



**HODGE HILL**  
PRIMARY SCHOOL



*...putting children at the heart of everything  
we think, say and do.*



Year 4

2024 - 2025

Curriculum Planning Booklet

Writing

## What are we trying to achieve? (INTENT)

The threads in our curriculum builds our children's cultural capital with the knowledge, skills and understanding of the world around them to help them develop into responsible citizens, so that they can make a positive contribution to their community and the wider world. In our curriculum, oracy is a powerful tool for learning: by teaching children to become more effective speakers and listeners, we empower them to better understand themselves, each other and the world around them.

### Values

Leaders have taken the three values of Create Partnership Trust, excellence, partnership and perseverance and added alongside the values of integrity, open mind-set and a spirit of adventure.

- **Excellence:** we give our best at work and play; we aim high; we believe in ourselves; we enjoy learning; we love to contribute; we are curious; we celebrate success; we think about our learning; we achieve well independently; we are proud of our work; we understand that there are steps on the way to excellence;
- **Partnership:** a commitment to collaboration – we work together; we listen to each other; we share; we learn from each other; we respect each other; we are sincere; we are good citizens of Birmingham, the United Kingdom and the world; we contribute; we are happy; we feel safe; we look after our schools; we are part of a team; we are part of a family; we help each other to achieve well; we believe that everyone is equal.
- **Perseverance:** continued effort in the face of challenge – we don't give up; we try our best; we are not afraid to make mistakes; we learn from our mistakes; we can talk about our learning; we take responsibility for our learning; we help to make our own futures; we can change if we need to; we can find solutions; we look forward; we have the courage to make difficult decisions.
- **Integrity:** is the practice of being honest and showing a consistent and uncompromising adherence to strong moral and ethical principles and values; we are honest and truthful about our own actions; we do the right thing even when no one else is looking; we act with understanding, accepting and choose to live in accordance with our principles which include honesty, fairness and decency.
- **Open mind-set:** a characteristic that involves being receptive to a wide variety of ideas, arguments and information; having the ability to think critically and rationally; we are open to other ideas and perspectives to enable us to see all of the factors that contribute to problems or come up with effective solutions; we have the ability to step outside of our own comfort zone and consider other perspectives and ideas; we are open to new ideas and experiences even if these conflict with our existing beliefs; we ask questions and actively search for information that challenges our own beliefs; we are committed to the belief that other people should be free to express their beliefs and arguments even if they do not correspond with our own.
- **Spirit of adventure:** we embrace exciting, unusual or unfamiliar experiences; we partake fully in exciting and enterprising opportunities to further and/or apply our learning; we are bold; we are willing to try new things; we embrace risk taking as we know how to do so appropriately; we are pioneers; we are innovators; we are adventurers in our learning.

### Curriculum threads

Our curriculum threads are six broad themes that connect the learning across the school. The threads are designed to support our curriculum mission and narrative while putting the child at the heart of all we think, say and do. The curriculum is powered through oracy; teaching our children the skills that are needed to be an effective speaker and listener and by putting reading at the heart of all learning. Leaders draw upon literature and evidence based research from a myriad of sources in conjunction with the thoughts and feelings, ideas and innovation of our children, staff, parents and Create Partnership Trust.

Curriculum Threads (based upon ideas from Three Bridges Primary School)	Mind, body and soul: Our Physical and mental well-being	Our place in the world: Identity and Community	Nurturing nature: Sustainable development	What we are striving for: Peace v Conflict	Using our voice for good: Power and governance	Citizens of the world: Social justice and equity
	Physical and mental health cannot be separated. Poor physical health can lead to an increased risk of developing mental health problems. Conversely, poor mental health can impact negatively upon physical health, leading to an increased likelihood of some conditions occurring. Developing individual well-being is important to future health and happiness. It can also impact positively upon the well-being of the group, school and of the wider community.	Human beings have the same basic needs – it's the ways of meeting these needs that may differ. Differences in class, culture, ethnicity, gender, heritage, language, nationality and status may have significance when explaining these variations and in forming identity. In order to thrive, pupils need to feel confident in their own identity but they also need to be open in engaging positively with other identities and to recognise and challenge stereotypes.  We live in an interconnected world. Decisions taken in one place can affect people living elsewhere in the world. The notion of community underpins our sense of interconnectivity and we must shape our pupils to know they and their decisions could affect others both near and far.	There are a variety of different interpretations of sustainable development but at the heart lies the recognition that our relationship with the earth depends upon our acknowledgement that there are limits to resources and the human rights of all. How we choose to share the earth's resources affects the health of the planet and its inhabitants both now and in the future.	In all communities, regardless of location, size and make up, there are conflicts of interests and disagreements. There is a continual need to develop rules, laws, customs and systems that all people accept as reasonable. Social justice, equity and rights go hand in hand with issues of peace and conflict.	Our world is dependent upon our pupils knowing their role and responsibilities within a given system. Our pupils need to know the importance of their voice but also of multiple voices in the success of a system and that systems need to be built upon equity and equality. Our pupils need to have the skills to challenge inequalities and to use the past as well as their present to inform their future.	All human beings belong to a single human race, share a common humanity and are equal in worth. Consequently, all human beings should have the same basic rights and be treated with equity. Yet, religious, political and societal beliefs do not always reflect this.

Considering the four purposes of writing, the progression of teaching writing is as follows:

	Writing to Entertain	Writing to Inform	Writing to Persuade	Writing to Discuss
Y1-Y2	✓	✓		
Y3-Y4	✓	✓	✓	
Y5-Y6	✓	✓	✓	✓

#### Year 4

Pupils should be able to write down their ideas with a reasonable degree of accuracy and with good sentence punctuation. Teachers should therefore be consolidating pupils' writing skills, their vocabulary, their grasp of sentence structure and their knowledge of linguistic terminology. Teaching them to develop as writers involves teaching them to enhance the effectiveness of what they write as well as increasing their competence. Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of their writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express their ideas. Pupils should be beginning to understand how writing can be different from speech.

Joined handwriting should be the norm; pupils should be able to use it fast enough to keep pace with what they want to say.

Pupils' spelling of common words should be correct, including common exception words and other words that they have learnt. Pupils should spell words as accurately as possible using their phonic knowledge and other knowledge of spelling, such as morphology and etymology.

Pupils should demonstrate understanding of figurative language, distinguish shades of meaning among related words and use age-appropriate, academic vocabulary.

Specific requirements for pupils to discuss what they are learning and to develop their wider skills in spoken language form part of this programme of study. In years 3 and 4, pupils should become more familiar with and confident in using language in a greater variety of situations, for a variety of audiences and purposes, including through drama, formal presentations and debate.

Writing is taught through transcription (spelling and handwriting), composition and vocabulary, grammar and punctuation.

**Notes and guidance (non-statutory): Transcription**

Pupils should learn to spell new words correctly and have plenty of practice in spelling them. As in years 1 and 2, pupils should continue to be supported in understanding and applying the concepts of word structure (see English Appendix 2). Pupils need sufficient knowledge of spelling in order to use dictionaries efficiently.

**Notes and guidance (non-statutory) : Handwriting**

Pupils should be using joined handwriting throughout their independent writing. Handwriting should continue to be taught, with the aim of increasing the fluency with which pupils are able to write down what they want to say. This, in turn, will support their composition and spelling.

**Notes and guidance (non-statutory): Composition**

Pupils should continue to have opportunities to write for a range of real purposes and audiences as part of their work across the curriculum. These purposes and audiences should underpin the decisions about the form the writing should take, such as a narrative, an explanation or a description. Pupils should understand, through being shown these, the skills and processes that are essential for writing: that is, thinking aloud to explore and collect ideas, drafting, and re-reading to check their meaning is clear, including doing so as the writing develops. Pupils should be taught to monitor whether their own writing makes sense in the same way that they monitor their reading, checking at different levels.

**Notes and guidance (non-statutory): Vocabulary, Grammar and Punctuation**

Grammar should be taught explicitly: pupils should be taught the terminology and concepts set out in English Appendix 2, and be able to apply them correctly to examples of real language, such as their own writing or books that they have read. At this stage, pupils should start to learn about some of the differences between Standard English and non-Standard English and begin to apply what they have learnt [for example, in writing dialogue for characters.

The following statements for **Spoken Language** apply to all years. The content should be taught at a level appropriate to the age of the pupils, with pupils building on oral language skills that have been taught in preceding years.

### Statutory requirements

Pupils should be taught to:

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- use relevant strategies to build their vocabulary
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- speak audibly and fluently with an increasing command of Standard English
- participate in discussions, presentations, performances, role play, improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- select and use appropriate registers for effective communication.

The following list of objectives have come from the No Nonsense Spelling scheme and the Birmingham Continuum for Writing, which breaks the NC2014 document into smaller steps.

Prior Knowledge	New Knowledge: Autumn Term
<p>Refer to TAFs for expected standards at the end of KS1.</p> <p>In Y3, children working at the expected standard can:</p> <ul style="list-style-type: none"> <li>• Spell a wide range of homophones appropriate to the context of their sentence</li> <li>• Spell words with common prefixes (eg sub-/tele-/super-/auto-, mis-, re-)</li> <li>• Use the first two letters of a word to check its spelling in a dictionary</li> <li>• Join most letters within cursive handwriting</li> <li>• Use modelled writing to plan their own, discussing and recording ideas</li> <li>• Compose and rehearse sentences orally</li> <li>• Use conjunctions, adverbs, prepositions, to express time, cause and place</li> <li>• Use inverted commas to punctuate direct speech</li> <li>• Use commas appropriately to separate clauses within sentences</li> <li>• Begin to write multi-clause sentences</li> <li>• Use 'a' and 'an' correctly to indicate a noun</li> <li>• Use past, present and perfect forms of verbs consistently</li> <li>• Use paragraphs to group writing around a theme</li> <li>• Read aloud their writing to a group</li> <li>• Peer assess: propose changes to grammar and vocabulary to make improvements</li> </ul>	<p>In <b>writing</b>, most Y4 children will be able to:</p> <ul style="list-style-type: none"> <li>• Spell correctly a range of homophones</li> <li>• Spell correctly, words with common prefixes (in-, im-, il-, Ir-)</li> <li>• Use cursive handwriting with increasing legibility and consistency</li> <li>• Use modelled writing to plan and draft their own</li> <li>• Use a range of conjunctions to write multi-clause sentences</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Use nouns and pronouns appropriately for clarity and to avoid repetition</li> <li>• Learn how and when to use Standard and non-Standard English</li> <li>• Assess the effectiveness of own and other's writing and suggest improvements.</li> </ul> <p>In <b>spoken language</b>, most Y4 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use accurate diction and clarity of pronunciation</li> <li>• Confidently summarise the contribution of one participant in a logical order</li> <li>• Pause at an appropriate point to allow for an audience's reaction</li> <li>• Ensure that each discussion point builds on the views of what has been said before</li> <li>• Ensure that all members contribute, and that each contribution is acknowledged</li> </ul>

Prior Knowledge	New Knowledge: Spring Term
<p>In Y4, children working at the expected standard can:</p> <ul style="list-style-type: none"> <li>• Spell correctly a range of homophones</li> <li>• Spell correctly, words with common prefixes (in-, im-, il-, Ir-)</li> <li>• Use cursive handwriting with increasing legibility and consistency</li> <li>• Use modelled writing to plan and draft their own</li> <li>• Use 'a' and 'an' correctly to indicate a noun</li> <li>• Use past, present and perfect forms of verbs consistently</li> <li>• Use a range of conjunctions to write multi-clause sentences</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Use inverted commas to punctuate direct speech</li> <li>• Use commas appropriately to separate clauses within sentences</li> <li>• Use nouns and pronouns appropriately for clarity and to avoid repetition</li> <li>• Learn how and when to use Standard and non-Standard English</li> <li>• Assess the effectiveness of own and other's writing and suggest improvements.</li> </ul>	<p>In <b>writing</b>, most Y4 children will be able to:</p> <ul style="list-style-type: none"> <li>• Spell, correctly, words with common prefixes (eg anti-, inter-)</li> <li>• Spell, correctly, words with comm suffixes (eg -ture, -cian, -sian, -ssion, -tion)</li> <li>• Use an apostrophe to mark plural possession</li> <li>• Plan own writing by discussing and recording ideas</li> <li>• Choose and use precise vocabulary and a range of sentence structures</li> <li>• Use a comma after a fronted adverbial</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Learn how and when to use Standard and non-Standard English</li> <li>• Assess the effectiveness of own and other's writing and suggest improvements</li> <li>• Proof-read for spelling and punctuation errors</li> <li>• Use cursive handwriting with increased legibility and consistency</li> </ul> <p>In <b>spoken language</b>, most Y4 children will be able to:</p> <ul style="list-style-type: none"> <li>• Take on the summariser role in trio discussion</li> <li>• Project voice to the back of the hall and maintain that without shouting</li> <li>• Use gestures to emphasis a point</li> <li>• Select vocabulary with respect to the level of understanding of the audience</li> </ul>

Prior Knowledge	New Knowledge: Summer Term
<p>In Y4, children working at the expected standard can:</p> <ul style="list-style-type: none"> <li>• Spell correctly a range of homophones</li> <li>• Spell correctly, words with common prefixes and suffixes</li> <li>• Use cursive handwriting with increasing legibility and consistency</li> <li>• Plan own writing by discussing and recording ideas</li> <li>• Choose and use precise vocabulary and a range of sentence structures</li> <li>• Use a range of conjunctions to write multi-clause sentences</li> <li>• Use inverted commas to punctuate direct speech</li> <li>• Use commas appropriately to separate clauses within sentences</li> <li>• Use a comma after a fronted adverbial</li> <li>• Use an apostrophe to mark plural possession</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Use 'a' and 'an' correctly to indicate a noun</li> <li>• Use past, present and perfect forms of verbs consistently</li> <li>• Use nouns and pronouns appropriately for clarity and to avoid repetition</li> <li>• Learn how and when to use Standard and non-Standard English</li> <li>• Assess the effectiveness of own and other's writing and suggest improvements.</li> <li>• Proof-read for spelling and punctuation errors</li> <li>• Use cursive handwriting with increased legibility and consistency</li> </ul>	<p>In <b>writing</b>, most Y4 children will be able to:</p> <ul style="list-style-type: none"> <li>• Spell, correctly, some words which are formed by using a range of prefixes and suffixes</li> <li>• Use the first three letters in a word to check its spelling in a dictionary</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Create settings, characters and plot using expanded noun phrases and prepositional phrases and using pronouns for clarity and cohesion</li> <li>• Use and punctuate direct speech</li> <li>• Use organisational devices (such as headings/sub-headings)</li> <li>• Propose changes to grammar and vocabulary to improve consistency in own writing</li> <li>• Proof-read for spelling, punctuation and grammar errors</li> <li>• Use legible handwriting that is fluent and joined at a speed of 8words/min</li> </ul> <p>In <b>spoken language</b>, most Y4 children will be able to:</p> <ul style="list-style-type: none"> <li>• Select vocabulary appropriate to the level of understanding of the audience</li> <li>• Write own short contribution to be delivered during pop-up exhibition, paying attention to the purpose and audience of the piece</li> </ul>



## How will we achieve our intent? (IMPLEMENTATION)

Y4: Autumn = 8 weeks + 7 weeks

### Y4 Overview: Writing to Entertain – Diary

13 lessons

#### Key Learning: cohesion, emotive vocabulary, paragraphs

Text1: Slowly image, Text2: Slowly, Text3: Diary Hillary, Text4: Diary Harry Potter

#### EXPLAIN and AGREE writing goals for this unit

**Individual Writing Project:** You are going to write a diary about a day of your choice. You may decide to write about your first impression of Y4, or a fantastic day out in the summer holidays, or that weekend that you had a sleepover... We will keep hold of these diaries and then look back at the end of the year to see how much progress we have made as a writer.

#### ACCESS STRATEGIES

- a. Choose and use precise vocabulary: *Have you ever felt that sometimes, time moves strangely? How often does the journey home feel quicker than the journey there? Consider the start of the summer holidays, in the first week, it feels like we have all the time in the world. How does that feeling change by the final week of the holiday? Explore Text1. In this image, is time moving slowly or quickly? Create a continuum to show what kinds of movement might be considered slow*

Traffic jam → Flower growing → Earth rotating  
SLOW → QUITE SLOW → VERY SLOW

*Extend this idea to show a continuum of up to 8 movements... Read Text2. Q: How does the repetition of the word 'slowly' help to make the poem more emphatic? SUPPORT – how do the 'slowly' words help you to visualise the images? STRETCH – how does the addition of a dash in the penultimate line add to the idea of 'slow'? Work in pairs to write a **taster draft** of up to 8 lines which express the idea of swiftly, excitedly or frighteningly.*

- b. Consider the purpose and audience of a diary: *explore Text3. Use **builder & summariser** to identify key features – what clues do the key features give us about the purpose of diary writing? Our audience is going to be ourselves – in 11 months. How will this influence the type of language that we use? Notice the use of punctuation, incl multi-clause sentences. What does this tell us about the audience? Q: What is the overriding emotion expressed in this diary? SUPPORT – how does the opening line link to the overriding emotion of the diary? – STRETCH – which other emotions does the author present – and how does this make the primary emotion more emphatic? Use white-space thinking to consider the purpose of each paragraph.*
- c. Learn how and when to use non-Standard English: *Your diary should sound chatty – the reader should be able to hear your voice... what does this indicate about the type of vocabulary that you use? The diary should be written mainly in past tense. Review past/present tense as well as perfect tense [used to denote an event that started in the past and has been completed (past) or is continuing (present) eg I **had never** (past perfect) / I **have never** (perfect tense)]; find examples of these in Text3. Write a **taster draft** (one paragraph) to explain something that you would like to recount from the summer holiday. Focus on use of chatty, non-standard English and accurate tense.*
- d. Learn how to use paragraphs: *use Text4 to discuss use of paragraphs to indicate change in time/place/action/character. Q: How do paragraphs help the reader? SUPPORT – does the day unfold chronologically? – how does the first sentence in each paragraph indicate that it needs to be a NEW paragraph? STRETCH – how does the author use varying tenses throughout the writing?*

#### Planning & Outline

- e. Use modelled writing to plan own: *Use a planning format to map out one paragraph at a time; use precise description incl similes and expanded noun phrases; include a future tense paragraph to conclude [SCAFFOLD KS2 Emotions Wheel]*

#### Draft

- f. Use cursive writing with increased consistency: *write-a-line, miss-a-line*

#### Revise

- g. Use colourful semantics to improve cohesion: *revise draft where appropriate [Y3 used these regularly]*
- h. Assess the effectiveness of others' writing and suggest improvements: *teach **peer evaluation** – focus on cohesion – sentence structure, sentence order and grammar, chatty & emotive vocabulary, use of paragraphs – revise own draft where necessary*

*continued overleaf*

**Edit**

- i. Proofread for punctuation errors: use **peer evaluation** – focus on punctuation – how do you want your reader to read your writing? (consider how author’s use punctuation to separate clauses in the books that we read)  
*Edit own draft for punctuation*
- j. Proofread for spelling errors: *edit draft where necessary*

**Through No Nonsense Spelling**

(5 x per fortnight)

- 1. **Aut1 Wk1:** Revise and assess strategies for learning words; learn words from statutory lists
- 2. **Aut1 Wk2:** Teach and practise words ending ‘sure’

**Through discrete handwriting practice**

(5 x per fortnight)

- 1. Use cursive handwriting with increasing legibility and consistency
  - i. ‘washing line’ joins: o, woke, clothes, school
  - ii. ‘washing line’ joins: o, would, could, should

**Key Learning: peer assess for improvements**Text1: [The Clock Tower](#) (Literacy Shed), Text2: The Clock Tower**EXPLAIN and AGREE writing goals for this unit**

**Group Writing Project:** You are going to work in pairs/trios to read and improve a new fairy story. We will share our ideas to evaluate how well we have improved the original story!

**ACCESS STRATEGIES**

- a. To assess the effectiveness of other's writing and suggest improvements: *explore Text1: a beautiful dancer must spin incessantly to make the town clock work... Q: How has the filmmaker captured the emotion of the character? SUPPORT – how does the dancer feel about being stuck in the tower? – how does the dancer accept that it is her responsibility to stay in the tower? STRETCH – what is so enticing about the town that makes the dancer want to explore it? Read Text2: Q: How effectively has the author captured the emotions of the character? SUPPORT – how has the author described the land outside of the tower? – how effectively does the author convey the dancer's yearning to be outside of the tower? STRETCH – how effectively has the author described the dancer's acceptance of her fate? Work in pairs/trios to dissect each line of the story, making amendments, additions and revisions to improve the visualisation, flow and storytelling. [SCAFFOLD: use KS2 Word Wheel p1 to explore a variety of sentence openers and p6 to describe the town outside of the window, also KS2 Emotions Wheel to find synonyms for happy/sad].*

Publish: author's chair

- b. To assess the effectiveness of other's writing and suggest improvements: *share your improvements to Text2. Join together with a second pair/trio to read and evaluate one piece of work at a time. Use a table or similar evaluative tool to give effective feedback. Following feedback, author(s) to make immediate revisions.*

Is the description precise and inviting?	Your best phrase...	Even better if...
Can you feel the longing of the fairy?	Your best phrase...	Even better if...
Can you feel the acceptance of the fairy?	Your best phrase...	Even better if...
Are the sentence openers interesting?	Your best opener...	Even better if...
Is the punctuation accurate?	Good use of...	Even better if...
<b>Peer Evaluated by:</b>		

**Planning & Outline**

- c. To assess the effectiveness of other's writing and suggest improvements: *To present the best story for their reader, the most effective authors make amendments, additions and revisions to their first draft. Present the following story threads as possible ways to improve Text2:*

- What is the backstory or prequel? How did the girl become the perpetual dancer?
- Could she get the clock to work without her – even for a short time? Would she need help from someone to accomplish this?

*Work in pairs or trios to decide which story thread you would like to adopt in order to improve the original story. Which parts of the original story will you keep? Which parts of the original story will you amend?*

*Rewatch Text1 for added stimulus. Work together to plan the story, collecting wording words/phrases from given vocabulary continuums [Scaffold: KS2 Word Wheel...]*

**Draft**

- d. Choose and use precise vocabulary: *use the joint plan to write individually, orally rehearse each sentence (or clause) before writing - appoint a **team leader** who must **ensure that all members contribute and that each contribution is acknowledged**; write EXACTLY the same sentence as your group into own book; re-read each sentence for cohesion before writing the next; write-a-line, miss-a-line*

*continued overleaf*

**Revise**

- e. Understand cohesion: *teach the concept of cohesion to mean that writing flows. Conjunctions, punctuation and precise vocabulary will all contribute to the cohesive nature of the writing. Work in your writing group to self-evaluate using these questions: Q: How cohesive is your writing? SUPPORT – does every sentence make sense? – have you used conjunctions to link ideas? – have you used paragraphs to group ideas together? STRETCH – have you linked the ending to the beginning to complete the cycle of cohesion? Authors to make immediate revisions.*

**Edit**

- f. Assess the effectiveness of others' writing and suggest improvements: *Join together with a second pair/trio to read and evaluate one piece of work at a time. Use a table or similar evaluative tool to give effective feedback. Following feedback, author(s) to make immediate amendments.*

<b>Is the description precise and inviting?</b>	Your best phrase...	Even better if...
<b>Do the ideas make sense?</b>	I like the way you...	Even better if...
<b>Is the ending appropriate?</b>	I like the way you...	Even better if...
<b>Are the sentence openers interesting?</b>	Your best opener...	Even better if...
<b>Is the punctuation accurate?</b>	Good use of...	Even better if...
<b>Are there any spelling errors?</b>	Good use of...	Check you spelling of ...
<b>Peer Evaluated by:</b>		

**Publish:** author's chair

- g. To assess the effectiveness of other's writing and suggest improvements: *share ideas in a class storytelling session. Q: Whose work was the most descriptive/imaginative/original? What have we learnt about peer assessment and the process of improving writing?*

**Through No Nonsense Spelling**

(5 x per fortnight)

- Aut1 Wk3:** Assess words ending 'sure'; learn statutory word lists; teach Y2 possessive apostrophe
- Aut1 Wk4:** Practise Y2 possessive apostrophe; teach homophones

**Through discrete handwriting practice**

(5 x per fortnight)

- Use cursive handwriting with increasing legibility and consistency
  - 'washing line' joins: v, navigate, never, venom
  - 'washing line' joins: r, river, arrange, reappear
  -

**Key Learning: Standard English, comparative language, paragraphs**

Text1: Spirits of the Dead, Text2: The Snake King, Text3: Comparison Dictation, Text4: TRaMP Sheet  
(chn may compare the two stories listed, or any other two stories of their choice)

**EXPLAIN and AGREE writing goals for this unit**

**Individual Writing Project:** We are going to compare two of the stories that we have read. We will present these to next year's Y4 to give them a synopsis of the stories they will read in the Autumn term.

**ACCESS STRATEGIES**

- a. To consider the audience and purpose of writing: *Text3*; analyse the features (incl use of paragraphs, sentence construction, use of conjunctions, punctuation) of the dictation, use these to discuss purpose and audience. **Q:** How does the author compare and contrast the two stories? **SUPPORT** – what is the purpose of the first/second/third... paragraph? – Which conjunctions has the author used to link ideas? – how has the author used examples to emphasise the points? **STRETCH** – how does the author link the first and last paragraphs? Identify Y4 spelling words used in the dictation. Collect a list of Y4 spelling words that you might like to use in your writing.

**Planning & Outline**

- b. Use a comma after a fronted adverbial: Use *Text4* to explore adverbials in an oral summary of one of the two stories. **Taster draft** write a brief summary (MAX 3 sentences).
- c. Use a range of conjunctions in multi-clause sentences: in pairs, use substitution table independently to rehearse conjunctions, orally re-constituting notes as cohesive sentences and then writing these to compare two stories

SNAKE KING	conjunctions	SPIRITS OF THE DEAD
female protagonist	<b>whereas</b>	female protagonist
unkind father	<b>however</b>	Chief did not listen
ghosts of heroes	<b>therefore</b>	men dressed as the undead
protagonist wanted to prove herself	<b>consequently</b>	protagonist wanted to save the village
	<b>but</b>	
	<b>also</b>	

- d. Learn how to use Standard English: consider the formality of your sentences – reread the introduction of the 'dictation' work. Identify formal phrases. **Taster draft:** use this model to write your own introduction to your comparison. Repeat for the final, concluding paragraph.

**Draft**

- e. Use paragraphs to indicate a change in time/place/action/character: write an introduction, a brief summary for each story, a similarities paragraph, a differences paragraph and a conclusion. Include Y4 spellings and fronted adverbials as well as appropriate conjunctions - write-a-line, miss-a-line

**Revise**

- f. Assess the effectiveness of others' writing and suggest improvements: use **paired evaluation** – focus on cohesion – revise own draft as necessary **Q:** How does the author compare and contrast the two stories? **SUPPORT** – what is the purpose of the first/second/third... paragraph? – Which conjunctions has the author used to link ideas? – how has the author used examples to emphasise the points? **STRETCH** – how effectively has the author linked the opening and concluding paragraphs?

**Edit**

- g. Assess the effectiveness of others' writing and suggest improvements: use **paired evaluation** – focus on punctuation – how do you want your reader to read your writing? Edit own draft for punctuation
- h. Use the first two letters of a word to check its spelling in a dictionary: check Y4 words against Y4 spelling list; edit draft where necessary

**Through No Nonsense Spelling**

(5 x per fortnight)

- Aut1 Wk5:** Practise and apply homophones; learn statutory word lists
- Aut1 Wk6:** Practise and assess statutory word lists
- Aut2 Wk1:** Revise statutory words lists; teach proofreading

**Through discrete handwriting practice**

(5 x per fortnight)

- Use cursive handwriting with increasing legibility and consistency
  - 'washing line' joins: w, water, awoke, wrath
  - descenders: f, frightening, frivolous, effectively
  - descenders: q, quickly, equally, consequently

**Key Learning: Cohesion, awareness of the reader**

Text1: The Wonder Garden – The Himalayan Mountains

**EXPLAIN and AGREE writing goals for this unit**

**Individual Writing Project:** You are going to write about the animals/plants that live in mountainous regions of the world. Together, we will create an encyclopaedia to complement our learning about mountains.

**ACCESS STRATEGIES**

- a. Use appropriate 'voice': Use *Text1 (Himalayan Mountains – Life in the foothills)* to notice that in this writing, the author is talking directly to the reader. Notice the use of the word 'you'. **Q: How does the use of the second person make the writing more personable? SUPPORT – who is the author talking to? – what subject-specific vocabulary does the author use? STRETCH – how does the author make this non-fiction writing sound like fiction? Use inference to find out what information each excerpt is giving. Discuss the concept of cohesion... notice that the entire paragraph is based on one animal and that the use of tense and voice is consistent. Notice that the author does not waste words, giving the impression of authority and a sound knowledge-base.**

**Planning & Outline**

- b. To research effectively: *Work in pairs to research one animal or plant that lives in a mountainous region. Teach note-taking to collect information about size, prey, predators, camouflage, adaptations. Taster draft: compile your research into a paragraph of information... how can you use concise sentences to convey the most important information?*

**Draft**

- c. Use modelled writing to draft own: *Write about one animal/plant. Write-a-line, miss-a-line. Use 'you' to talk directly to the reader. Include subject-specific vocabulary in a concise and informative paragraph.*

**Revise**

- d. Assess the effectiveness of others' writing and suggest improvements: *create a class list of success criteria. U this alongside paired evaluation – focus on cohesion by evaluating one book at a time – check for appropriate pronouns, sentence structure, sentence order and grammar – author to make immediate revisions and edits where necessary*

Is the description factual?	Your most interesting information...	Even better if...
Is the description concise?	I like the way you...	Even better if...
Have you talked to the reader?	I like the way you...	Even better if...
Is the punctuation accurate?	Good use of...	Even better if...
Are subject-specific words spelled accurately?	Good use of...	Check your spelling of...
Is the piece cohesive?	The writing flows because...	Even better if ...
Peer Evaluated by:		

**Publish**

- e. Illustrate the work: *using known art techniques. CT to compile a class encyclopaedia (or add work to a classroom display).*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut2 Wk2:** Teach and practise prefixes in-, il-, im- and ir-

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use cursive handwriting with increasing legibility and consistency  
i. descenders: j, jolly, juvenile, enjoy

**Key Learning: Nouns and Pronouns, peer assessment**

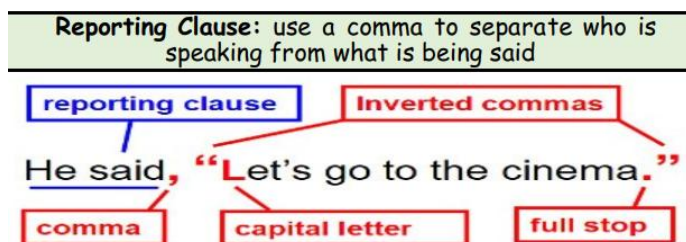
Text1: Scarecrow, Text2: Scarecrow sliver, Text3: Y4 GPS KO, Text4: GPS Nouns and Pronouns. Text5: Scarecrow full

**EXPLAIN and AGREE writing goals for this unit**

**Individual Writing Project:** We are going to write a character description – we will use this writing to practice our skills at peer assessment to find out who can write cohesively and who can engage the reader using originality and imagination.

**ACCESS STRATEGIES**

- a. Use nouns and pronouns for clarity: Use *Text4* to explore nouns and pronouns, including possessive pronouns. Collect nouns/pronouns from home-reading books. Use local inference to determine who 's/he' is... who is 'they/we'... Discuss the purpose and function of these and the danger of not using pronouns effectively.
- b. Understand how to punctuate direct speech: Explore *Text1*. Q: What does this picture tell us about the scarecrow's personality? SUPPORT – what is a scarecrow? – who placed the scarecrow on the pole? – if the scarecrow could talk, what might he say? STRETCH – why is he high on a pole? – what might the scarecrow be thinking about? MODEL how to punctuate direct speech including comma after the reporting clause (see *Text4*) and new paragraph for new speaker.



Create a **Taster Draft** to convey dialogue between the Scarecrow and a passer-by. [Scaffold, present one side of the dialogue, children complete the second side of the dialogue using given models for speech punctuation.]

- c. To develop imagination: Read *Text2*. Notice speech punctuation, including new paragraph for new character. Q: Why does Dorothy express wonder? SUPPORT – what was Dorothy expecting? – what is Dorothy's experience of other scarecrows? STRETCH – what does this extract tell us about Dorothy's personality? A character description informs the reader about the character without breaking the flow of the story. To do this, the author uses show-not-tell and allows the reader to use their own inference to fill in the blanks. Who is our intended audience? This will impact the vocabulary and sentence structure that we use. **Taster draft:** write a paragraph about Dorothy's wonder at meeting:
  - A tree that can talk / A snake that cannot slither / A mountaineer who is afraid of heights.
- d. To assess the effectiveness of other's writing and suggest improvements: Pairs/trios work together to evaluate one taster draft of work at a time. Author make immediate amendments and revisions.

What was surprising about the encounter?	Your best phrase...	Even better if...
Do the ideas make sense?	I like the way you...	Even better if...
How well did you describe the character - without giving away all of the details?	I like the way you...	Even better if...
Are the sentence openers interesting?	Your best opener...	Even better if...
Does the punctuation guide the reader through the work?	Good use of...	Even better if...
Peer Evaluated by:		

continued overleaf

- e. Understand how authors use vocabulary: *Read Text5. Q: How does the author help us to visualise the scarecrow through Dorothy's eyes? SUPPORT – what adjectives does the author use? – what do you notice about the hat and the suit? – STRETCH – how does the phrase 'gazed thoughtfully' give the reader a chance to concentrate on the scarecrow? An effective author uses pronouns and varied sentence openers to avoid repetition: collect sentence openers. How many are repeated? How many sentences open with a noun/pronoun phrase?*

**Planning & Outline**

- f. Use modelled writing to plan own: *In the film 'The Wizard of Oz', Tin Man, Scarecrow and Cowardly Lion are all played by the same actors who double up as farmers back in Kansas. Develop your taster draft to plan a story in which Dorothy continues her journey and meets another character (based on a character you already know) How does she first see this character? What is s/he wearing? What is their first exchange?*

**Draft**

- g. Use modelled writing to draft own: *Use pronouns and varied sentence starters to avoid repetition. Write-a-line, miss-a-line.*

**Revise**

- h. Assess the effectiveness of others' writing and suggest improvements: *create a class list of success criteria. U this alongside **paired evaluation** – focus on cohesion by evaluating one book at a time – check for appropriate pronouns, sentence structure, sentence order and grammar – author to make immediate revisions where necessary*

<b>Do the ideas make sense?</b>	I like the way you...	Even better if...
<b>How well did you describe the character - without giving away all of the details?</b>	I like the way you...	Even better if...
<b>Are the sentence openers interesting?</b>	Your best opener...	Even better if...
<b>How did you minimise repetition?</b>	I like the way you...	Even better if...
<b>Was your story original /imaginative?</b>	I like the way you...	Even better if...
<b>Peer Evaluated by:</b>		

**Edit**

- i. Assess the effectiveness of others' writing and suggest improvements: *use **paired evaluation** – focus on punctuation in one book at a time – how do you want your reader to read your writing? Author to make immediate edits where necessary*
- j. Assess the effectiveness of other's writing and suggest improvements: *check spelling against Y4 spelling list and using dictionaries*

**Publish**

- k. Assess the effectiveness of other's writing: *share the best stories for class evaluation.*

<p><b>Through No Nonsense Spelling</b> (5 x per fortnight)</p> <p>2. <b>Aut2 Wk2:</b> Teach and practise prefixes in-, il-, im- and ir-</p> <p>3. <b>Aut2 Wk3:</b> Apply prefixes in-, il-, im-, ir-; learn and assess statutory word</p>	<p><b>Through discrete handwriting practice</b> (5 x per fortnight)</p> <p>2. Use cursive handwriting with increasing legibility and consistency</p> <p>i. descenders: j, jolly, juvenile, enjoy</p> <p>ii. descenders: g, gigantic, illegal, gregarious</p>
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**Y4 Overview: Writing to Inform – Report (linked to Geography)**

**15 lessons**

**Key Learning: Cohesion, layout, note-taking**

Text1: The Wonder Garden – The Himalayan Mountains, Text2: Mountains Study Book, Text3: Fantastically Great Women who Made History, Text4: Time Traveller’s Journal

**EXPLAIN and AGREE writing goals for this unit**

**Group Writing Project:** We are going to work in trios to write a report about our Geography learning this term. We must consider the layout and the amount of information that we can share. We will present this learning at our pop-up event for our friends and family.

**Planning & Outline**

- a. Understand the importance of layout: *explore Text1, Text2, Text3, Text4; discuss how layout contributes to readability of the report; find examples of subject-specific (geographical) vocabulary as well as multi-clause sentences, find rhetorical questions; notice that the writing is organised into sections – **chn to ensure that all members contribute and that each contribution is acknowledged***
- b. Use modelled writing to plan own: *decide on the layout for your report (powerpoint / lift-the-flap / sub-headings / leaflet / quiz), separate the layout into sections/sub-headings;*
- c. Research and take notes: *Teach note-taking. Use further research if required. Add most interesting facts and subject-specific vocabulary; include rhetorical question; leave space for diagrams if required*
- d. Use accurate diction and accurate pronunciation: *read your notes clearly and in a logical order; use **peer evaluation**; amend notes as necessary*

**Draft**

- e. Use modelled writing to draft own: *assign roles within the group - use the plan to write (at least) one section individually - write-a-line, miss-a-line*

**Revise**

- f. Assess the effectiveness of others’ writing and suggest improvements: *use **peer evaluation** – in trios, focus on cohesion – check for multi-clause sentences, subject-specific vocabulary, sentence order and grammar – revise own draft where necessary – to check ONE SECTION AT A TIME*

**Repeat the DRAFT/REVISE process for all sections of the report**

**Edit**

- g. Assess the effectiveness of others’ writing and suggest improvements: *use **peer evaluation** – in trios, focus on punctuation – how do you want your reader to read your writing? Edit draft for punctuation*
- h. Spell most correctly: *edit draft to accurately spell subject-specific vocabulary as well as taught spelling patterns*

**Publish**

- i. Use cursive handwriting with increasing legibility: *add labelled diagrams using known art techniques*
- j. Pause at an appropriate point to allow for an audience’s reaction: *present your report to a large group*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut2 Wk4:** Revise and apply ‘ei’, ‘eigh’, ‘ey’, ‘ch’, ‘ou’
2. **Aut2 Wk5:** Learn and assess statutory word lists
3. **Aut2 Wk6:** Teach, practise and apply suffixes -ing, -er, -en, -ed

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use cursive handwriting with increasing legibility and consistency
  - i. Upper and Lower case: P, p, Peter, peak
  - ii. Upper and Lower case: C, c, Canada, climate,
  - iii. Upper and Lower case: S, s, Syeda, summit

Y4: Spring = 6 weeks + 7 weeks

Y4 Overview: Writing to Persuade – Job Application		15 lessons
<p><b>Key Learning: Cohesion, persuasive phrases, Standard English</b>            Text1: Persuasion Job Advert, Text2: Persuasion Job Application , Text3: Persuasive Sentence Starters, Text4: Persuasive Job Application</p> <p><b>EXPLAIN and AGREE writing goals for this unit</b>  <b>Class Writing Project:</b> We are going to use persuasive language to apply for a job! We will learn about persuasion and formal writing and then we will, individually, write an application for our 'dream' job. We will publish our applications in a display to showcase what we'd like to do in the future!</p> <p><b>ACCESS STRATEGIES</b></p> <p>a. Understand the purpose of persuasion: <i>Persuasion is all about having someone else agree with your point of view... don't give them any reason to disagree with you. Use Text3 to explore sentence starters. Orally use these to convince a partner about the benefits of everyday classroom implements. Create a <b>Taster Draft</b> to write about one of the implements, using persuasive phrases. Use peer assessment to evaluate these.</i></p> <p>b. Understand when to use Standard and non-Standard English: <i>Read Text2. Study the features of the letter including purpose of each paragraph (new time/place/action/character) and annotate the work to show this. Notice the combination of Standard English and chatty non-Standard phrases. Compare this to Text4. Q: What impact does the combination of Standard and non-Standard English have on the reader? SUPPORT – why has the author provided real-life examples? – why has the author use persuasive sentence starters? – how does Standard (formal) English make the author sound trustworthy? STRETCH – is it more important to use Standard or non-Standard English in this context?</i></p> <p>c. Plan own writing by discussing and recording ideas: <i>Read Text1. Work in trios to consider how to answer the advert. Work as a class to create a whole class response (with teacher modelling how to include Y4 elements – formal language, fronted adverbial + comma, persuasive vocabulary, paragraphs)</i></p> <p><b>Planning &amp; Outline</b></p> <p>d. Use paragraphs to indicate a change in time/place/action/character: <i>TEACH note-taking. What is your dream job? What characteristics will you need? What skills do you have already? Why do you want the job? What examples can you provide to prove that you have what it takes? Use box-it-up (or similar planning tool) to note ideas and organise these into paragraphs.</i></p> <p>e. Choose and use precise vocabulary: <i>teach, practise and apply persuasive devices; add to plan</i></p> <p><b>Draft</b></p> <p>f. Use cursive writing with increased legibility and consistency: <i>individually - write-a-line, miss-a-line</i></p> <p><b>Revise</b></p> <p>g. Assess the effectiveness of others' writing and suggest improvements: <i>use peer evaluation – editing stations to focus on cohesion – check for persuasive vocabulary, combination of Standard and non-Standard English, appropriate use of paragraphs/sections, grammar incl consistent tense, inclusion of real-life examples; revise own draft</i></p> <p><b>Edit</b></p> <p>h. Proofread for punctuation errors: <i>use peer evaluation – in pairs, focus on punctuation – how do you want your reader to read your writing? Edit draft for punctuation. Look specifically for commas to separate clauses and other punctuation to slow the reader down.</i></p> <p>i. Proofread for spelling errors: <i>edit draft to accurately spell subject-specific vocabulary as well as taught spelling patterns</i></p> <p><b>Publish</b></p> <p>j. Use word processing to re-present final draft: <i>use finished piece to create an aspirations display</i></p>		
<p><b>Through No Nonsense Spelling</b> (5 x per fortnight)</p> <p>1. <b>Sp1 Wk1:</b> Teach and practise the /g/ sound spelt 'gu'; learn statutory word lists</p> <p>2. <b>Spr1 Wk2:</b> Teach and practise -ture</p> <p>3. <b>Spr1 Wk3:</b> Assess -ture; learn statutory word lists; teach possessive apostrophe</p>	<p><b>Through discrete handwriting practice</b> (5 x per fortnight)</p> <p>1. Use cursive handwriting with increasing legibility and consistency</p> <p>i. non-joins: b, blunder, inevitable</p> <p>ii. non-joins: s, ambitious, nestled</p> <p>iii. non-joins: p, optimistic, persecute</p>	

**Commented [CP1]:** We've already written about jobs with LYFTA. What other persuasion can we write?

**Commented [CS2R1]:** We are going to write a persuasive radio advert for a product that we have chosen. This could link to our DT unit where the children are designing a night light.

**Key Learning: Cohesion, paragraphs (verses), project voice, use gestures to emphasise a point**

Text1: Egyptian Civilisation, Text2: [rhymebrain](#) Text3: Selection of poems inc those used in Assembly this year (Sandwich, Leisure, Sick)

**EXPLAIN and AGREE writing goals for this unit**

**Group Writing Project:** We are going to work in trios to write a poem. We will perform this poem at a poetry festival held in the KS2 hall

**ACCESS STRATEGIES**

- a. Take on the summariser role in trio discussion: Use *Text3* to consider the purpose of poetry; compare the use of punctuation to other forms of writing that we understand; study the use of rhythm and rhyme; notice that poetry is organised into themes – the paragraphs in poetry are sometimes called stanzas; *chn to ensure that all members contribute and that each contribution is acknowledged*; Q: In what ways does poetry differ from prose? SUPPORT – how does the layout of poetry support the meaning? – what are the rules for punctuating poetry? – how many verses should a poem have? STRETCH – how does the author convey rhythm and tempo in a poem? *Summarise the discussion; CT to make notes for working wall*
- b. Use paragraphs to indicate a change in time/place/action/character: Explore *Text1*. What is the theme for each stanza/verse? Some poems rhyme – stress that rhyming can sometimes constrain the theme of the poem. Explore *Text2* to find lists of rhyming words. Work in trios to create a two verse **Taster Draft**, writing a rhyming poem about Egypt where each verse has its own theme.

**Planning & Outline**

- c. Choose and use precise vocabulary: in trios, plan to write a 3-verse poem about any aspect of learning in Y4. Use *rhymebrain* if appropriate; collate ideas into stanzas; re-order phrases/sentences/stanzas for cohesion.

**Draft**

- d. Choose and use precise vocabulary: *collaboratively - write-a-line, miss-a-line* (copy the poem so that each member of the group has a copy in their book).

**Revise**

- e. Assess the effectiveness of others' writing and suggest improvements: use **peer evaluation** – in trios, focus on cohesion – check ideas organised into themes, appropriate rhythm and rhymes if used; make immediate revisions/amendments where necessary

**Edit**

- f. Proofread for punctuation and spelling errors: use **peer evaluation** – where do you want your reader to pause while reading your poem? All subject-specific vocabulary must be spelled accurately. Edit draft.

**Publish**

- g. Use gestures to emphasis a point: in trios, rehearse your poetry performance; add sidenotes/footnotes to the poem if needed
- h. Project voice to the back of the hall and maintain that without shouting: in trios, perform your poem!

**Through No Nonsense Spelling**

(5 x per fortnight)

- Sp1 Wk4:** Practise possessive apostrophe; teach homophones
- Sp1 Wk5:** practise and assess homophones; assess statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

- Use cursive handwriting with increasing legibility and consistency
  - non-joins: x, exciting, explain
  - non-joins: q, quiver, consequence

**Y4 Overview: Writing to Inform – Explanation**

**16 lessons**

**Key Learning: Cohesion, paragraphs, fronted adverbials**

Text1: Selection of books re: Ancient Egyptians, Text2: Journey to the Afterlife, Text3: Little People, Big Dreams (see community library), Text4: Ahmed and the Feather Girl. Text5: Y4 GPS KO, Text6: TRaMP Sheet

**EXPLAIN and AGREE writing goals for this unit**

**Paired Writing Project:** We are going to plan in pairs and then individually write an explanation of the discovery of King Tut’s tomb. We will learn how to take notes from our research and how to present these in an interesting and informative way for our Y4 audience: you might decide to write a report, a poem or a simple biography. These explanations will be left on our school bookshelf to help next year’s Y4 as they learn about the Egyptians.

**ACCESS STRATEGIES**

- a. Understand adverbial phrases: *adverbial phrases give information about Time, Place and Manner and answer the questions HOW, HOW OFTEN, HOW LONG, WHERE and WHEN something has happened. Use Text5 and Text6 to explore adverbials. Use Text4 to identify difference in punctuation when adverbial is at the Front of the sentence. Q: What is the purpose of an adverbial? SUPPORT – what extra information does an adverbial provide within a sentence? – ASN: the adverbial is always at the end of the sentence (give examples). STRETCH – what is the impact of using an adverbial phrase?*

**Planning & Outline**

- b. Choose and use precise vocabulary: *use Text2 and Text3 to explore different ways to present explanation materials. Q: In what way does the purpose of the writing dictate the vocabulary used? SUPPORT – how does a simple biography differ from a report text? – how can a poem still be classed as an explanation text? STRETCH – how will the research for a report/poem/biography differ? Decide on your chosen format and subject and justify your choice. What information will you need to research for the reader?*
- c. Understand how to take effective notes: (MAX 3 days) *Using Text2, teach note-taking. Explore the skill of orally re-constituting notes as cohesive sentences. NOTES do not need to be understood by a second reader, as long as the author can read and interpret these. [SCAFFOLD: struggling writers may find this tricky; encourage these to rewrite their research in their own words]*
- d. Understand how to use paragraphs: *change of time/place/action/character; categorise and organise notes*

**Draft**

- e. Use a comma after a fronted adverbial: *individually - write-a-line, miss-a-line (if writing a poem: LO: use commas as appropriate)*

**Revise**

- f. Assess the effectiveness of others’ writing and suggest improvements: *use peer evaluation – in pairs, focus on cohesion – check for adverbial phrases to give information about time, place and manner, sentence order + appropriate paragraphs, accurate tense; revise own draft (do you need to use a peer evaluation table?)*

**Edit**

- g. Use a comma after a fronted adverbial: *review, practise and apply punctuation for adverbials; edit draft*
- h. Proofread for punctuation errors: *use peer evaluation – in pairs, focus on punctuation – where do you want your reader to pause while reading your writing? Will you use any other punctuation to slow down the reader? Edit draft*
- i. Proofread for spelling errors: *check spelling for all subject-specific vocabulary; edit draft*

**Publish**

- j. Represent report in best: *in pairs, combine the best elements of both pieces to produce a final draft.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sp1 Wk6:** Learn statutory word lists; assess error analysis
2. **Sp2 Wk1:** Assess spellings so far; revise strategies; teach proofreading
3. **Sp2 Wk2:** Teach and practise anti-, inter-

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use cursive handwriting with increasing legibility and consistency
  - i. ascenders: t, inevitable, elaborate
  - ii. ascenders: k, shake, knickknacks
  - iii. ascenders: l, allegiance, diligent

**Y4 Overview: Writing to Persuade – Formal Letter**

**15 lessons**

**Key Learning: Cohesion, paragraphs, fronted adverbials, plural possession**

Text1: Persuasive Sentence Starters, Text2: Y4 GPS KO, Text3: Persuasive complaint, Text4: Persuasive permission, Text5: Apostrophes

**EXPLAIN and AGREE writing goals for this unit**

**Individual Writing Project:** We are going to write a letter to our parents to ask for permission to go on our next Ed Visit (**Woodlands Day Residential – 19<sup>th</sup> May**)

**ACCESS STRATEGIES**

- a. Use an apostrophe to mark plural possession: use *Text2* and then *Text3* and *Text4* to explore the use of apostrophes. Complete *Text5*.
- b. Consider the audience and purpose of writing: explore *Text3* and *Text4*; considering our audience how formal will our letter need to be? Considering the purpose, which persuasive devices shall we use (*Text1*)? What arguments can we make? What benefits can we outline? *chn to ensure that all members contribute and that each contribution is acknowledged*; summarise the discussion. Create a **Taster Draft** – MAX 75 words – outlining the benefits of going on the visit.

**Planning & Outline**

- c. Use paragraphs to indicate a change in time/place/action/character: agree which paragraphs are needed and in which order. Use *SLOW* writing to compose opening paragraph with teacher writing simultaneously with class. Use *SLOW* writing to compose concluding paragraph, with teacher writing simultaneously with class.
- d. Use paragraphs to indicate a change in time/place/action/character: agree which paragraphs are needed and in which order. Work in pairs to plan content of main body of the letter. Categorise and organise notes into relevant paragraphs.

**Draft**

- e. Use a range of sentence structures: *individually - write-a-line, miss-a-line*

**Revise**

- f. Assess the effectiveness of others' writing and suggest improvements: use **peer evaluation** – *in trios, focus on cohesion – check for multi-clause sentences, persuasive devices, sentence order + effective paragraphs, accurate tense; revise own draft (do you need to use a peer evaluation table?)*

**Edit**

- g. Proofread for punctuation errors: use **peer evaluation** – *focus on punctuation incl apostrophes for possession and comma after fronted adverbial – where do you want your reader to pause while reading your writing?*  
*Edit draft*
- h. Proofread for spelling errors: *edit draft*

**Publish**

- i. Use cursive handwriting with increasing legibility and consistency: *remember that we are sending these letters to our parents!*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sp2 Wk3:** Assess anti- and inter-; learn statutory word lists; assess spellings so far
2. **Sp2 Wk4:** teach and practise -cian, -sion, -tion, -ssion

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use cursive handwriting with increasing legibility and consistency
  - i. non-joins: z, zeal, pizzazz
  - ii. 'washing line' joins as required: o, v, w, r

Y4: Summer = 4 weeks + 7 weeks

**Y4 Overview: Writing to Entertain – Setting Description**

**10 lessons**

**Key Learning: Cohesion, paragraphs, precise description**

Text1: Lonely Street image, Text2: Lonely Street sliver, Text3: Lonely Street, Text4: Wind sliver Text5: Wind image

**EXPLAIN and AGREE writing goals for this unit**

**Group Writing Project:** We are going to work in trios to plan and the individually write a setting description using personification. We will use the best examples to make a display of our creative writing!

**ACCESS STRATEGIES**

- a. Create setting using expanded noun phrases: use *Text1*; make prediction about the setting using expanded noun phrases to add detail. Q: Where might this setting be? SUPPORT – list possible locations for where this poem is set. STRETCH – could ‘no soul’ be more complex than one person? Sort possible locations a table of most original and most interesting to write about

Setting	PLUS	MINUS	INTERESTING
Unloved cemetery	Describe crumbling ruins. Old images.	Is it original?	It could be spooky
Shopping centre at dawn	Unusual image.	Don't want a list of closed shops	Could use personification to describe the centre waking up
Empty beach	The sea is never really empty	Limited choice of colours to describe	Could link to environment

Create a **Taster Draft** to describe a place where the wind can blow through at will. Use peer assessment to find the most original/interesting description.

- b. Create setting using expanded noun phrases: use *Text2*. Expansion of the noun may be a simple adjective before the noun, or a phrase that describes it in more detail. If the street is the noun, ‘humble street embellished with quiet trees is the expanded noun phrase. If clouds is the noun, ‘their heavenly eyes’ is the expanded noun phrase. If regrets is the noun, ‘my concealed rose of my regrets’ is the expanded noun phrase. Q: How does the author make the reader feel that a street can be silent? SUPPORT – find a word which means ‘decorated’. – what is ‘Fall’ and why is it fighting with Winter? STRETCH – how has the author used personification to make the clouds and the seasons seem alive? Explore the use of ellipsis and its impact on the reading. Create a **Taster Draft** (max 50 words) to describe *Text1*. Peer assess drafts to evaluate the most original/effective.
- c. Create setting using prepositional phrases: use *Text4* to further explore personification. Identify prepositions and discuss their impact on the reading. Q: How effective are prepositions in helping the reader to visualise the setting? SUPPORT – who is ‘I’? – find two different prepositions and explain their meaning. STRETCH – how has the author used personification to the wind seem alive? Create a **Taster Draft** (max 75 words) to describe *Text5* using expanded noun phrases and prepositions. Peer assess drafts to evaluate the most original/effective.

**Planning & Outline**

- d. Create a setting using expanded noun phrases and prepositional phrases: work in trios to consider a setting (at least 2 paragraphs) of your choice. Collect ideas for personification, expanded noun phrases and prepositions to describe the setting. To get started, you may choose from one of these options – or one of your own!
- i. a Roman street scene
  - ii. a silent scene that is NOT a street
  - iii. clouds looking down on a mountain
  - iv. a windy seascape

**Draft**

- e. Use paragraphs to indicate a change in time/place/action/character: revise efficient use of paragraphs; write (individually) write-a-line, miss-a-line

*continued overleaf*

**Revise**

- f. Propose changes to grammar and vocabulary to improve cohesion: *[editing stations – precise use of personification/expanded noun phrases; precise use of prepositions; consistent voice; consistent tense; ideas grouped into appropriate paragraphs; linking phrases ]*
- g. Assess the effectiveness of others’ writing and suggest improvements: *peer-evaluation using a checklist for clarity and cohesion*

**Edit**

- h. Use the first three letters in a word to check its spelling in a dictionary

**Publish** – author’s chair

- i. Assess the effectiveness of own and other’s writing: *evaluate the best (most original/creative/effective) pieces to be used for display*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sp2 Wk5:** Assess -cian, -sion, -tion, -ssion, learn and assess statutory word lists
2. **Sp2 Wk6:** Revise and assess spellings taught so far

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use legible handwriting that is fluent and joined at a speech of 8 words/min
  - i. review joins as required: anticipate, pessimist
  - ii. review joins as required: inference, arrogant

**Y4 Overview: Writing to Inform – Book Review**

**10 lessons**

**Key Learning: Cohesion, organisational devices**

Text1: [How to Write a Book Review \(tchr only\)](#) Text2: [Learn to write a book review \(chn\)](#), Text3: Book Reviews, Text4: Persuasive Sentence Starters

**EXPLAIN and AGREE writing goals for this unit**

**Individual Writing Project:** We are going to write a book review to keep in our class library. This will help us to be more selective in our home reading choices!

**ACCESS STRATEGIES**

- a. Consider the audience and purpose of writing: *explore Text2; considering our audience how formal will our review need to be? Will we use Standard or non-Standard English? Considering the purpose, how much of the plot should we outline? What do we need to tell our reader about the characters/setting/timeline? How much persuasion will we need to add? What arguments can we make? What benefits can we outline? Shall we include extracts/evidence from the text? Will it help us to use subheadings? **What do you as the author need me from me as the teacher?** chn to ensure that all members contribute and that each contribution is acknowledged; summarise the discussion. **Taster Draft:** Write a 3-word book review for a given selection of 3 titles that you have read. (review Reading River created in our reading lessons, Spring 2)*
- b. Understand the purpose of writing: *synopsis. Use Text3 to explore key features of a synopsis. Create class success criteria and complete a Taster Draft: timed-writing task (15-min) to create a two-paragraph synopsis for a familiar book of your choice. Peer assess against success criteria to evaluate these as a class and highlight excellent aspects.*

**Planning & Outline**

- c. Use organisational devices: *review Text2 as a scaffold for beginning to plan own review using prompt questions; organise ideas into sections and assign subheadings to each (eg synopsis/recommendation/puzzles/patterns and links with other stories/my most/least favourite part...)*
- d. Consider the audience and purpose of writing: *populate writing plan using notes and language appropriate to Y4 audience [Scaffold Text4]*

**Draft**

- e. Use precise vocabulary for clarity: *expanded noun phrases, prepositional phrases, pronouns; revise, practise and apply to write the book review*

**Revise**

- f. Propose changes to grammar and vocabulary to improve cohesion: *use peer evaluation – focus on cohesion – check for multi-clause sentences, sentence order + effective use of organisational devices, accurate tense; does each section give the reader what they need? revise own draft [work in trios to assess and then revise one section at a time; this may take multiple sessions. Do you need to use a table?]*

**Edit**

- g. Proofread for punctuation and spelling errors: *use peer evaluation –focus on punctuation incl comma after fronted adverbial – where do you want your reader to pause while reading your review? Consider other punctuation (dash/ellipsis) to slow the reader down. Edit draft*

**Publish**

- h. Use legible handwriting that is fluent and joined: *neatest handwriting; your teacher will compile these into a book of reviews for your class library! Add illustrations using known art techniques, if appropriate*

**Through No Nonsense Spelling**

(5 x per fortnight)

- 1. **Sum1 Wk1:** Teach and practise words with the /s/ sound spelt 'sc'; learn statutory word lists
- 2. **Sum1 Wk2:** Teach and practise -sion
- 3. **Sum1 Wk3:** Assess -sion; learn statutory word lists; revise apostrophes for possession

**Through discrete handwriting practice**

(5 x per fortnight)

- 1. Use legible handwriting that is fluent and joined at a speed of 8 words/min
  - i. review joins as required: primitive, prominent
  - ii. review joins as required: futile, hostile
  - iii. review joins as required: reluctant, rigorous



**Key Learning: cohesive plot, characterisation, speech punctuation**

Text1: Frost, Sun and Wind image, Text2: Frost, Sun and Wind, Text3: Three Foolish Fishermen (from Short and Shocking, p24), Text4: Wind sliver

**EXPLAIN and AGREE writing goals for this unit**

**Paired Writing Project:** We are going to work in pairs to plan to write a short story about nature which we will write individually. We will present our stories to each other to evaluate whose is the most original and creative.

**ACCESS STRATEGIES**

- Understand characterisation: use *Text1* to make assumptions about the characters of the Frost, Sun and Wind. What might these characters be saying to each other and to the person in the image? *chn to ensure that all members contribute and that each contribution is acknowledged; summarise* the discussion. Create a **Taster Draft** outlining which force of nature is the best. Peer evaluate taster drafts: whose is the most original/imaginative/ cohesive?
- Read to understand: use *Text2* understand the conflict between the three characters. Consider the complexity of the vocabulary in the story...peasant/journeyed together/broil/blow/freeze/quarrelled/dissension. Use inference to follow the pronouns: who is 'us'/'me'/'they'/'I'/'you'? Q: How does this story give nature a personality? SUPPORT – which vocabulary creates the personalities for Frost, Sun and Wind? – how do the Frost, Sun and Wind try to sound the most powerful? –STRETCH – compare the personification in this story to that used in *Text4*. Which do you prefer? Role-play the story using gestures and emphasis to build characterisation.
- Use and punctuate direct speech: use *Text2* to explore the use of punctuation for speech, including the use of new paragraph for new character. Q: What do you notice about how to punctuate dialogue? SUPPORT – remember, new paragraph for each new time/place/action/character? – does every piece of speech begin with a capital letter? – does every piece of speech end with one punctuation mark? STRETCH – what are the rules for punctuating split dialogue? Create a poster in your books to help you remember the rules for speech punctuation.
- Propose changes to grammar and vocabulary: Choose and Change: use *Text2*. Look again at key vocabulary. Rewrite the story using synonyms and antonyms to substitute one word for another. How does this alter the flow/feel/meaning of the writing? Peer evaluation: Have you improved the writing? What does this tell us about the process of revising and editing? *chn to ensure that all members contribute and that each contribution is acknowledged; summarise* the discussion.

**Planning & Outline**

- Create settings, characters and plot: read *Text3*. Notice how the author uses a very short but complete story to reveal the character of the Moon and the foolishness of the three men. Work in pairs to consider a simple plot centred around nature and involving not more than three characters. These characters may be elemental as long as you can use personification to describe them. Where is the story set? What will happen? List characters and their characteristics. Challenge: how will you use vocabulary to convey personification? How will dialogue convey characteristics? Organise paragraphs logically.  
[Scaffold: rewrite *Text2* or *Text3* using alternative elements (moon/sky/rain/tornado) or an alternative human character(s)]

**Draft**

- Use pronouns for clarity: review, practise and apply; write (individually) write-a-line, miss-a-line

**Revise**

- Propose changes to grammar and vocabulary to improve cohesion: use editing stations – focus on cohesion – check for multi-clause sentences, pronouns, accurate tense, adverbial phrases, prepositional phrases; does the section give the reader what they need? revise own draft

**Edit**

- Proofread for punctuation and spelling errors: use **peer evaluation** –focus on speech punctuation – where do you want your reader to pause while reading? Edit draft

*continued overleaf*

**Publish**

- i. Share the work: *in pairs, agree who has the most cohesive writing; orally share this (edited but not re-presented) version with the class for evaluation. Whose story is the most original/creative?*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum1 Wk4:** Practise apostrophes for possession; teach homophones
2. **Sum1 Wk5:** Practise and apply homophones; assess statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use legible handwriting that is fluent and joined at a speech of 8 words/min
  - i. review joins as required: sanctuary, inept
  - ii. review joins as required: barren, loathe

**Key Learning:** write own short contribution, select vocabulary appropriate to understanding of the audience, use gestures to emphasise a point, project voice

Text1: Script Assembly, Text2: Script Goldilocks, Text3: Script 3 Little Pigs, Text4: The Twits (playscript)

Alternative Stimulus to be used for creating an original storyline: [Bacewicz's Overture](#)

#### EXPLAIN and AGREE writing goals for this unit

**Group Writing Project:** We will be working as a class to plan, write and perform a playscript which we will for a class assembly with our family and friends as the audience.

#### ACCESS STRATEGIES

- Understand the features of a script: use *Text2, Text3, Text4* to identify the key features of scripts. Q: How does this type of writing differ from other stories? SUPPORT – what do you notice about the punctuation used for speech? – what do you notice about the use of the colon? – what is the purpose of the Narrator? STRETCH – how does each character know HOW to act (how to speak/move)? Create a **Taster Draft** of an exchange that you had at [playtime] which details no more than 5 bursts of dialogue. Include speech and stage directions. You may choose to use a narrator. Evaluate drafts.
- Read to understand: use *Text1* to introduce last year's assembly script. Outline the main elements of the presentation. Discuss how we might add our own contribution to this script, making it personal to our own understanding of the concept. Which key vocabulary do we need to preserve? What do we want our audience to learn and understand?

#### Planning & Outline

- Create settings, characters and plot: assign groups to work on one aspect of the overall presentation. They will be responsible for representing the learning within their section through movement and speech. Act out the script presented in the original, and work as a team to decide how to improve this – do you need to add further stage directions to the script? Do you need to amend/make additions to the spoken elements?

#### Draft

- Use organisational devices: review playscript layout including colon to separate actor from their spoken elements and use of brackets to include stage directions – write (individually) your group's section of the overall presentation.

#### Revise

- Propose changes to grammar and vocabulary to improve cohesion: in groups, readthrough everybody's individual written script; check for cohesion in the plot- what other directions do the actors need? What else does the audience need? Revise draft where needed.

#### Edit

- Proofread for punctuation and spelling errors: in groups, readthrough written script; check for layout, punctuation and spelling

#### Performance

- Use gestures to emphasise a point: rehearse – use **peer-evaluation** to ensure voice is loud enough for the audience; add movement, gestures, tone/pace of voice
- Project voice and maintain that without shouting: perform as a whole class for a real audience.

#### Through No Nonsense Spelling

(5 x per fortnight)

- Sum1 Wk6:** Revise statutory word lists
- Sum2 Wk1:** Teach, practise and apply -ous
- Sum2 Wk2:** Practise proofreading; revise and apply un-, dis-, in-, re-, sub-, inter-, super-, anti-, auto-

#### Through discrete handwriting practice

(5 x per fortnight)

- Use legible handwriting that is fluent and joined at a speech of 8 words/min
  - review joins as required: stifle, vacate
  - review joins as required: trait, monotonous
  - review joins as required: odious, predicament

**Key Learning: direct speech****NOW PRESS PLAY – The Battle of Boudicca**

Text1: Report Mowgli, Text2: Report Monster, Text3: Report Dragon

**EXPLAIN and AGREE writing goals for this unit****Individual Writing Project:** We will use Now Press Play as a stimulus for writing about Boudicca and the Romans.**ACCESS STRATEGIES**

- a. Consider audience and purpose of writing: *Text1, Text2 and Text3*; notice the use of newspaper formula (orientation/summary – main body – extra details – reorientation/what next). Explore the different ways in which speech is presented (reported and direct); explore the use of sensational vocabulary – Q: What is the purpose of a newspaper report? SUPPORT – how much information does the report give about the event? – who saw the event and how did they feel about it? – what advice does the report give to the public? STRETCH – what is the impact of sensationalised/exaggerated stories?
- b. Use and punctuate direct speech: review, practise and apply in trios (use drama to interview a friend – scribe answers using direct speech and reporting clause)

**Planning & Outline**

- c. Create settings, character and plot: use Now Press Play to provide stimulus for writing...
- d. Use modelled writing to plan own: using the Now Press Play stimulus and a graphic organiser, follow formula for each paragraph (orientation using 5Ws – main body (up to 3 paragraphs) including extra details, direct speech, reported speech – re-orientation/what next). Create sensational headline.

**Draft**

- e. Use legible handwriting that is fluent and joined: write-a-line, miss-a-line

**Revise**

- f. Propose changes to grammar and vocabulary to improve cohesion: **peer-evaluation** check for cohesion, vocabulary appropriate to the audience, accurate use of tense, 5Ws, sensational claims backed up by direct speech

**Edit**

- g. Proofread for punctuation and spelling errors: **self-evaluation** check for direct speech as well as sentence demarcation, commas for clauses (incl after fronted adverbial) and commas in list (where appropriate)

**Publish**

- h. Re-present work: use word processing skills to re-present work. Add appropriate images.

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum2 Wk3:** Learn and assess words learnt so far
2. **Sum2 Wk4:** Teach and practise -ly
3. **Sum2 Wk5:** Assess -ly; learn statutory word list; assess words learnt so far
4. **Sum2 Wk6:** revise work covered this term

**Through discrete handwriting practice**

(5 x per fortnight)

1. Use legible handwriting that is fluent and joined at a speech of 8 words/min
  - i. review joins as required: treacherous, distraught
  - ii. review joins as required: bellow, catastrophe
  - iii. review joins as required: vital, canine
  - iv. review joins as required: absorb, remorse