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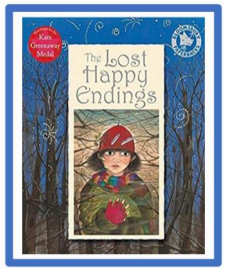
Extract from different Units

Read to Write

Year 4



Vehicle Text: The Lost Happy Endings by Carol Ann Duffy
Writing Outcomes: Twisted Narrative and Persuasive Letter

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Wider Writing Opportunities: Diary, Formal and Informal Letters, Poetry, Setting Description, Instructions, Wanted Poster

Read to Write Overview

Immerse 3 days	• Immersion in text • Determine purpose, audience and form • Enjoy, explore and respond to text
Analyse 3 days	• Familiarisation with text structures • Familiarisation with language features • Collect Writer Hints: create effects
Plan 1-2 day	• Gather ideas • Plan
Write 7 days	• Modelled and Guided writing • Application of writers' skills and knowledge • Independent writing & draft, revise, edit

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Navigating this Document & Understanding the Keys

Episodes of Learning

These are the sequential steps that expands on the Reading into Writing Overview. ***Episodes of Learning are not individual lessons.*** They do however, provide detailed information of how best to teach English as children move through the teaching sequence (1. Immerse, 2. Analyse 3. Plan 4. Write). They include opportunities for teaching important practices and approaches that enable effective learning. Time dedicated to each Episode of Learning will be informed by teachers' knowledge of their pupils (formative assessment).

Model Text

The Model Text allows for an exploration of language features and organisational structures of a particular genre or text type. It is also used to support the development of vocabulary and offers opportunities for contextualised grammar and punctuation teaching. There is also included an annotated version of the text which identifies language features, sentence structures and Writer Hints.

Additional Resources

These are a variety of resources and activities that complement the Episodes of Learning. Included here are a suggested bank of vocabulary drawn from the Vehicle and Model Texts for explicit teaching. Additionally, there are signposted words that are found in the Model Text that relate to statutory requirements for spelling found within English Appendix 1 of the National Curriculum, thus providing an opportunity to reinforce.

Curriculum: Wider Reading

This section offers a range of additional suggested reading. This will assist children in accessing the rich themes found within the Vehicle Text and also provides background knowledge. This will inform the repertoire of reading entitlement for children and can therefore be used to supplement the following: reading for pleasure, read aloud, whole class shared reading and guided reading. It is also used to support the development of vocabulary.

Curriculum: Wider Writing

This section offers a range of additional writing opportunities that link to the broader themes found within the Vehicle Text, enabling a choice for the teacher *and* for the writer. These suggestions may also be used to explore language features and organisational structures of a particular genre or text type.

Curriculum Signposting Counts

This detailed supplementary document helps explicitly identify the broader statutory requirements of all other National Curriculum subjects. Through rich activities, it clearly and comprehensively links to this Vehicle Text and indicated how subjects can be taught through them. This is an important and useful tool which helps teachers develop a connected curriculum which layers knowledge.

National Curriculum Links: Reading & Writing

This indicates the potential coverage provided through the completion of these units within the National Curriculum Programme of Study statements for Reading, Writing & Vocabulary, Grammar and Punctuation.

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Why **Read to Write**?

Read to Write is evidence-based teaching of writing through comprehensive units that have been carefully constructed so the entire statutory curriculum for English is covered from EYFS to Y6. They also enable schools to draw upon the wider curriculum. This in turn, helps build a rich curriculum where **Intent** and **Implementation** leads to **Impact** and improved outcomes for children.

Read to Write empowers teachers to provide ***high-quality teaching*** of writing through ***high-quality literature***. These detailed units of work centre on engaging, vocabulary-rich texts, with a wealth of writing opportunities within and across the curriculum. They are being implemented with great success because they *also* provide:

- Clear sequential Episodes of Learning
- Vocabulary learning and contextualised spelling, grammar and punctuation
- Wider reading for the wider **curriculum**
- **Curriculum** Enrichments
- Model Texts linked to writing outcomes
- A wealth of supporting resources

Model Text: Flashback Narrative

For a moment, everything stops... Even the wind holds its breath. Silence, heavy and still, surrounds me. I shiver. A gust of wind breaks the silence. Suddenly, the wind and the waves begin to dance, kicking up cold salt-spray. A bitter breeze crosses my cheek. I draw my bow along the strings and a deep melody fills the night. The notes send me back in time, triggering memories with my family, on a summer lit evening…

I had been out in the fields, working with Papa, gathering corn. We raced towards the light of the yurts, smiling and giggling, excited for an evening of joy. I had settled down outside in time to play my violin. Family huddled all around to hear me play. Soon, music and laughter filled our village; music and laughter filled our hearts.

A wave slams into the side of the boat stinging me with cold spray. I jolt, bringing myself back to reality. With fear and dread, I stare out, catching a glimpse of ominous clouds looming. They sprawl across the sky, billowing in from the west, etched with different shades of brilliant blue against their ever-darkening backdrop. Heavy drops of rain begin to splatter. I brace against the onslaught of a gale. In the distance, the angry sea explodes against the cliffs: the water heaving, swelling and surging; whipped up by the force of the storm. A deep rumble of thunder growls behind, announcing its presence. My mind travels through images from long ago, slipping in slow-motion through my head…

We dance for what seems like hours, drinking-in the night sky. It was so familiar, so safe. And in that very sky we gazed at its blackness, yet I saw the magic in its light. We looked at the constellations and the shapes the stars gifted us; I thought I saw a horse dance…

At that moment, the memory fades. Music spills out across the waves to the eastern horizon where a pale light is breaking, with rays of the promised sun. I am alive, I think. I tilt my head back and speak to the stars, "My name is Rami and I am still alive."

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Model Text: Annotated

Key
[C] composition
[GP] grammar and punctuation
[T] transcription
[WH] writer hints

A tense atmosphere is created across both present tense paragraphs through the use of short sentences and phrases, and apt vocabulary choices (*slams, jolt, looming*). This is lightened by juxtaposing atmosphere within the flashback (*familiar, safe*).

A range of cohesive devices links ideas within and across paragraphs, including the use of pronouns (*I, we*), adverbs (*suddenly*), repetition of detail (*music and laughter filled our village; music and laughter filled our hearts*) and ellipsis to signal time shift.

Complex shifts in time are skilfully managed across the paragraphs, from the opening, to the flashback memory of a happier time, and finally, back to the reality of the situation.
[C]

Simple sentence intensifies emotional impact
[C/WT]

Appropriate choice of the passive verb. Verb forms signal shift in time.
[C]

For a moment, everything stops... Even the wind holds its breath. Silence, heavy and still, surrounds me. I shiver. A gust of wind breaks the silence. Suddenly, the wind and the waves begin to dance, kicking up cold salt-spray. A bitter breeze crosses my cheek. I draw my bow along the strings and a deep melody fills the night. The notes send me back in time, triggering memories with my family, on a summer lit evening…

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Opening passage sets the scene and establishes genre.
[C]

Final clause prepares transition to past time.
[C]

Viewpoint emphasises change in mood.
[C]

Fronted adverbials link sentences and aid cohesion.
[C]

An appropriate range of punctuation is used correctly, including a hyphen to avoid ambiguity (*drinking-in*), commas to clarify meaning, punctuation of direct speech, and a semi-colon to mark the boundary between 2 independent clauses.
[GP]

Precise use of verbs (*heaving, swelling, surging, whipped*) create effective compressed description and convey detail economically.
[C]

The atmosphere within the present tense narrative is quickly changed, building suspense: change in weather (*wave slams, a deep rumble of thunder*); use of short sentences (*I shivered*); a lone character, character's reactions to the weather (*I brace against the onslaught*). The flashback/memory is juxtaposed with the reality of the situation within the present tense narrative (*was so familiar, so safe*). A range of powerful verbs, adjectives (*ominous clouds looming*) adverbials, alliteration (*bitter breeze*) and personification (*wind holds its breath*) have been carefully chosen to create powerful imagery in the reader's mind.
[WH]

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1: Immerse

Reveal of the Vehicle Text – Part 1:

Photocopy the cover of the Vehicle Text (Jack and the Baked Beanstalk by Colin Stimpson). Cut the front cover into shapes that can be pieced together like a puzzle, then laminate the pieces. Empty several tins of baked beans into a tray or bowl. Hide the laminated pieces of the front cover in the beans.

Get the children to volunteer to find the clues hiding in the beans. As the children fish out a part of the front cover present them with an enlarged version of that piece. Use each new piece to prompt discussion. Possible questions include:

- What can you see on the picture?
- What do you think the story could be about based on the picture?
- Can you see any words/letters on the piece? What do they say?
- How do you think this connects with any of the other pieces?
- Does this piece change your mind about what the story is about?

Once the children have discovered all the front pieces place them together. Ask the children what the title of the book is. Have a whole class discussion about the children's predictions for what will happen in the story. Make sure they are clear on the plot of the original story.

Children Write: Prediction Template

Children use the baked bean tin template (refer to resources p. 26) to write their prediction for how the vehicle text will be different from the original story.

Confident and Competent Writers:

✓ These children should refer to details on the cover to justify their predictions.

Capture & Keep:

Place some of the children's predictions and unanswered questions on the Working Wall. You may also wish to make a list of unanswered questions from the children to be reflected on later.

Reveal of the Vehicle Text - Part 2: Give the children a copy of the blurb. Read the blurb to the children as they follow along. Explore with the children why the author would have written "giant" in capital letters. Discuss the double meaning of the word giant in the blurb.

Ask the children questions to elicit more predictive discussion.

- Does the blurb change your mind about the prediction you wrote?
- What similarities do you think the story will have to the original?
- How do you think this version of the story will be different from the original?

Drama Opportunity: Puppet Story Telling

The children can be given an opportunity to use finger puppets or stick puppets to tell the version of the story they think the book will tell. Prompt them to consider all the clues they got from the front cover and the blurb on the Vehicle Text. Provides baskets of objects to support storytelling and banks of storytelling language. For example, So, Finally, Happy ever after, Then, That very night, Suddenly, Unfortunately, As fast as his/her legs would carry. Children may want to perform these to one another or to the class.

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6: Analyse

Familiarisation with Letter Structure & Language Features:

Teacher annotate an enlarged copy of the Model Text (p.23) with different coloured marker pens to enable the children to familiarise themselves with these structures and features to support writing their own persuasive letter

- Talk about the emotive language used within the Model Text – what is its purpose?
- Discuss the way in which the Model Text has phrases that help open each paragraph. For example, firstly, the second reason, finally, in summary. Consider what the impact would be if these were not there and the paragraphs jumped straight into the reasons. Emphasis how the different structures of these help to keep the reader engaged.
- Opportunity to teach questions and exclamations and highlight these within the Model Text.

Familiarisation with Text Structures & Language Features:

Children Write:

Discuss, Highlight and Annotate:

The following indicators will support important discussions with the children during guided work and whole class discussions and have been written in child-friendly language. Always supplement this knowledge, signposting the children to where they exist in the Model Text.

Letter Structure:

- This letter has five sections and these are called paragraphs
- This letter is written to make someone want to do something (to persuade).
- This letter has an opening and a summary.
- This letter is from one person and is what they think

Language Features:

- This letter uses strong language to persuade people.
- This letter has phrases that help open each paragraph and keep the reader interested.
- This letter uses different types of sentences to keep the reader interested.
- This letter uses alliteration.
- This letter repeats words to make a point.

Capture & Keep:

Annotated and enlarged Model Text to be placed on the Working Wall – this often works well represented as key.

Confident and Competent Writers:

Through guided work following discussion, children may annotate a copy of the Model Text themselves with support.

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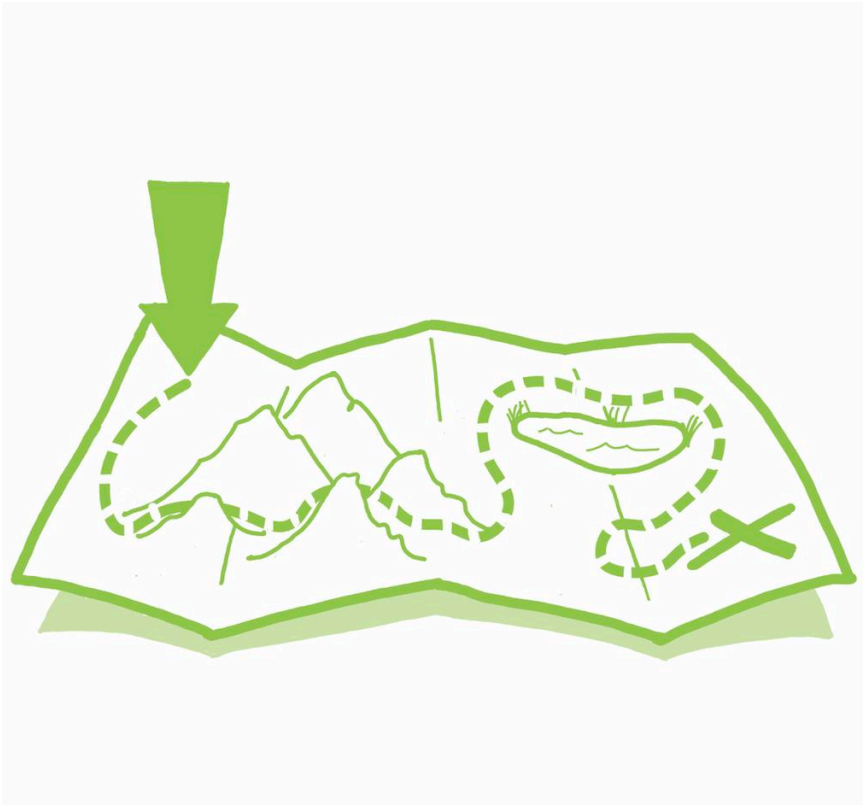


8: Plan

Explicitly share the writing purpose with the children:

Purpose: To write an endurance narrative about an important event in first-person.

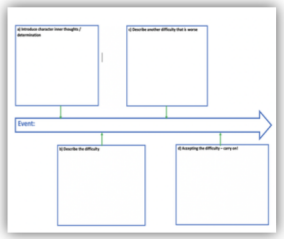
Gathering Ideas: There is a wealth of provocations for writing an endurance narrative. This chart below offers a wealth of writing opportunities to inform the children's plan and some combinations and ideas can be seen here.

Teacher Note: It may be easier for the first attempt to select a different event and write from the perspective of Shackleton. The section one Weddell Sea has been used for the Model Text and therefore not shown here.

From Whose View point?	Significant Events These have been grouped together and relate to the Content Page titles in the Vehicle Text	Event / Theme
• Shackleton • Worsey • Frank Wild • The ship • The ice • The weather • Unnamed onlooker • The Ross Sea Party	A change Of Plan, Winter Months, Isolation,	Survival
	Pressure, Endurance Lost, Ocean Camp	Loss of ship
	The March, Patience Camp	Snow March
	Escaping the Ice, Sailing to Elephant Island	Moving On Ice Escape
	Map of South Georgia, Crossing South Georgia, Stromness Whaling Station	Tricky Terrane
	Rescue, Departure	Leaving
	The Ross Sea Party	The Others

Demonstrate Planning:

Provide children with copies of illustrations from the Vehicle Text as a stimulus for their planning. Teacher to demonstrate completing an enlarged Plan (p. 35). The teachers completed plan can be used as a skeleton to help the teacher structure modelled writing that follows.



Children Write: Children to plan their *own* endurance narrative, using the planning frame provided and the Writer Hints.

Confident and Competent Writers:

- Quick plan, early start
- Consider writing from a different character's perspective

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10: Write

Grammar and Vocabulary in Context: Similes Matching Game

Play a matching pairs game with parts of similes (p. 37). This can be played in pairs, small groups or as a whole class. Additional interesting ideas can be collected and placed on the Working Wall to be used throughout the unit.

Purpose: To write a Finding Story which includes finding an unusual creature.

Modelled Write:

Through modelled writing, demonstrating how the plan is being used to inform the writing of the first paragraph - the introduction: travelling to a setting.

Example Modelled Write Opening:

> It was a bright, sunny day when a curious little boy, called James, decided to go and collect shells from the beach at the edge of his town. He wandered down the lane, through the field, and over the sand dunes. Eventually, he arrived at the peaceful beach. The golden sand was shimmering in the sunlight and the sea was making a gentle lapping noise.

Teacher Note: Refer to information on the Working Wall when completing a modelled write in particular the:

- ✓ Language features
- ✓ Writer Hints

Children Write: Children can then write their own introduction using their own completed plans.

Confident and Competent Writers:

- ✓ Elaborate on the opening using additional descriptions of the location and drawing on similes.
- ✓ Write beyond the first section, confident and competent writers may want to continue the next part of their finding story.

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➕ Vocabulary Teaching:
From Vehicle Text

Words

errand	tardiness	uncleanliness	mystical
enchantment	inhuman	awry	aglimmer

Phrases

brimming over	profound terror	leering down	simmering broil
hope is renewed	too perfect	naught but courage	knowing glare

Vocabulary Counts

Reading Comprehension Test:
From Model Text

This question is about the first paragraph. (One warm…)

What were the girls fishing for? Tick **one** box.

Frogs	☐	Newts	☐
Fish	☐	Bog Babies	☐

Find and **copy** the one word that tells us that the girls walked to the pond.

_____

This question is about the second paragraph (They fished…)

Why did Jane get a surprise when she dipped her net in?

_____

_____

_____

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Spelling Reinforcement
LINK WORDS FROM SPELLING POS

Words from Model Text	Spelling Rules and Guidance
trudged	The /dʒ/ sound spelt as ge and dge at the end of words, and sometimes spelt as g elsewhere in words before e, i and y
decided special	The /s/ sound spelt c before e, i and y
wrinkled wrong	The /r/ sound spelt wr at the beginning of words
staring trudged shuffled lived tickled dived relieved	Adding the endings – ing, –ed, –er, –est and –y to words ending in –e with a consonant before it
flapping dipped	Adding –ing, –ed, –er, –est and –y to words of one syllable ending in a single consonant letter after a single vowel letter
tried carried	Adding –ed, –ing, –er and –est to a root word ending in –y with a consonant before it
baby's	The possessive apostrophe (singular nouns)
wasn't didn't	Contractions
hold, could, should, water, again	Common exception words

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Wider Reading

Other Books by the Same Author:	
The King of the Tiny Things Dr Xargle's Book of Earthlets The First Slodge Misery Moo	
Other Finding Stories:	
Book / Resource	**Author / Location**
Lost and Found	Oliver Jeffers
The Flower	John Light
The Storm Whale	Benji Davies
Guess What I Found In Dragon Wood	Timothy Knapman
The Egg	M. P. Robertson
Greenling	Levi Pinfold
Other Books with Similar Themes: Creatures	
Beegu	Alexis Deacon
Aaaarrgghh Spider!	Lydia Monks
How Do Dinosaurs Love Their Cats?	Jane Yolen
Sparky!	Jenny Offill
Non-fiction:	
From your library ensure you have books on habitats and animals to supplements this unit. You will also need different styles of instructions available during the unit.	

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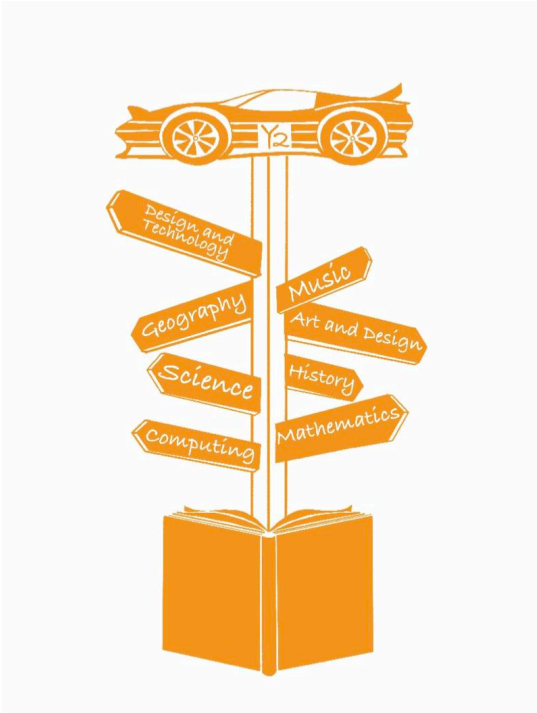
Curriculum Signposting Counts



Refer to our Signposting Your Curriculum documents for each year group where there exists explicit links to the wider curriculum through the Vehicle Text.

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