem 'Cat began' or from a list of similes. Alternatively, for a personification poem, select an object related to the Olympics, e.g. a javelin. Again, provide line openers or a structure to support the imagery. Left hand side: right hand side: write up the poem.</li> <li>□ Assess the effectiveness of own and others' writing in relation to audience and purpose.</li> <li>□ Suggest changes to grammar, vocabulary and punctuation to enhance effects and clarify meaning.</li> <li>□ <b><u>Hot task: write a figurative poem and present for display after editing and redrafting. Give an image as in the cold task- or the same image? Plan and write on the left hand side and then edit and improve on the right hand side.</u></b></li> <li>□ <b><u>Children assess the effectiveness of own and others' writing.</u></b></li> <li>□ They suggest changes to vocabulary to enhance effects and clarify meaning.</li> <li>□ New poems are learnt and performed.</li> </ul> <p>Presentation: write out their most successful poem for a display.</p>

Autumn 1 – Year 6

Survival

	Unit	Objectives
Week 1	<u>Novel as a theme</u>	<ul style="list-style-type: none"> <li>Look at a rucksack and contents- who could it belong to? Select 3 items to go into the wilderness.</li> <li>Cold write: survival story</li> <li>Listening to whole novels read aloud by the teacher from a range of authors, which they may not choose themselves.</li> <li>Recognising themes within and across texts e.g. hope, fortune, survival.</li> <li>Comparing texts written in different periods. Analyse use of language</li> <li>Expressing preferences about a wider range of books including modern fiction and fiction from our literary heritage.</li> <li>Using a reading journal to record on-going reflections and responses to reading.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>Inferring characters feelings, thoughts and motives from their actions, justifying inferences with evidence e.g. Point: Evidence: Explanation.</li> <li>Predicting what might happen from information stated and implied</li> <li>Explaining the effect on the reader of the authors' choice of language and reasons why the author may have selected these.</li> <li>Participating in debates on issues related to reading.</li> </ul>
Week 3 Week 4		<ul style="list-style-type: none"> <li>Writing</li> <li>Identify the subject and object of a sentence.</li> <li>Explore and investigate active and passive e.g. <i>I broke the window in the greenhouse</i> versus <i>The window in the greenhouse was broken.</i></li> <li>Use active and passive voice to achieve intended effects.</li> <li>Teacher model a simplified plot structure based on a text- e.g running wild Michael Morpurgo Pupils plan a plot structure of their own Drawing on similar writing models.</li> <li>Introducing and developing characters through blending action, dialogue and description within sentences and paragraphs.</li> <li>Teacher models each part of the story- before pupils write that part of the story- edit and redraft on the right hand side each day – use AFL/ feedback and marking to aid editing and redrafting-ensuring pupils use passive voice to create suspense, a blend of action, dialogue and description- show me what they are doing- precise use of nouns, carefully chosen adjectives, fronted adverbials- use rainbow grammar.</li> </ul>
		<ul style="list-style-type: none"> <li>Reflecting upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning.</li> <li>Evaluate and improve performances of compositions focusing on intonation and volume and audience engagement. Hot task complete narrative</li> <li>Edit and redraft- present to peers.</li> </ul>

	<u>Recount-</u> <u>Biography</u>	<ul style="list-style-type: none"> <li>□ <u>Cold task- write a biography</u></li> <li>□ <u>Reading</u></li> <li>□ Show a short film version of a biography, such as the one of JK Rowling on the Biography.com website Show the film again asking children to note down key dates with associated events. Create a timeline of the events and use to structure a short oral biography. Include some simple devices to link events and build cohesion, e.g. <i>in the meantime, meanwhile, in due course, until then</i>.</li> <li>□ RG: <b>Grammar:</b> Warm ups throughout the reading phase – focus on devices to build cohesion between paragraphs in recount e.g. <i>in the meantime, meanwhile, in due course, until then</i></li> <li>□ Analysing the conventions of different types of writing. Read a selection of biographies in print and on film □ Re-read and reads ahead to locate clues to support understanding and justifying with evidence from the text.</li> <li>□ Scanning for key information e.g. looking for words associated with ‘childhood’.</li> <li>□ Skimming for gist.</li> <li>□ Using a combination of skimming, scanning and close reading across a text to locate specific detail.</li> <li>□</li> </ul>
<p>Week 5</p>		<ul style="list-style-type: none"> <li>□ Explaining the effect on the reader of the authors’ choice of language and reasons why the author may have selected these.</li> <li>□ Preparing formal presentations individually or in groups.</li> <li>□ Using notes to support presentation of information.</li> <li>□ Responding to questions generated by a presentation.</li> <li>□ Analyse the conventions of biographical writing including techniques to engage the reader, appropriate tone and style, rhetorical questions, direct address to the reader.</li> <li>□ Box-up a biography to create a planning and writing frame.</li> <li>□ Discuss the purpose of paragraphs and identify key information in each paragraph.</li> <li>□ Identify and evaluate how specific information is organised within a biography e.g. sections with sub-headings, events in time order.</li> <li>□ Create a checklist of features for use in the writing phase.</li> </ul>

Week 6 Week 7		<ul style="list-style-type: none"> <li>□ <u>Writing</u></li> <li>□ Select a scientist related to study of the natural world, e.g. Mary Anning (1799-1847); Charles Darwin (1809-1882); or Alfred Wallace (1823-1913).</li> <li>□ Generate questions to help focus research.</li> <li>□ Explore information about the selected person, reading information in print, on screen and by using film clips. Discuss and record information.</li> <li>□ Manipulate sentences to create particular effects.</li> <li>□ Use devices to build cohesion between paragraphs in recount e.g. <i>in the meantime, meanwhile, in due course, until then</i>.</li> <li>□ Plan their writing by drawing on similar writing models, reading and research.</li> <li>□ Use shared writing techniques to model a section at a time referring to each section of the plan. Focus on skills – devices to build cohesion, making conscious choices about techniques to engage the reader and proofreading for grammatical, spelling and punctuation errors.</li> <li>□ Children follow the modelling each day from the whole class focus. □ Use AFL, marking and feedback to adjust shared writing focus daily.</li> <li>□ Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Proofreading for grammatical, spelling and punctuation errors.</li> <li>□ Evaluate and improve performances of compositions focusing on intonation and volume, and audience engagement.</li> <li>□ Hot task: write a biography- complete version- present to peers/ display/ create a book of the biographies for next year's year 6 to use.</li> </ul>
		□
Week 8		□ Consolidation

Autumn 2 – EYFS		
	<u>Unit: Space</u>	<u>Objectives</u>
Week 1	<u>Literacy:</u>	<b>Topic Overview: Space</b> Planets, The Sun, Constellations, Astronauts, The moon, Aliens, Robots, Rockets.
Week 2	Comprehension ELG	
Week 3	Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary;	
Week 4	Anticipate – where appropriate – key events in stories;	

Week 5	<p>Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.</p> <p>Word Reading ELG Say a sound for each letter in the alphabet and at least 10 digraphs; Read words consistent with their phonic knowledge by soundblending; Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.</p> <p>Writing ELG Write recognisable letters, most of which are correctly formed Spell words by identifying sounds in them and representing the sounds with a letter or letters Write simple phrases and sentences that can be read by others.</p>	<p>I can name the Phase 2 letter sound correspondences, sometimes with support.</p> <p>I can some Phase 2 HFWs</p> <p>I can read words containing known digraphs with support.</p> <p>I can read books that match my phonic phase, sometimes with support.</p> <p>I can form most letter shapes matched to sounds.</p> <p>I can begin to write a simple phrase or sentence with some support.</p>
Week 6		
Week 7		
Week 8		

Autumn 2 – Year 1		
Fire! Fire!		
	Unit:	Objectives
Week 1	<u>Stories with Repetitive Patterns</u>	<ul style="list-style-type: none"> <li>□ Make predictions based on what has been read so far.</li> <li>□ Identify and discuss the main events in stories.</li> <li>□ Identify and discuss the main characters in stories.</li> <li>□ Use patterns and repetition to support oral retelling.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Make personal reading choices and explain reasons for their choice.</li> <li>□ Retell familiar stories in a range of contexts e.g. <i>small world, role play, storytelling</i>.</li> <li>□ Make basic inferences about what is being said and done.</li> </ul>

Week 2		<ul style="list-style-type: none"> <li>□ Use question marks.</li> <li>□ Use capital letters for names of people.</li> <li>□ Orally compose every sentence before writing.</li> <li>□ Re-read every sentence to check it makes sense.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Say, and hold in memory whilst writing, simple sentences which makes sense.</li> <li>□ Separate words with finger spaces.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Use familiar plots for structuring the opening, middle and end of their stories.</li> </ul>
Week 4	<u>Poems on a Theme</u>	<ul style="list-style-type: none"> <li>□ Listen to a range of poems at a level beyond at which they can read independently.</li> <li>□ Make personal reading choices and explain reasons for their choice.</li> <li>□ Recognise and join in with language patterns and repetition.</li> <li>□ Read words containing <i>-ed</i> endings.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Recite rhymes and poems by heart.</li> <li>□ Give opinions and supporting with reasons.</li> </ul>
Week 5		<ul style="list-style-type: none"> <li>□ Orally plan and rehearse ideas.</li> <li>□ Write poems with simple structures.</li> <li>□ Read aloud their writing to adults and peers.</li> <li>□ Separate words with finger spaces.</li> <li>□ Add suffixes to verbs <b>where no spelling change is needed</b> to the root <b>word</b> e.g. <i>help – helped</i>.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>□ Recall specific information in texts.</li> <li>□ Introduce and discuss key vocabulary.</li> <li>□ Activate prior knowledge e.g. <i>what do you know about the Fire of London?</i></li> <li>□ Explain clearly their understanding of what is read to them.</li> <li>□ Listen to what others say. Take turns.</li> </ul>
Week 7	<u>Range of Non-fiction texts</u>	<ul style="list-style-type: none"> <li>□ Demonstrate understanding of texts by answering questions related to who, what, where, when and why.</li> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Use question marks.</li> </ul>
Week 8		<ul style="list-style-type: none"> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Write information texts with simple text type features.</li> <li>□ Discuss their writing with adults and peers.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>

Autumn 2 – Year 2		
Fighting Fit!		
	Unit	Objectives
Week 1		<ul style="list-style-type: none"> <li>□ Apply phonic knowledge and skills to read words until automatic decoding has become embedded and reading is fluent.</li> </ul>
	<u>Traditional Tales with a Twist</u>	<ul style="list-style-type: none"> <li>□ Listen to a range of texts at a level beyond that at which they can read independently including stories.</li> <li>□ Activate prior knowledge and raising questions e.g. <i>what do we know?</i> What do we want to know? What have we learned?</li> <li>□ Make contributions in whole class and group discussion.</li> <li>□ Give opinions and supporting with reasons e.g. <i>was the Prince / Goldilocks / Jack a good or a bad character?</i></li> <li>□ Make personal reading choices and give reasons for choices.</li> <li>□ Make inferences about characters and events using evidence from the text.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Say, write and punctuate simple and compound sentences using the connectives <i>and, but</i> and <i>or</i>.</li> <li>□ Select, generate and effectively use verbs.</li> <li>□ Use past tense for narrative.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Say, write and punctuate simple and compound sentences using the connectives <i>and, but</i> and <i>or</i>.</li> <li>□ Select, generate and effectively use verbs.</li> <li>□ Use past tense for narrative.</li> <li>□ Plan and discuss what to write about e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>.</li> </ul>
Week 4		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>.</li> <li>□ Use specific text type features to write for a range of audiences and Write about fictional events.</li> <li>□ purposes e.g. <i>to entertain</i>.</li> <li>□ Proofread to check for errors in spelling, grammar and punctuation</li> </ul>
Week 5	<u>Instructions</u>	<ul style="list-style-type: none"> <li>□ Read aloud books closely matched to their improving phonic knowledge, sounding out unfamiliar words accurately, automatically and without undue hesitation.</li> <li>□ Sequence and discuss the main events in instructions.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>□ Read a range of non-fiction texts including instructions.</li> <li>□ Make contributions in whole class and group discussion.</li> <li>□ Listen and responding to contributions from others.</li> <li>□ Consider other points of view.</li> </ul>

Week 7	<ul style="list-style-type: none"> <li>□ Use <b>commas</b> to separate items in a list.</li> <li>□ Select, generate and effectively use <b>verbs</b>.</li> <li>□ Use specific text type features to write for a range of audiences and purposes e.g. <i>to instruct</i>.</li> </ul>
Week 8	<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about e.g. <i>key words and ideas</i>.</li> <li>□ Edit and improve their own writing in relation to audience and purpose.</li> <li>□ Evaluate their writing with adults and peers.</li> <li>□ Proofread to check for errors in spelling, grammar and punctuation.</li> </ul>

Autumn 2 – Year 3		
Rock and Roll		
	Unit	Objectives
Week 1	<u>Stories as a theme</u>	<ul style="list-style-type: none"> <li>□ Using an image or film clip e.g. Stig of the Dump on YouTube (<b>here</b>) (3:00 to 4:39), imagine looking down into a pit and falling. Use drama to help children imagine they have stepped into the 'picture'.</li> <li>□ Predict and discuss what they think might be at the bottom of the pit and generate vocabulary by using speaking frames and warming up the imagination game e.g. 'I think there is.... at the bottom of the pit'.</li> <li>□ Reveal a sack which was 'found' at the bottom which includes items related to the chosen text e.g. spear, ragged clothes, black chalk, sticks related to cavemen. Pose questions as to who it might belong to and why.</li> <li>□ Cold Task: story- create a short story about finding the sack and meeting a stone age child. □ <u>Reading</u></li> </ul>



	<ul style="list-style-type: none"> <li>□ Regularly listen to whole novels read aloud. Through shared reading, explore the opening of a selected text e.g. <i>Stig of the Dump</i> by Clive King. Use a KWL grid to structure what the children know (K) about the character and events so far, raise questions for what they want (W) to know or discuss, and complete the grid once more of the text has been read for what they have learned (L). Display on the working wall for continual use whilst reading the novel to promote active reading strategies.</li> <li>□ Continue reading of the selected text and engage children in understanding and discussing further by using focus boxes to establish understanding, saying and writing ideas in pairs or small groups.</li> <li>□ Use dictionaries to check meanings of words they have read.</li> <li>□ Sequence and discuss the main events in stories.</li> <li>□ Explain the meaning of unfamiliar words by using the context.</li> <li>□ Raise questions during the reading process to deepen understanding e.g. <i>I wonder why she...</i></li> <li>□ Draw inferences around characters thoughts, feelings and actions, and justify with evidence from the text. Use drama techniques such as freeze frame to develop thoughts and feelings of a character or characters. Capture ideas following drama with short writing opportunities e.g. think and say bubbles or model writing a diary in role as a character before children complete for either character.</li> <li>□ Use point and evidence to structure and justify responses.</li> <li>□ Make and respond to contributions in a variety of group situations e.g. <i>whole class, pairs, guided groups, book circles</i>.</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>□ <u>Reading and Writing</u></li> <li>□ Model identifying key text type features of adventure narrative and create a checklist.</li> <li>□ Model sequencing and discussing main events, and analyse the plot structure of the selected text e.g. <i>Stig of the Dump</i></li> <li>□ Planning of story</li> <li>□ Identify, select, generate and effectively use prepositions for where e.g. <i>above, below, beneath, within, outside, beyond</i>.</li> <li>□ Use inverted commas to punctuate direct speech (speech marks).</li> <li>□ Read and analyse narrative in order to plan and write their own versions.</li> <li>□ Create and develop plots based on a model. Model developing new characters and events as a class.</li> <li>□ Focus on each aspect of the new plot using visual images and props to develop ideas e.g. use a story box of ideas to provide stimulus – range of characters, setting – dump/pit/cave, range of items thrown away to decide on new inventions. Model selecting from the box to organise ideas into the new plot structure. Children select their own in pairs or small groups.</li> <li>□ Use freeze framing drama technique with props to model a ‘picture’ for each section of the plot and capture using a still image with a digital camera or iPad. Use the images to create a storyboard following the plot structure.</li> <li>□ Model writing speech developed into written dialogue using e.g. three or four interchanges of dialogue between two characters as a short writing opportunity.</li> </ul>

Week 3		<ul style="list-style-type: none"> <li>□ <u>Writing</u></li> <li>□ Explore, identify and create complex sentences using a range of conjunctions e.g. <i>if, although</i>. <ul style="list-style-type: none"> <li>– Use shared writing techniques to model a paragraph or section at a time referring to each section of the plan. Focus on skills – prepositions and inverted commas for dialogue. Model: prepositions within sentences. – inverted commas for dialogue.</li> </ul> </li> <li>□ text type features of adventure stories.</li> <li>□ Use AFL, marking and feedback to adjust shared writing focus daily.</li> <li>□ Model proofreading to check and improve spelling, grammar and punctuation.</li> <li>□ Children proofread their own and others' writing with a specific focus e.g. success criteria toolkit, spelling, punctuation, prepositions, inverted commas for dialogue. □ Hot task: write completed story</li> </ul>
Week 4	<u>Poems on a theme</u>	<ul style="list-style-type: none"> <li>□ Use knowledge of root words to understand meanings of words.</li> <li>□ Read poems for a range of purposes e.g. <i>enjoyment</i>.</li> <li>□ Recognise some different forms of poetry e.g. <i>narrative, free verse</i>.</li> <li>□ Identify, discuss and collect favourite words and phrases which capture the reader's interest and imagination.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Prepare poems to read aloud, showing understanding through intonation, tone, volume and action.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Explore and collect word families e.g. <i>medical, medicine, medicinal, medic, paramedic, medically</i> to extend vocabulary- link to no nonsense spelling.</li> <li>□ Read and analyse poetry in order to plan and write their own versions.</li> <li>□ Identify and discuss the purpose, audience, language and structures of poetry for writing.</li> <li>□ Generate and select from vocabulary banks appropriate to text type.</li> <li>□ Use appropriate intonation, tone and volume to present their writing to a group or class.</li> </ul>
		<ul style="list-style-type: none"> <li>□</li> </ul>

Week 5	<u>Discussion</u>	<p>□ <u>Reading and Gathering</u></p> <p>□ Cold Task: Introduce an idea for discussion which children can relate to e.g. eating chocolate. Generate reasons for and against eating chocolate and write on sticky notes in pairs or small groups. Model sorting the sticky notes into categories using boxes or hoops – for and against.</p> <p>□ Model saying the reasons in the context of a sentence e.g. '<i>Eating chocolate is enjoyable because...</i>'; '<i>Eating chocolate can be bad for you because...</i>'</p> <p>□ Children follow the model to generate sentences orally and record in writing. Cold task of this discussion text.</p> <p>RG: <b>Grammar:</b> Warm ups throughout the reading phase – focus on exploring, identifying and creating complex sentences using a range of conjunctions e.g. <i>if, although</i>.</p> <p>□ Through shared reading or viewing, explore a discussion text or film clip section by section, and develop understanding by posing key questions e.g. <i>What have we found out? What does the author want us to think? What do you think?</i></p> <p>□ Children read or view further discussion texts in pairs and identify responses to the key questions; record in writing.</p> <p>□ Shared read a discussion text previously shared. Model 'boxing up' the text and discuss the content and ideas in each section. Display on working wall.</p> <p>□ Model identifying the key idea and the language of discussion used in each paragraph. Summarise using annotations and notes at the side of each paragraph.</p> <p>Children follow the modelling and identify key ideas with annotations and notes in pairs.</p> <p>□</p>
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Week 6		<ul style="list-style-type: none"> <li>□ Writing</li> <li>□ Pose a key question for children to explore in small groups linked to cross-curricular content and/or the focus text used in the narrative unit (Stig of the Dump) e.g. <i>Would you prefer to live in the Stone Age or in the present day? Would you live near a volcano? Why?</i></li> <li>□ Model creating point and evidence using a focus box before children develop own ideas further, discuss in small groups and record as a group or individually</li> <li>□ Organise the class into two halves with opposing points of view – children can choose a preference if desired e.g. '<i>I would prefer to live in the Stone Age</i>' versus '<i>I would prefer to live in the present day</i>'.</li> <li>□ Model collating the responses from point and evidence focus boxes into two sections e.g. <i>for and against</i>.</li> <li>□ Provide time for children to discuss and develop their responses further with clear evidence reasons, and write notes to prepare for the debate.</li> <li>□ Set up the debate television show and invite responses from individuals for each point of view. Record using ICT.</li> <li>□ Review footage recorded for evaluation by the class, emphasising use of speaking and listening and presentation of information.</li> <li>□ Using footage and notes, model organising the reasons presented within a whole class planner for use in the writing phase. Model creating a plan for writing a discussion text Use shared writing techniques to model a paragraph or section at a time referring to each section of the plan. Focus on skills – complex sentence using conjunctions e.g. <i>if, although</i>.</li> <li>□ Provide sentence openings and frames for children to refer to when creating their written discussion text e.g. <ul style="list-style-type: none"> <li>– <i>In our class we have been discussing...</i></li> <li>– <i>Firstly, I would like to live in the Stone Age because...</i></li> <li>– <i>On the other hand, I would also like to live in the present day because...</i></li> <li>– <i>If I could choose..., I would... because... although...</i></li> </ul> </li> </ul>
		<ul style="list-style-type: none"> <li>– <i>If I could choose..., I would... because... although...</i></li> <li>□ Use AFL, marking and feedback to adjust shared writing focus daily.</li> <li>□ Model proofreading to check and improve spelling, grammar and punctuation.</li> <li>□ Hot task of a discussion text</li> <li>□ Publish the discussion text for display.</li> </ul>

Autumn 2 – Year 4		
The Great Plague		
	<u>Unit</u>	<u>Objectives</u>

Week 1	<u>Fairy tales</u>	<ul style="list-style-type: none"> <li>□ <u>Reading and Gathering</u></li> <li>□ Cold Task: write a fairy tale</li> <li>□ Listen to, read and discuss a fairy tale.</li> <li>□ Retell a fairy tale.</li> <li>□ Identify, analyse and discuss themes e.g. <i>safe and dangerous, just and unjust</i>.</li> <li>□ Explain the meaning of key vocabulary within the context of the text.</li> <li>□ Make predictions based on information stated and implied.</li> <li>□ Draw inferences around characters' thoughts, feelings, actions and motives, and justify with evidence from the text using point and evidence</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ <u>Reading and writing</u></li> <li>□ Create sentences with fronted adverbials for when e.g. <i>As the clock struck twelve, the soldiers sprang into action.</i></li> <li>□ Use commas to mark clauses in complex sentences.</li> <li>□ Use inverted commas and other punctuation to indicate direct speech e.g. <i>The tour guide announced, "Be back here at four o' clock."</i></li> <li>□ Read and analyse a fairy tale in order to plan and write their own versions.</li> <li>□ Discuss and record ideas for planning e.g. <i>chunk a plot</i>.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ <u>Writing</u></li> <li>□ Use the new plot pattern created. Use shared writing techniques to model a section at a time with the children.</li> <li>□ Focus on skills – appropriate use of fronted adverbials for 'where' and the inclusion of speech using inverted commas.</li> <li>□ Children follow the modelling each day from the whole class focus and use their own plan to inform writing. Use AFL, marking and feedback to adjust shared writing focus daily. □ Hot task: write the fairy tale in completion</li> <li>□ Present the story to an audience. This could include oral telling for a younger audience or assembly.</li> <li>□ Publish as a book for the school library, on the school's website or using ICT e.g. as a comic strip using <i>Comic Life</i></li> </ul>
Week 4	<u>poetry</u>	<ul style="list-style-type: none"> <li>□ <u>Reading and Gathering</u></li> <li>□ Use objects, images and word cards to represent the nouns from the first verse of the poem selected e.g. The Pied Piper: <i>dogs, cats, rats, babies, cradles, kegs, nests, hats</i> or Macavity: <i>cat, street, paw, eyes, head, square</i>.</li> <li>□ Reveal each item from a box or bag and ask children to identify what they are. View or listen to an oral telling of the relevant verses and spot them in the context of the poem e.g. The Pied Piper YouTube clip (<a href="#">here</a>) or Michael Rosen's recitation on the BBC Schools (<a href="#">here</a>).</li> <li>□ Discuss the use of the nouns in context of the poem.</li> </ul> <p><b>Grammar:</b> Warm ups throughout the reading phase - focus on exploring, identifying collecting and using noun phrases. Model reading the first verse of a poem and identify key vocabulary to discuss.</p> <ul style="list-style-type: none"> <li>□ Underline new vocabulary which needs further discussion and which captures the children's interest.</li> </ul>

		<ul style="list-style-type: none"> <li>□ Provide dictionaries for children to investigate new vocabulary in pairs or small groups. Include thesauruses to extend vocabulary and create synonym charts.</li> <li>□ Review as a class, clarifying and explaining vocabulary as appropriate, and add definitions and notes around a large version of the poem to the working wall.</li> <li>□ Develop children's responses to the poem using an approach such as zone of relevance. Provide a bank of words which may or may not be relevant to the main character. Children place words in the relevant zone justifying with evidence from the text. Record responses in writing.</li> <li>□ Repeat with further verses of the poem.</li> <li>□</li> </ul>
		<ul style="list-style-type: none"> <li>□ <u>Writing</u></li> </ul> <p><b>Gathering content</b></p> <ul style="list-style-type: none"> <li>□ Model creating a character circle by identifying a key character and adding key words and phrases from the poem. Children create their own character circle using information gained from reading with key words and phrases from the poem and word banks and synonyms. Focus on using noun phrases to describe the key character and link to the grammar focus.</li> <li>□ Model writing a short descriptive poem with noun phrases to describe e.g. <i>The Pied Piper</i>, <i>The Great Plague</i>, <i>Macavity</i>. Children create their own descriptive poems.</li> <li>□ Prepare a poem to read aloud by text mapping the lines of each verse with pictures and vocabulary (similar to a story map) in pairs or small groups.</li> <li>□ Identify images, props and actions for the poem and annotate poetry map accordingly.</li> <li>□ Rehearse the poem in preparation for performance.</li> </ul>
		<ul style="list-style-type: none"> <li>□</li> </ul>

Week 5	<u>Recount newspapers</u>	<p>□ <u>Reading and Gathering</u></p> <p><b>Creating interest</b></p> <p>□ Listen to, or view breaking news linked to a fairy tale, such as ‘Sesame Street News Flash - The Pied Piper’ YouTube clip or ‘The Pied Piper: News report’. Alternatively, the teacher could be in role at the news desk to present the scenario.</p> <p>□ Engage children in discussion to explore the genre of news reporting. Pose key questions e.g. What is happening? How is this different to a story? Have you seen anything like this before? What does it remind you of? Record responses in writing.</p> <p><b>Reading and responding</b></p> <p>□ Model reading a newspaper report from e.g. <i>First News</i>. Emphasise intonation, tone and volume. Children evaluate the reading of the text.</p> <p>□ Provide children with a copy of the same text or other newspaper text in pairs.</p> <p>□ Use a true/false game with statements on cards for children to sort into piles to retrieve information from the newspaper reports. Children create own true/false statements for another newspaper article and challenge others to find the information.</p> <p>□ Use the question hand and model raising questions using who, what, where, when, why about a newspaper article read. Model finding answers and identify where this information is found in an article (usually the opening paragraph).</p> <p>□ Children raise own questions and find answers in pairs or small groups linked to a further newspaper article.</p> <p>□ View news reports on screen and compare how these are presented with written newspapers.</p> <p><b>Reading and analysing</b></p> <p>□ Read a newspaper report such as this one on the BBC News website (<b>here</b>), and ‘box up’ each section. This involves physically drawing a rectangle or ‘box’ around each section of the text and labelling e.g. headline, other headings, photograph, caption, paragraphs.</p> <p>□ Discuss the content of each section and how paragraphs are organised and linked together.</p> <p>□ Investigate language features of a newspaper including headlines, eye-witness reports, use of tenses, ‘over the top’ language and key focus on pronouns.</p>
		<p>□ Children evaluate further newspaper texts in pairs identifying language, structure and presentation. These could be linked to the fairy tale theme e.g. <i>Extra! Extra!: Fairy-Tale News from Hidden Forest</i> by Alma Flor Ada or <i>The Fairy Tale Times</i> by Sherill B Flora and J. Browning Wroe.</p>

## Week 6

### □ Writing

**Grammar:** Warm ups throughout the gathering content phase - focus on exploring, identifying collecting and using noun phrases for application in a newspaper report.

- Identify an event to report on. This could be an event from the fairy tale unit.
- Return to the chunked plot and model reorganisation into a timeline of events. Select one key section to report on from the plot which will provide exciting content.
- Focus on the key events and develop ideas through drama e.g. *on the spot reporting, interviewing in role on location, eyewitness statements, news desk drama, press conference etc.*
- Use the 'boxed up' frame created in the analysis phase. Model adding details to each section to create a plan using notes and bullet points. Children create their own plan individually or in pairs.
- Evaluate and discuss the content for each paragraph e.g. *introduction, re-telling of events, eyewitness statements etc.*
- Investigate the headline for the newspaper using a range of techniques e.g. *alliteration, summary, play on words.*
- Children create own headlines.
- Use the plan created. Use shared writing techniques to model a section at a time. Focus on skills – using appropriate pronouns and noun phrases.
- Children follow the modelling each day from the whole class focus and use their own plan to inform writing.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- OUTCOME-Newspaper report

## Autumn 2 – Year 5

### Kingdom United

#### Unit

#### Objectives



Week 1	Legends	<ul style="list-style-type: none"> <li>□ Reading</li> <li><b>Creating interest</b></li> <li>□ Promote interest in the theme/genre by showing an image e.g. dragon, Loch Ness Monster, unicorn; or a film clip e.g. film trailer for Robin Hood (2010) on the YouTube.</li> <li><b>Reading</b></li> <li><b>Grammar:</b> Warm ups throughout the reading phase - focus on creating and punctuating complex sentences using '-ed' openers.</li> <li><b>Reading and responding</b></li> <li>□ Explore the class novel through shared reading, modelling and using book talk to develop children's comprehension and response.</li> <li>□ Create reading journals; model and encourage the use of these to record questions, thoughts, responses and activities during the reading phase.</li> <li>□ Explore characters' thoughts, feelings and motives using a range of creative comprehension techniques, e.g. think, say, feel activities, freeze framing, hot seating, conscience alley, feelings map.</li> <li>□ Use short writing opportunities to further develop understanding of character and events, e.g. diary entries (before and after key events), letters, first person recount written in role.</li> <li>□ Continue the book as a class novel.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Reading and Writing</li> <li><b>Reading and analysing</b></li> </ul>
		<ul style="list-style-type: none"> <li>□ Read other British legends - a selection can be found on the East of England Broadband Network website</li> <li>□ Watch film versions e.g. <i>Finn McCool and the Giant's Causeway</i> or <i>The Story of Gelert</i></li> <li>□ Use a range of reading and viewing techniques to develop literal and inferential comprehension e.g. KWL grids, zone of relevance, and story mapping.</li> <li>□ Compare characters, settings and plots. Discuss themes within and across the texts, e.g. heroism.</li> <li>□ Create a class checklist of features for use during the writing phase.</li> </ul>

Week 3		<ul style="list-style-type: none"> <li>□ Writing</li> <li>Warm ups throughout the gathering content phase – focus on blending action, dialogue and description.</li> <li>□ Chunk the plot of one of the legends studied</li> <li>□ Model the use of these steps to plot a new story, using typical characters and settings of legends studied. Children plan their own legends based on the model.</li> <li>□ Use the new plot pattern plan created. Use shared writing techniques to model a section at a time with the children. Focus on skills – creating and punctuating complex sentences using '-ed' openers; blending action, dialogue and description within and across paragraphs.</li> <li>□ Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.</li> <li>□ Use AFL, marking and feedback to adjust shared writing focus daily.</li> <li>□ Outcome: A story based on a legend which includes appropriate features.</li> <li><b>Presentation</b></li> <li>□ Present the story to an audience publishing it on the school's website or publishing site such as Lend Me Your Literacy</li> </ul>
Week 4	<u>Persuasion</u>	<ul style="list-style-type: none"> <li>□ Reading</li> <li>□ View a promotional film of an attraction such as Walt Disney World, Orlando. Compare with a critical review of the same place from a website such as TripAdvisor. Discuss the purpose of these texts. How does each attempt to persuade?</li> <li><b>Reading</b></li> <li><b>Grammar:</b> Warm ups throughout the reading phase - focus on modal verbs.</li> <li><b>Reading and responding</b></li> <li>□ Over a series of lessons, read, compare and contrast a range of paper-based and ICT-based persuasive texts including: newspaper and magazine advertisements; promotional leaflets (places of interest, theme parks etc); more formal persuasive texts.</li> <li>□ Express views about the persuasive nature of different texts.</li> <li><b>Reading and analysing</b></li> <li>□ Collect and investigate use of persuasive devices.</li> <li>□ Collect persuasive words and phrases.</li> <li>□ Discuss and record common features of the text types.</li> <li>□ Create a class checklist of features for use during the writing phase.</li> </ul>

Week 5	<ul style="list-style-type: none"> <li>□ Reading and Writing</li> <li><b>Gathering content</b></li> <li><b>Grammar:</b> Warm ups throughout the gathering content phase – focus on modal verbs.</li> <li>□ Work in groups to plan content of a presentation about a country in the British Isles – e.g. landscape, climate, attractions, communities, famous people, history, music etc.</li> <li>□ Carry out research on given aspect of the country.</li> <li>□ Use the jigsaw approach to allow pupils opportunity to give and receive feedback on their research.</li> <li>□ Show the children how to select and promote aspects from their research in order to show their country in its most positive light.</li> <li>□ Create a persuasive film/ICT presentation using information gathered from research.</li> <li>□ Watch good examples of formal presentations, e.g. BBC Junior Dragon's Den (<b>here</b>).</li> <li>□ Compare presentations.</li> <li>□ Using the <i>zone of relevance</i> approach, identify characteristics of an effective presentation, e.g. audible, clear, structured.</li> </ul>
	<ul style="list-style-type: none"> <li>□ Using a transcript of an effective presentation, box up the sections to create a template.</li> <li>□ Model the planning process using the template; children use the template to plan their own presentation.</li> </ul>
Week 6	<ul style="list-style-type: none"> <li>□ <u>Writing</u></li> <li>□ Use shared writing techniques to model a section at a time with the children. Focus on skills – use of modal verbs, persuasive devices, persuasive words and phrases, appropriate grammar and vocabulary (Standard English).</li> <li>□ Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.</li> <li>□ Use AFL, marking and feedback to adjust shared writing focus daily.</li> <li>□ <u>Model the opening, middle part and conclusion- one part on each day.</u></li> <li>□ Hot write</li> <li>□ <u>Edit and redraft</u></li> </ul>
Week 7	<p><b>Outcome</b></p> <ul style="list-style-type: none"> <li>□ A formal presentation which includes a persuasive film completed following research.</li> </ul> <p><b>Presentation</b></p> <ul style="list-style-type: none"> <li>□ Children use notes to support the presentation of their information. They rehearse their presentations prior to performing them in front of an identified audience, e.g. in an assembly, to another class. Opportunity should be provided for them to respond to questions generated by a presentation. Presentations could be filmed and shared on the school website.</li> </ul>
Week 8	<ul style="list-style-type: none"> <li>□</li> </ul>

## Autumn 2 – Year 6

### Super Sleuth

	<u>Unit</u>	<u>Objectives</u>
Week 1	<b>Detective / Crime Fiction</b> 3-4 weeks Outcome A detective story to entertain and intrigue children in another class.	<p>□ Reading</p> <p><b>Creating interest</b></p> <p>□ Create a scenario in which a bag has been found. Share the bag and its contents with the children, explaining that they should examine these carefully as they provide clues to the identity of the owner. Contents might include train tickets, maps, photographs, books and clothing.</p> <p>□ In groups, children discuss their ideas about who might own the bag. Provide prompt questions to focus the children's discussion. These might include: How old is the owner? Where do they live? What is their occupation? What kind of house do they live in? What do we know about their family? What interests or hobbies do they have?</p> <p>□ Encourage the children to support their ideas with evidence. Model and encourage the use of tentative language such as 'This suggests...' 'Maybe...' 'At first I thought...' 'Perhaps...' 'This could mean...'</p> <p>□ Each group of children is asked to create a profile of the owner of the bag. Provide each group of children with a large sheet of paper to record their ideas.</p> <p>□ Children present their profiles, again using tentative language. The point + evidence + explanation prompt could help to structure presentations.</p> <p>□ The above activities could be carried out in role with the children as detectives and the teacher in role as the chief detective inspector.</p> <p><b>Grammar:</b> Warm ups throughout the reading phase - identifying the subject and object of a sentence.</p> <p><b>Reading and responding</b></p> <p>□ Through shared reading, explore a range of detective fiction (short stories and a class novel). Also include extracts from children's mystery films, e.g. Scooby Doo, Young Sherlock Holmes, Basil the Great Mouse Detective, Nancy Drew.</p>

	<ul style="list-style-type: none"> <li>□ Create a large KWL grid for the working wall. Use this to examine how the writer gradually reveals clues for the reader. Plot these on the grid, recording the children's ongoing thoughts as the story progresses and clues are revealed.</li> <li>□ Support the children in using tentative language to propose, express and refine ideas, e.g. <i>I wonder whether...; Maybe...; At first I thought...but now...</i></li> <li>□ Using Book Talk, take part in discussions as a class and in smaller groups. Support children in challenging their peers with questions, justifying opinions and responding to different viewpoints.</li> <li>□ Support the children in recognising and comparing authors' techniques to influence and manipulate the reader, e.g. the use of red herrings; character descriptions which suggest characters are unsavoury or suspicious or, conversely, upstanding and beyond reproach; providing multiple characters with a plausible motive.</li> <li>□ Focus on vocabulary. In tackling unfamiliar words, explore pronunciation as well as meaning. Use dictionaries to find definitions then discuss these in the context of the text. In order to support the writing phase, record any useful vocabulary on the working wall, including genre specific language such as <i>alibi</i>, <i>motive</i> and <i>red herring</i>.</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>□ <u>Reading and Writing</u></li> <li>□ Children should record ongoing responses in their reading journals. Entries might include Point + Evidence + Explanation (PEE prompt), writing in role as investigating detectives, writing summaries and making predictions.</li> <li>□ Predict what might have happened from information stated and implied. Use drama and short writing tasks to explore different theories linked to the crimes, flashing forwards and backwards in time.</li> </ul> <p><b>Reading and analysing</b></p> <ul style="list-style-type: none"> <li>□ Compare aspects of different detective stories and novels such as suspects, red herrings, detective and culprit. A full list of features can be found on the Lancashire English Team's mystery fiction tablemat.</li> <li>□ With the children, create a checklist of genre features for detective fiction.</li> </ul> <p><b>Gathering content</b></p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – use of the active and passive voice.</p> <p>The gathering content phase is particularly important for detective fiction in that all the elements need to work together to intrigue the reader. Consequently, it may be necessary to spend longer in this phase for this unit than for other narrative units.</p>

## Week 3

### □ Writing

#### Developing a plot

- Simple plot outlines can be provided, e.g.

Detective approached by a character asking for help.
Detective explores the scene of crime.
Detective interviews/meets suspects.
Detective finds him/herself in danger.
Detective reveals the culprit.

- Alternative ideas for plots might include:

- Using ideas from nursery rhymes or fairy tales, e.g. the case of the stolen porridge (invent motives for Goldilocks, Little Jack Horner, Mrs Sprat, the Knave of Hearts...), the case of the vandalised London Bridge – (who might have damaged it?) or the case of the poisoned the apple.

- Plots from children's film or TV animations, e.g. Scooby-doo.

- The board game Cluedo – the latest versions of the game come with short biographies of all the characters and ways in which they are related or interlinked.

#### Developing characters

##### The detective

- Share images of fictional detectives from television, film and fiction, e.g. Sherlock Holmes, Miss Marple, Poirot, Jonathan Creek, Jessica Fletcher.

		<p>□ Fictional detectives are often eccentric or quirky in some way and this can be shown through appearance, behaviour and speech. Provide a selection of hats, scarves, and accessories – the more unusual the better. Working in groups and following the teacher’s modelling, the children are asked to create their detective, selecting one or two items to form part of their character’s ‘signature look’. The children should then list a few words or phrases to sum up the appearance of their detective.</p> <p>□ Children should discuss the personality of their detective and list words or phrases to describe this, e.g. methodical, an introvert/extrovert etc. Vocabulary cards and opportunity to explore word meanings could be provided to support this.</p> <p>□ Ideas for each detective – including their name, words and phrases to describe appearance and personality – could be recorded on a plain white t-shirt using washable marker pens. The t-shirts could then be worn by children. In role as their detective, they could take part in interviews, e.g. a chat show.</p> <p>□ Further develop ideas about the character of the detective by providing the children with a selection of scenarios to discuss or role play, e.g. how would they react if:</p> <ul style="list-style-type: none"> <li>– they were asked to open a jar which no one else could open?</li> <li>– they had just missed their bus?</li> <li>– someone spilled a hot drink in their lap?</li> </ul> <p>□ Children should be encouraged to show their character’s personality through the ways in which they act, react and interact. Use short writing opportunities to record these.</p> <p><b>Additional characters (suspects)</b></p> <p>Following modelling, children should create a number of additional characters who will be the suspects. Show the children how to create characters which are clearly contrasting</p> <p><b>Writing</b></p> <p>□ Use the plan created. Use shared writing techniques to model a section at a time. Focus on skills – effective use of the active and passive voice, devices to build cohesion between paragraphs, and introducing and developing characters through action, dialogue and description.</p> <p>□ Children follow the modelling each day from the whole class focus and use their own plan to inform writing.</p> <p>□ Use AFL, marking and feedback to adjust shared writing focus daily.</p> <p>□ Support the children in evaluating, editing and improving their stories to suit their audience and purpose</p>
Week 4		□
Week 5		□
Week 6		□
Week 7		□
Week 8		□

Spring 1 – EYFS		
	Unit: Our Planet	Objectives
Week 1	<u>Literacy:</u> Comprehension ELG Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary; Anticipate – where appropriate – key events in stories;	<b>Topic Overview: Our Planet</b> Continents, Oceans, The Poles, Dinosaurs, Habitats and the animals that live in them, Minibeasts  I can name all Phase 2 letter sound correspondences.  I can read all Phase 2 HFWs.
Week 2		
Week 3		
Week 4		
Week 5		
Week 6		
	Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.  Word Reading ELG Say a sound for each letter in the alphabet and at least 10 digraphs; Read words consistent with their phonic knowledge by sound-blending; Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.  Writing ELG Write recognisable letters, most of which are correctly formed Spell words by identifying sounds in them and representing the sounds with a letter or letters Write simple phrases and sentences that can be read by others.	I can read some Phase 3 words containing known digraphs, with support  I can read band books that match my phonic phase, sometimes with support  I can write a simple phrase/sentence with support.  I can form some recognisable letters matched to sounds.

Spring 1 – Year 1
Growth and Green fingers




	<u>Unit</u>	<u>Objectives</u>
Week 1	<u>Classic Stories</u>	<ul style="list-style-type: none"> <li>□ Make predictions based on what has been read so far.</li> <li>□ Discuss the title and how it relates to the whole story.</li> <li>□ Identify and discuss the main events in stories.</li> <li>□ Identify and discuss the main characters in stories.</li> <li>□ Read words containing <i>-ed</i>, <i>-er</i> and <i>-est</i>.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Give opinions and support with reasons.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Orally compose every sentence before writing.</li> <li>□ Reread every sentence to check it makes sense.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Say, and hold in memory whilst writing, simple sentences which makes sense.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Sequence events in order.</li> <li>□ Identify and use exclamation marks.</li> <li>□ Add suffixes to verbs where <b>no spelling change is needed</b> to the root word, e.g. <i>pull – pulled</i>.</li> </ul>
Week 4	<u>Instructions</u>	<ul style="list-style-type: none"> <li>□ Listen to a range of instructions.</li> <li>□ Recall specific information in texts.</li> <li>□ Introduce and discuss key vocabulary.</li> <li>□ Check that texts make sense while reading and self-correcting.</li> <li>□ Listen to others.</li> <li>□ Take turns.</li> <li>□ Explain clearly their understanding of what is read to them.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Read aloud accurately texts that are consistent with their developing phonic knowledge.</li> </ul>
Week 5		<ul style="list-style-type: none"> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Reread every sentence to check it makes sense.</li> <li>□ Orally plan and rehearse ideas.</li> <li>□ Sequence ideas in order.</li> <li>□ Write in different forms with simple text features e.g. instructions.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>

Week 6	<u>Traditional Rhymes</u>	<ul style="list-style-type: none"> <li>□ Listen to a range of poems.</li> <li>□ Recognise and join in with language patterns and repetition.</li> <li>□ Recite rhymes and poems by heart.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Make personal reading choices and explain reasons for choices.</li> <li>□ Introduce and discuss key vocabulary.</li> <li>□ Listen to what others say.</li> <li>□ Orally plan and rehearse ideas.</li> <li>□ Write poems with simple structures.</li> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Use capital letters for names of people.</li> <li>□ Separate words with finger spaces.</li> <li>□ Use their phonic knowledge when spelling any unfamiliar words.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>
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Spring 1 – Year 2		
Explorers		
	<u>Unit</u>	<u>Objectives</u>
Week 1	<u>Stories by the Same Author</u>	<ul style="list-style-type: none"> <li>□ Read accurately by blending the sounds in words, especially recognising alternative sounds for graphemes.</li> <li>□ Read further common exception words, noting tricky parts.</li> <li>□ Use tone and intonation when reading aloud.</li> <li>□ Listen to a range of texts at a level beyond that at which they can read independently including stories.</li> <li>□ Sequence and discuss the main events in stories.</li> <li>□ Introduce and discuss key vocabulary within the context of a text.</li> <li>□ Identify, discuss and collect favourite words and phrases.</li> <li>□ Make predictions using evidence from the text.</li> </ul>

Week 2		<ul style="list-style-type: none"> <li>□ Make inferences about characters and events using evidence from the text, e.g. <i>what is a character thinking, saying and feeling?</i></li> <li>□ Make contributions in whole class and group discussion.</li> <li>□ Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> <li>□ Use apostrophes for contracted forms e.g. <i>don't, can't, wouldn't, you're, I'll</i>.</li> <li>□ Use subordination for time, e.g. build on <i>when</i> (autumn term), and extend to other time connectives: <i>while, as, before, after</i>. □</li> <li>□ Use past tense for narrative.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about, e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>.</li> <li>□ Write about fictional events.</li> <li>□ Proofread to check for errors in spelling, grammar and punctuation.</li> <li>□ Read aloud their writing with intonation to make their meaning clear.</li> </ul>
Week 4	<u>Non- Chronological reports</u>	<ul style="list-style-type: none"> <li>□ Read frequently encountered words quickly and accurately without overt sounding and blending.</li> <li>□ Read aloud books closely matched to their improving phonic knowledge, sounding out unfamiliar words accurately, automatically and without undue hesitation.</li> <li>□ Read a range of non-fiction texts including information, explanations, instructions, recounts, reports.</li> <li>□ Discuss how specific information is organised within a non-fiction text, e.g. <i>text boxes, sub-headings, contents, bullet points, glossary, diagrams</i>.</li> <li>□ Activate prior knowledge and raise questions e.g. <i>What do we know? What do we want to know? What have we learned?</i></li> <li>□ Check that texts make sense while reading and self-correct.</li> <li>□ Make contributions in whole class and group discussion.</li> </ul>
Week 5		<ul style="list-style-type: none"> <li>□ Listen and respond to contributions from others.</li> <li>□ Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> <li>□ Use subordination for reason, e.g. build on <i>because</i> and <i>so</i> (autumn term), extend to other reason connectives; <i>if, then, for, unless</i>.</li> <li>□ Use present and past tense for non-chronological reports.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about e.g. <i>text mapping, collect new vocabulary, key words</i>.</li> <li>□ Use specific text type features to write for a range of audiences and purposes e.g. <i>to inform</i>.</li> <li>□ Write about real events.</li> <li>□ Edit and improve their own writing in relation to audience and purpose.</li> <li>□ Proofread to check for errors in spelling, grammar and punctuation.</li> </ul>

	Unit	Objectives						
Week 1	Novel as a theme	<div>□ Reading</div> <div>Creating Interest: art lesson in the afternoon from a character description draw one of the characters from the description</div> <div>Grammar: Warm ups throughout the reading phase - focus on selecting, generating and using adverbs</div> <div>Cold Task: write a story about an Iron Man/ Iron Woman/ Iron Child/ Iron Pet</div> <div>I can describe the Iron man comparing the film and book versions</div> <div>View the opening of the selected text on film e.g. The Iron Giant DVD clip or the clip on the BBC Bitesize website.</div> <div>Compare the children’s visualisations of The Iron Man with the film versions. Use key questions to promote discussion e.g. Is the character as you imagined? What is different? What is the same? Which do you prefer? Why?</div> <div>(left hand side.): View the selected clip again and ask the children to be ‘spotters’ to collect favourite or interesting words and phrases.</div> <div>Collect these words and phrases on a flipchart. On cards, provide each group with the description from the text of a body part of The Iron Man e.g. eyes, head, arms, legs, body etc. Each group examines their description e.g. eyes – his eyes glowed red, then infra-red, then green. (right hand side.): explore chapter one. As the story develops, ask each group to bring their body part with description to label a life size figure of The Iron Man. Display this with the descriptions- write the descriptions.</div> <div>I can write as a character in role</div> <div>(left hand side.) Use the drama technique of hot seating to further explore the character. Support the children in generating appropriate questions, e.g. Who are you? What are you doing? What happened to you? Where are you? How do you feel? Why? What are you going to do next? Model quality responses in the hot seat before children complete the hot seating in small groups. (right hand side.): Write a diary entry as the Iron Man.</div> <div>I can summarise Chapter one and describe the opening</div> <div>(left hand side.) Summarise chapter one, chunking the plot into a series of events on a chart or storyboard. ( right hand side: summarise chapter one and describe the opening of the story.)</div> <div>I can find evidence for a character’s behaviour</div> <div>(left hand side.): Model using point and evidence to develop using evidence from the text. Use speaking boxes and then provide a short writing opportunity. Provide the point or the evidence for children to discuss in groups, referring to a selected part of a text e.g.</div>						
		<table><tr><th>Point</th><th>Evidence</th></tr><tr><td>The Iron Man was mysterious.</td><td></td></tr><tr><td></td><td>‘...everything in place except for one ear. He strode around the beach searching for his lost ear.’</td></tr></table>	Point	Evidence	The Iron Man was mysterious.			‘...everything in place except for one ear. He strode around the beach searching for his lost ear.’
		Point	Evidence					
		The Iron Man was mysterious.						
			‘...everything in place except for one ear. He strode around the beach searching for his lost ear.’					

	( right hand side.) Write a description of the iron man's behaviour and why he behaves as he does- use the evidence collected.
Week 2	<p>Reading and Writing</p> <p><b><u>I can sequence the plot in Chapter two</u></b></p> <p>( left hand side): Model chunking an appropriate part of the story into sections which can be used as a plot pattern for writing later e.g. Chapter Two of The Iron Man. (Right hand side): Select the opening paragraph of a chapter e.g. chapter one or two in The Iron Man and analyse how the author combines character and setting. Use two colours to highlight the text, identifying references to character and setting.</p> <p><u>Plenary</u> With the children, begin to create a checklist for an effective opening paragraph. Provide further examples of opening paragraphs for children to analyse independently and identify details from the checklist/add to it – collate as a class and display on working wall.</p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – explore, identify and create complex sentences using a range of conjunctions e.g. <i>since, until, in case.</i></p> <p><b><u>I can use the plot structure to create a new story</u></b></p> <p>(Left hand side: Chunk the plot of the story/ Chapters read so far): ( right hand side: plot the new story- can change the characters.) or make notes from the viewpoint of one character if the outcome is a first person narrative in role.</p> <p><b><u>I can add thoughts, description and vocabulary to parts of my story</u></b></p> <p>( left hand side: in pairs freeze frame parts of their story- explain their thoughts to another pair and make notes.) ( right hand side: add adjectives and vocabulary to parts of their story plan.) Plenary: work in pairs: using a thesaurus to add more strong vocabulary- feedback as a class and magpie if needed.</p> <p><b><u>I can write an effective opening</u></b></p> <p>( left hand side: visualise a child's plan from the last lesson.) model how to thought shower description and possible sentences. Children do this on their left hand side.) Right hand side: put the sentences together to write the opening of their story- remember to include description, thoughts and feelings- how will they create mystery. Plenary: edit and redraft.</p>
Week 3	<p> Writing</p> <p><b><u>I can write an effective middle with a problem to the story</u></b></p> <p><b><u>I can write an effective ending to the story</u></b></p> <p><b><u>I can edit, redraft and improve my story</u></b></p>

		<u>Hot task: take their cold task and rewrite it</u>
Week 4	Recount Diaries	□
Week 5		□
Week 6		□

<u>Water Water everywhere Spring 1 – Year 4</u>
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	<u>Unit</u>	<u>Objectives</u>
Week 1		□
Week 2		□
Week 3		□
Week 4		□
Week 5		□
Week 6		□

<u>Spring 1 – Year 5 Amazon Adventure</u>		
	<u>Unit</u>	<u>Objectives</u>
Week 1	Stories from other cultures	<p><b><u>I can write a description of a rainforest as an opening of a story</u></b></p> <ul style="list-style-type: none"> <li>Left hand side: Show the children the first half of the short film Hymn to the Rainforest on YouTube: stopping before the images of deforestation. In pairs, children discuss their response to the film. Use questions to support discussion such as: <i>How did it make them feel? Would they like to visit the rainforest? What would they like to see? Do they know the names of any of the plants or animals they saw in the film?</i> (pupils record on the left hand side.) Working in groups, children are asked to collect vocabulary to</li> </ul>

describe the rainforest. If the vocabulary generated is likely to be limited, support this through the use of a zone of relevance activity where vocabulary cards are provided and children position each word on a target board in relation to how relevant that word is; the more relevant, the closer to the centre of the board it is placed.

Right hand side: Write a description: opening of a story which describes the rainforest- edit and redraft( teacher circulates to mark as they write.) Plenary: share with a partner- www and EBI- further redrafting if needed. Display the words on the working wall to support the writing process. Explain that in this English unit, they will be reading and writing stories set in the rainforests of the Amazon.

I can compare texts, showing an understanding of themes

**Grammar: I can convert nouns and adjectives to verbs using appropriate suffixes** Warm ups throughout the reading phase – focus on using suffixes *-ate, -ise, -ify* to convert nouns and adjectives into verbs, e.g. *pollen – pollinate; medicine – medicate; climate – acclimatise; apology – apologise; drama – dramatise; note – notify; solid – solidify; specific – specify; pure – purify* : *do this on the left hand side at the start of the lesson for 5-10 minutes: show some examples and children complete the rest. ( do not use word searches or anything stuck in.)*

▪ **Through Shared modelled reading:** Through shared reading, explore stories which **originate** in the Amazon area of South America such as *The Wings of the Butterfly*; *A Tale of the Amazon Rainforest* and *The Tree of Life*. Read and explore a selected novel which is **set** in the Amazon area of South America, such as *Journey to the River Sea* by Eva Ibbotson. Through shared reading and additional reading time outside of the English lesson, complete the novelUse a reading journal to record ongoing responses to the text as well as other reading based activities, e.g. *KWL grids, mind mapping, writing in role, adding themselves as a character into the story, writing summaries and making predictions*. Model and use Book Talk to deepen comprehension. Focus on retrieval of information that is stated, and also that which is implied. Model the use of speculative language to support children in articulating their responses: *this word suggests...; this word is associated with...; this supports the idea of...* Ensure all children participate in the discussion and support them in building on their own and others ideas.

**Left hand side:** *with a story: explore this in more detail:*

Likes	Dislikes
Patterns	Puzzles

Deepen the discussion by questioning further in relation to the children's responses, e.g. *Can you say a bit more about that idea? Can you find the words which tell you that? Does this remind you of any other stories you have heard or read? How is it similar/different?*

Right hand side: *children look at another Story and do as above.*

I can compare texts, showing an understanding of themes

Read a short story which is **set** in the Amazon rainforest such as *The Great Kapok Tree* by Lynne Cherry. Left hand side: make notes with the stories which originate from the area – identify similarities and differences in terms of characters, settings and themes.

	<p>Consider how the language, structure and presentation contribute to the meaning, for example, if using The Great Kapok Tree, discuss the contribution made by the following:</p> <ul style="list-style-type: none"> <li>○ The map on the first page.</li> <li>○ The border of the map with labelled pictures of rainforest animals.</li> <li>○ The introduction which describes the rainforest.</li> <li>○ The illustrations.</li> <li>○ The structure of the story.</li> </ul> <p>Right hand side: write a review of the story- explaining the themes. Plenary: discuss vocabulary in the stories and collect on the working wall. In pairs use some of the vocabulary to put into sentences.</p> <p><u>I can explain how language, structure and presentation contribute to meaning.</u> <u>I can explain character viewpoints/ events in a story</u></p> <p><b>Grammar: I can convert nouns and adjectives to verbs using appropriate suffixes</b> Warm ups throughout the reading phase – focus on using suffixes <i>-ate, -ise, -ify</i> to convert nouns and adjectives into verbs, e.g. <i>pollen – pollinate; medicine – medicate; climate – acclimatise; apology – apologise; drama – dramatise; note – notify; solid – solidify; specific – specify; pure – purify</i> do this on the left hand side at the start of the lesson for 5-10 minutes: show some examples and children complete the rest. ( do not use word searches or anything stuck in.)</p> <p>Explore the thoughts, feelings and actions of characters using drama techniques such as freeze framing, thought tracking (in role as characters, children speaking their thoughts aloud), role-play and conscience alley.</p> <p>Make notes of this on the left hand side: thought and speech bubbles Focus on specific events, exploring how these might be viewed through the eyes of different characters in the story, e.g. Maia and Mrs Carter in <i>Journey to the River Sea</i>. Right hand side: Link to short writing opportunities – diary entries/ letters as the character.</p>
Week 2	<p><u>I can identify effective description and describe the effect</u></p> <ul style="list-style-type: none"> <li>■ <b>Left hand side:</b> ( also look at the grammar starts from last week.) Reread a section of the text which includes a setting description, e.g. the section beginning <i>'The journey down the Amazon was one that Maia never forgot.'</i> (Chapter 2) or the one beginning <i>'The market was dazzling'</i> (Chapter 2). What is the effect of this description on the reader? Talk for writing techniques could be used to imitate this text (use actions, voices and text mapping to learn the text by heart). See the Talk for Writing website for more information. Create a toolkit by identifying techniques the writer has used to create the setting description. Using a mix of modelled and shared writing, draw on the model text and use the checklist to write a setting description. The Hymn to the Rainforest film, watched as part of the creating interest phase, could be used as a stimulus to support. Teacher shared modelled write of a description of a rainforest: encourage children to use the vocabulary from the working wall.</li> <li>■ <b>Right hand side:</b> Write own description of a rain forest. Plenary- in pairs edit and redraft.</li> </ul> <p><u>I can use appropriate techniques to write an action scene in the style of the author.</u></p>



( left hand side.) **Grammar:** Warm ups throughout the gathering content phase – focus on creating and punctuating complex sentences using *-ed* openers, and creating and punctuating complex sentences using *-ing* openers.

Explain to the children that they will be planning the opening and description of adventure story, set in the rainforest, using the story mountain planner. ( they will just be doing the first two sections- not getting to the middle part.)

Provide the children with the problem for their story, e.g. *a child becoming lost in the rainforest*. Children must then work backwards from the problem to consider questions such as how the story began, how the child came to be in the rain forest and what events occurred which resulted in them becoming lost. Working forwards from the problem, support the children in considering how the problem might be resolved. In small groups, the children discuss ideas for their stories and devise their own basic plot. Make notes of this on the left hand side.

Further develop ideas about the thoughts and feelings of characters at key points using drama techniques such as freeze frame, thought tracking and role play. Right hand side: children write a monologue from the child's point of view lost in the forest. Edit and redraft.

I can generate descriptive language to add more detail to the setting

Left hand side: Use a collaborative drawing approach (drawing on large sheets of paper or on large bed sheets with washable marker pens) for children to record ideas for different plants and animals they might find in the Amazon rainforest. They label the items they have drawn with appropriate nouns then develop some into noun phrases. Encourage the use of descriptive and precise vocabulary observed during the reading phase. Display on the working wall to support the writing phase. Support with photographs, illustrations and moving images where necessary. Alternatively, ask children to carry out research at home, bringing in pictures or drawings of plants and animals. Label these with words or phrases and display for all children to use.

Right hand side. Provide opportunities for children to orally rehearse sentences using the words and phrases generated through the collaborative drawing exercise, e.g. working with a partner, give an oral description of what might be seen in the setting using the phrase 'You can see...'. Extend this by challenging the children to also use an *-ed* or *-ing* opener, e.g. 'Exhausted from trekking through the thick undergrowth, you can see...'; 'Gazing upwards into the canopy, you can see. Plenary: edit, improve and redraft those sentences.

I can write the opening to an Adventure story using descriptive and precise vocabulary.

Teacher reminds pupils to look back at the journey of this unit: the grammar, vocabulary collected, character description. Model the opening of the teacher's adventure story.

Hot task: Left hand side: pupils write the opening of their adventure story. Teacher circulates to mark in class.

Teacher places up a pupil's writing on the visualiser: edit and improve together. On the left hand side: edit with a purple pen

Right hand side: pupils write out in purple pen their redrafted opening of the story. Plenary: in pairs read each other's redrafted story: WWW: how have they improved it.

The openings of the Stories could be shared with children in other classes, published on a website such as Lend Me Your Literacy or made into a class book. Redrafted and illustrated- other pupils write reviews.

Week 3	Debate	<div><div></div><p><u>Cold task: I can write a discussion text.</u></p><p>Ask children to discuss what they think a discussion/ debate text is.</p><ul style="list-style-type: none"><li>Left hand side: Show the children the complete version of the short film Hymn to the Rainforest on YouTube, this time including the images of deforestation. Ask the children to discuss their initial responses in pairs.</li></ul><p>Explain that film is like a text in that the film maker creates it to communicate ideas to an audience. Provide the children with sticky notes and use these to record the children’s thoughts and feelings on an enlarged copy of the focus boxes:</p><table><tr><th>Likes</th><th>Dislikes</th></tr><tr><td></td><td></td></tr><tr><th>Patterns</th><th>Puzzles</th></tr><tr><td></td><td></td></tr></table><p>Through questioning, further explore the children’s ideas and add to the focus boxes accordingly. Display the word DEFORESTATION. Using their knowledge of the root word, prefix and suffix, ask the children to work out the meaning of the word. Show them sentences which use the word in context, e.g. <i>The rainforests of the Amazon have been severely affected by deforestation.</i></p><p>In pairs, ask the children to create a bullet pointed list of the effects of deforestation using the information from the film. Challenge the children to talk for one minute about deforestation. Speaking frames could be used to support this process if appropriate, e.g. <i>I believe that...; Firstly...; As a consequence of...; Additionally...; Furthermore...;</i></p><p><i>Right hand side: write a discussion text/ debate about deforestation. Plenary edit and rewrite some key sentences.</i></p><p>Grammar on left hand sides of the page:: Warm ups throughout the reading phase – focus on exploring, collecting and using modal verbs to indicate degrees of possibility e.g. <i>might, could, shall, will, must.</i></p><p><u>I am able to express simple arguments for and against an issue.</u></p><p>Left hand side: Through shared reading, and using short films such as ‘Threats to the Rainforest from Businesses and Farming’ from the BBC Bitesize website, support the children in researching the causes and effects of deforestation. Begin to collect reasons for and against the cutting down of the trees and display these on the working wall. In pairs, play ‘argument ping pong’: one child presents an argument for cutting down trees, then the second child presents an argument against. Each child continues putting forward arguments for or against.</p><p>Right hand side: write a paragraph reasons for cutting the trees and a paragraph: reasons against cutting trees. Plenary edit and improve.</p><p>I can identify the purposes of a text. I am able to discuss the author’s purpose. I can compare texts</p></div>	Likes	Dislikes			Patterns	Puzzles		
Likes	Dislikes									
Patterns	Puzzles									

	<p>Share with the children fiction texts such as <i>The Vanishing Rainforest</i> by Richard Platt and <i>The Shaman's Apprentice</i> by Lynne Cherry. Through discussion, consider the writer's purpose, e.g. was he/she trying to inform, entertain, persuade, explain or describe something to the audience?</p> <p>Right hand side: compare two texts and write for each the author's purpose using the questions above. Pupils explain their preferences and summarise both texts.</p> <p><u>I can infer characters' feelings, thoughts and motives from their actions and justify inferences with evidence.</u></p> <p>Through drama, explore the issues raised in the stories. This might include examining key parts of <i>The Vanishing Rainforest</i> and:</p> <ul style="list-style-type: none"> <li>- in pairs, role playing the conversation between Remaema's father and her Uncle Moawa (page 8), or improvising the dialogue between Remaema's father and the villagers as he persuaded them to meet with Jane (page 15). Make notes of this on the left hand side.</li> <li>- in role as villagers, hold a village meeting to discuss their possible thoughts and feelings. Children form a circle to represent the yano. A child in role as Remaema stands in the middle and each villager in turn gives their opinion (similar to the conscience alley technique). After hearing the different responses 'Remaema' is asked to give her opinion.</li> <li>- Right hand side- write as Remaema- explaining both sides of the opinions and what they think should happen now.</li> <li>- Plenary: From the fictional texts read, add any further arguments for and against the cutting down of trees to the working wall</li> </ul>
Week 5	<p><u>I can identify and comment on features of persuasive texts. I know can explain how the paragraphs are structured in a persuasive text</u></p> <p>Read an example of a persuasive speech, such as this one about global warming on the Presentation Magazine website . Ask the children to comment on the effect of the speech. Is it convincing? Encourage them to provide reasoned justifications for their views, and elaborate by referring to specific sections of the text. Model using the visualiser how to box up a text and then children do this on the left hand side. ( left hand side, box paragraphs and make notes on an example of persuasive speech- identifying the purpose of each paragraph Analyse the structure of the persuasive speech using the 'boxing up' technique. This involves drawing rectangles (or 'boxes') around the different sections of text and giving each section a label. By removing the text from the sections, leaving just the boxes and the labels, an outline planning format can be created.. Right hand side: Give reasons for/ against why they think or don't think it persuades them. Plenary: What did they notice about the structure of persuasive texts. Make notes of this on the working wall.</p> <p><u>I can identify persuasive words and phrases</u></p> <p>Left hand side: <b>Grammar:</b> Warm ups throughout the gathering content phase – focus on the use of devices to build cohesion, e.g. <i>firstly, furthermore, as a consequence</i></p> <p>Teacher models using a persuasive text- how to identify the persuasive words and phrases- underlining this.</p> <p>Right hand side: Analyse the language features of the text. How does the writer attempt to persuade the reader? Identify and highlight persuasive words, phrases and sentences e.g. '<i>The answer is simpler than you may think.</i>' '<i>This could be easier than it sounds.</i>' '<i>Something as simple as...</i>' Underline this.</p>

Plenary: What did they notice about the language in a persuasive text: What language was used to start each paragraph? (collect examples for the working wall.) What types of sentences are used? Note how the main argument appears in the first sentence of the paragraph and is expressed clearly and simply, e.g. *Reduce, reuse and recycle*. Ideas are then developed through further elaboration. Ask the children to use different colour highlighter pens to identify the main argument in each paragraph, and information used to elaborate. Using the Talk for Writing approach, begin to learn this text by heart (imitation) – see *Talk for Writing Across the Curriculum: How to teach non-fiction writing 5-12 years* by Pie Corbett and Julia Strong for an example. This would provide the children with a useful model to support the construction of their own persuasive speech. For more information on the Talk for Writing approach, see the website.

I can present the main point of each of their arguments using a clear statement, elaborate on each point by providing more detailed information and examples and organise their ideas to plan a persuasive speech.

- Recap on what they children have learnt about the features of a persuasive text so far, the grammar and how the paragraphs are set out. Left hand side: Provide a range of arguments on cards for the children to read and sort according to whether they are for or against deforestation; some can be found in The Deforestation Debate on the Scholastic website. Present a statement which will form the basis of a class debate, e.g. *Deforestation is necessary for progress in the Amazon area*. This is known as the motion. Organise the children into two groups, explaining that half will be arguing in favour of the motion (proposing it), the other half against it (opposing it). Using the arguments for or against the motion (collected during the reading phase), ask the children to work in groups to arrange them from strongest to weakest. Where necessary, provide opportunity for the children to carry out further research in relation to the points they are using to support their argument.
- Right hand side: Model the planning of the speech using the framework created during the reading phase. Following this modelling, children plan their speeches, by making brief notes in the appropriate section of the framework.
- Writing: I can write a persuasive speech which includes the appropriate and effective use of:
  - modal verbs to indicate degrees of possibility e.g. *might, could, shall, will, must*.
  - devices to build cohesion, e.g. *firstly, furthermore, as a consequence*. features of persuasive texts.

Using the plan created, use shared writing techniques to model a section at a time with the children. Focus on skills – using modal verbs to indicate degrees of possibility, and devices to build cohesion: can do this in 3 sections. Children write on the left hand side- teacher circulates to mark. Right hand side- pupils edit and redraft using their purple pen.

Hot task: pupils write a persuasive text on the left hand side: from a choice of arguments given by the teacher: right hand side- edit and redraft.

Hold a debate: this can be with another class or school.

- Explain that the research they have completed for their persuasive speech is now going to form the basis of a debate. 'How to Debate: An Introduction' on YouTube explains debating. Further information about holding a formal debate can be found on the CBBC website) or The Noisy Classroom website.
- Provide opportunities for the children to make notes to support the presentation of their arguments.

Week 6

- Discuss strategies for responding to questions generated by the presentation. Speaking prompts might help with this, e.g. *I like that idea but have you thought about...; Ok, but what about looking at it this way...; How might you feel if...*
- Support the children in evaluating and improving performances focusing on intonation and volume; gesture and movement; and clarity of meaning.

□

Spring 1 – Year 6 : Heroes and Villains		
	<u>Unit</u>	<u>Objectives</u>
Week 1		□
Week 2		□
Week 3		□
Week 4		□
Week 5		□
Week 6		□

Spring 2 – EYFS		
	<u>Unit: Faces of the Earth</u>	<u>Objectives</u>
Week 1	<u>Literacy:</u> Comprehension ELG	<b>Topic Overview: Faces of the Earth</b> Farms, Diversity, Famous stories, Festivals, Protecting our Planet
Week 2		
Week 3		

Week 4	<p>Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary;</p> <p>Anticipate – where appropriate – key events in stories; Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.</p> <p>Word Reading ELG Say a sound for each letter in the alphabet and at least 10 digraphs; Read words consistent with their phonic knowledge by sound-blending; Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.</p>	I can read the digraphs of Phase 3
Week 5		I can read some of the first 44 letter sound correspondences with support (Phase 3)
Week 6		I can read all Phase 3 HFWs
Week 7		<p>I can spell Phase 2 HFWs, following a model where necessary</p> <p>I can begin to spell CVC words containing Phase 3 digraphs</p>
	<p>Writing ELG Write recognisable letters, most of which are correctly formed Spell words by identifying sounds in them and representing the sounds with a letter or letters Write simple phrases and sentences that can be read by others.</p>	<p>I can read band books that match my phonic phase, sometimes with support</p> <p>I can write simple sentences containing learnt Phase 3 digraphs (when guided)</p>

<u>Spring 2 – Year 1</u>		
<u>Family Album</u>		
	<u>Unit</u>	<u>Objectives</u>

Week 1	<u>Traditional Tales</u>	<ul style="list-style-type: none"> <li>□ Listen to a range of texts (traditional tales) at a level beyond that at which they can read independently.</li> <li>□ Make predictions based on what has been read so far.</li> <li>□ Identify and discuss the main events in stories. Identify and discuss the main characters in stories.</li> <li>□ Make basic inferences about what is being said and done.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Retelling familiar stories in a range of contexts <i>e.g. small world, role play, storytelling</i>.</li> <li>□ Give opinions and supporting with reasons.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Orally compose every sentence before writing.</li> <li>□ Reread every sentence to check it makes sense.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Sequence events in order.</li> <li>□ Use simple connectives to link ideas <i>e.g. and, but, or, so</i>.</li> <li>□ Say, and hold in memory whilst writing, simple sentences which makes sense.</li> <li>□ Add the prefix 'un' to verbs and adjectives to change the meaning <i>e.g. untie, unkind</i>.</li> </ul>
Week 4	<u>Recounts</u>	<ul style="list-style-type: none"> <li>□ Listen to a range of non-fiction (recounts).</li> <li>□ Listen to others.</li> <li>□ Activate prior knowledge.</li> <li>□ Recall specific information in texts.</li> <li>□ Relate texts to own experiences.</li> <li>□ Discuss key vocabulary.</li> <li>□ Check that texts make sense while reading and self-correcting.</li> <li>□ Read aloud texts using that are consistent with their developing phonic knowledge.</li> <li>□ Demonstrate understanding of texts by answering questions related to who, what, where, when, why, how.</li> </ul>
Week 5		<ul style="list-style-type: none"> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Reread every sentence to check it makes sense.</li> <li>□ Use capital letter for the personal pronoun 'I'.</li> <li>□ Use capital letters for people, places and days of the week.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>□ Orally plan and rehearse ideas.</li> <li>□ Sequence ideas/events in order.</li> <li>□ Write in different forms with simple text features <i>e.g. recounts</i>.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>

Spring 2 – Year 2		
The Farm Shop		
	Unit	Objectives
Week 1	<u>Stories with familiar settings</u>	<ul style="list-style-type: none"> <li>Read accurately by blending the sounds in words, especially recognising alternative sounds for graphemes.</li> <li>Read words containing common suffixes e.g. <i>-ness, -ment, -ful, -ly</i>.</li> <li>Retell a wider range of stories.</li> <li>Identify, discuss and collect favourite words and phrases.</li> <li>Use sentences with different forms: statement, question, command, exclamation.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>Make predictions using evidence from the text <input type="checkbox"/> Use past tense for narrative.</li> <li>Select, generate and effectively use adjectives.</li> <li>Add suffixes <i>-ful</i> or <i>-less</i> to create adjectives e.g. <i>playful, careful, careless, hopeless</i></li> <li>Make inferences about characters and events using evidence from the text e.g. <i>what is a character thinking, saying and feeling?</i></li> <li>Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>Plan and discuss what to write about, e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>.</li> <li>Write about fictional events.</li> <li>Evaluate their writing with adults and peers.</li> <li>Proofread to check for errors in spelling, grammar and punctuation.</li> </ul>
Week 4	<u>Persuasion</u>	<ul style="list-style-type: none"> <li>Read a range of non-fiction texts.</li> <li>Discuss how specific information is organised within a non-fiction text.</li> <li>Introduce and discuss key vocabulary within the context of a text. <input type="checkbox"/> Check that texts make sense while reading and self-correct.</li> <li>Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> <li>Use sentences with different forms: statement, question, command, exclamation.</li> <li>Use commas to separate items in a list.</li> <li>Use present tense for persuasive adverts.</li> <li>Select, generate and effectively use adjectives.</li> <li>Use suffixes <i>-er</i> and <i>-est</i> to create adjectives e.g. <i>faster, fastest, smaller, smallest</i>.</li> </ul>



Week 5		<ul style="list-style-type: none"> <li>Plan and discuss what to write about, e.g. <i>story mapping, collecting new vocabulary, key words and ideas.</i></li> <li>Use specific text type features to write for a range of audiences and purposes, e.g. to persuade.</li> <li>Edit and improve their own writing in relation to audience and purpose.</li> <li>Evaluate their writing with adults and peers.</li> <li>Read aloud their writing with intonation to make the meaning clear.</li> </ul>
Week 6	<u>Riddles</u>	<ul style="list-style-type: none"> <li>Listen to a range of texts at a level beyond that at which they can read independently including contemporary and classic poetry.</li> <li>Identify, discuss and collect favourite words and phrases.</li> <li>Make personal reading choices and explain reasons for choices.</li> <li>Introduce and discuss key vocabulary within the context of a text.</li> <li>Make predictions using evidence from the text.</li> <li>Listen and respond to contributions from others.</li> <li>Say, write and punctuate simple and compound sentences using the connectives <i>and, but, or.</i></li> <li>Use subordination for time, e.g. <i>when, while, as, before, after.</i></li> <li>Use subordination for reason, e.g. <i>because, if, unless.</i></li> </ul>
Week 7		<ul style="list-style-type: none"> <li>Plan and discuss what to write about, e.g. collecting new vocabulary, key words and ideas.</li> <li>Use specific text type features to write for a range of audiences and purposes.</li> <li>Write simple poems based on models.</li> <li>Evaluate their writing with adults and peers.</li> <li>Proofread to check for errors in spelling, grammar and punctuation.</li> </ul>

Spring 2 – Year 3 <u>There's</u> <u>No Place Like Home</u>		
	<u>Unit</u>	<u>Objectives</u>

Week 1	<b><u>Folk Tales</u></b> <b><u>Outcome:</u></b> <b>Innovation of a folk tale</b> <b>Presentation of the innovated narrative to an audience using props, images and actions</b>	Cold Write Rainbow Grammar Listen to and read a folk tale To identify the structure of folk tales: retelling a range of stories/ folk tales: Grimm's Fairy Tales , Rudyard Kipling Just So Stories, The Lancashire Giant. Sequence and identify the main events in stories Identify and discuss themes: e.g good over Evil, weak/ strong, wise and foolish etc Identify and discuss conventions: e'g numbers 3 and 7, repetition of magical sentences Raise questions during the reading process : e.g: I wonder why that Character Use role play  □ To use conjunctions
Week 2		To use direct speech using inverted commas: explore speech and dialogue in a folk tale- reading it first – link to drama Rainbow Grammar - Speech To punctuate direct speech □ To use prepositions: Identify, select, generate and effectively use prepositions for where: e.g above, below, beneath, within, outside, beyond. Identify the key features of folk tales and create a checklist □ Model chunking the plot into key events and create a whole class grid/ story map or story board. □ Create and develop plots based on a model: pupils contribute to a whole class version: add key vocabulary
		□ Read and Analyse narrative to plan their own folk tale/ traditional tale Plan their own folk tale/ traditional tale □ Discuss and propose changes with partners and in small groups
Week 3		To develop ideas for a new folk tale: teacher models each section using the ideas generated from the whole class story: then pupils write their own from their storyboard plan To write the opening of a folk tale: To write a build-up for a folk tale To write the problem and resolution paragraphs To write the concluding paragraph □ Hot Write □ <i>Edit, redraft and present</i> □ <i>Use appropriate intonation, tone and volume to present their folk tale to a group or class.</i>

Week 4	<u>Biography of a regional/ local hero</u>	<p>Cold Task</p> <p>To describe an event</p> <p>To sequence events</p> <p>Listen to and discuss a range of biographies: include print and film versions: can use stories from School Years – BBC Class clips.</p> <p>Read a range of biographies</p> <p>Discuss the purpose of paragraphs in a biography and the key idea in each paragraph.</p> <p>Evaluate how specific information is included: sub headings, contents, bullet points, glossary etc</p> <p>□ To write questions for a biography interview: see if can get that local person to visit</p>
Week 5		<p>To write a recount using time adverbials</p> <p>Use Rainbow Grammar to explore, identify and create complex sentences using a range of conjunctions: e.g while, after, before</p> <p>To identify sections of a biography</p> <p>To write in the past tense</p> <p>To sort into paragraphs: group information : plan biography</p> <p>□ To research facts for a biography: discuss and explore information about the selected person, reading information in print, on screen or by using film clips. Discuss and record information using sticky notes.</p> <p>□ Identify and use headings and sub headings to organise information: move information from plan from the sticky notes into those sub headings.</p>
Week 6		<p>To write introduction paragraph for a biography: teacher models each part from the whole class plan: focus on skills in each paragraph: connectives, conjunctions and paragraphs: children follow the modelling each day from the whole class focus</p> <p>To write the main paragraph to a biography</p> <p>To plan a biography</p> <p>□ Hot write: To write a biography</p> <p>□ Editing and redrafting: Use AFL, marking and feedback to adjust shared writing focus daily.</p> <p>□ Presentation: Publish the biography as a poster, booklet/ ICT outcome</p> <p>□ Convert the biography into a documentary/ film using tablets.</p>
Week 7		<p>□ Consolidation</p>

Spring 2 – Year 4 The Art of Food		
	Unit	Objectives
Week 1	Issues and Dilemmas	<div>□ Cold Task: write a story with an issue or dilemma on the topic</div> <div>I can identify and issue/ dilemma in a poem</div> <div>left hand side: Read a poem to the children with an issue or dilemma e.g. I Did a Bad Thing Once, Dog in the Playground or Please Mrs Butler in Please Mrs Butler by Allan Ahlberg, or What has happened to Lulu by Charles Causley.</div> <div>Model using book talk to discuss and identify the dilemma in a selected poem e.g. in I Did a Bad Thing Once – the boy steals money from his mum to buy bubble gum. Model plotting the structure using key points into a story map, storyboard or by boxing up e.g.</div> <div><div>Mum and Boy - characters.</div><div>Boy steals money from Mum’s purse to buy bubble gum.</div><div>Mum buys boy bubble gum anyway.</div></div> <div>( right hand side.): Provide copies of other poems to read in small groups. Children discuss and identify key events,and create a plot structure as a group. Plenary: Discuss and collect the range of plot structures with issues or dilemmas created, and display on working wall for use in the gathering content phase.</div> <div>( left hand side.) Grammar: warm ups throughout the reading phase - create complex sentences with adverb starters.</div> <div>I can identify the key events and be able to storyboard this. Through shared reading or viewing, share the opening of the selected text e.g. A Matter of Loaf and Death by Nick Park/Penny Worms. Establish the opening to the story by raising questions about characters and finding relevant sentences or details e.g. generate questions using the question hand and record on the left hand side. Introduce children to storyboarding the events, beginning with the opening, using a whole class planner e.g. capture images from the film or create storyboard events using illustrations or freeze frames of children in role, and add to the working wall. Continue this for each section of the story during this phase. ( right hand side.)Through shared reading or viewing, explore the build-up, dilemma, resolution and ending of the selected text over several days.</div> <div>I can identify characters, settings and events</div> <div>( grammar starter left hand side.): ( alo left hand side) Use a KWP grid to discuss what is known (K) about the character(s) and events, raise questions about what they want to know (W), and predict (P) the plot or character actions. Use to structure thinking, and as a short writing opportunity e.g.</div>

		<p>Right hand side: Use drama techniques such as magic mirror, role play, step into the picture/picture frame drama to interrogate key characters and link to short writing opportunities in role e.g. <i>think, say, feel responses, diary in role as a character</i>.</p> <p><i>Plenary:</i> Children create their own true/false quiz as a short writing opportunity in pairs or small groups and challenge others to respond.</p>
Week 2		□
Week 3		□ <i>Hot Task</i>
Week 4		□ <u><i>Cold Task: write a persuasive advert</i></u>
Week 5	Persuasive Advert	□ Hot task
Week 6		□
Week 7		□

Spring 2 – Year 5 Earthlings		
	<u>Unit</u>	<u>Objectives</u>
Week 1		□
Week 2		□
Week 3		□

Week 4		
Week 5		
Week 6		
Week 7		

Spring 2 – Year 6 : Britten’s Got talent		
	<u>Unit</u>	<u>Objectives</u>
Week 1		
Week 2		
Week 3		
Week 4		
Week 5		
Week 6		
Week 7		

Summer 1 – EYFS		
	<u>Unit: Water</u>	<u>Objectives</u>
Week 1	<u>Literacy:</u> Comprehension ELG	<b><u>Topic Overview: Water</u></b> Ocean Life, Water cycle, Weather and climates, Rivers, Growing, Ponds  I can read the first 44 letter sound correspondences (Phase 3)
Week 2		
Week 3		

Week 4	Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary;	
Week 5	<p>Anticipate – where appropriate – key events in stories; Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.</p> <p>Word Reading ELG Say a sound for each letter in the alphabet and at least 10 digraphs; Read words consistent with their phonic knowledge by soundblending; Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.</p> <p>Writing ELG Write recognisable letters, most of which are correctly formed Spell words by identifying sounds in them and representing the sounds with a letter or letters Write simple phrases and sentences that can be read by others.</p>	<p>I can read longer words containing short vowels and adjacent consonants (Phase 4) CVCC, CCVC, CCVCC, CCCVC, CCCVCC</p> <p>I can read some compound words by ‘chunking’.</p> <p>I can read some root words ending in -ed, -est.</p> <p>I can write a sequence of simple sentences using any taught digraphs/trigraphs (when guided)</p> <p>I can form most letters correctly</p>

Summer 1 – Year 1		
The Great Outdoors		
	Unit	Objectives
Week 1	<u>Stories with Familiar Settings</u>	<ul style="list-style-type: none"> <li>□ Make predictions based on what has been read so far.</li> <li>□ Explain clearly their understanding of what is read to them.</li> <li>□ Identify and discuss the main events in stories.</li> <li>□ Identify and discuss the main characters in stories.</li> <li>□ Retell familiar stories in a range of contexts e.g. <i>small world, role play, storytelling</i>.</li> <li>□ Make basic inferences about what is being said and done.</li> <li>□ Read words containing –s, –es, –ing and –ed endings.</li> <li>□ Split two and three syllable words into the separate syllables to support blending for reading.</li> </ul>

Week 2		<ul style="list-style-type: none"> <li>□ Reread every sentence to check it makes sense.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Add suffixes to verbs where <b>no spelling change is needed</b> to the root word, e.g. <i>help – helping, camp – camping, thinkthinking etc.</i></li> <li>□ Identify and use question marks.</li> <li>□ Use simple joining words to link ideas e.g. <i>and</i>.</li> <li>□ Use familiar plots for structuring the opening, middle and end of their stories.</li> <li>□ Discuss their writing with adults and peers.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>
Week 3	<u>Non-fiction Texts: Booklets</u>	<ul style="list-style-type: none"> <li>□ Recall specific information in texts.</li> <li>□ Read aloud books closely matched to their improving phonic knowledge.</li> <li>□ Introduce and discuss key vocabulary.</li> <li>□ Activate prior knowledge e.g. <i>what do you know about camping/the park/our school grounds etc?</i></li> <li>□ Explain clearly their understanding of what is read to them.</li> <li>□ Listen to what others say.</li> <li>□ Take turns.</li> <li>□ Demonstrate understanding of texts by answering questions related to who, what, where, when and why.</li> </ul>
Week 4		<ul style="list-style-type: none"> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Use question marks.</li> <li>□ Re-read every sentence to check it makes sense.</li> <li>□ Use simple joining words to link ideas e.g. <i>and etc.</i></li> <li>□ Write information texts with simple text type features.</li> <li>□ Discuss their writing with adults and peers.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>
Week 5	<u>Traditional Rhymes</u>	<ul style="list-style-type: none"> <li>□ Recognise and join in with language patterns and repetition.</li> <li>□ Recite rhymes and poems by heart.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Orally plan and rehearse ideas.</li> <li>□ Write poems with simple structures.</li> <li>□ Write simple sentences that can be read by themselves and others. □ Use capital letters for names of places □ Separate words with finger spaces.</li> <li>□ Use their phonic knowledge when spelling any unfamiliar words.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>



Summer 1 – Year 2		
The Wind in the Willows		
	Unit	Objectives
Week 1	Animal adventure stories	<ul style="list-style-type: none"> <li>□ Listen to a range of texts at a level beyond that at which they can read independently including stories.</li> <li>□ Sequence and discuss the main events in stories.</li> <li>□ Make inferences about characters and events using evidence from the text e.g. what is a character thinking, saying and feeling?</li> <li>□ Give opinions and support with reasons e.g. Was Goldilocks a good or bad character?</li> <li>□ Use subordination for time, e.g. <i>when, while, as, before, after</i>.</li> <li>□ Use subordination for reason, e.g. <i>because, if, unless</i>.</li> <li>□ Use the suffix <i>-ly</i> to turn adjectives into adverbs e.g. <i>slowly, gently, carefully</i>.</li> <li>□ Select, generate and effectively use adjectives.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about, e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>.</li> <li>□ Use specific text type features to write for a range of audiences and purposes e.g. entertain. □ Write about fictional events.</li> <li>□ Evaluate their writing with adults and peers.</li> <li>□ Proofread to check for errors in spelling, grammar and punctuation.</li> </ul>
Week 3	Recount: letters	<ul style="list-style-type: none"> <li>□ Read a range of non-fiction texts including recounts.</li> <li>□ Discuss how specific information is organised within a non-fiction text.</li> <li>□ .</li> <li>□ Make inferences about characters and events using evidence from the text, e.g. what is a character thinking, saying and feeling?</li> <li>□ Use apostrophes for contracted forms, e.g. <i>don't, can't, wouldn't, you're, I'll</i>.</li> <li>□ Use past tense for recounts.</li> <li>□ Select, generate and effectively use nouns.</li> <li>□ Add suffixes <i>-ness</i> and <i>-er</i> to create nouns, e.g. <i>happiness, sadness, teacher, baker</i>.</li> </ul>
Week 4		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about, e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>.</li> <li>□ Use specific text type features to write for a range of audiences and purposes.</li> <li>□ Write about real and fictional events.</li> <li>□ Evaluate their writing with adults and peers.</li> <li>□ Read loud their writing with intonation to make the meaning clear.</li> </ul>

Week 5	<u>Classic Poetry</u>	<ul style="list-style-type: none"> <li>□ Learn and recite a range of poems using appropriate intonation.</li> <li>□ Recognise use of repetitive language within a text or poem.</li> <li>□ Introduce and discuss key vocabulary within the context of a text.</li> <li>□ Make contributions in whole class and group discussion.</li> <li>□ Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.</li> <li>□ Use sentences with different forms: statement; question; command; exclamation.</li> <li>□ Select, generate and effectively use adjectives.</li> <li>□ Select, generate and effectively use verbs.</li> <li>□ Plan and discuss what to write about, e.g. story mapping, collecting new vocabulary, key words and ideas.</li> <li>□ Write simple poems based on models.</li> <li>□ Evaluate their writing with adults and peers.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Read aloud their writing with intonation to make the meaning clear.</li> </ul>

<u>Summer 1 – Year 3</u>		
<u>Unit: What the Romans did for us?</u>	Playscripts Non-chronological reports Classic poetry	<u>Objectives</u>

Week 1

Playscript  
based on a  
film

**READING FOCUS: Grammar:** Warm ups throughout the reading phase - explore and identify main and subordinate clauses in complex sentences

Cold task: a playscript extract to write

- View a live or recorded performance e.g. travelling theatre group; stories told via movement and dance, such as these clips with no narration on the BBC Bitesize website (**here**); or short films without any dialogue such as Dum Spiro on Vimeo (**here**).

Invite oral responses from the children using a focus grid ( left hand side page)

Model giving oral responses with reasons e.g. *I liked the way the characters used their voices loudly and quietly; I enjoyed the way the ... entered and made me jump!*

( right hand side): Provide a short writing opportunity for children to complete, e.g. *a performance review including likes, dislikes, star ratings on characters and recommendations.*

- Through shared reading, explore a section of a playscript, modelling the use of expression and intonation, and taking account of stage directions e.g. *Playtime* by Julia Donaldson.

Left hand side: Discuss understanding of the script by using a focus box to structure thinking e.g.

<b>Characters</b>	What do you know?
<b>Setting</b>	What do you know?
<b>Events</b>	What do you know?

On the right hand side: List the features of a playscript- write about stage directions and how playscripts should be read.

- Model highlighting a section of script for each character and stage directions in different colours. Discuss how colours should alter according to character(s), narration, and stage directions.

Left hand side: Provide example scripts for each group of children. Ask them to highlight each character's lines, stage directions and narration in different colours before they read the script aloud in a group. Focus on decoding- give time to rehearse- pictures can be taken on the left/ right hand side. Plenary: right hand side: What have they learnt about playscripts- paragraph of a playscript to show this.

- Left hand side: Introduce a drama technique of sculpt and sculptor. Using a piece of dialogue and stage directions, model how to create a character position using body language, facial expression and how the dialogue will be spoken. Children are then allocated a section of script in pairs to explore sculpt and sculptor.

Following the drama development and further rehearsal of scripts, each group performs their script to another group or the whole class.

Model providing clear feedback for improvement before children develop feedback for each group. As a short writing opportunity, provide the children with a feedback form to capture positive aspects and next steps.

Allocate further time for the group to act on advice and perform again. Consider the use of ICT to record.

Right hand side: Evaluate the final performances, recorded or performed. Discuss progress following the initial feedback, referring to the feedback forms.

- Model the analysis of text features of play scripts, and create a checklist for use in writing phase.

		<p>Left hand side: Children use a familiar script, which has been already explored, to test out the features of play scripts using the whole class checklist. Highlight the features found in different colours. Right hand side: list the features of a playscript for a success criteria.</p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – select, generate and effectively use adverbs e.g. <i>suddenly, silently, soon, eventually: left hand side and have the modelled chunking example of the film for them on the left hand side.</i></p> <p>Set up the class as a Director's Studio with the teacher as 'Chief Executive Film Director'. Put the children into role as film directors in training. Provide them with clipboards and a film review writing frame e.g. <i>What do you think about the characters, events and dialogue?</i></p> <p>View a film clip such as Dum Spiro on Vimeo .Explain that as film directors in training, the dialogue needs to be developed, and that is the role the children will take. View the film again, scene by scene. Model chunking the selected film into scenes e.g. <i>capture each scene using screen grab techniques to provide a visual prompt – a storyboard scene planner: Right hand side: Select key scenes to develop in further detail e.g. Scene 1, 2 and 3.Model noting the key events in the film linked to each section of the storyboard scene planner.Model developing dialogue for characters for selected scenes from the film using drama techniques e.g. role play and first lines drama (teacher provides each character's first line then children continue with the role play as an improvisation).</i></p> <p>Right hand side: Model writing one or two interchanges of dialogue using the character name followed by a colon. Children develop and write their own dialogue in pairs: use elements of the grammar warm up: to add stage directions using the adverbs. Focus on how characters are reacting in the brackets. <b>Or</b> A chapter or section from the class novel (e.g. <i>Romans on the Rampage</i> by Jeremy Strong) could be used as content for new scenes.Create a storyboard planner for new content and develop ideas using drama techniques already explored.</p>
Week 2		<p>□ <b>WRITING FOCUS: editing and redrafting</b></p> <ul style="list-style-type: none"> <li>Character brainstorm- left hand side- use adjectives/ adverbs to describe a character</li> </ul> <p>Right hand side: create a monologue from a character.</p> <p>Referring to the plot structure, innovated plot structure created, or section from the class novel, use shared writing techniques to model a section at a time with the children. Focus on skills – adverbs for how characters react and creating complex sentences within the introduction to the scene on the left hand side- planning of this.</p> <p>Model writing the opening and beginning of the scene with key skills and text type features.</p> <p>Continue to model each section daily.</p> <p>Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.: edit and redraft on the right hand side. Use AFL, marking and feedback to adjust shared writing focus daily.</p> <ul style="list-style-type: none"> <li><b>Hot task writing outcome:</b> Play script based on a plot structure from a short film, or section of the class novel.</li> </ul>
Week 3	Non-chronological reports	<p>□ <b>READING FOCUS :</b> creating interest from Lancashire- can be completed in a history lesson</p> <p><b>Grammar:</b> Warm ups throughout the reading phase – explore and identify main and subordinate clauses in complex sentences in non-fiction texts.: left hand side.</p> <p>Cold task: create an information page</p> <ul style="list-style-type: none"> <li>Through shared reading, explore and discuss a variety of texts e.g. <i>KS2 Discover &amp; Learn: History - Romans in Britain</i> by CGP Books.</li> </ul>

	Outcome: information poster	<p>Model 'close reading' to examine a few sentences at a time. Reveal the text sentence by sentence and discuss what has been found out e.g. <i>using the screen shade tool on the interactive whiteboard</i>.</p> <p>Provide 'ping pong talk' time to share facts with a partner after each section of reading, e.g. <i>Romans built roads. Left hand side- children could make note of this on a brainstorming bubble</i>.</p> <p>After modelling, children continue this approach with further texts, differentiated according to reading ability.</p> <ul style="list-style-type: none"> <li>Right hand side: Refer back to QUAD grid and collate any answers to questions raised so far.</li> </ul> <p>Provide each group with their own QUAD grid with questions on a specific aspect e.g. <i>roads, sanitation, theatre. Pupils write a paragraph on this based on their ability</i>.</p> <ul style="list-style-type: none"> <li>Model using a key question and hunting for details in different reference books or extracts displayed on IWB – ensure that <b>not</b> all are relevant for the question to be answered. Find the answer to the question and model reading the section for full details – add to whole class QUAD grid.</li> <li>Discuss how to evaluate which texts are useful for specific research, and which are not.</li> </ul> <p>Show the children how to identify the key idea in a paragraph to aid understanding.</p> <p>Prepare sub headings and sections of text which match, and distribute to the children. Use 'stand up, pair up' for children to find a partner to match a sub heading with a relevant section of text. When completed, give the relevant information with sub headings to the group who are focusing on that aspect. Left hand side- plan on the quad grid. Right hand side- have the subheading and find the information.</p> <p>Introduce a fictitious group presentation format e.g. <i>Fact Finders television or radio broadcast</i> or a <i>Did You Know? programme</i>.</p> <p>Explain that the children will work as a group to present their information on their specific aspect as a mini broadcast.</p> <p>Children prepare a group presentation on their specific aspect to summarise their findings. They should use notes collected from a range of sources. Provide a range of choices for how the presentation will be organised for broadcast e.g. <i>poster with fact boxes; mind map; facts read by each member of the group; images on IWB with facts spoken etc</i>.</p> <p>Emphasise the use of appropriate intonation, expression and clear presentation of facts. Develop success criteria for effective presentation of information with the children.</p> <p>Support groups as appropriate in developing their broadcast before performance to the class.</p> <p>Evaluate the broadcasts and provide feedback for each group.</p> <ul style="list-style-type: none"> <li>Model evaluating how specific information is organised within a non-fiction text by boxing up (drawing rectangles or 'boxes' around sections of text) and labelling the sections e.g. <i>text boxes, sub-headings, contents, bullet points, glossary, diagrams</i>. Provide further information texts for children to analyse against the checklists of features.</li> <li>Discuss the purpose of paragraphs and model creating paragraph labels..Provide a range of paragraphs without headings for children to read in pairs and identify the main idea.</li> </ul> <p>Set up the class as a publisher's design studio where children have to examine a range of layouts in different non-fiction texts. Discuss likes and dislikes, giving justifications and complete a critique as a short writing opportunity. Display some on the working wall.</p>
Week 4		<p>□ <b>WRITING FOCUS-</b> editing and redrafting</p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – focus on conjunctions e.g. <i>although, while, if, so</i>.</p> <ul style="list-style-type: none"> <li>Select content as a focus for research e.g. <i>Roman children: how do we know? Schools: what did they learn about? Leisure time: what did they play with? Fascinating Roman facts</i>.</li> <li>Develop research by viewing information, such as the 'Children in Roman Britain' clip on the BBC Bitesize website (<b>here</b>) and provide differentiated texts for children to read.</li> </ul>

		<ul style="list-style-type: none"> <li>Repeat 'ping pong talk' and 'fast facts finder' from the reading phase and collect sticky notes.</li> <li>Place all sticky notes on the carpet for children to read and share information with a partner using 'You are a child in Roman times. You go to school and learn ...; You play with ...; You like ...' The Teachers TV clip 'Wordscape' (5:13 - 9:54) on YouTube (<a href="#">here</a>) has an idea for this sharing of information with a partner.</li> <li>Model creating a planner for organising information e.g.</li> <li>Referring to the planner, use shared writing techniques to model a section at a time to show the development of a paragraph with sub headings. Focus on skills – use of complex sentences, conjunctions and text type features.</li> <li>Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.</li> <li>Use AFL, marking and feedback to adjust shared writing focus daily.</li> </ul> <p>After completion, decide how the final outcome will be presented for publication. Refer to the layout analysis from the reading and analysing phase e.g. <i>a poster, a page in a class book or using ICT, with specific sections, headings, sub headings, illustrations, pictures etc</i></p>
Week 5	Classic	□
Week 6	Poetry ( can be 1 week to focus on the above)	

Summer 1 – Year 4		
Unit: Passport to Europe	Novel as a theme Non-chronological reports	<u>Objectives</u>
Week 1	Story based on a plot structure from a focus text	<p>□ <u>Reading</u></p> <ul style="list-style-type: none"> <li>Set up the theme of 'Passport to the World' using Involve the children in a visualisation session using this magic carpet ride relaxation guide on YouTube (<a href="#">here</a>).</li> <li>Encourage children to answer key questions such as: Where did you go? What did you see? Describe it using your senses... see, hear, smell, taste and touch.</li> <li>Capture visualisations and thoughts as a short writing opportunity and allow children to choose how they record their responses e.g. via images with annotations; writing words, phrases or sentences; a poem; personal recount or story map.</li> </ul> <p>Pose a question e.g. Where do you want to go on your next journey? A new place; a familiar place; an imaginary place. What will you see/do there?</p> <p>Record ideas via own choice in short writing.</p>

		<p><b>Grammar:</b> Warm ups throughout the reading phase – creating and using fronted adverbials for ‘where’. <b>Reading and responding</b> Use a film version of the opening to the story if available e.g. Gulliver’s Travels on YouTube (<b>here</b>). Establish the key events by discussing, raising and answering questions and collecting vocabulary inspired for the clip. Link to a short writing opportunity e.g. writing challenge questions for others to answer; summarising the plot; KWL grid. Use drama techniques e.g. role play, acting in role or freeze frames to recreate the opening.</p> <ul style="list-style-type: none"> <li>■ Use magic microphone to interview the main character in role and link to a writing opportunity e.g. using the question hand prompts and answering in role.</li> <li>■ Through shared reading: can be done in shared modelled reading, explore the opening to the story. Model the use of intonation, expression and use of punctuation to aid effective reading aloud. Choose a version of the text, for example Gulliver’s Travels, which is appropriate for the class. Focusing on the same or next key event in the story, provide differentiated texts for children to read in pairs or groups and rehearse reading aloud using intonation, expression and taking note of punctuation. Present to the class and evaluate from an audience perspective.</li> <li>■ Return to the sections of text read and play ‘spotters’ to identify new vocabulary (words and phrases) which need clarification. Model using a dictionary to find definitions and discuss selecting correct definitions in relation to the context of the text. Return to the text and discuss the vocabulary identified in the context of a sentence or paragraph. Children to follow the modelling and explore new vocabulary from differentiated texts with a range of dictionaries appropriate to ability.</li> <li>■ Continue to explore the text, reading print versions and using film clips of the same event.</li> <li>■ Model identifying similarities and differences, justifying preferences. Together, create a chart to record similarities and differences and display this on the working wall.</li> <li>■ Continue to explore the text, reading and thinking about each key event in the story. Focus on the other characters in the story e.g. the little people in Lilliput in Gulliver’s Travels discovering Gulliver and capturing him.</li> <li>■</li> </ul>
Week 2 Week 3		<p>□ <b>Reading and Writing</b></p> <ul style="list-style-type: none"> <li>■ Model reading further sections of the text and generate questions to ask characters with a focus on motives. Use hot seating or a press conference approach to interview characters, focusing on point and evidence e.g. <i>Why did you tie up Gulliver? Why did you decide Gulliver should marry? How will Gulliver help you? Why?</i></li> <li>■ Link to writing opportunities which draw information for summarising across the text e.g. announcements, letters, journalist’s report from a press conference. Model before children write.</li> <li>■ Discuss and collect effective words and phrases throughout the reading phase, including fronted adverbials for ‘where’ linking to the grammar focus. Display on the working wall for reference during the writing phase.</li> <li>■ Provide opportunities for children to read and view different versions of the selected text.</li> </ul>
		<p>□ <b>Reading</b></p> <p><b>Grammar:</b> Warm ups throughout the reading phase – focus on the use of Standard English e.g. <i>is/are</i>.</p> <p><b>Reading and responding</b></p>

	Information poster with flip flap	<p>(Through shared reading, model reading information texts in a range of forms; electronic texts, websites, books, films, leaflets etc. ( shared modelled reading time in the afternoon and end of day class stories)</p> <ul style="list-style-type: none"> <li>■ Pose key questions to focus information finding. ( record left hand side) Using electronic texts and books, model reading and navigating texts to locate information. Pupils on left hand side could highlight the key information using highlighters and stick it on the left hand side.)</li> <li>■</li> <li>■ Explore the meaning of key vocabulary within the context of the text. ( left hand side)Model how to read carefully to look for answers to specific questions and use scanning to locate dates, numbers, names etc( left hand side). ( right hand side)Provide copies of a text for all children and play 'fastest finger first' to locate dates, names, numbers etc from questions posed.</li> <li>■ Following the modelling, provide different information texts for pairs to read and play 'information ping pong' (say a fact into a microphone, pass to partner to say another fact, and repeat). Link to a short writing opportunity e.g. fact file.</li> <li>■ Provide groups with key question cards related to the information texts; read to find facts to answer the question. Record any additional notes.( left hand side)</li> <li>■ Provide children with the opportunity to present and find information from other groups, e.g. using the jigsaw technique. ( right hand side)</li> <li>■ Model reading, discussing and identifying main ideas drawn from more than one paragraph. Show the children how to summarise in writing e.g. <i>Madrid is a great place to visit because... 1/2/3 reasons across a text. ( left hand side: identify the key writing)</i> Children complete their own summary from information read in their group. ( right hand side- then edit and reraft on the right hand side in the lesson)</li> </ul> <p>Plenary: View information about a selected place in short sections and ask children to pass a microphone between partners or around a small group to report a fact they have found out.</p> <p>Use a true/false quiz approach linked to the information viewed such as the video clip on YouTube (<a href="#">here</a>) of why Madrid is popular with tourists.</p>
Week 4		<ul style="list-style-type: none"> <li>■ <u>Reading</u></li> <li>■ □ Model providing statements for discussion e.g. <ul style="list-style-type: none"> <li>– <i>Madrid is the capital city of France – true or false – discuss.</i></li> <li>– <i>When Madrid was chosen to be the capital, it attracted merchants and bankers – true or false - discuss.</i></li> <li>– <i>Madrid is famous for museums and food – true or false – discuss. ) left hand side: record this</i></li> </ul> </li> <li>■ Provide either film clips, electronic texts, leaflets or information texts for children to read in pairs or small groups and create their own true/false quizzes. (right hand side). Set up a whole class game show scenario with the true/false quizzes children have created.</li> </ul> <p><b>Reading and analysing</b></p> <ul style="list-style-type: none"> <li>■ Model the analysis of an information text by 'boxing up' each section (drawing rectangles around each section of text and labelling each one) e.g. <i>text boxes, sub-headings, diagrams, captions, fact boxes. ( left hand side can be in pairs) ( right hand side)</i> Provide children with further information texts to box up, labelling sections and considering layout. Plenary: Collect a range of layouts and display these on the working wall for use when deciding on the presentation of the outcome.</li> <li>■ Left hand side Evaluate the information text further by analysing the language used e.g. present tense, sentence types.</li> <li>■ Examine different information texts presented in a range of ways e.g. leaflets, flip- flap sections, layout on the page or on screen via hyperlinks, information presented using film.</li> </ul> <p>Display the analysis of language, structure and presentation of these texts on the working wall for reference during subsequent phases ( right hand side).</p>
Week 5		<p>□ Writing:</p>



	<p><b>Gathering content</b></p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – focus on the use of Standard English e.g. <i>is/are</i>.</p> <ul style="list-style-type: none"> <li>■ Select content from a cross-curricular context e.g. geography and/or develop ideas for an imaginary place from the novel as a theme unit.</li> <li>■ Provide groups with differentiated key questions to focus information finding. Ensure provision of relevant books, websites, fact cards and film clips for children to use for their independent information finding. Children record findings on sticky notes which are placed on the working wall.</li> <li>■ Alternatively, ask children to develop their own ideas in groups about the imaginary place focusing on: place, capital city, landmarks, climate, people who live there, food, religion, currency, language, animals/plants, working life and fascinating facts. Children record ideas on sticky notes and place on the working wall. Photo on left hand side</li> <li>■ Model how to group information by placing the sticky notes under different headings to create sections e.g. <i>place, capital city, landmarks, climate, people who live there, food, religion, currency, language, animals/plants, working life, fascinating facts.</i>: right hand side. (<i>planning or photograph of this can go on the left hand side</i>)</li> </ul> <p>( right hand side) Decide on the format of the outcome e.g. flip- flap booklet.</p>
Week 6	<p><b>Writing</b></p> <ul style="list-style-type: none"> <li>■ Use shared writing techniques to model a section at a time with the children. Focus on skills – use of Standard English verb agreement. ( children plan on the left hand side and include any vocabulary/ grammar to include) write to apply and then edit and redraft this in the lesson or to go back the next day after teacher marking.</li> <li>■ Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.</li> <li>■ Use AFL, marking and feedback to adjust shared writing focus daily. ( do this on the right hand side.)</li> </ul> <p><b>Hot task: make an information poster with own choice relating to geography learning.</b> Information poster using flip-flap facts and information linked to geography and/or fictional place from novel studied in the novel as a theme unit. <b>Presentation</b></p> <ul style="list-style-type: none"> <li>■ Present an information broadcast using ICT to record. Return to the clip used in the reading phase, for example ‘Why is Madrid so popular with tourists?’ on the BBC Bitesize website (<b>here</b>) to use as a model.</li> <li>■ Playback, evaluate and improve presentation before finalising for an audience.</li> </ul>

Summer 1 – Year 5		
Unit: Inventors and inventions	Novel as a theme Magazine Hybrid: Text hybrid	<u>Objectives</u>
Week 1	<ul style="list-style-type: none"> <li>■ A range of writing outcomes</li> </ul>	<p>▢ <u>READING AND GATHERING</u></p> <p><b>Creating interest</b></p>

linked to the novel, e.g. diary, letter, internal monologue, summary, prediction.

- An action scene about an invention.

A short story or chapter for a novel about an invention.

**(left hand side) Grammar:** Warm ups throughout the reading phase – focus on creating complex sentences by using relative clauses with pronouns ‘who’, and ‘where’ e.g. *Sam, **who** had remembered his wellies, was first to jump in the river. The house, **where** the robberies had taken place, stood on the hill.*

Show images linked to the focus text, e.g. the opening sequence of pictures from *The Invention of Hugo Cabret*. These can be shown as a slideshow from The Invention of Hugo Cabret website (**here**). Alternatively, show the opening sequence from The Incredible Adventures of Professor Branestawm on YouTube (**here**).

- (right hand side) Ask the children to summarise what they know about the story so far: What do we know about the characters? What is the setting? Predict what might happen. Encourage the children to use tentative language when predicting from information which is implied, e.g. ***Maybe** the boy is afraid of the old man because the way he looks at him from behind the clock **suggests** he is hiding.*
- **In SHARED MODELLED READING: x3 a week** in the afternoons: Read and explore the selected novel through shared reading and complete using additional reading time outside of the English lesson. Use a reading journal to record ongoing responses to the text as well as other reading based activities, e.g. KWL grids, mind mapping, writing in role, adding themselves as a character into the story, writing summaries and making predictions. Model and use Book Talk to deepen comprehension. Focus on retrieval of information that is stated, and also that which is implied. Model the use of speculative language to support children in articulating their responses: *this word suggests...; this word is associated with..., this supports the idea of...* Ensure all children participate in the discussion and support them in building on their own and others ideas.

Explore the thoughts, feelings and actions of characters using drama techniques such as freeze framing, thought tracking (in role as characters, children speaking their thoughts aloud), role play and conscience alley. (left hand side) Examine incidents from the viewpoint of different characters within the story. Link to short writing opportunities – diary entries, internal monologues and letters. (right hand side)- model on left ideas and plan- write on the right hand side.

Through discussion, ask children to discuss fact and opinion in relation to the text, e.g. it is fact that Hugo stole the key to the automaton, but it is his opinion that stealing was the only way he could acquire it. Ask the children to create fact and opinion questions linked to the text. (left hand side) Focusing on themes within the text, provide each group of children with a card which identifies a theme from the novel, e.g. for *The Invention of Hugo Cabret*, these might include: friendship, family, loneliness, dreams, determination. Without revealing their word to other groups, ask them to make themselves into a ‘statue’, still picture or tableau to represent that word. Other children then have to guess the word (this can be made simpler by listing a number of themes on the board so children have to choose the correct word and interpret the image, justifying their opinion) (left hand side). Then on the (right hand side) Link this into a short writing opportunity where the children have to explore their theme further, selecting evidence from more than one paragraph or section of the text to support their ideas. The PEE prompt (Point + Evidence + Explanation), writing frame or paragraph planner could be used to support this.

After completing the novel, view the trailer (if film version of novel is available), such as the one for *Hugo* on YouTube) or read some reviews of the novel, such as the ones for *The Incredible Adventures of Professor Branestawm* ).

Do the children think the trailer/review provides an accurate summary of the story? What information is stated within the trailer or review? Is anything implied rather than stated and, if so, how is it implied? What words or images are used and what effect do these have on the reader? (left hand side.) (on the right hand side: write their own review/ trailer)

Week 2  
Week 3

□ Reading and Writing

- (left hand side): When focusing on vocabulary, model how to use knowledge of root words to understand meanings of words, e.g. in The Invention of Hugo Cabret: **instinctively** (p107), **infinitely** (p114), **resentful** (p165) approve **disapproving** (p338)  
Through discussion and modelling, support the children in using knowledge of prefixes to understand meaning of new words, e.g. **automaton** (p114), **repainted** (p165). Discuss the effect of the authors' choice of language on the reader. Encourage the use of author intent prompts to support children in articulating their responses: *It's the author's way of saying...; It makes me imagine...; it makes me think of...; It makes it seem...*  
Complete a 'pound word' activity: explain to the children that some words in the text are particularly 'valuable', others less so. Some words are only worth a penny but others are pound words. Which words would they pay a pound for? Allocate each child a specified number of 'pounds' which they must spend on the best words (plastic pound coins placed on the chosen words within the text could be used for this). Children highlight their pound words within the text and annotate around it, using the prompts, to describe the effect. (right hand side) use these words in a paragraph)
- Focus on an action scene from the text; this might be a description of the invention or machine in action, e.g. the automaton working on pages 240-241 of The Invention of Hugo Cabret. Use Pie Corbett's talk for writing approaches to imitate this text (use actions, voices and text mapping to learn the text by heart). See the Talk for Writing website (left hand side) for more information on using this approach.  
(right hand side: write a description of the invention and machine in action.)
- (plenary: display on the working wall.) Once the text extract has been learnt, create a toolkit by identifying techniques the writer has used to create the scene.

**Gathering content**

**Grammar:** Warm ups throughout the gathering content phase – focus on creating complex sentences by using relative clauses with pronouns 'who', and 'where' e.g. *Sam, **who** had remembered his wellies, was first to jump in the river. The house, **where** the robberies had taken place, stood on the hill.*  
(left hand side)

**Developing Plot**

- Children could devise their own plots for their short stories or chapters, perhaps based around the idea of an invention that goes wrong. (left hand side: modelled one together- right hand side their own or one with a partner) The haircut scene from Chitty Chitty Bang Bang, on YouTube (**here**) or the sequence from The Incredible Adventures of Professor Branestawm on YouTube (**here**) could be useful for inspiration. Alternatively, if a more descriptive piece of writing is the intended outcome, a very simple plot outline for a chapter could be provided, to which the children could add detail in order to personalise it, e.g.

Basic plot outline	Planning notes
Main character enters inventor's home/workshop/laboratory.	
Main character sees inventor working on their invention.	
Main character sees the invention in action.	
Invention goes wrong.	

		<div data-bbox="669 180 1805 240"> <div data-bbox="669 180 1541 240">Main character and inventor reflect.</div> <div data-bbox="1541 180 1805 240"></div> </div> <ul style="list-style-type: none"> <li>Designing an invention to include in their story could be a useful homework task. Diagrams of the invention could be drawn or even a model made .A film stimulus to support this could be selected from The Inventor's Shed on the Literacy Shed website (<b>here</b>). Alternatively, the drawings of Heath Robinson (who illustrated the Professor Branestawm series) could be useful or even the children's game <i>Mousetrap</i>. Lefthand side plan, brainstorm adjectives/ adverbs- right hand side write a description.</li> <li>Using a mix of modelled and shared writing, draw on the model text which was learnt the reading and analysis phase. Use the checklist to write an action scene about an invention. ( plan and brainstorm on the left hand and then write on the right hand side Following the shared write ( left hand side), children complete their own action scenes based around an invention.Depending on the length of time to be spent on this story, as well as the level of description, teachers might also want to consider spending some time supporting the children to develop: <ul style="list-style-type: none"> <li>The character of the inventor.</li> <li>The setting (inventor's home/workshop/laboratory.</li> </ul> </li> </ul> <p><b>Writing</b></p> <p>Use shared writing techniques to model a section at a time with the children. Focus on skills - creating complex sentences by using relative clauses with pronouns 'who', and 'where'. ( left hand side page and then children apply and write their own on the right hand side.)</p> <p>Children follow the modelling each day from the whole class focus and use their own plan to inform writing. Use AFL, marking and feedback to adjust shared writing focus daily: right hand side.</p> <p>Model the editing and improving process. Support children in suggesting changes to grammar, vocabulary and punctuation in order to enhance effects and clarify meaning. (right hand side- can use visualisers for this.)</p> <p>Hot task: A short story or chapter for a novel about an invention. Edit and redraft. Stories could be shared with children in other classes, published on a website such as Lend Me Your Literacy (<b>here</b>), or made into a class book</p>
Week 4	<p>A presentation based on reading and research.</p> <p>A page for a magazine which includes a range of text types</p>	<p><b>Creating interest: REading</b></p> <ul style="list-style-type: none"> <li>Revise the six non-fiction text types in their pure form by playing a matching game. Provide a series of eighteen cards: each of the first six has the name of a non-fiction text type (recount, instructions, persuasion, discussion, explanation, non-chronological report); the second set has the structure and language features of these text types; the final set has an extract of each text type. The children are asked to match three cards together to show their understanding of text types and features.</li> <li>Probe their understanding by asking questions such as: <i>Which was the easiest text type to spot? How did you make your decision? What information did you use? How did you distinguish between persuasion and discussion?</i> ( children make notes on the left hand side: cold task right hand side- create a magazine page). Share a selection of magazines. <i>Do any of the children buy magazines? What sort of magazines do they have? Are they linked with hobbies and interests? What kind of information do they provide? Have they seen examples of the different non-fiction text types in these magazines?</i> Invite the children to bring in old copies of magazines to create a display.</li> </ul> <p><b>Reading</b></p> <p><b>Grammar: ( left hand side)</b> Warm ups throughout the reading phase – focus on creating complex sentences by using relative clauses with pronouns which and whose e.g. <i>The robberies, <b>which</b> had taken place over the past month, remained unsolved. The residents, <b>whose</b> lives had been terrorised by the burglars, longed to be sleep soundly once more.</i></p> <p><b>Reading and responding : in ( shared modelled reading in the afternoons.)</b>Through shared and independent reading, examine information magazines .Model active reading strategies by:</p> <ul style="list-style-type: none"> <li>speaking aloud thoughts whilst reading a short text or extract.</li> <li>using tentative language, e.g. <i>I wonder whether...; Maybe...; At first I thought...but now I think perhaps...</i></li> </ul>

	<ul style="list-style-type: none"><li>( left hand side) Explore meaning of words in context: <i>Can you work out the meaning by looking at the sentence? What type of word is it? Does the root word help? Can they think of another word which would fit in and make sense? What definition(s) does the dictionary give? Using the dictionary definition, can you explain what the word means in the context of this sentence?</i>( this lesson- right hand side) Encourage the children to check that the text makes sense to them and demonstrate their understanding by giving an oral or written summary. Justify opinions and elaborate by referring to the text. (Point + Evidence + Explanation).</li></ul> <p><b>Reading and analysing</b></p> <ul style="list-style-type: none"><li>Read and compare magazine texts, identifying similarities and differences. Identify how language, structure and presentation contribute to meaning. Comparison table on the left hand side- right hand side- write a checklist of how magazines are set up- features noticed already.</li><li>( left hand side): Discuss and evaluate how authors use language, considering the impact on the reader. As in the previous unit, encourage the use of author intent prompts to support children in articulating their responses: <i>It's the author's way of saying...; It makes me imagine...; it makes me think of...; It makes it seem...</i> Complete the 'pound word' activity as before, but this time, in a non-fiction context. Right hand side: put some of the vocabulary into sentences of their own.</li><li>Following brief modelling, children work in pairs to complete a comparison grid, locating, noting and commenting on structure and language features of different texts, e.g. ( left hand side)</li></ul> <table><tr><th><i>Comment on the following features in each text, copying examples where appropriate:</i></th><th>Magazine A</th><th>Magazine B</th><th>Magazine C</th></tr><tr><td>Title(s)</td><td></td><td></td><td></td></tr><tr><td>General opening statement</td><td></td><td></td><td></td></tr><tr><td>Text types</td><td></td><td></td><td></td></tr><tr><td>Technical vocabulary (give examples)</td><td></td><td></td><td></td></tr><tr><td>How does it engage the reader?</td><td></td><td></td><td></td></tr><tr><td>How effective is this text?</td><td></td><td></td><td></td></tr></table> <p>Right hand side and plenary: anything they've added from the day before? Children pool their knowledge of magazine texts to create a checklist of features. Display on the working wall for use during the writing phase.</p>	<i>Comment on the following features in each text, copying examples where appropriate:</i>	Magazine A	Magazine B	Magazine C	Title(s)				General opening statement				Text types				Technical vocabulary (give examples)				How does it engage the reader?				How effective is this text?			
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Week 5	<p><b>Gathering content</b></p> <p><b>Grammar: ( left hand sides)</b> Warm ups throughout the gathering content phase – focus on creating complex sentences by using relative clauses with pronouns which, and whose e.g. <i>The robberies, <b>which</b> had taken place over the past month, remained unsolved. The residents, <b>whose</b> lives had been terrorised by the burglars, longed to be sleep soundly once more.</i></p>																												

	<ul style="list-style-type: none"> <li>Decide on the content for the magazine page. This could link back to the novel from the text based unit, e.g. automata, such as on The Franklin Institute website (<a href="#">here</a>); Paper animation kits from the Flying Pig website (<a href="#">here</a>); or the Invention of Hugo Cabret website (<a href="#">here</a>). Alternatively, it could be based around another invention, such as Lego which can be found on the Literacy Shed website (<a href="#">here</a>), linked to learning experiences in design and technology or the children's own inventions.</li> <li>Carry out some initial research in relation to the content for the magazine page. Based on the information gained, what text type mix would be most appropriate for the page? (all on left hand sides) Support the children in devising appropriate research questions to focus their reading and gathering content. (left hand side- right hand side: write up notes to their questions)</li> <li></li> <li>Model or revisit research skills including rereading and reading ahead to locate clues to support understanding and scanning for and text marking key words. (left hand side.)Support the note making process by modelling skills such as abbreviating ideas, selecting key words and listing.(right hand side) write up notes into paragraphs: Provide opportunities for children to plan, prepare and deliver formal presentations relating to their research. Through modelling and discussion, support them to maintain a focus on the topic and use notes where necessary.</li> </ul> <p>Provide opportunity for classmates to ask questions in relation to each presentation and for the presenters to respond.</p>
Week 6	<p><b>□ Writing : plan and brainstorm each section on the left hand side- write on the right hand side and edit and redraft each day on the right hand side.</b>Use shared writing techniques to model a section at a time with the children. Focus on skills - creating complex sentences by using relative clauses with pronouns 'which' and 'whose'.</p> <ul style="list-style-type: none"> <li>Children follow the modelling each day from the whole class focus and use their own plan to inform writing.( right hand side) Use AFL, marking and feedback to adjust shared writing focus daily.</li> </ul> <p>Model the editing and improving process. Support children in suggesting changes to grammar, vocabulary and punctuation in order to enhance effects and clarify meaning.</p> <p>Hot task: A page for a magazine. Edit and redraft Pages could form a display in a public area of the school or copies sent to a magazine editor.</p>

Summer 1 – Year 6 ( may alter consideration advice from moderation.)		
Unit: I do like to be beside the seaside	Short stories with flashbacks Discussion and debate Classic narrative poetry 1 week sats	<u>Objectives</u>

<p>Week 1</p>	<p>Short stories with flashbacks</p>	<p>□ Reading and Gathering</p> <p><b>Creating interest:</b> Show a short film such as The Piano by Aidan Gibbons on YouTube (<a href="#">here</a>), <b>or an extract of a longer film such as Up</b> (2009) on the Trailer Addict website (<a href="#">here</a>) <b>which show events in flashback</b>. Allow children opportunity to discuss their responses to the film in pairs or small groups. Explain that they will be using this technique to write a short story.</p> <p><b>Reading</b></p> <p><b>Grammar: ( left hand side)</b> Warm ups throughout reading phase – focus on identifying and using semi-colons to mark the boundary between independent clauses e.g. <i>It is raining; I am fed up.</i></p> <p><b>Reading and responding :</b> Through shared reading, explore the opening of a text which is told in flashback, e.g. Carrie’s War by Nina Bawden (the opening chapter is available on the Love Reading 4 Kids website). What clues are there about the historical and geographical setting for the story? What evidence is there in the text that time has passed since the events of the story began? How does the character feel about recalling the events of the past? What evidence is there in the text to support this? ( left hand side to make notes). Right hand side write in detail about the opening. Write a setting using the information from this.</p> <ul style="list-style-type: none"> <li>▪ Following reading, explore a section of the text through drama. For example, having read the first chapter of Carrie’s War, ask the children to highlight the dialogue on page two and use it to act out the scene. ( left hand side) At the end of the scene, ask the children to freeze, in position and then explore the thoughts of the children (older and younger) and Carrie through thought tracking (speaking aloud the thoughts in the character’s head). WRite this as a first person character description.</li> <li>▪ Through shared reading, explore the next section of text. Using Book Talk, take part in discussions as a class and in smaller groups. Support children in challenging their peers with questions, justifying opinions and responding to different viewpoints. ( can be done in shared modelled reading.)</li> <li>▪ Support the children in inferring characters’ thoughts and feelings from their actions. Ensure the children justify inferences with evidence e.g. Point; Evidence; Explanation. ( make notes: left hand side&gt;)- character description: right hand side.</li> <li>▪ Select an extract from one of the focus texts to explore through writer talk. This involves the children in talking about the effect the text has upon them then identifying the techniques the writer has used to create that effect. For example, if using ‘The Sea Chest’, focus on a descriptive passage such as:<i>Spring mornings found me scrambling beneath the porch, robbing the brooding hens of their tawny eggs. I circled double-yolk days in yellow on the feed calendar above the davenport. Supply-boat days were double blue stars, with their promise of news, fellowship, and sugar to sweeten summer tea.</i></li> </ul> <p>Through the use of speech prompts where necessary, support the children in discussing the effect of the text, e.g. <i>The part I really saw in my imagination was...; It made me imagine...Make notes left hand side: write up as speech: right hand side.</i>Create a toolkit of features and techniques to support the writing phase, e.g.</p> <ul style="list-style-type: none"> <li>- carefully chosen adjectives, e.g. <b>brooding</b> hens, <b>tawny</b> eggs.</li> <li>- powerful verbs, e.g. <i>scrambling, robbing, circled.</i></li> <li>- precise nouns, e.g. <i>porch, davenport, news, fellowship.</i></li> </ul> <p>Explore other texts such as Miss Rumphius by Barbara Cooney, comparing the style and effect of the writing with the other texts studied. Add further examples and techniques to the toolkit.</p>
<p>Week 2</p>		<p>□ writing, and redrafting</p> <p><b>Gathering content</b></p>

**Grammar (left hand side)** Warm ups throughout the gathering content phase – focus on using knowledge of root words, prefixes and suffixes to investigate how the meanings of words change e.g. un+happy+ness; dis+repute+able; dis+respect+ful; re+engage+ment. Words from Carrie's War might include the following: arthritic, government, electrified, archaeologist, impatiently.

- Explain to the children that they will be writing their own short story, told in flashback, which is loosely based around the true story of Titanic. Share the story of Titanic. Factual information can be found on the Kids Window website (**here**). A list of children on board the Titanic, together with biographical details of some, can be found on the Encyclopaedia Titanica website (**here**). From the list, select a child who survived the disaster (the column on the right denotes the number of the lifeboat in which they were found) who was aged between five and ten at the time. In small groups, ask children to discuss and note their initial thoughts about what this person might remember of the events of that day and night. ( left hand side)
- Share the Blue Peter film 'Titanic: A child survivor's story' from the CBBC website (**here**). Ask children to make notes of the key events in the retelling. Watch the film again, this time noting down any descriptive words and phrases. Add these to the working wall.

**Developing a character ( right hand side- write a character description.)** Share images of children from around 1912. Support the children in creating a character, perhaps based on one of these images, selecting or creating a name which sounds authentic for the time (provide lists for children to choose from if necessary). Provide a short writing opportunity for the children to write a brief biography similar to those on the Encyclopaedia Titanica website (**here**).

**Developing a plot** From information read and gained from the CBBC recount, identify key events to create a basic structure, e.g

Boarding the Titanic and setting sail.
Being woken on the third night of the voyage.
Being put in the lifeboat.
Watching Titanic break in half.
Watching as the stern sank below the surface of the ocean.
Being rescued by RMS Carpathia.

- Further develop ideas about the thoughts and feelings of characters at these key points using drama techniques such as freeze frame, thought tracking and role play. Ask the children to create a story map of the events. Add descriptive words and phrases, thoughts, feelings and snippets of dialogue as appropriate. Explore/revisit synonyms for over used words such as *sad*, *scared*, *happy* if necessary.
- These events will provide the main body of the story. The flashback element will be created by adding a present day opening and ending.

**Developing settings**

- Using pictures such as those found on Interior of the Titanic blog (**here**) and selected scenes from the 1997 film Titanic, develop settings. Use a collaborative drawing approach (drawing on large sheets of paper, or on large bed sheets with washable marker pens) for children to record ideas for different rooms on board Titanic. They label the items they have drawn with appropriate nouns then develop some into noun phrases. Encourage the use of descriptive and precise vocabulary observed during the reading phase, and include historical detail. Display on the working wall to support the writing phase. Support with photographs, illustrations and moving images where necessary.



		<p><b>Develop an opening</b></p> <ul style="list-style-type: none"> <li>As the story will be told in flashback, the opening should be present day, i.e. the Titanic survivor as an old person. Read an opening from a flashback story, e.g. <i>The Sea Chest</i> by Tony Buzzeeo:             <ul style="list-style-type: none"> <li><i>City lights flicker in the dusk like winking fireflies. I hold my Auntie Maita's papery hand. Together we stare at the shiny photo in her lap, touched so often with hope, the edges curl. My heartbeat rushes in an impatient waltz as we watch for the stranger to arrive. While we wait, Aunt Maita remembers her childhood on a rocky Maine island eighty years ago and more, only child of the lighthouse keeper and his bride. She gazes out of the window as she tells the story.</i></li> </ul> </li> <li>As in the reading and analysing phase, discuss the effect of this opening and identify techniques the author has used to create these effects. Create a toolkit.</li> <li>Share modern day scenarios in which the Titanic survivor might be talking about their experiences, e.g. they are being interviewed by children from a school who are learning about Titanic; they are now living in a retirement home and are telling a nurse about it; they are telling a family member. Select one and ask the children to do the same; this will provide the starting point for the story.</li> </ul> <p>Imitating the style of the writer by using similar techniques, model the opening of the story. Following the modelling, children write the opening of their story.</p> <p><b>Writing:</b> Using the story plan created, use shared writing techniques to model a section at a time. Focus on skills – using semi-colons to mark the boundary between independent clauses, using knowledge of root words, prefixes and suffixes, and using techniques identified to create specific effects (using toolkits). Children follow the modelling each day from the whole class focus and use their own plan or map to inform writing. Use AFL, marking and feedback to adjust shared writing focus daily. When the main body of the story has been completed, discuss with the children how the story can be brought back into the present. Look at examples in the texts studied if possible. Model a brief ending to the class story which brings it back into present day, e.g. <i>Shakily, Alice's frail hands closed the heavy pages of the album. "Of course, that was all a long time ago," she murmured. "A very long time ago." Hot write: a story told in flashback-edit and redraft.</i></p>
Week 3	Discussion and debate	<p>□ Reading and Gathering: creating interest</p> <ul style="list-style-type: none"> <li>Entertainment has always played a big part in seaside holidays, both in this country and abroad. Traditionally, this has included circus acts and other animal attractions such as zoos. Show the children a video of a traditional animal act such Norman Barrett MBE and his budgie circus act on YouTube (<b>here</b>). He performed this type of act at Blackpool's Tower Circus for over twenty five years.</li> <li>In pairs or small groups, ask the children to identify reasons why people might like the budgie act, collecting as many ideas as they can.</li> <li>Explain that some people are opposed to animal acts such as these, in fact, some of the children may feel this way. Again, in pairs or small groups, ask them to identify reasons why some people may be opposed to animals being used for entertainment.</li> </ul> <p>Organise the children into pairs with each partner being assigned either 'for' or 'against' entertainment acts such as this. Each child must then talk for one minute, presenting arguments to support their case. Speaking frames could be used to support this process if appropriate, e.g. <i>I believe that...; Firstly...; As a consequence of...; Additionally: write up on the right hand side.</i></p> <p><b>Reading</b></p> <p><b>Grammar: ( left hand side)</b> Warm ups throughout the reading phase – focus on investigating and collecting a range of synonyms and antonyms e.g. <i>bad: awful, substandard, unacceptable, unsatisfactory, dreadful, inferior, inadequate; superior, beneficial.</i></p>

**Reading and responding** Through shared reading ( shared modelled reading) and independent reading, explore a range of persuasive texts in print and on screen. These might include some which promote the idea of animals being used for entertainment such as:

- The Shamu Show (**here**) and Conservation (**here**) on the Sea World website.
- Sealion Trainer (**here**) and Conservation (**here**) on the Blackpool Zoo website.
- Sea Lion Show (**here**) and Conservation and Research (**here**) on the Knowsley Safari Park website.
- Through shared reading and independent reading, explore texts which oppose this view. Ensure the children understand that these texts are also trying to persuade the reader, this time from an opposing standpoint. Texts might include:
  - Wild Animals in Captivity on the RSPCA website (**here**).

Discuss the meaning of words in context: *Can you work out the meaning by looking at the sentence? What type of word is it? Does the root word help? Can you think of another word which would fit in and make sense? What definition(s) does the dictionary give? Using the appropriate dictionary definition, can you explain what the word means in the context of this sentence?*

- Identify words in the text which have suffixes. Discuss the meaning of these suffixes and how this knowledge helps us to make sense of the word within the sentence, e.g. ( left hand side.)

Suffix	Meaning	Example words
-cious	full of	ferocious, spacious, suspicious
-tious	full of	fictitious, ambitious, cautious
-tial	full of	substantial, sequential
-cial	having to do with	financial, racial, beneficial

- Support the children in identifying the main arguments in each text. ( left hand side.)Provide them with opportunities to summarise the information provided, both orally and in writing. ( right hand side.)
- Make comparisons between the texts; how do the texts support the argument that animals working in the entertainment industry is a positive thing? Complete a comparison grid, e.g.

	Text A Sea World, Florida	Text B Blackpool Zoo	Text C Knowsley Safari Park
Why might people want to see animals at this attraction?			
What is the effect of the photographs and illustrations on the reader?			

What does the text say about taking care of the animals?			
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- - Ask the children, in groups, to discuss their personal responses to the texts. Which words, phrases, ideas and images do they feel have affected their responses. Children record their responses in writing.
  - Support the children in identifying examples of persuasive language and devices. Discuss the effect of these on the reader. Collect examples on the working wall or in children's writing journals for use in the writing phase. Through close reading, identify and discuss statements of fact and opinion within the texts. left hand side. Right hand side: create paragraphs with fact and opinion.
  - Explain that we will present both sides of an argument in order to create a discussion text. This will need to be balanced and will require them to research and present arguments from both sides.
- Using the Talk for Writing approach, begin to learn a simple discussion text by heart (imitation) – see Talk for Writing across the Curriculum: How to teach non-fiction writing 5-12 years by Pie Corbett and Julia Strong for an example. This would provide the children with a useful model to support the construction of their own discussion text. For more information on the Talk for Writing approach.

**Grammar ( left hand side.):** Warm ups throughout the gathering content phase – focus on devices to build cohesion between paragraphs in persuasive and discursive texts e.g. *on the other hand; the opposing view; similarly; in contrast; although; additionally; another possibility; alternatively; as a consequence.*

- Present the children with a title for their discussion text, e.g. *Should animals in circuses be made illegal? Should animal acts in zoos and wildlife parks be banned? Should zoos be made a thing of the past in the UK?*
- Using the think, pair, share approach, provide children with the opportunity to pool their thoughts. ( left hand side) Having shared information on the topic, they should then construct and follow a plan for researching further information. ( right hand side.)
- Provide opportunities for them to locate information in a text in print or on screen, using contents, indexes, sections, headings and IT equivalents. ( left) Revisit research skills as appropriate: skimming to gain overall sense of text; scanning to locate specific information; close reading to aid understanding. ( left)
- In pairs or groups, ask the children to consider the relative strength of the arguments they have identified; this could involve putting statements on card and asking children to rank them in according to how compelling the argument is. Where do the children think the most compelling argument should be placed within the text? ( left hand side) Right hand sideLook at examples of paragraphs where the argument is presented as a simple statement, e.g. *Some people argue that there is no need to use animals as performers in films and television.* Continue by looking at how this point is then elaborated, e.g. *Highly advanced technologies now exist, including animatronics, animation and computer-generated-technology, and these mean that there is no reason to subject animals to the misery of working in entertainment.* Ask the children to orally practice the point (clear, simple) + elaboration (detailed, supporting information and examples) model. ( right hand side.)Using the model for a discussion text learnt using the Talk for Writing approach during the reading phase, show the children how to construct their discussion text using the arguments and information they have gathered. Following modelling, ask them to create text maps. Using these maps as a visual reminder of their arguments for and against the issue, children work in pairs to orally rehearse and present their discussion.

Week 4		<div><div><div>□ planning writing, and redrafting</div><div>▪ Support the children to create a plan for their discursive essay, e.g</div></div><table><tr><td>Introduction</td></tr><tr><td>Arguments in favour</td></tr><tr><td><div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div></div></td></tr><tr><td>Arguments against</td></tr><tr><td><div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div></div></td></tr><tr><td>Summary and conclusion</td></tr></table><p><b>Writing</b> :Using the plan created, use shared writing techniques to model a section at a time with the children. Focus on skills – using range of appropriate synonyms and antonyms, and devices to build cohesion between paragraphs. Children follow the modelling each day from the whole class focus and use theiown plan to inform writing.Use AFL, marking and feedback to adjust shared writing focus daily, e.g. use of the passive voice to increase formality, making conscious choices about techniques, using rhetorical questions and direct address to the reader. ( irtght hand side.)</p><p>Show the children how to acknowledge sources in their writing.</p><p><b>Outcome : hot task</b></p><div><div>▪ A discursive essay.</div><div>A formal debate</div></div></div>	Introduction	Arguments in favour	<div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div></div>	Arguments against	<div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div></div>	Summary and conclusion
Introduction								
Arguments in favour								
<div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div></div>								
Arguments against								
<div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div><div>▪ Point + elaboration</div></div>								
Summary and conclusion								
Week 5	Revision/ SATS	<div><div>□ Reading and Gathering</div><div><b>Reading Left hand side Grammar:</b> Warm ups throughout the reading phase – focus on exploring and collecting vocabulary typical of formal and informal speech and writing e.g. <i>find out – discover, ask for - request, go in – enter</i>.<b>Reading and responding:</b> Provide the children with photographs of items from the poem e.g. lion; stick with horse’s head handle; police man; boy in cap; purse. Ask children to predict a story from the pictures.</div></div> <div><div>▪ Listen to ‘The Lion and Albert’ performed by Stanley Holloway on YouTube (<b>here</b>). Introduce the term ‘monologue’. Holloway first performed this monologue and others like it during the 1930s.</div><div>Through shared reading, explore the poem in more detail. Working in pairs, children annotate the poem with their initial responses. Alternatively, ask them to record their responses on a focus grid:</div></div>						
Week 6	Poetry: Briars week							

Likes	Dislikes
Patterns	Puzzles

- Organise the children into nine groups and allocate a verse of the poem to each group. Children rehearse, and then perform their verse. Support them in using the words and punctuation to inform intonation and expression and encourage them to use or mimic the northern accent to add to the effect.

Use a zone of relevance activity to consider the effects created by the writer in this poem. This involves providing children with a selection of cards with possible effects written on them, e.g. *engages my interest; makes me cry, makes me laugh; makes me think; makes me smile; makes me shudder; makes me gasp; makes me angry; fascinates me*. Children are asked to place these on a target board according to how relevant they feel that effect is; the more significant the effect, the closer to the centre it is placed.

□ writing, and redrafting

- Consider the writer's style. Explain that the term 'style' means the ways in which a writer uses words. This includes the author's word choice, sentence structure, figurative language, and sentence arrangement which work together to establish mood, images, and meaning in the text. Discuss the style of the poem.
- Read Albert's Return by Marriott Edgar on the Monologues website ([here](#)) and compare this sequel with the original, focusing particularly on style.
- Provide the children with copies of other poems such as Albert and the Pancakes by Col Gray on the Monologues website ([here](#)). Several poets, like Col Gray, have attempted to mimic Marriott Edgar's style. Again focusing on style, ask the children to discuss the similarities and differences between the poems.
- Focus on vocabulary. In tackling unfamiliar words, explore pronunciation as well as meaning. Use dictionaries to find definitions then discuss these in the context of the poem.

**Reading and analysing** :Use an etymological dictionary to explore the origin of some words e.g. *vexed, purse, trouble, settle, decide, magistrate, waste, occurrence, cage, ocean*. Explain that the English language is incredibly rich, constantly changing and has been influenced by many factors including traders, invaders and settlers over many centuries. This could lead to a wider discussion about language – the influence of film and television, and the internet. The YouTube clip ([here](#)) shows Professor David Crystal talking about how the internet is changing language.

Referring back to the zone of relevance activity, analyse the ways in which the writer created the effects. Do the words give clues about the geographical or historical setting for the poem? Ask the children to select an amusing image from in the poem – can they say why it is funny? An example might be Mrs Ramsbottom's 'under reaction' to the tragic news of her son's fatal accident: 'Well, I am vexed!'

## Gathering content

**Grammar**: Warm ups throughout the gathering content phase – focus on investigating and collecting a range of synonyms and antonyms using vocabulary from the poem e.g. *lad, ferocious, fear, nice, nasty, awkward, occurrence*.

- A decision is needed about the writing outcome for this unit. This decision could be made by the teacher and shared with the children (this could be different text types for different groups or one text type that all children will work on). Alternatively, children could be given a choice of text types to work on. Suitable text types might include: a newspaper report; a series of diary entries (different characters at different points in the story); a letter of complaint; an accident report; a cartoon strip.

Children identify the audience and purpose for their writing. What do we want to say? Who are we communicating with? What are we trying to do, e.g. persuade?  
If the children are working on different text types, gather pupils in groups according to the text type chosen/allocated

Summer 2 – EYFS		
	<u>Unit: Sun, Sea and Sand</u>	<u>Objectives</u>
Week 1	<u>Literacy:</u> Comprehension ELG Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary;	<u>Topic Overview: Sun, Sea and Sand</u> Rainbows, The Seaside, Pirates, Transport and Travel, Holidays  I can confidently read all the first 44 letter sound correspondences (Phase 3)
Week 2		
Week 3		
Week 4		

Week 5	<p>Anticipate – where appropriate – key events in stories; Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.</p> <p>Word Reading ELG Say a sound for each letter in the alphabet and at least 10 digraphs; Read words consistent with their phonic knowledge by sound-blending; Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.</p> <p>Writing ELG Write recognisable letters, most of which are correctly formed Spell words by identifying sounds in them and representing the sounds with a letter or letters Write simple phrases and sentences that can be read by others.</p>	<p>I can read longer words containing long vowels and adjacent consonants (Phase 4) CVCC, CCVC, CCVCC, CCCVC, CCCVCC</p> <p>I can read some compound words by ‘chunking’.</p> <p>I can read some root words ending in -ed, -es, er, -est</p> <p>I can spell the Phase 3 HFWs, sometimes following a model</p> <p>I can read band books that match my phonic phase, sometimes with support.</p> <p>I can write a sequence of simple sentences using any taught digraphs/trigraphs.</p>
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Summer 2 – Year 1		
Robots		
	Unit	Objectives
Week 1	<u>Stories with</u> <u>Fantasy</u> <u>Settings</u> <u>Recounts</u>	<ul style="list-style-type: none"> <li>□ Read words containing –s, -es, -ing, -ed, -er, -est endings.</li> <li>□ Identify and discuss the main events in stories. Identify and discuss the main characters in stories.</li> <li>□ Use patterns and repetition to support oral retelling.</li> <li>□ Retell familiar stories in a range of contexts, e.g. <i>small world, role play, storytelling</i>.</li> <li>□ Make predictions based on what has been read so far.</li> <li>□ Make basic inferences about what is being said and done.</li> <li>□ Discuss the title and how it relates to the events in the whole story e.g. <i>Peace at Last</i> by Jill Murphy.</li> </ul>

Week 2		<ul style="list-style-type: none"> <li>□ Say and hold in memory whilst writing, simple sentences which make sense.</li> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Separate words with finger spaces.</li> </ul>
		<ul style="list-style-type: none"> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Use capital letters for names of people, places and days of the week.</li> <li>□ Identify and use question marks and exclamation marks.</li> <li>□ Use simple 'joining words' to link ideas.</li> <li>□ Pluralise nouns – build on using '-s' e.g. <i>dog, dogs</i>, as addressed in previous units, to using '-es', e.g. <i>wish, wishes</i>.</li> </ul>
Week 3		<ul style="list-style-type: none"> <li>□ Orally compose every sentence before writing.</li> <li>□ Re-read every sentence to check it makes sense.</li> <li>□ Sequence ideas/events in order.</li> <li>□ Use formulaic phrases to open and close texts.</li> <li>□ Use familiar plots for structuring the opening, middle and end of their stories.</li> <li>□ Read aloud their writing to adults and peers.</li> </ul>
Week 4	<u>Recounts</u>	<ul style="list-style-type: none"> <li>□ Apply phonic knowledge for reading.</li> <li>□ Recall specific information in texts.</li> <li>□ Relate texts to own experiences.</li> <li>□ Say and hold in memory whilst writing, simple sentences which make sense.</li> <li>□ Write simple sentences that can be read by themselves and others.</li> <li>□ Separate words with finger spaces.</li> <li>□ Punctuate simple sentences with capital letters and full stops.</li> <li>□ Use capital letter for the personal pronoun I.</li> </ul>
Week 5		<ul style="list-style-type: none"> <li>□ Use simple joining words to link ideas.</li> <li>□ Pluralise nouns using '-s' and '-es' e.g. <i>dog, dogs; wish, wishes</i>.</li> <li>□ Add the prefix 'un-' to verbs and adjectives to change the meaning e.g. <i>untie, unkind</i>.</li> <li>□ Reread every sentence to check it makes sense.</li> <li>□ Orally plan and rehearse ideas.</li> <li>□ Sequence ideas/events in order.</li> <li>□ Write in different forms with simple text type features e.g. recounts.</li> <li>□ Discuss their writing with adults and peers.</li> </ul>



Week 6	<u>Poems for Learning by Heart</u>	<ul style="list-style-type: none"> <li>□ Split two and three syllable words into the separate syllables to support blending for reading.</li> <li>□ Read words with contractions e.g. <i>I'm, I'll, we'll</i> and understand that the apostrophe represents the omitted letter.</li> <li>□ Recognise and join in with language patterns and repetition.</li> <li>□ Recite rhymes and poems by heart.</li> <li>□ Separate words with finger spaces.</li> <li>□ Identify and use question marks and exclamation marks.</li> <li>□ Add the prefix '<i>un-</i>' to verbs and adjectives to change the meaning e.g. <i>untie, unkind</i>.</li> <li>□ Orally plan and rehearse ideas.</li> <li>□ Write in different forms with simple text type features e.g. <i>instructions, narratives, recounts, poems, information texts</i>. □</li> </ul> <p>Read aloud their writing to adults and peers.</p>
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<u>Summer 2 – Year 2</u>		
<u>Buckets and Spades</u>		
	<u>Unit</u>	<u>Objectives</u>
Week 1	Story as a Theme	<ul style="list-style-type: none"> <li>□ Sequence and discuss the main events in stories.</li> <li>□ Retell a wider range of stories, fairy tales and traditional tales.</li> <li>□ Recognise use of repetitive language within a text or poem.</li> <li>□ Make predictions using evidence from the text.</li> <li>□ Use apostrophes for contracted forms, e.g. <i>don't, can't, wouldn't, you're, I'll</i>.</li> <li>□ Select, generate and effectively use nouns.</li> <li>□ Add suffixes <i>-ness</i> and <i>-er</i> to create nouns, e.g. <i>happiness, sadness, teacher, baker</i>.</li> <li>□ Use subordination for time and reason.</li> </ul>
Week 2		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about, e.g. story mapping, collecting new vocabulary, key words and ideas.</li> <li>□ Use specific text type features to write for a range of audiences and purposes, e.g. <i>to entertain</i>.</li> <li>□ Write about real and fictional events.</li> <li>□ Edit and improve their own writing in relation to audience and purpose.</li> <li>□ Evaluate their writing with adults and peers.</li> </ul>

Week 3	Explanations	<ul style="list-style-type: none"> <li>□ Read words containing common suffixes e.g. <i>-ness, -ment, -ful, -ly</i>.</li> <li>□ Use commas to separate items in a list.</li> <li>□ Select, generate and effectively use adjectives.</li> <li>□ Add suffixes <i>-ful</i> or <i>-less</i> to create adjectives, e.g. <i>playful, careful, careless, hopeless</i>.</li> <li>□ Use suffixes <i>-er</i> and <i>-est</i> to create adjectives, e.g. <i>faster, fastest, smaller, smallest</i>.</li> </ul>
Week 4		<ul style="list-style-type: none"> <li>□ Plan and discuss what to write about, e.g. collecting new vocabulary, key words and ideas.</li> <li>□ Use specific text type features to write for a range of audiences and purposes.</li> <li>□ Write simple explanations based on models.</li> <li>□ Evaluate their writing with adults and peers.</li> <li>□ Read aloud their writing with intonation to make the meaning clear.</li> </ul>
Week 5	Poems on a theme	<ul style="list-style-type: none"> <li>□ Learn and recite a range of poems using appropriate intonation.</li> <li>□ Identify, discuss and collect favourite words and phrases.</li> <li>□ Recognise use of repetitive language within a text or poem.</li> <li>□ Select, generate and effectively use adjectives.</li> <li>□ Add suffixes <i>-ful</i> or <i>-less</i> to create adjectives, e.g. <i>playful, careful, careless, hopeless</i>.</li> <li>□ Use suffixes <i>-er</i> and <i>-est</i> to create adjectives, e.g. <i>faster, fastest, smaller, smallest</i>.</li> <li>□ Plan and discuss what to write about, e.g. collecting new vocabulary, key words and ideas.</li> <li>□ Use specific text type features to write for a range of audiences and purposes.</li> <li>□ Write simple poems based on models.</li> <li>□ Evaluate their writing with adults and peers.</li> <li>□ Read aloud their writing with intonation to make the meaning clear.</li> </ul>

Summer 2 – Year 3		
Unit: How does your garden grow?	Mystery/ adventure/fantasy narrative explanation	Objectives
Week 1		<ul style="list-style-type: none"> <li>□ <b>Creating interest: Reading</b> Generate ideas about the insects which can be found in a garden e.g. <i>worm, spider, fly, wasp, beetle, woodlouse</i>. Introduce a range of verbs e.g. <i>wriggle, crawl, fly, buzz, scuttle, scurry, wander</i>. Ensure the children understand the meanings of these words; explore</li> </ul>

	<p>Classic poetry- can be 1 week</p>	<p>them through movement where necessary. Involve the children in switching the tenses of the verbs from present tense to past tense e.g. <i>wriggle</i> - <i>wriggled</i>; <i>fly</i> - <i>flew</i>; <i>float</i> - <i>floatd</i>. above on left hand side.</p> <ul style="list-style-type: none"> <li>Right hand side: Link each insect with a verb to create a simple poem e.g. <i>the worm wriggled, the wasp buzzed, the beetle scuttled and the fly flew!</i> Experiment with creating different combinations in present and past tense including determiners a / an / the, e.g. <i>worms wriggle, the worms wriggled; beetles scurry, a beetle scurried; flies fly, a fly flew</i>. Model the labelling of the words using the correct terminology e.g. <b>a</b> (determiner) <b>worm</b> (noun) <b>wriggled</b> (verb).</li> </ul> <p>Plenary: Remind children of a traditional nursery rhyme such as Mary, Mary, Quite Contrary. Say the words aloud together. Explain that this is a nursery rhyme which is 'traditional' and has been passed down through generations.</p> <p><b>Reading : Grammar:</b> Warm ups throughout the reading phase – use knowledge of root words to understand meanings of words.</p> <p><b>Reading and responding</b> Shared modelled reading: Through shared reading, explore a traditional poem. View and listen to performances of the same poem, for example, The Spider and the Fly on YouTube (<b>here</b>), (<b>here</b>) and (<b>here</b>) or on the iF poems app. Generate, discuss and agree on rules for effective discussion. Create prompts and display to support children in taking part in group discussion. Use book talk to explore and evaluate each version, supporting the children in expressing and justifying their preferences- on the left- hand side. right hand side: Capture ideas through short writing opportunities e.g. a poetry review of each version with likes, dislikes, recommendations (with reasons) and star ratings.</p> <ul style="list-style-type: none"> <li>Model reading part of the poem and encourage children to join in using their voices effectively with intonation, tone and volume. Continue reading the poem as a class or independently with a partner if appropriate. Ask children to identify words and phrases which interest them. Capture these on strips of card. Ask the children to stand up and pair up, swapping ideas and saying why the language interests them. Copy these to put on the left hand side- right hand side children write up what they thought about the poem- summarise it.</li> </ul> <p>Left hand side. Focus on new vocabulary collected, discussing words and phrases which need clarification. Create cards with words/phrases and separate definition cards for children to match in pairs or use active learning to find a partner e.g. <i>parlour</i> – <i>a room for entertaining guests</i>; <i>in vain</i> – <i>without success</i>. Return to the poem to determine meanings through reading the words and phrases in context. Children could spot, highlight and write their own definition as a short writing opportunity. Left hand side.</p> <ul style="list-style-type: none"> <li>Model reading a verse, illustrating with key images and vocabulary to summarise the content ( left hand side do this together before children continue reading and illustrating this, and/or other poems –do independently on the right hand side.             <ul style="list-style-type: none"> <li>Model the use of 'think and feel' bubbles to record inferences. Respond orally in role, before writing.( left hand side Following the teacher's model, the children repeat the process for other sections of the poem.(right hand side.)</li> <li>Examine the structure of the verses, identifying and highlighting lines of the poem which rhyme. Ask questions about the structure of the poem: <i>Do you hear any repeating patterns in this poem? Can you predict what word the poet might have used here?</i> ( left hand side.)</li> </ul> </li> </ul>
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		<ul style="list-style-type: none"><li>Create a text map of the poem to support learning by heart. Use drawings, key vocabulary, and arrows to sequence the ideas or events. (right hand side.</li></ul>								
Week 2		<p><b>Gathering content</b></p> <p><b>Grammar: ( left hand side)</b> Warm ups throughout the gathering content phase - focus on exploring and collecting words with prefixes <i>super-</i>, <i>anti-</i>, <i>auto-</i>.</p> <ul style="list-style-type: none"><li>Model how to prepare a poem for reading aloud to an audience e.g. allocating verses, highlighting lines, words or punctuation- do together on the left hand side. Children work in groups to prepare a reading of the poem (or a section of it). ( right hand side.)</li><li>Use the poetry text map created to support the learning of the poem.</li></ul> <p>Provide opportunities for children to rehearse several times and develop with props, images and/or actions in readiness for performance.</p> <p><b>Presentation</b></p> <ul style="list-style-type: none"><li>The performance of the poem could take place later within the theme, following the narrative and non-fiction units. This would provide time for children to frequently return to the poem, over time, to rehearse, improve and prepare for a final performance to an audience.</li></ul> <p>Select an appropriate audience e.g. whole school, another class, parents, audience away from school or poetry performance competition within school. Alternatively, record using ICT</p> <p>Hot task is different: it is the improvement in the reading aloud of the poem and evidence of this in the book.</p>								
Week 3	Children will be able to write a narrative based on a plan using: complex sentences with main and subordinate clauses. inverted commas for dialogue. paragraphs.	<p><b>Reading and gathering content</b></p> <p>Cold task write a story on the genre</p> <p><b>Reading :Grammar ( left hand side):</b> Warm ups throughout the reading phase – focus on exploring and identifying main and subordinate clauses in complex sentences.</p> <p><b>Reading and responding</b> Introduce The Enchanted Wood by listening to the opening section of the audiobook (e.g. up to 02:33) on YouTube. Listen again and, through discussion and questioning, establish the characters and events. Use a grid to focus discussion in groups with children jotting notes, then capture on working wall as a class grid e.g. do this on the left hand side.</p> <table><tr><th>What characters are in the story?</th><th>Where are they and where are they going?</th><th>What are the children looking forward to?</th><th>Other details (anything else we know)</th></tr><tr><td></td><td></td><td></td><td></td></tr></table> <p>Explore further sections of the early part of the text through reading and/or listening: on the right hand side.</p> <ul style="list-style-type: none"><li>Model focusing on words and phrases which capture interest. Highlight the word or phrase in the text and discuss further e.g. <i>freckles of sunshine</i>; <i>roughly made beds</i>; <i>warm milk</i>; <i>a whole loaf</i>. Left hand side</li></ul>	What characters are in the story?	Where are they and where are they going?	What are the children looking forward to?	Other details (anything else we know)				
What characters are in the story?	Where are they and where are they going?	What are the children looking forward to?	Other details (anything else we know)							

	<p>Consider words or phrases one at a time. Ask children to discuss them in pairs or small groups to develop understanding and then refer back to the context of the story. Provide further opportunities for children to explore words and phrases in this way independently, and continue vocabulary discussion as necessary during this phase. ( right hand side- use the phrases/ vocab in sentences.) HA paragraphs.</p> <p>Read to the end of chapter one (some of this may be done away from the English session).</p> <ul style="list-style-type: none"> <li>Focus on the final paragraph e.g. <i>At bedtime, all three stood by the window, looking out on the dark, whispering wood ... What would they find in the Enchanted Wood?</i> Ask the children to make simple predictions about what might be in the wood. Introduce an evidence bag with quotes on from the text e.g. <i>whispering trees; trees which were darker green than normal; brown stream that chattered to itself; leaves rustling in a different wa- left hand side.</i> . Use evidence from the text to make further predictions and capture as a short writing opportunity. ( right hand side.)</li> </ul> <p>Read chapter two (some of this may be done away from the English session).</p> <ul style="list-style-type: none"> <li>In role as one of the characters, each child describes the events as if they are an eyewitness. They should begin their descriptions with the phrase 'I can see ...' ( left hand side. Model writing in role as a character following the drama e.g. <i>diary entry or letter to a friend to retell events</i> ( right hand side.). <i>Plenary:</i> Explore characters by using a zone of relevance activity. Model how to select vocabulary linked to different characters e.g. <i>good, evil, weak, strong, wise, foolish, kind, mean, friendly, unfriendly etc.</i> Justify opinions by using a speaking into writing frame e.g. <i>I think the elves are kind because ... I think the robber is foolish because ...</i></li> <li>Read chapter three (some of this may be done away from the English session).Model raising questions about the text read so far using a question hand with <i>who, what, where, when, why and how</i>, before children raise their own questions. ( left hand side.)In small groups, children ask and answer their questions, and summarise using knowledge of the text so far, by taking it in turns to sit in the storyteller's chair. ( right hand side.)- can take photos to add to this.</li> <li>Provide an opportunity for children to sequence the events and retell the story orally and in writing- make a notes of the sequence on the left hand side. Right hand side: Create a story map to support the process. This can be added to as more of the text is read.</li> </ul>
Week 4	<p><u>□ Reading and writing: on the shared writing wall- through this unit- collect a list of features for the narrative</u></p> <ul style="list-style-type: none"> <li>Use a range of short writing opportunities to capture responses in role which draw on evidence from the text e.g. 1) <i>retelling aspects of the story in the first person;</i> 2) <i>diary entries;</i> 3) <i>letters in role.</i></li> </ul> <p><u>Left hand side: plan: vocabulary- ideas what will be in the paragraphs- then write on the other side.</u></p> <ul style="list-style-type: none"> <li><u>Left hand side:</u> Analyse a section of the text in which several characters speak. Identify each character's speech and highlight in different colours. Pose questions such as: <i>Which character speaks the most? How can we tell who is speaking? How can we tell which words they actually say? Can we tell how a character feels from what they say?</i> Begin to collect alternative words for 'said'. Challenge the children to find and collect more words to add to this list from their independent reading. Right hand side: using this to scaffold- write a dialogue between two of the characters.</li> </ul>

- Left hand side: **Grammar:** Warm ups throughout the gathering content phase – focus on inverted commas to punctuate direct speech (speech marks). Select one film to use and model chunking the plot e.g.

The Land of Dame Tickle	Innovation
Characters at the top of the tree.	
Tock goes missing.	
Characters go to find Tock.	
Meet shopkeeper Dame Tickle. She demands 50 gold pieces to tell where Tock is.	
Meet crossing patrol Dame Tickle. She demands 25 gold pieces to cross the road.	
Meet teacher Dame Tickle in school.	
Teacher Dame Tickle threatens and brings out the Big Pink Tickling Feather and tickles children.	
Joe gets hold of the feather and tickles Dame Tickle.	
Tock falls out of the cupboard.	
Children and Tock return back to the Faraway Tree.	

- In pairs on the right hand side- Model developing new characters for a new story based on the film and plot pattern above.
- . Working in small groups, children further develop characters- left hand side. They should record their ideas by making notes on large sheets of paper, or on fabric with washable pens. Right hand side- create a character description of this.
- Hot task: write the story based on the text read or the film- should be improved dialogue and character description - Refer to the language banks created around the screen shots during the gathering content phase. model how to plan- they plan on the left hand side.
- Use AFL, marking and feedback to adjust shared writing focus daily. ( right hand side)
- Model proofreading to check and improve spelling, grammar and punctuation, before children proofread their own and other's writing.

## Week 5

Children will be able to write an explanation text based on a plan using: conjunctions e.g. *if, so, although, because, until.*

### □ Reading and gathering information

**Grammar: ( left hand side)** Warmups throughout the reading phase – focus on creating complex sentences using a range of conjunctions e.g. *if, while, after, before, so, although, until.* (All conjunctions will need to have been taught prior to this unit in order to incorporate the full range).

**Reading and responding** Read, view and listen to range of explanations linked to science learning opportunities within this theme e.g. Plant by Dorling Kindersley – Eyewitness series. Model reading a section at a time, noting key information on a flipchart. Discuss the meaning of any unfamiliar vocabulary.( left hand side.) on the right hand side pupils do this with another linked explanation text.

	<p>perfect form of verbs e.g. have/had. paragraphs/sections with key ideas.</p> <ul style="list-style-type: none"> <li>text type features of explanation.</li> </ul>	<ul style="list-style-type: none"> <li>Provide the children with sections of explanation texts. Ask them to read these and sequence. ( left hand side) After modelling, ask children to role play their text using speech and actions to create a group drama of the explanation. Repeat with a different explanation text if desired: right hand side write this up- edit and redraft.</li> <li>(left hand side.) Focus on conjunctions explored in the grammar warm ups which are used to show cause and effect e.g. <i>if, so, although, because</i>. Also explore adverbs and adverbials which link to time (sometimes known as time connectives). They give the reader more information about when the events occur, e.g. <i>first of all; following this; later on; before the ...; after; while the ...; since ...</i> (right hand side.) Model incorporating the adverbials and conjunctions in a demonstration and allow opportunity for oral rehearsal, using them within a speaking frame Plenary: .Perform the demonstrations and capture or record these using ICT. When playing them back to the children, ask them to listen out for .conjunctions and adverbials, putting their thumbs up if they hear them.</li> <li>( left hand side.)Model evaluating how specific information is organised within an explanation text by boxing up and highlighting key features. Children explore explanations in pairs or small groups, identifying the structural features e.g. <i>text boxes, flow chart, sub-headings, bullet points, glossary, diagrams</i>.</li> <li>(Right hand side.: Focus on each paragraph or section and how they are organised. Explain that the text is organised in this way to assist the reader. Explore the key features of explanations and create a class checklist. The BBC Bitesize website (<b>here</b>) has useful information on the features of explanation texts. Model 'boxing up' an explanation text by drawing boxes around each section and labelling. This can be used as a planning frame for writing.</li> <li><b>Grammar:</b> Warm ups throughout the gathering content phase – focus on the use perfect form of verbs to indicate a completed action. Return to the purpose for planning and writing, the request from <i>The Garden Growers</i> website. ( left hand side.)Explore the BBC website (<b>here</b>) for information on how plants spread seeds.(right hand side.)Provide each group with a different card to read. Each card should name and describe a different method of seed dispersal with definition e.g. <i>gravity, wind, hooks, animals, pepper pot, exploding or floating</i>.</li> </ul>
Week 6		<ul style="list-style-type: none"> <li>Following the role play, pose 'how' questions about how seeds are spread. Depending on the way the question is phrased, responses can be given in role or presented as factual statements e.g. <i>Gravity: How do you spread seeds? or How does gravity spread seeds?Wind: How do you spread seeds? or How does the wind spread seeds?</i> ( left hand side- make notes)</li> <li>Read and view further information on how seeds are dispersed to gather ideas as whole class and in groups. Information texts can be found on the following websites:Seed dispersal from the BBC Bitesize website (<b>here</b>).Seasonal environmental education packs from the Open Air Laboratories website (<b>here</b>). Fruits, seeds and their dispersal from the Science and Plants for Schools website Right hand side- write up this information.</li> <li>Write information on sticky notes and display these on the working wall. Use the boxed up planner created in the reading phase and model placing the sticky notes in the appropriate sections in order to group the information. put on the left hand sideWithin each section, discuss the</li> </ul>

	<p>sequencing of information.( right hand side.)Provide time for children to develop their own planners in pairs or groups using notes and images.</p> <p>Include conjunctions and adverbials for <i>when</i>.</p> <p>Plenary: Model oral rehearsal of the new explanation, before children develop in pairs or groups.Support the children in evaluating the oral presentations, modelling ways to suggest improvements. Provide opportunities for children to evaluate oral presentations and act on suggestions to make improvements.</p> <ul style="list-style-type: none"> <li>Writing: Use shared writing techniques to model a paragraph or section at a time referring to each section of the plan. Focus on skills – using conjunctions, e.g. <i>if, so, although, because, until</i> and perfect form of verbs, e.g. <i>have/had</i>. Model the use of fronted adverbials to vary sentence openers.Provide a bank of paragraph and sentence openings for children to select from e.g. <i>adverbials for whe ( lefthand side) n</i>. Do the plan on the left hand side- if short of time group paragraphs in one lesson. Write on the right hand side.</li> </ul> <p>Right hand side:Use AFL, marking and feedback to adjust shared writing focus daily.</p> <p>Model proofreading to check and improve spelling, grammar and punctuation.</p> <p>Explain that the written explanation will now be used to create a short film. Model the presentation of a short section of the class explanation, asking the children to comment on expression, intonation and gesture.</p> <p>Provide opportunity for children to practise performing their explanations before using ICT to record.</p> <p>Hot write- write an explanation text on plants- edit and redraft- or if not time- show how they would plan it.</p>
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Summer 2 – Year 4		
Unit: hunted	Folk tales Debate (additional non-fiction- recount/ biography- if time/ poems on a theme)	<u>Objectives</u>
Week 1	Monday 3 <sup>rd</sup> June	<p>□ <b>Creating interest:</b>View the film Hunted on Vimeo (<b>here</b>).</p> <ul style="list-style-type: none"> <li>Discuss the title of 'Hunted'. Ask the children to give reasons why the film makers might have selected that as a title. Pose questions e.g. <i>Who is being hunted? Why? What happens?</i></li> <li>Use a dictionary to look up definition of 'hunt' and develop a word bank of synonyms by using a thesaurus e.g. <i>chase, pursue, stalk, follow, track, trail, hound, search</i>. (left hand side.)Model and develop sentences, linked to the film clip, using the verbs and synonyms collected. These could be used to create a simple poem, e.g. <ul style="list-style-type: none"> <li><i>The hunter searches for the boy</i></li> <li><i>He trails the boy</i></li> <li><i>He follows the boy</i></li> </ul> </li> </ul>



He stalks the boy  
 He chases the boy  
 He finds the boy  
 And

Then ...Discuss the order of the sentences for the poem and re-order after viewing the clip again.  
 Right hand side: Children write their own version as a short writing opportunity.

- **Reading : first lesson- vocabulary focus lesson**
- **( left hand side.)Grammar:** Warm ups throughout the reading phase – focus on complex sentences with adverb starters e.g. *Silently trudging through the snow, Sam made his way up the mountain.*

**Reading and responding I can understand and use the vocabulary in a folk tale.** Introduce the genre of folk tales. Focus on the characterisation e.g. of Brer Rabbit on the American Folklore website. Brer Rabbit is a trickster character in folktales of African, African-American, and Native American Culture. He is the consummate trickster, who typically matches wits with Brer Fox, whom he always beats. Initially, select one folk tale to read, enjoy and explore in detail e.g. *Brer Rabbit Goes Hunting* in The Classic Tales of Brer Rabbit by **Joel Chandler Harris**. A different version of the same tale can be found on the American Folklore website. Read the opening and beginning sections of the tale. Model selecting vocabulary – both words and phrases - by using a 'spotting' technique. Using props such as magnifying glasses or large spectacles helps to engage children in focusing on the text to pick out phrases such as - *bag full of game; a mite peckish; a-laying beside the road* in Brer Rabbit Goes Hunting; note these on the left hand side. Children follow the modelling to spot further vocabulary in the shared text or within differentiated texts. Alternatively, children could be asked to comment on specific language which has already been identified within the text. Look up definitions and return to the text to explore meanings in context. Right hand side: Capture understanding of the vocabulary via short writing tasks. Prompts may help with this, e.g. *This word means ... It makes me imagine ... It's the author's way of saying ... A word with a similar meaning which would work in the sentence is ... as you go through with the shared modelled reading- collect the vocabulary as you go through.*

- **I Can predict and summarise characters and events in a folk tale. Characters and events:** ( left hand side.)Use a Know and Predict grid to identify details known about the main characters and events before making a prediction. Children complete as a short writing opportunity.

Know	
Characters	
Events	
Predict	
Characters	
Events	

- **Right hand side:** Model reading the ending of the tale and compare predictions with the actual events. As a short writing opportunity, ask the children to write a short summary of the story or compare the actual ending with their prediction.

	<p><b><u>Story mapping: I understand how a folk tale is mapped out- the plot</u></b></p> <p>( left hand side) Using the same folk tale, reread a section. Begin to create a story map, modelling how to make annotations with key vocabulary. left hand side: Children continue this to create a story map of this tale using images and annotations. Alternatively, they could use further folk tales matched to their reading level. Using the story maps, provide opportunity for the children to retell the folk tale orally in pairs. Model how to use images and annotations as an aide memoire. right hand side: As a writing opportunity, children could write the tales, or sections from it, in their own words.</p> <p><b><u>Character responses: I can write a diary entry in role using inference ( left hand sides)</u></b> Model drawing inferences around characters' thoughts, feelings, actions and motives using drama techniques e.g. thought tracking of key moments from the tale; freeze frame with thinking bubbles linked to motives. : Capture responses to the drama as short writing opportunities e.g. thought bubbles linked to different sections of text. Right hand side Develop the written responses to the drama by modelling the opening to a diary focusing on thoughts, feelings and motives. Ask the children to select a character (or allocate) and write their own diary entry in role.</p>
<p>Week 2</p> <p>Week 3</p>	<p><b><u>I can sequence the key events in a folk tale</u></b></p> <p>Select one of the folk tales read and chunk the plot, e.g. Brer Fox Goes Hunting ( can go on the left hand side). The scaffolding of this can be on the left hand side. Right hand side: Ask children to read their folk tale and sequence the key events. This could be completed using a range of scaffolds appropriate to ability e.g. images, key events written in sentences, quotes from the text to embellish and construct images from. Some groups may create their own chunked plot following modelling. Plenary: Compare the different plot structures of folk tales read and vote for favourites using star ratings. Place in a reading area or on display. Ask the children to write recommendations for reading different folk tales; provide an appropriate frame or scaffold where necessary.</p> <p><b><u>I can describe the setting in a folk tale.</u></b> (Children will be able to analyse and collect a range of fronted adverbials for when and where.)</p> <p>With the children, create a writer's toolkit for the opening sections of a folk tale through analysis of one or more texts e.g. draw out how characters and setting are introduced in the opening to the story. Children collect a list of adjectives to describe a setting in a folk tale on the left hand side. Use the right hand side to describe a setting for their own opening of a folk tale story. Plenary: ( right hand side.): Explore the genre features of folk tales by analysing several tales. Create a whole class checklist of folk tales and display on the working wall.</p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase - focus on inverted commas for creating dialogue. ( left hand side.)</p> <p><b><u>I can create a plot based on the characters from a folk tale</u></b></p> <p>Develop a new plot based around the characters from a folk tale which has been studied, e.g. Brer Rabbit and Brer Fox.</p> <p>View clips or short films which support the development of a new plot which include trickster characters e.g.</p> <ul style="list-style-type: none"> <li>- Road Runner and Wile E. Coyote on YouTube</li> <li>- Tom and Jerry on YouTube .</li> <li>- Tom and Jerry on YouTube .</li> </ul>

		<p>Discuss the key events in the films and draw upon the plots examined to create a new plot using characters from the folk tale e.g. <i>Brer Rabbit gets revenge on Brer Fox by tricking him. ( left hand side.)</i> Model developing a new plot by adding ideas, in note form, to a grid . Right hand side Create a story map using images and annotations to record ideas.</p> <p><b><u>I can create dialogue using inverted commas correctly</u></b>  Role play interactions between the characters in the new story. Use drama techniques such as first lines drama, where children are provided with the first line of dialogue and develop these into an improvised conversation in pairs.  Left hand side: Add speech bubbles or key dialogue notes to the story map or plot outline. Riht hand side: write a conversation between two characters in their plot they developed from the day before.</p> <p><u>Week 3</u>  <b><u>I can write the opening to a folk tale using the features learnt</u></b>  Use shared writing techniques to model a paragraph or section at a time referring to the plan/story map. Focus on skills - fronted adverbials for 'when and 'where'; inverted commas for dialogue; elements of the writer's toolkit; and features of folk tales identified in the analysis phase on the left hand side and the plan. Right hand side: children write the opening and a conversation between the characters. Model proofreading to check and improve spelling, grammar and punctuation. Provide opportunity for children to proofread their own and others' writing with a specific focus e.g. success criteria, toolkit, spelling, punctuation.  Hot task: to write a folk tale based on the characters learnt or to plan and write a folk tale &amp; Dialogue between characters.  <b>Presentation</b> Publish folk tales for display or in a class book of stories and place in class or school library. Share stories with an audience e.g. parents other children in the same class.</p>
Week 4	<p>Debate Outcome:</p> <ul style="list-style-type: none"> <li>▪ Formal debate.</li> </ul> <p>Discussion text.</p>	<p><b>Creating interest: explain the outcome of this unit</b>  Consider questions which have different points of view e.g. Should libraries lend e-books?, Should we have shorter school holidays? ( can the children come up with any of their own?)</p> <p>Grammar focus ( left hand side) : Warm ups throughout the reading phase – focus on creating complex sentences with commas to mark clauses.</p> <p><b><u>I can answer questions from discussion texts</u></b> (left hand side) Through shared reading, explore a range of discussion texts. A selection of different examples can be found in NLS Planning Exemplification for Arguments on the Institute of Education website. Writing Models for Year 4 by Pie Corbett also has two differentiated versions of a discussion text. Focusing on one of the texts, provide a range of key questions presented in different ways e.g. <i>matching boxes; charts to complete; finding fact;; selecting an answer from a range of choices</i>. Allocate each child with one key question card. Use a stand up and swap activity; this involves the children in meeting a partner, challenging the partner to answer their question, and swapping questions after answering. (right hand side. )Extend this further by providing a box of questions for each group. Children are asked to select a card, answer the question orally in pairs and record in writing.</p> <p><b><u>I can summarise the key points from a discussion text.</u></b> Model identifying the key points from a selected text by rereading a paragraph, highlighting key points and labelling paragraphs. Children complete the same task in pairs using a discussion text appropriate for their reading ability ( left hand side).</p>

		<p>Following modelling, children summarise the key points from across a text, both orally and in writing, e.g. <i>schools should have shorter holidays because ... (1/2/3 reasons) (right hand side.) Plenary: examine and collect: Highlight, collect and display examples on working wall e.g. the first point; alternatively; on the other hand; however.</i></p> <p><b><u>I understand how the paragraphs are set out in a discussion text</u></b> <b>Reading and analysing</b> Select a discussion text to use as a model. Boxing up the text by drawing rectangles around each paragraph and labelling. This can be used as a format to support planning. Discuss the organisation of the text and how each paragraph is organised with a key point and supporting evidence. Highlight key points and evidence in different colours to emphasise. (children can make notes of this on the left hand side or have the text and follow the model). (right hand side.) Children follow the modelling to box up, label and highlight paragraphs in using an explanation text matched to their reading ability. Plenary- In small groups, children are provided with discussion texts which have been sliced up into paragraphs. Children read each paragraph in turn and, working as a group, organise the paragraphs to reassemble the text. Display on large posters on the working wall. Each group then explains how they made their decisions to the rest of the class.</p> <p><b>Gathering content Grammar:</b> Warm ups throughout the gathering content phase – explore, identify and use Standard English verb inflections for writing e.g. <i>We were</i> instead of <i>we was</i>; <i>I was</i> instead of <i>I were</i>; <i>I did</i> instead of <i>I done</i>; <i>She saw it</i> instead of <i>she seen it</i>.</p> <p><b><u>I can gather information and reasons for a discussion question:</u></b> Decide on a key focus for debate and discussion for the class. Read information and view clips about it- children make notes on the left hand side. In small groups, discuss personal opinions about the issues raised. (right hand side.) Capture initial reactions as short writing opportunities with one point of view (<i>I think that ...</i>); or two opposing points of view (<i>Some people think that... On the other hand, others think that ...</i>). Plenary: Extend this by modelling the use of the point and evidence structure e.g. <i>My personal opinion is ... because .</i></p>
Week 5	Debate	<p><b><u>I can write personal opinions and justify this</u></b></p> <p>Introduce a scenario for some drama activities which begin with the teacher in role as the newly appointed manager at ‘<i>The Hunting Range</i>’. Children take on the roles of the residents in the town where the new centre has been opened. Present a job advert to the class at the new centre. This could be for someone directly involved such as the leader of the hunt, or even for the kitchen manager who organises the refreshments for the hunters. Children read and decide if they would want to apply for the job, responding in role.</p> <p>In groups, explore personal opinions and justify why or why not they would apply for the job. (make notes on the left hand side) (on the right hand side pupils write a letter saying why they would or would not apply for the job- giving reasons.)</p> <p><b><u>I can plan a debate about hunting using reasons to justify</u></b></p> <p>Use a child in role who strongly opposes hunting animals to lead a whole class discussion. Set up a debate scenario e.g. <i>for and against hunting animals</i>. Explain that they will be invited on to the <i>Sunday Morning Live</i> television show to put their opinions across.</p> <p>Allocate points of view for each group to develop further and generate opinions and statements with supporting evidence they would use in a formal debate. Use speaking frames to assist structure e.g. <i>I strongly believe ...; I hope viewers ...; Many people ... etc.</i></p> <p>Model using intonation and volume when putting forward opinions in preparation for the debate. Provide time for children to rehearse their opinions in pairs or small groups. Set up the television show scenario. Invite each child to present their point of view formally before further discussion evolves. Use teacher in role as the presenter to invite turn taking in an organised manner.</p>

		<p>( left hand side) Following the debate, return to the boxed up planner created in the analysis phase. Decide on key points for and against, how many paragraphs will be needed and the order of the paragraphs for maximum impact on the reader.</p> <p>(right hand side) Model placing key points and notes in the plan for the introduction, other paragraphs and conclusion. Children follow the modelling to create their own plan.</p> <p><b><u>I can write a debate about hunting using the language learnt from reading</u></b></p> <p>Use shared writing techniques to model a paragraph or section at a time referring to each section of the plan. Focus on skills – using commas to mark clauses in complex sentences and Standard English verb inflections .Provide a bank of paragraph and sentence openings and frames for children to refer to. Use AFL, marking and feedback to adjust shared writing focus daily .Model proofreading to check and improve spelling, grammar and punctuation.</p> <p><b><u>Hot task: to plan ( left hand side) and write a debate using the features of a discussion text</u></b></p> <p>( edit and redraft parts in the lesson or the next day.</p> <p><b>Presentation</b> Publish discussion texts on display. Provide comment cards for others to respond to.</p>
Week 6	Poems on a Theme	<p><b>Reading and responding</b> Through shared reading, explore and enjoy poetry linked to the theme e.g. Peter and the Wolf on the Boosey and Hawkes website <b>My Mother Saw a Dancing Bear by Charles Causley on the Children's Poetry Bookshelf website</b></p> <p><b><u>I can express my preference about a poem giving reasons ( left hand side have a copy of the poem for children to annotate -</u></b> Deepen understanding through drama <b>by</b> allocating a verse to each group to represent as a freeze frame. This could involve using the 'sculpt and sculptor' drama technique where one child positions the other members of the group as if they were sculpting them. Allocate a narrator to read each verse as the freeze frame 'comes to life'. Record using ICT</p> <p>Explore any vocabulary which needs clarification and then reread, examining the vocabulary in the context of the poem. ( right hand side.) Following reading, encourage children to express preferences about the poems, giving reasons.</p> <p><b><u>I can write a letter from one of the characters in the poem to show my understanding</u></b> model the creation of a plan, drawing on the example shared or the children's knowledge of that text form. Children create their own plan for their writing: left hand side. Right hand side: write a letter: e'g from the bear in the poem.</p> <p>If time: perform a poem- record to show to parents or another class.</p>

Unit: Food Glorious Food	Stories with historical settings Film and playscripts Classic narrative poetry	<u>Objectives</u>
Week 1	<p><b><u>Stories with historical settings</u></b> New chapter or scene linked to novel/story with historical setting. Presentation linked to reading, e.g. <i>Is Fagin a hero or a villain?</i></p>	<p><b><u>Reading and Analysing</u></b> <b><u>Creating interest ( texts to be used:</u></b> Oliver Twist by Charles Dickens., Oliver Twist retold by Gill Tavner. The Lion the Witch and Wardrobe by CS Lewis. Alice in Wonderland by Lewis Carrol Share a picture which reflects the historical setting of the novel to be studied (this could be an illustration from the book). What clues are there that the setting is historical? Identify the details from the picture. Label with nouns e.g. <i>infants</i>, then expand into noun phrases, e.g. <i>wailing infants with grubby, tear-stained faces</i>. Collect and display on working wall. In shared modelled reading: focus on reading through the text: focusing on vocabulary. Model how to use punctuation and explain the meaning of words. Together children re-read and summarise sections of the text aloud to their partner using appropriate intonation and expression. Focus on vocabulary. In tackling unfamiliar words, explore pronunciation as well as meaning. Use dictionaries to find definitions then discuss these in the context of the text. Record any useful vocabulary on the working wall to support the writing phase. In shared modelled reading- 1 week use it to predict what will happen next in the story.</p> <p><b><u>Cold Task: I can write the opening of a story with an historical setting</u></b> <b><u>Grammar:</u></b> Warm ups throughout the reading phase ( on the left hand side.) – focus on creating and punctuating complex sentences using <i>-ing</i> openers.</p> <p><b><u>I understand and can describe a historical setting:</u></b> Using sections from the text, identify words and phrases which provide clues as to the story's historical setting. Ensure children know the meanings of these. Provide a visualisation exercise where the children are asked to imagine they are entering the setting as the teacher describes what they 'can see'. Ensure the identified words from the text form part of this description. (collect the words on the left hand side) Use the drama technique 'tour guide': following modelling from the teacher and teaching assistant, children guide each other around the room pointing to (imaginary) objects, as if they were in the setting from the story. Right hand side: write a description of the setting as if they were there.</p> <p><b><u>I can describe the characters in a historical setting:</u></b> Participate in a discussion related to an issue from reading, e.g. <i>In 'Oliver Twist', is Fagin a hero or a villain? ( or choose another character from the text read)</i> Develop ideas generated through discussion to prepare formal presentations, drawing on evidence from the text to support their arguments . Model the process of writing notes ( children do this on the left hand side). Children write notes on the left hand side to support the delivery of their presentation. Discuss tips for making effective presentations such as those contained in this YouTube clip. Right hand side: write up the answer to the question- using paragraphs and inference from the text. Children rehearse then</p>

		<p>perform their presentations. ( plenary) If possible, these should be filmed to allow children to reflect on their own presentation, identifying strengths and steps for improvement.</p>
<p>Week 2</p>		<p><b>□ Reading and Writing</b></p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – focus on creating and punctuating complex sentences using <i>-ing</i> openers.</p> <p><b><u>I can develop and describe a setting and scene in an historical story.</u></b> Identify the setting for this next scene or chapter. What details could be included to enable the reader to visualise this historical setting? Use a collaborative drawing approach (drawing on large bed sheets with washable marker pens, or on large sheets of paper) for children to record ideas. They label the items they have drawn with appropriate nouns then develop some into noun phrases, e.g. <i>table</i> becomes <i>long, wooden trestle tables with parallel benches ( left hand side.)</i>. Display on working wall to support the writing phase. Support with photographs, illustrations and moving images where necessary. Consider using the drama technique of ‘tour guide’ once more to allow children opportunity to develop and rehearse ideas for writing their setting. Use drama techniques such as freeze frame and role play to develop ideas for the scene. Following modelling, record ideas in note form, perhaps using a storyboard. (left hand side.) Then right hand side: ( write the opening to their historical story- setting and describing the scene</p> <p><b><u>I can write a new scene or chapter for a historical novel</u></b></p> <p>Model how to plan this- left hand side: children plan the scene or chapter. Model how to write a paragraph- children then write the paragraph on the right hand side. In the modelling show: effective use of complex sentences with an <i>-ing</i> opener. a historical setting created through well- chosen nouns and noun phrases</p> <p><b><u>I can edit and redraft the scene improving vocabulary and sentence construction</u></b></p> <p>Edit and redraft: use the visualiser to show good forms of writing.</p> <p><b><u>Hot task: Write an opening to a story set in the same historical time as the story used in this unit.</u></b></p> <p><b>Presentation</b> Presentations could be performed initially in front of a small audience of peers. Following feedback, reflection and improvement, presentations could be performed for a wider audience, e.g. another class, in assembly or filmed for publication on the school website.</p> <p>Stories could be shared with children in other classes, published on a website such as the Lend me your Literacy website (<b>here</b>), or made into a class book.</p>
<p>Week 3</p>	<p><b><u>Films and Playscripts</u></b></p> <p>Write a play script for a new scene of a familiar film or book (storyboard, detail to include camera angles, direction etc).</p>	<p><b>Films/ Scripts that can be used: Films:</b></p> <ul style="list-style-type: none"> <li>▪ Oliver! (1968).</li> <li>▪ The Chronicles of Narnia: the Lion the Witch and the Wardrobe (2005).</li> <li>▪ Alice in Wonderland (2010, 1951).</li> <li>▪ Scrooge (1970, 1951).</li> <li>▪ Ratatouille (2007).</li> <li>▪ Cloudy with a Chance of Meatballs (2009).</li> </ul> <p><b>Scripts :</b> Inkheart script extracts from the Scholastic website . Oliver Twist scene from the Film Education website .</p>

	<p><u>Remind pupils of the writing outcome: which is to write a playscript for a new scene of a familiar film or book.</u></p> <p><b>(shared modelled reading in the afternoons):</b> read playscripts): Explore a complete play script through shared reading, modelling and using <i>Book Talk</i> to develop children's comprehension and response. Justify opinions and elaborate by referring to the text. Use the Point, Evidence, Explanation (PEE prompt) structure to support oral and written responses. Model and encourage the use of reading journals to record questions, thoughts, responses and activities during the reading phase.</p> <p><b>Creating interest:</b> Use a film or TV script and corresponding clip, e.g. extract from the script for 1951 film <i>Scrooge</i> starring Alastair Sim ) and the corresponding clip Share with the children the extract from the script first. Model reading using punctuation to guide intonation and expression. Divide the children into groups; each group reads aloud the words spoken by a designated character, using appropriate intonation and expression. how the corresponding film clip. What are the similarities and differences between the two 'texts'?</p> <p><b>Cold Task:</b> children to write a playscript of a scene for a film: can be ones above- can show them the clip.</p> <p><b>Grammar: I can demarcate complex sentences using commas.</b> Warm- ups throughout the reading phase – focus on demarcating complex sentences using commas and explore ambiguity of meaning.</p> <p><b>I can describe the character's thoughts and feelings in a playscript:</b> Explore characters' thoughts, feelings and motives using a range of creative comprehension techniques, e.g. think, say, feel activities; freeze framing; hot seating; conscience alley: left hand side make notes about the character: thought bubbles. Right hand side: write a diary or letter from a character.</p> <p><b>I can read aloud and perform a playscript using intonation, tone, volume and action: ( also use the left hand side for Grammar)</b> ( left hand side- take photos of the pupils performing playscripts- pupils review their own performances and list the features of the playscript that enabled them to perform effectively all the areas in the learning objective. Right hand side: peer reflection of them performing ( get pupils to swap books.) Plenary: write a checklist for playscripts- a success criteria- on the right hand side. Put this on the working wall to help pupils with the writing of the playscript next week.</p> <p><b>I can develop ideas through drama and write a dialogue to show characterisation:</b> ( left hand side): look at the film or book that is to be used and take a scene or page from it. Ask them to imagine the characters having a conversation in this. Use techniques such as freeze frame, thought tracking, 'think, say, feel' and role play to develop ideas for content- record this on the left hand side. Remind pupils how dialogue is shown in a playscript- without inverted commas and how they would show the characterisation ( through stage directions- use of adverbs.) Show the children how to select key ideas, words and phrases from their drama, and extend or improve them further. on the right hand side: write the dialogue of the characters- remind them of the grammar focus of using brackets and dashes. Plenary: ask the children to act out their dialogue. After acting it out- use their purple pen to edit and improve it.</p>
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<p>Week 4</p>		<p>□ <u>Grammar: through the gathering Content and writing of the playscript: I will be able to identify and use brackets and dashes</u>  <u>Remind pupils of the writing outcome</u></p> <p><b><u>I can set the scene for a new scene in a film or a book</u></b>          ( left hand side: pupils highlight how the scene is set and characters are described in playscripts- highlight this in coloured pencils and then explain in a mini plenary.) Remind the pupils about the stage directions/ lighting and scenery.) Right hand side: write the setting of the scene and how they would describe the characters. Plenary: peer editing: Do they have a good idea of where the play is set, what the characters look like?</p> <p><b><u>I can write a playscript that uses the features of scripts</u></b>          Left hand side: remind pupils of how an effective playscript is set out- look at an example and their checklist that they have put on the wall and in their books. Left hand side: model how to plan the script into 3 scenes and pupils plan this on the left hand side of the book. Teacher models for pupils how to write part of the playscript for a new scene in a film or book. Pupils write this on the right hand side from their plan. Plenary- edit and improve with a peer.</p> <p><b><u>I can edit and improve my playscript</u></b>          Ask pupils in pairs to remember the features of a playscript.          Using the visualiser- and with the agreement of a pupil- look at the playscript from the day before. Ask children to act it out. What was good and what can be improved? How effective it is in terms of purpose and audience. On the left hand side: give an example of a pupil's playscript from the day before- ask them to annotate it to show what is good in one colour and then what can be improved in another colour. Right hand side- with their purple pen improve their playscript from the day before- by writing it out from the setting of the scene and all the way through. Plenary: pupils explain how they improved their playscript. Self marking of the www and EBI.</p> <p>Hot task: ( teacher marked.)</p> <p><b><u>I can write using the features of play scripts , dialogue and effective punctuation</u></b>          Write a play script for a new scene of a familiar film or book (storyboard, detail to include camera angles, direction etc).          Plenary: remind them of the checklists and all the grammar warm ups to edit and improve using purple pen.  <u>If time for a further lesson: take photographs/ video the performing of their hot task to another class- ask them to feedback and then give pupils time to rewrite using the feedback from the audience to improve it.</u></p>
<p>Week 5</p>	<p>Poetry:            An oral performance of a poem.</p>	<p>□ <b><u>I can use and understand the term simile</u></b>  <u>( left hand side.):</u> Introduce, or remind the children about, the term <i>simile</i>. Read some good example: children highlight the similies. They note in a sentence that a simile uses like or as and is used to compare. Right hand side: Show an image and ask the children to create similes using 'as' or 'like' to describe it. Encourage the children to avoid clichés.</p>

	<p>A new poem, or verse for a poem, based on a model.</p>	<p>Tell the children that the first idea is seldom the best and show them how to generate several ideas and then choose the best.  Plenary: children read their similes- peers explain which they liked the best and why- recap what a simile is.  <b>Grammar:</b> Warm ups throughout the reading phase – focus on creating and punctuating sentences using simile starters.</p> <p><b><u>I can discuss poems, building on and challenging others' ideas and explore the meaning of words in context.</u></b>  Left hand side: Read and explore a selection of classic narrative poems through shared reading. Model how to use punctuation and the meaning of words to inform intonation and expression. Together, children reread sections of poetry aloud using appropriate intonation and expression. Highlight the punctuation and vocab on a copy on the left hand side. On the right hand side: Model and use <i>Book Talk</i> to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. <i>I wonder whether...; Maybe...; At first I thought...but now...</i> Focus on vocabulary. In tackling unfamiliar words, explore pronunciation as well as meaning. Use dictionaries to find definitions then discuss these in the context of the poem. <i>Do you notice anything special or unusual about the words the poet has used? Are there any words that could mean two things?</i></p> <p><b><u>I can compare poems explaining about imagery and language choice.</u></b>  Left hand side: annotate two poems for figurative language- teacher models on visualiser first. Explore, recognise and use the terms <i>metaphor, simile</i> and <i>imagery</i>. <i>Right hand side:</i> Provide response stems to support this, e.g. <i>It makes me imagine...; It's the poet's way of saying...; It makes it seem...</i> Ask questions about the structure of the poem: <i>Do you hear any repeating patterns in this poem? Can you predict what word the poet might have used here? Pupils write about the poems on the right hand side- use those sentence starters. Make comparisons- which did they like better- they need to explain why?</i>  Plenary: <i>What did they notice about the structure of the poems?</i></p> <p><b>Grammar:</b> Warm ups throughout the gathering content phase – focus on creating and punctuating sentences using simile starters.</p> <p><b><u>I can take account of meaning when reading aloud.</u></b></p> <ul style="list-style-type: none"> <li>▪ Select a poem to be learnt by heart.</li> <li>▪ Ensure the children understand the meaning of words and phrases used within the poem. Explore through <i>Book Talk</i> to deepen understanding.</li> <li>▪ Prepare the poem, or section of the poem, to read aloud and perform, showing understanding through intonation, tone, volume and action so the meaning is clear to an audience. Take photographs to put in the English book on the right hand side. Left hand side: highlight and annotate the poem and show where they might change intonation, tone and volume and note why.</li> </ul> <p><b><u>I can write a poem which includes imagery through carefully chosen words and phrases</u></b></p>
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		<ul style="list-style-type: none"> <li>▪ Use shared writing techniques to model the writing of a verse or a new poem based on the poem learnt. Focus on skills – use of metaphor, simile and imagery. ( left hand side- pupils plan their ideas- vocabulary and plan how to do the verses. Remind pupils of similes and metaphor and challenge them to collect ideas on the left hand side- to use them in the poem.)</li> <li>▪ Children follow the modelling from the whole class focus and write their own verse or a new poem. ( right hand side.)</li> <li>▪ Use AFL, marking and feedback to adjust shared writing focus daily.</li> <li>▪ Children assess the effectiveness of own and others' writing.</li> <li>▪ They suggest changes to vocabulary to enhance effects and clarify meaning.</li> </ul> <p>New poems are learnt and performed</p>
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### Summer 2 – Year 6

Unit: Oh I do like to be beside the seaside	Novel as a theme Recount/ biography Poems on a theme	Objectives
Week 1		□
Week 2		□
Week 3		□
Week 4		□
Week 5		□

