



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



Year 5

2024-2025

Curriculum Planning Booklet

Writing

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

The threads in our curriculum builds our children' 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 5

Pupils should be able to write down their ideas quickly. Their grammar and punctuation should be broadly accurate. Pupils' spelling of most words taught so far should be accurate and they should be able to spell words that they have not yet been taught by using what they have learnt about how spelling works in English.

During years 5 and 6, teachers should continue to emphasise pupils' enjoyment and understanding of language, especially vocabulary, to support their reading and writing. Pupils' knowledge of language, gained from stories, plays, poetry, non-fiction and textbooks, will support their increasing fluency as readers, their facility as writers, and their comprehension. As in years 3 and 4, pupils should be taught to enhance the effectiveness of their writing as well as their competence.

It is essential that pupils whose decoding skills are poor are taught through a rigorous and systematic phonics programme so that they catch up rapidly with their peers in terms of their decoding and spelling. However, as far as possible, these pupils should follow the upper key stage 2 programme of study in terms of listening to books and other writing that they have not come across before, hearing and learning new vocabulary and grammatical structures, and having a chance to talk about all of these.

By the end of year 6, pupils' reading and writing should be sufficiently fluent and effortless for them to manage the general demands of the curriculum in year 7, across all subjects and not just in English, but there will continue to be a need for pupils to learn subject-specific vocabulary. They should be able to reflect their understanding of the audience for and purpose of their writing by selecting appropriate vocabulary and grammar. Teachers should prepare pupils for secondary education by ensuring that they can consciously control sentence structure in their writing and understand why sentences are constructed as they are. Pupils should understand nuances in vocabulary choice and age-appropriate, academic vocabulary. This involves consolidation, practice and discussion of language.

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 5 and 6, pupils' confidence, enjoyment and mastery of language should be extended through public speaking, performance and debate.

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

As in earlier years, pupils should continue to be taught to understand and apply the concepts of word structure so that they can draw on their knowledge of morphology and etymology to spell correctly.

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

Pupils should continue to practise handwriting and be encouraged to increase the speed of it, so that problems with forming letters do not get in the way of their writing down what they want to say. They should be clear about what standard of handwriting is appropriate for a particular task, for example, quick notes or a final handwritten version. They should also be taught to use an unjoined style, for example, for labelling a diagram or data, writing an email address, or for algebra and capital letters, for example, for filling in a form.

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

Pupils should understand, through being shown, the skills and processes essential for writing: that is, thinking aloud to generate ideas, drafting and re-reading to check that the meaning is clear.

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

Pupils should continue to add to their knowledge of linguistic terms, including those to describe grammar, so that they can discuss their writing and reading.

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 Y4, most 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> <li>• Cite evidence from the text or linked wider experience when participating in discussions in reading lessons</li> <li>• Deliver a short teaching session to a small group of younger children</li> <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>	<p>In <b>writing</b>, most Y5 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use the first three or four letters in a word to check its meaning in a dictionary</li> <li>• Spell correctly some words which are formed by using the letter string 'ough' and words with silent letters</li> <li>• Write fluently and legibly (at least 8words/min)</li> <li>• Identify the purpose and audience for writing</li> <li>• Note and develop initial ideas</li> <li>• Use relative clauses to add precision and detail</li> <li>• Use modal verbs to indicate possibility</li> <li>• Indicate parenthesis using brackets, dashes or commas</li> <li>• Link ideas across paragraphs using adverbials of time, place and manner</li> <li>• Assess the effectiveness of own and other's writing</li> </ul> <p>In <b>spoken language</b>, most Y5 children will be able to:</p> <ul style="list-style-type: none"> <li>• Vary the tone and pace of voice to suit the purpose of talk</li> <li>• Self-assess own delivery of a short, recorded presentation</li> <li>• Set targets to work on this year</li> <li>• Begin to use rhetorical techniques such as metaphor, humour, irony</li> <li>• Use gestures effectively to engage and persuade the audience</li> <li>• Design content of a speech to convey intention to persuade</li> <li>• Deliver a speech to a large audience of their peers</li> </ul>

<b>Prior Knowledge</b>	<b>New Knowledge: Spring Term</b>
<p>Refer to TAFs for expected standards at the end of KS1.</p> <p>In Y5, children working at the expected standard can:</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>• Spell correctly some words which are formed by using the letter string 'ough' and words with silent letters</li> <li>• Use the first three or four letters in a word to check its meaning in a dictionary</li> <li>• Identify the purpose and audience for writing</li> <li>• Note and develop initial ideas</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Link ideas across paragraphs using adverbials of time, place and manner</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>• Use relative clauses to add precision and detail</li> <li>• Use modal verbs to indicate possibility</li> <li>• Indicate parenthesis using brackets, dashes or commas</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>• Write fluently and legibly (8words/min)</li> <li>• Assess the effectiveness of own and other's writing</li> <li>• Vary tone and pace of voice to suit the purpose of talk</li> <li>• Begin to use rhetorical techniques such as metaphor, humour, irony, in oral presentation</li> <li>• Use gestures effectively to engage and persuade the audience</li> <li>• deliver a speech to a large audience of their peers</li> </ul>	<p>In <b>writing</b>, most Y5 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use a thesaurus</li> <li>• Understand that the spelling of some words needs to be learnt specifically</li> <li>• Consider how authors have developed characters and settings when writing own narratives</li> <li>• Identify the purpose and audience for writing</li> <li>• Use vocabulary that is appropriate for formal speech and writing</li> <li>• Use a range of devices to build cohesion within and across paragraphs (adverbs, conjunctions, prepositions, pronouns, punctuation)</li> <li>• Use commas to clarify meaning in multi-clause sentences</li> <li>• Assess the effectiveness of own and other's writing</li> </ul> <p>In <b>spoken language</b>, most Y5 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use effective exploratory and evaluative languages to clarify thinking during a discussion</li> <li>• Listen actively and respond appropriately to what has been said before</li> <li>• Use evaluative stems to support the discussion of successes and next steps</li> </ul>

Prior Knowledge	New Knowledge: Summer Term
<p>Refer to TAFs for expected standards at the end of KS1.</p> <p>In Y5, children working at the expected standard can:</p> <ul style="list-style-type: none"> <li>• Use the first three or four letters in a word to check its meaning in a dictionary</li> <li>• Use a thesaurus</li> <li>• Understand that the spelling of some words needs to be learnt specifically</li> <li>• Identify the purpose and audience for writing</li> <li>• Consider how authors have developed characters and settings when writing own narratives</li> <li>• Note and develop initial ideas</li> <li>• Use vocabulary that is appropriate for formal speech and writing</li> <li>• Use paragraphs to indicate a change in time/place/action/character</li> <li>• Link ideas across paragraphs using adverbials of time, place and manner</li> <li>• Use a range of devices to build cohesion within and across paragraphs (adverbs, conjunctions, prepositions, pronouns, punctuation)</li> <li>• Use commas to clarify meaning in multi-clause sentences</li> <li>• Use and punctuate direct speech</li> <li>• Use organisational devices (such as headings/sub-headings)</li> <li>• Use relative clauses to add precision and detail</li> <li>• Use modal verbs to indicate possibility</li> <li>• Indicate parenthesis using brackets, dashes or commas</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>• Write fluently and legibly (8 words/min)</li> <li>• Assess the effectiveness of own and other's writing</li> <li>• Use effective exploratory and evaluative languages to clarify thinking during a discussion</li> <li>• Listen actively and respond appropriately to what has been said before</li> <li>• Present learning to parents in pupil-led meetings</li> <li>• Use evaluative stems to support the discussion of successes and next steps</li> </ul>	<p>In <b>writing</b>, most Y5 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use suffixes (-ate, -ify, -ise) to convert nouns or adjectives into verbs</li> <li>• Use relative clauses to add precision and detail</li> <li>• Use varied vocabulary, phrases and adverbs to add interest to writing</li> <li>• Select and use vocabulary and structures that are appropriate for informal and formal writing</li> <li>• Consistently apply the correct use of tense, including perfect tense</li> <li>• Use expanded noun phrases to convey complicated information precisely</li> <li>• Propose changes to vocabulary, grammar and punctuation to clarify meaning</li> <li>• Write fluently and legibly with increasing speed</li> <li>• Assess the effectiveness of own and other's writing</li> <li>• Perform their own compositions</li> </ul> <p>In <b>spoken language</b>, most Y5 children will be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate confidence in speaking within a small group, understanding that every voice is valued</li> <li>• Independently discuss a question in a small group, maintaining focus on the question and talk tactics roles</li> <li>• Use body language effectively to engage the audience</li> </ul>



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

Y5: Autumn = 8 weeks + 7 weeks

### Y5 Overview: Writing to Entertain – Short Story

16 lessons

**Key Learning:** cohesion, adverbials of time, place and manner, peer assess

Text1: [Under the Canopy](#) (360° video), Text2: [Rainforest Escape](#) (360°), Text3: Secret Garden image, Text4: Secret Garden, Text5: The Extraordinary Gardener, Text6: TRaMP Sheet

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

**Group Writing Project:** We are going to work in trios to plan, write and assess a short story based in nature. We are going to learn how to build tension for our reader by using some ideas from *The Secret Garden* (by Frances Hodgson Burnett). We will use these stories to practise our descriptive writing skills and learn how to evaluate our work.

#### ACCESS STRATEGIES

- a. Review how to use adverbials: *In Y4, we learnt about fronted adverbials:*

Fronted Adverbials		
When an <b>adverbial</b> is written at the start, or <b>front</b> , of a sentence, it must have a comma to separate it from the main clause.		
Adverbials of Time	Adverbials of Place	Adverbials of Manner
Yesterday, In 2012, In the blink of an eye, Without warning, Just before dawn,	From her hiding place under the bed, Upstairs, In the distance, Around the corner, On the horizon,	Anxiously, Suddenly, Frantically, With a maniacal laugh, As fast as she could,

Use *Text1* and *Text6* to create a **Taster Draft** (short paragraph) using adverbials (doesn't HAVE to be at the front but must be accurately punctuated if it is) to describe where rainforest animals might be hiding and how they might move or communicate. Work in trios to assess the effectiveness of each other's work:

Is the writing cohesive?	It makes sense because...	It would flow better if...
Have you included an adverbial to tell the reader WHERE?	I like the phrase that says...	Next time, try to...
Have you included an adverbial to describe HOW?	I like the phrase that says...	Next time, try to...
<b>Peer Assessed by</b>		

#### Planning & Outline

- b. Develop ideas: **organise the class into groups**; With *Text2* providing background sounds, ask each trio to sketch a design for a 'secret garden'. Consider several different ideas for gaining access to the garden and place these on a continuum to find the most unusual and creative ideas.

Rusty gate
Curtain of ivy
Rabbit hole

Obvious idea
Interesting idea
Unusual idea

Q: What will keep the garden secret? SUPPORT – what is the doorway to the garden? – how big is the garden? – do any unusual plants/animals live in the garden? – is the garden well-cared for or is it neglected? STRETCH - why is the garden secret? Chn decide own criteria for judging the best secret garden! Trio will present their garden to the class, **varying tone and pace of voice to suit the talk**

- c. To explore cohesion: In *'The Secret Garden'*, Mary finds a key buried in the soil which she then uses to open a concealed door to a secret garden. Similarly, Alice, reading under a tree, falls asleep and dreams about chasing a rabbit down a hole to reveal a Wonderland. These ideas are cohesive; they link together so that the 'doorway' and the 'key' fit with the setting of the story. Use a substitution table to present a variety of settings and possible ways into a concealed entrance. Individually create a **Taster Draft** (short paragraph) to show how to open a doorway within their chosen setting. Work in trios to assess the effectiveness of each other's work:

continued overleaf

Where is the setting?		
How does the door link to the setting?	I like the phrase that says...	Even better if...
How does the 'key' link to the setting?	I like the phrase that says...	Even better if...
How original is the story?	This story reminds me of...	Even better if...
What is not yet explained?	You have told me...	I would like to know...
<b>Peer Assessed by</b>		

- d. Assess the effectiveness of other's writing: use *Text3* and *Text4*; read the extract again (*Bit-by-Bit with ongoing summary*) to ensure comprehension. [SCAFFOLD - To help children visualise this extract, show images of a stately home... *Blenheim Palace has a secret garden*] Q: How is the discovery of the door made exciting? SUPPORT – how does the wind support the discovery? – underline verbs which bring the wind to life. – how do we know that Mary is excited? – mark words that describe Mary. STRETCH - how does the author build tension – how does Mary's breathing add to the drama? – what is the impact of the dash? – why is the word *inside* written in italics?
- e. Note and develop initial ideas: work in trios to plan your story. Can you use some ideas from our reading to build tension?

Is your garden?	Does your garden include?	Will your story?
<ul style="list-style-type: none"> <li>Overgrown</li> <li>Undiscovered for years</li> <li>Beautiful but no-one goes there</li> <li>Not just a secret garden but a secret world</li> </ul>	<ul style="list-style-type: none"> <li>Statues</li> <li>Paths</li> <li>Fountains</li> <li>Unexpected plants/animals</li> </ul>	<ul style="list-style-type: none"> <li>Be set in the past</li> <li>Be set in the present or future</li> <li>Tell us why the garden is secret</li> <li>END when the character gets into the garden</li> <li>BEGIN at the end of the extract that we read – Mary enters the garden for the first time</li> </ul>

#### Draft

- f. Write fluently and legibly: Agree success criteria (eg, link ideas for cohesion, adverbials of place/manner, phrases to build tension) and then use the group plan to write individually, write-a-line, miss-a-line

#### Revise

- g. Assess the effectiveness of others' writing: use agreed success criteria for **group evaluation** – in trios, evaluate one piece of writing at a time (use a table if this helps), author to make immediate revisions/amendments as necessary. Now, work on the next piece of writing...

#### Edit

- h. Assess the effectiveness of others' writing: use **peer evaluation** – focus on punctuation – how do you want your reader to read your writing? Which punctuation will you use to separate clauses? Are there any other passages for which you want the reader to slow down? Which punctuation will you use for this? (consider how author's use punctuation to separate clauses in the books that we read) Edit own draft for punctuation
- i. Use the first three or four letters of a word to check its spelling in a dictionary: edit draft where necessary

#### Publish – author's chair

- j. Vary the tone and pace of voice to suit the purpose of talk: share the best examples of our stories. Peer assess. Which are the most original/creative/cohesive/emotive?

#### Through No Nonsense Spelling

(5 x per fortnight)

- Aut1 Wk1:** Revise and assess strategies for learning words; Teach and practise words with the letter string 'ough'
- Aut1 Wk2:** Apply words with the letter string 'ough'; teach words with silent letters
- Aut1 Wk3:** Learn statutory spelling lists; assess silent letters; teach spelling journals

#### Through discrete handwriting practice

(5 x per fortnight)

- Write fluently and legibly (at least 8 words/min)
  - 'washing line' joins: o, optimistic, melancholy
  - 'washing line' joins: o, omnipresent, obnoxious
  - 'washing line' joins: o, notorious, simultaneous

**Key Learning: appropriate conjunctions, modal verbs, peer assess**

Text1: Y5 GPS KO, Text2: KS2 Word Wheel, Text3: Impact of Ancient Egypt, Text4: Impact of Romans

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

**Group Writing Project:** We are going to work in groups of 4 to research and then present our opinion about the impact of the Anglo-Saxons on our life today.

**ACCESS STRATEGIES**

- a. Use modal verbs to indicate possibility: use *Text1* to introduce modal verbs and modifiers. Discuss the antonym of these modals; these are still modal verbs! Place modals on a continuum of possibility/certainty. Use **talk tokens** to practice combining modals and modifiers to discuss the importance of reading/healthy eating/exercise/homework... Albert Einstein said, 'Imagination is more important than knowledge'. Create a **Taster Draft** (few sentences) to practice using modals to express your opinion about whether you agree with Einstein. Work with a partner to peer assess your use of modal verbs.
- b. Use conjunctions to link ideas effectively: use *Text2* (p1) to explore *and/but/so* and synonyms for these. Use a table to categorise given subordinate conjunctions...

AND	BUT	SO
<ul style="list-style-type: none"> <li>• in addition</li> <li>• furthermore</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• however</li> <li>• on the other hand</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• consequently</li> <li>• it could be said</li> <li>•</li> </ul>

Review the concept of fronted adverbials. If these conjunctions are used at the **FRONT** of a sentence, what punctuation will be needed to separate them from the main clause? Michael Crichton said, 'If you don't know history, you don't know anything. You are a leaf that doesn't know it is part of a tree.' Create a **Taster Draft** to practise using conjunctions to say whether you agree with this statement. Work with a partner to peer assess your use of conjunctions and sentence openers.

- c. Understand the purpose of writing: use *Text3* and *Text4* to find the key features of this style of writing. Notice the use of modal verbs and conjunctions. **Q: How has the author expressed an opinion about the subject? SUPPORT – which words tell you that the author admires the Egyptians/Romans? – how does the author express an opinion in the opening/closing paragraph? STRETCH - how does the author acknowledge the opinions of others? Create success criteria for this style of writing. Which style do you prefer? Why?**

**Planning & Outline**

- d. Note and develop initial ideas: *teach note-taking*. Within a group of no more than 4, research at least one – and no more than three – facets of life in the Early Islamic Civilisation. Group ideas into themes and organise these logically; use linking phrases to enhance flow. Collect a variety of sentence openers including subordinate conjunctions. Collect modals and modifiers that you can use in your writing. **DRAFT** the introduction and concluding paragraphs, stating your opinion.

**Draft**

- e. Write fluently and legibly: **Q: What impact has the Anglo-Saxon Civilisation had upon modern life in Britain?** use the previously agreed success criteria and the group plan to write individually, write-a-line, miss-a-line; orally rehearse each sentence before writing; check cohesion of each sentence before writing the next.

**Revise**

- f. Assess the effectiveness of others' writing: *re-teach peer evaluation* – in pairs within original group, focus on cohesion and elements noted in the success criteria. Author to make immediate revisions and amendments as necessary. Work through one book at a time.

**Edit**

- g. Proofread for spelling and punctuation: use *peer evaluation* and editing stations to check spellings in a dictionary and to check punctuation – where do you want to slow down the reader? How will you do that?

**Publish – author's chair**

- h. Vary the tone and pace of voice: *share the work. Evaluate.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut1 Wk4:** Teach and practise 'able' and 'ible'
2. **Aut1 Wk5:** Assess 'able' and 'ible'; teach and practise homophones
3. **Aut1 Wk6:** Learn homophones and statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)
  - i. 'washing line' joins: v, lavish, avid, devour
  - ii. 'washing line' joins: w, bewilder, wonder
  - iii. 'washing line' joins: r, aspire, maroon

**Key Learning: persuasion, relative clause, public speaking**

Text1: Y5 GPS KO, Text2: Persuasion Dragon’s Den, Text3: Persuasive Sentence Starters, Text4: Persuasive Advert, Text5: KS2 Word Wheel

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

**Individual Writing Project:** We are going to work in pairs to plan a Dragon’s Den presentation. We will need to design and describe a new product which the Dragons can invest in. Our writing will need to be formal to appeal to our adult audience. We will use precise vocabulary, including relative clauses to make each sentence as succinct as possible. *(Could we link this to our DT project?)*

**ACCESS STRATEGIES**

- a.** Consider the purpose of writing: *review learning about persuasive devices using Text2 and Text3 – purpose is to persuade audience to agree with your point of view - explore text to find known persuasive devices. Notice the use of modal verbs to introduce the concept of certainty. Q: How does the author persuade the reader? SUPPORT – which vocabulary makes the reader feel that they should agree with the author? – which vocabulary does the author use to make the reader feel special? STRETCH – why does the author NOT acknowledge other toy companies? CT to create a class list of persuasive devices seen today. Create a **Taster Draft** (short paragraph) to persuade your teacher to not give any homework this week. Evaluate the drafts for use of persuasive devices.*
- b.** Use relative clauses to add precision and detail: *use Text1 to explore different types of relative clauses and relative pronouns. Record these in a table with examples of your creating. Find evidence in Text4. Notice the use of hyphens to create persuasive adjectives. Q: How does the author persuade the reader? SUPPORT – identify relative clauses... how do these add information to the main clause? – which punctuation is often used with relative clauses? STRETCH – why does the author mention Tony Stark? CT add to the class list with any new persuasive features. Create a **Taster Draft** (short paragraph) to persuade your friend to visit your favourite place in the world. Evaluate the drafts for use of persuasive devices.*

**Planning & Outline**

- c.** Note and develop initial ideas: *(2 days) using the class list of persuasive features as success criteria, work in pairs to design a new, original product (will it be edible/life-saving/eco-friendly?). Complete labelled diagram and brief (persuasive) explanation of features. [SCAFFOLD: Text5, p2] Categorise and order pieces of information. This diagram will be used as part of your presentation, so make it legible and presentable.*

**Draft**

- d.** Write fluently and legibly: *use the paired plan to orally rehearse each sentence, then write individually - write-a-line, miss-a-line Q: How will you persuade your audience? SUPPORT – which feature will you explain first and how will you decide this? – which punctuation will you need to slow the reader down so that they take in all of what you are saying? – how will you incorporate relative clauses to add detail to your sentences? STRETCH – will you acknowledge any other products or opposing opinions?*

**Revise**

- e.** Assess the effectiveness of others’ writing: *re-teach peer evaluation (will you use a table?). Work in pair, focus on cohesion –opening, modal verbs, persuasive devices, relative clauses; author to revise draft immediately.*

**Edit**

- f.** Assess the effectiveness of others’ writing: *use peer evaluation – focus on punctuation – how do you want to deliver your presentation so that the audience can hear every element of your pitch? How can you use punctuation to signal pauses in delivery? Edit draft for punctuation*
- g.** Use the first three or four letters of a word to check its spelling in a dictionary: *edit draft where necessary*

continued overleaf

**Publish** – *assign roles within group*

- h.** Vary the tone and pace of voice to suit the purpose of the talk: *in pairs, evaluate the most effective presentation (or combine elements of both) – work collaboratively to deliver this in a way that engages an the audience which will be made up of a panel of Y5 teachers.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut2 Wk1:** Revise selected spellings
2. **Aut2 Wk2:** Revise plurals; revise apostrophe for contraction and possession
3. **Aut2 Wk3:** Learn statutory spelling lists; teach and practise hyphen

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)
  - i. non-joins: x, inexplicable, exhilarating
  - ii. non-joins: s, insinuate, sullen
  - iii. non-joins: p, duplicate, impede

**Key Learning: Standard English, relative clause, note-taking**

Text1: [WorldHistory.org](#) (Umar bio), Text2: Bio Umar, Text3: Bio Edison, Text4: TRaMP Sheet, Text5: [FC Barcelona](#) (Messi bio), Text6: Bio Bolt, Text7: Y5 GPS KO, Text8: Punctuation

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

**Individual Writing Project:** Using what we know about writing, we will write a biography about a person of our choosing. We will need to use Standard English and relative clauses to add lots of formal information. We will also need to review adverbials of time, place and manner. We will also need to research and take effective notes before we write our finished piece. We will use the writing as part of our pop-up event to show our parents the range of writing that we can produce.

**ACCESS STRATEGIES**

- Indicate parenthesis using brackets, dashes or commas: use *Text7* to explore parenthesis. Find examples in your home-reading book. List examples, explaining how the punctuation helps to signal pauses for the reader to absorb information. Q: ASN – authors use commas for parenthesis. SUPPORT – find examples of sentences which use commas to indicate parenthesis. – what do you know about parenthesis? – how should removing parenthetical information impact the sentence? STRETCH – is a fronted adverbial/relative clause/embedded clause an example of parenthesis?
- Understand the importance of punctuation: use *Text6* to read and understand the biography of Usain Bolt. Read again, looking for the impact of punctuation. Complete *Text8* to check understanding of punctuation.
- Understand how to use Standard English: Use *Text3* and compare this to *Text6*; identify key features of the genre. Look for use of surname as well as relative clauses to add precise detail, modal verbs to suggest possibility, use of subheadings/paragraphs to separate information. Notice the use and impact of varied punctuation. Q: How effectively does the author use Standard English? SUPPORT – which vocabulary makes this writing sound formal? – how did you decipher unfamiliar vocabulary? – how has the author used organisational devices to help the reader? STRETCH – find two occasions where it is appropriate to use the subject's full name. Create a **Taster Draft** to write about an event in your own life using Standard English.
- To take effective notes: Umar (second Rashidun caliph) told his governors, "Remember, I have not appointed you as commanders and tyrants over the people. I have sent you as leaders instead, so that the people may follow your example." Use *Text1* and *Text2* to demonstrate how complex information about this important Islamic leader can be condensed using notes. Use *Text5* to teach note-taking. Q: How will you decide which information is important for your reader? SUPPORT – which subheadings/sections will you need to include? – will you present the information chronologically or in some other way? – are there any words that you do not need to write out in full? STRETCH – how can you avoid plagiarism?

**Planning & Outline**

- Note and develop initial ideas: provide limited (and checked) access to resources (including online and from the community library). Work in small groups to research a chosen person. A questionnaire approach might be useful:

Where was the person born?	What is their lasting legacy?	Is the person dead? How?
What will the reader want to know about their early life?	Are there any interesting facts that you haven't already mentioned?	Is the person still alive? What are they doing now?
What is interesting about their career? What else?	Was/is the person married? Do they have children?	What is the person's full name? When were they born? Who were their parents? Did they have any siblings?

**Draft**

- Draft writing: use *Text4* to review adverbials; use your plan to write (individually) a biography of your chosen person. Write-a-line, miss-a-line. Q: How will you decide which information is important for your reader? SUPPORT – which subheadings/sections will you need to include? – will you present the information chronologically or in some other way? – consider formal vocabulary to suit the audience. STRETCH – how can you avoid plagiarism?

continued overleaf

**Revise**

**g.** Assess the effectiveness of others' writing: *re-teach peer evaluation – imagine you are the recipient of the writing... has the author given you what you need? Does it make sense? It is explained using precise and subject-specific vocabulary? Do you have any unanswered questions? Feedback to author to make immediate revisions and amendments.*

**Edit**

**h.** Assess the effectiveness of others' writing: *use peer evaluation – focus on punctuation – how do you want your reader to read your work? Where do they need to pause for understanding? Edit draft for punctuation*

**Publish**

**i.** Re-present work: *neatest handwriting OR use word processing skills*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut2 Wk4:** Assess hyphen; learn statutory spelling lists
2. **Aut2 Wk5:** Teach and practise proofreading; teach dictionary

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)
  - i. non-joins: b, robust, flabbergast
  - ii. non-joins: q, quench, consequence

**Key Learning:** Cohesion, precise vocabulary, peer assess

Text1: Ambassadors (painting by Holbein the Younger, 1533), Text2: Phantom Coach (by Amelia B Edwards), Text3: Spooky Scientist, Text4: Dracula, Text5: Jonathan's Draft

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

**Paired Writing Project:** We will plan and write in pairs to describe a character using precise vocabulary which builds a picture for our audience. We will present our writing to Y6 and ask them to draw our character, based on our descriptions; we will see how effective our use of vocabulary really is!

Holbein lived in England and worked for Henry VIII at the time of painting this picture. The painting shows two French ambassadors (Jean de Dinteville and Georges de Selve) who travelled to London in 1533, appointed by the French government who were concerned about the dissolution of the Catholic church: Henry VIII had divorced Catherine of Aragon and was about to marry Anne Boleyn. Jean attended the coronation and stayed for the birth of Queen Elizabeth I later in that same year. During this prolonged stay, the painting was commissioned. The objects on the top shelf are associated with astronomy, time telling and locating the sun for navigation. The objects on the bottom shelf are associated with Earth, rather than celestial bodies. On the floor is a distorted representation of a human skull.

View the painting via the National Gallery website to zoom into the details within it.

#### ACCESS STRATEGIES

- Note and develop initial ideas: *as a class, explore objects in Text1 at close range – what do you think these objects are? To whom might they belong? What might these characters look like? What is the elongated object at the bottom of the picture? REVEAL the full picture. What do the clothes and the setting tell us about the characters? Do you think they own the objects on the table? How do the objects feel at odds with the setting of the picture?*
- Use the first three or four letters in a word to check its meaning in dictionary: *allude, discord, elongated, incongruous, philosopher, array, crucible. Create a Taster Draft using some of these words to describe Text1.*
- Assess the effectiveness of other's writing: *CT read the first paragraph of Text2 (a traveller is lost in bad weather and finds shelter with an unusual man...). Read it again, this time reading each phrase Bit-by-Bit with ongoing summary to check understanding and visualisation. Work in pairs to assess the writing. Copy and complete the table ... [SCAFFOLD: provide quotes from the text and a partially completed table].*

Description from the text	Meaning	What does this tell us?
<i>Less incongruous than the hall</i>	<i>The objects in this room seem to belong here</i>	<i>The hall was disorganised. This room is full but appears to have a theme.</i>
<i>The floor was carpetless</i>	<i>There is no carpet on the floor</i>	<i>Kitchens are carpetless – does this room need to be cleaned often? By telling us the room is carpetless, we assume that other rooms have carpets.</i>
<i>Strange diagrams on the walls</i>	<i>Someone has drawn on the walls</i>	<i>Could this be a scientist scribbling his ideas on the wall?</i>
<i>Bookcase filled with dingy folios</i>	<i>Old, tatty books</i>	<i>The books are well used</i>
<i>Every chair had its burden</i>	<i>All of the chairs had stuff on them</i>	<i>There was nowhere to sit. Not many visitors?</i>

**Q:** How effectively has the author used vocabulary? **SUPPORT** – which vocabulary builds a picture of the room? – which phrases tell us that the visitor thinks this place is strange? – what kind of person might live here? **STRETCH** – should authors expect readers to use inference?

continued overleaf



- d. Assess the effectiveness of other's writing: *CT read the first and second paragraph of Text2. Read it again, this time reading each phrase Bit-by-Bit with ongoing summary to check understanding and visualisation of the owner of the house.*

Description from the text	Meaning	What does this tell us?
<i>Wild and solitary moors</i>	<i>There are no other houses nearby</i>	<i>The owner is a recluse?</i>
<i>More the head of a poet than a philosopher</i>	<i>He does not look like a scientist</i>	<i>What does a scientist look like?</i>
<i>Rough profusion of perfectly white hair</i>	<i>Scruffy hair, white</i>	<i>Is he old? He does not bother about his appearance</i>
<i>Stern furrows in the brow</i>	<i>His face has lots of deep lines</i>	<i>He looks like he's concentrating. Perhaps he has concentrated a lot and these lines are permanent!</i>

Q: How effectively has the author used vocabulary? SUPPORT – which vocabulary builds a picture of the home-owner? – what kind of person was the visitor expecting? - what kind of person did the visitor find? – what else do you want to know about the home-owner? STRETCH – what is alluring about the home-owner? Use the description of the home-owner to sketch him. Annotate with evidence from the text.

- e. Choose and use precise vocabulary: *Read Text4. Q: How effectively has the author used vocabulary? SUPPORT – which vocabulary builds a picture of the home-owner? – which vocabulary makes the Count seem threatening? - how do you know that the visitor is intimidated? STRETCH – what is alluring about the host? Create a Taster Draft using some of the vocabulary we have studied to describe Text3.*
- f. Assess the effectiveness of other's writing: *read Text5. Use this to create success criteria for our own writing.*

<i>Is the writing cohesive?</i>	<i>It makes sense because...</i>	<i>It would flow better if...</i>
<i>Which vocabulary effectively describes the setting?</i>	<i>I like the phrase that says...</i>	<i>I would also like to know...</i>
<i>Which vocabulary makes the host seem mysterious?</i>	<i>I like the phrase that says...</i>	<i>I would also like to know...</i>
<i>Which vocabulary makes the visitor seem intimidated?</i>	<i>I like the phrase that says...</i>	<i>I would also like to know...</i>
<i>Which vocabulary makes the writing feel like it was written long ago?</i>	<i>I like the phrase that says...</i>	<i>Even better if...</i>
<i>How does the author use paragraphs to make the reading easier to understand?</i>	<i>There is a new paragraph when...</i>	<i>Even better if...</i>
<b>Peer Assessed by</b>		

#### Planning & Outline

- g. Use modelled writing to plan own: *work in pairs to create and describe your own eccentric scientist in their laboratory Q: How will you link the scientist's personality with the setting? SUPPORT – which objects does your scientist surround themselves with? – will you describe the setting first and then the scientist? – which vocabulary will you magpie from our reading this week? STRETCH – how will you imply your scientist's good or malicious intentions?*

#### Draft

- h. Draft writing: *write collaboratively with one scribe – Q: How will you ensure your eccentric scientist is an original creation? orally rehearse each sentence before writing; check each sentence for cohesion before writing the next (photocopy work so there are copies in both books)*

#### Revise

- i. Assess the effectiveness of others' writing: *re-teach peer evaluation – work with a new pair, and use agreed success criteria to assess writing. Author to make immediate revisions and amendments.*

#### Edit

- j. Assess the effectiveness of others' writing: *use peer evaluation – work with a new partner and focus on punctuation and spelling – where do you want the reader to pause to absorb information? Edit draft for punctuation*

#### Publish

- k. Write fluently and legibly: *present your work to Y6 teachers for a homework assignment...*

#### Through No Nonsense Spelling

(5 x per fortnight)

- Aut2 Wk6:** Use dictionaries to create word webs
- Assess statutory word lists

#### Through discrete handwriting practice

(5 x per fortnight)

- Write fluently and legibly (at least 8 words/min)
  - descenders: g, imagery, dingy
  - descenders: f, inference, futile

Y5: Spring = 6 weeks + 7 weeks

**Y5 Overview: Writing to Inform – News Report Script**

**15 lessons**

**Key Learning: Cohesion, organisational devices, linking phrases, commas**

Text1: Newsround + examples of TV news broadcasts suitable for children, Text2: Shakespeare's First Folio

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

**Group Writing Project:** We will plan and write in groups to write a script which we will use to produce and perform a TV news report; each group will need to assign an anchor and other 'roaming reporters' who tell the story at the scene. We must consider who will take which role, which stories we want to cover, and how we will transition between the studio and the outside broadcast to present a group programme of news. You will take your research from current events and from your learning in the Autumn term. We will video these reports and the best will be put onto our school website. Therefore, our audience for writing is the actors who will be recorded, but our audience for the recording will be our families.

**ACCESS STRATEGIES**

- a.** Identify the purpose and audience for writing: *Text1*. watch examples of TV news stories to see the balance of stories and how these are presented. Where possible, watch a presentation of the same story aimed at both a child and an adult audience. Evaluate these. **Q:** How does the broadcast adapt its language to suit the audience? **SUPPORT** – how can you tell that Newsround is aimed at a child audience? – how do broadcasts aimed at children explain complex news stories? – what vocabulary does the broadcast use to link between the anchor and the roaming reporters? **STRETCH** – how has the programme ordered the stories that it covers? Assign working groups.
- b.** Use organisational devices: use *Text2* to explore layout of scripts. In order to record our TV news, we will need to write a script. **Q:** How does the layout give each actor what they need? **SUPPORT** – how is the name of the character separated from what they say? – how does the actor know how to speak and/or move? **STRETCH** – why does the text NOT use inverted commas to indicate speech? Notice the use of commas to separate clauses and other sentence punctuation. Create a **Taster Draft** of a conversation between two characters using appropriate layout. Evaluate these drafts for use of colons and stage directions as well as other sentence punctuation.

**Planning & Outline**

- c.** Use a range of devices to build cohesion across paragraphs: *Text1*. Study the links between the anchor and the roaming reporters. **Q:** How is the reporting of the story divided between the news broadcasters? **SUPPORT** – how does the anchor introduce each story? – how does the roaming report begin each of their segments? **STRETCH** – why are the links between broadcasters important? Work as a group to agree up to three news stories that you would like to report on. Divide roles so that everyone writes a script for at least one of the stories. Include the role of the anchor and any eye-witnesses that you will interview. Agree success criteria for the work.

**Draft**

- d.** Use commas to clarify meaning in multi-clause sentences: Review use of commas to separate clauses as well as other sentence punctuation. Write a script for a TV news report which includes an anchor, a roaming reporter and an eye-witnesses, with appropriate links from one to the other. **Q:** How does the layout give each actor what they need? **SUPPORT** – how is the name of the character separated from what they say? – how does the actor know how to speak and/or move? **STRETCH** – what additional stage directions will be needed to connect the 'actors' to the audience watching the recording? Write-a-line, miss-a-line.

**Revise**

- e.** Assess the effectiveness of others' writing: re-teach **peer evaluation** – in groups, check cohesion – what else does the actor need to perform the script? What else does the audience need to know? Author to make immediate amendments/revisions as necessary.

**Edit**

- f.** Use commas to clarify meaning in multi-clause sentences: revise commas for clauses Where does the actor need to pause when presenting this story so that the audience can follow it? Use editing stations to check punctuation and spelling.

continued overleaf

**Revise**

- g.** Use a range of devices to build cohesions across paragraphs: *as a group, decide on the order of the news stories that you will present, checking back in with the anchor between each story. Ensure that you have a script for the anchor to introduce and close the whole broadcast.*

**Publish**

- h.** Vary the tone and pace of voice to suit the purpose of talk: *record the broadcasts. Evaluate these against agreed success criteria. The best will be published on the school website.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr1 Wk1:** Revise strategies at the point of writing; revise apostrophe for possession; learn strategies for learning words
2. **Spr1 Wk2:** Assess statutory word lists; teach rare GPCs
3. **Spr1 Wk3:** Teach and assess rare GPCs; teach use of spelling journals

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)
  - i. revise joins as required: omniscient, terrain
  - ii. revise joins as required: noteworthy, allegiance
  - iii. revise joins as required: avid, anticipate

**Key Learning:** Cohesion, organisational devices, linking phrases

Teacher note: [see examples](#)

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

**Individual Writing Project:** We will work in pairs to plan and write a poem. We will share our best poems with the class.

**ACCESS STRATEGIES**

- a.** Use effective exploratory and evaluative language to **clarify** thinking during a discussion: *follow link above to explore the process of blackout poetry. Discuss audience and purpose for the work. Work as a class to create a poem related to a curriculum topic (Anglo-Saxons?) and using a curriculum text as a starting point. Q: How does knowing the audience influence the words that we blackout – or keep? SUPPORT – skim the text to look for words/phrases that leap out at you. – look for nouns, verbs, adjectives. –STRETCH – looking at the words that are left after we have blacked-out the rest, which other words will you use to glue the ideas together? As a class, evaluate the poem. Create success criteria for our own work.*

**Planning & Outline**

- b.** Note and develop initial ideas: **challenge** can you build your poem around a specific theme? (individually) use published text (relating to a curriculum area) to capture words/phrases which spark interest, by blacking out the words that we don't want to use. Add additional words into each line to build cohesion.

**Draft**

- c.** Use a range of devices to build cohesion: *review layout and punctuation in poetry; draft the poem; write-a-line, miss-a-line. Add additional words to build cohesion, add punctuation to guide the reader.*

**Revise**

- d.** Use evaluative stems to support the **discussion** of success and next steps: *re-teach peer evaluation – what are the next steps for this author? Author to make revisions and amendments immediately, as necessary.*

**Edit**

- e.** Assess the effectiveness of own writing: use **self-evaluation** – *edit for punctuation and spelling*

**Publish – Author's chair**

- f.** Present learning: **discuss** the success and next steps for the author

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr1 Wk4:** Teach and practise -ably and -ibly

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)  
i. revise joins as required: concur, pelt

**Key Learning: Cohesion, organisational devices, commas, formal writing, relative clause**

Text1: Vikings.ppt

**Teacher note: you will not have access to powerpoint using chrome books... explore the features of the presentation software so that you know how to guide pupils to include hyperlinks, animations and transitions.**

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

**Group Writing Project:** We will work in trios to plan and write a presentation about the things we have learnt in curriculum this term. We will use this presentation to share with our parents what we have learnt!

#### ACCESS STRATEGIES

- a.** Use effective exploratory and evaluative languages to clarify thinking during a discussion: use *Text1* to explore a powerpoint presentation written by a previous Y5 pupil; identify key features – Q: How does the author present information in a way that is manageable for the reader? SUPPORT – what is the purpose of the contents slide? – why is the glossary important? – how much information is presented on each slide? – how does the use of hyperlinks help the reader? STRETCH – how does the author vary the style and content of each slide and why is this important? hyperlinks, animations, use of colon & hyperlinks, realistic images; use *clarifier* to identify language features and use of layout. Use this WAGOLL to create success criteria for our own work.

#### Planning & Outline

- b.** Note and develop initial ideas: use *graphic organiser* to plan contents page with 3-5 sections. For each section, will you use formal sentences, or bullets, or a mixture of both? For each section, how will you define subject-specific vocabulary? For each section, where will you include hyperlinks/animation?
- c.** Research and take notes: review *note-taking* (last used in our *Biography* unit of writing). Develop plan through research and note-taking
- d.** Use vocabulary that is appropriate for formal speech and writing: look again at *Text1* (*Viking Men and Women & Clothes*) to find examples of *Standard English* looking at vocabulary and sentence structures. Notice the use of subject-specific vocabulary, relative clauses, commas to separate clauses and the impersonal tone of voice. Create a **Taster Draft** of one section of your report, using *Standard English* vocabulary and sentence structure. Evaluate these drafts for elements discussed in today's lesson.

**Draft** (Repeat **e, f, g** for each section of the work, until it is completed to the author's satisfaction)

- e.** Use a range of devices to build cohesion: teach and apply hyperlinks in presentation software; draft **one section at a time** (incl hyperlinks where used)

#### Revise

- f.** Use evaluative stems to support the **discussion** of success and next steps: **peer-evaluation** – check for cohesion, *Standard English* incl relative clauses and subject-specific vocabulary, accurate use of hyperlinks, relevant imagery; what else does the audience need?

#### Edit

- g.** Assess the effectiveness of other's writing: use **peer-evaluation** – edit for punctuation incl commas for clauses and spelling

#### Publish

- h.** Present learning: share with parents in-person or via weblink

#### Through No Nonsense Spelling

(5 x per fortnight)

1. **Spr1 Wk5:** Assess -ably and -ibly; teach and practise homophones
2. **Spr1 Wk6:** Apply homophones; learn statutory word lists
3. **Spr2 Wk1:** Revise spellings from previous half term; assess statutory word lists

#### Through discrete handwriting practice

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)
  - i. revise joins as required: imply, predatory
  - ii. revise joins as required: arrogant, devour
  - iii. revise joins as required: primitive, vindictive

**Key Learning: Cohesion, dialogue, paragraphs**

Text1: The Call sliver, Text2: The Call – Charlotte Mew, Text3: To Build a Fire sliver, Text4: Journey Images, Text5: David Copperfield sliver, Text6: Vikings

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

**Individual Writing Project:** In Y5, we are learning from published authors. We are going to use a poem to give us ideas for writing a short story. We will use these stories to make a display of the writing process from planning to final draft. Only the most original stories will make it onto the display!

**ACCESS STRATEGIES**

- Use and punctuate direct speech: Use *Text5* to review speech punctuation (introduced in Y3 and reviewed in Y4). Create success criteria for punctuating speech. Create a **Taster Draft** of dialogue between two characters. [SCAFFOLDING: *Text6*] Evaluate drafts for use of accurate speech punctuation.
- Consider how authors have developed characters and settings: use *Text1* to explore an introduction to a story. On post-its, write responses to this question: Q: What is the call? SUPPORT – what questions do you have about words that you don't yet understand? – how do these words make you feel? – who is 'we'? STRETCH – how does the punctuation contribute to the meaning? **clarify & summarise** to think-pair-share ideas. Create a **Taster Draft** beginning with the phrase, '**was it a...**' Evaluate responses. Whose is the most original/dramatic/tense?
- Evaluate how authors have developed characters and settings: use *Text2*. Q: How does the author build mystery throughout this piece? SUPPORT – why will the door not shut again? – which images seem relaxing? – which images seem threatening? STRETCH – are verbs, adjectives or nouns used in the most menacing way? Explore meaning of unfamiliar words – encourage children to use context to decipher these; read the work line-by-line and with ongoing summary to check understanding. How might this 'we' relate to our learning about Anglo-Saxons/Vikings/Viking Boy? Use *Text3* to explore an alternative character. Q: How might the phrase, 'made no impression on the man' be important to the coming narrative? SUPPORT – which words describe the setting? – how does the author make the 'tremendous cold' stand out? STRETCH – what is the impact of using a pair of dashes? Use *Text4* to create a **Taster Draft** using words/phrases from studied texts and describing the beginning of a journey.

**Planning & Outline**

- Note and develop initial ideas: plan to write a short story which has a mysterious or tense opening and prompts the protagonists onto some sort of journey. The story must include dialogue between two characters and it should be original. You might want to include a reference to the weather or an unexpected call. Agree success criteria for the story. A questionnaire approach might be a good way to start working out the details:

Is the setting...?	Tell me about the protagonist	How will you include mystery?	Who will talk to whom?
Summer – searing sun Nordic forest Side of a familiar river	Doesn't notice the heat Determined to get to... Wants to avenge...	Describe relaxed atmosphere which changes... Rattling windowpanes... Something swift and tall sweeps in and out... Animal exodus...	Protagonist asks a stranger where to go

[SCAFFOLD: chn could base their story upon Viking Boy, or they could write a poem in the style of *The Call*, or they could complete their story with the final three lines of *The Call*]

**Draft**

- Use a range of devices to build cohesion: review rules for paragraphs (better too many than too few!) write (individually) write-a-line, miss-a-line

**Revise**

- Use evaluative stems to support the discussion of success and next steps: **peer-evaluation** – check for cohesion and against agreed success criteria. Author make immediate revisions and amendments.

**Edit**

- Assess the effectiveness of own writing: use **self-evaluation** – edit for punctuation and spelling – how do you want your reader to read the work? Where do you need to reader to slow down in order to absorb information?

continued overleaf

**Share – Author’s Chair**

- h.** Listen actively and respond appropriately: *author share their most effective passage; audience evaluate against success criteria. Author comment on the writing process... which stages of the process best helped you to produce this writing?*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr2 Wk2:** Teach and practise proofreading
2. **Spr2 Wk3:** Learn statutory word lists; revise and practise building words from root words
3. **Spr2 Wk4:** Assess building words from root words; revise homophones

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly (at least 8 words/min)
  - i. revise joins as required: diligent, hunches
  - ii. revise joins as required: robust, imagery
  - iii. revise joins as required: prominent, sullen

**Y5 Overview: Writing to Persuade – Formal Letter**

**10 lessons**

**Key Learning: Cohesion, persuasion, paragraphs**

Text1: [Schools Rebuilding List](#) (line 240), Text2: Persuasive Letter BFG, Text3: Persuasive Sentence Starters, Text4: KS2 Word Wheel (p2) Text5: Letter from the King

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

**Group Writing Project:** Hodge Hill has been nominated to receive a new building for our school! We will work in trios to plan a letter to Miss Lucas to tell her the renovations that we would like to see as part of this project. We will present our most originally persuasive letters to Miss Lucas.

**ACCESS STRATEGIES**

a. Use vocabulary that it appropriate for formal writing: *use Text5 (p1) to explore use of formal language with respect to the intended audience.* Q: What are the features of formal writing? SUPPORT – which words make the letter sound formal? – how many sentences are in each paragraph, and how does the author manage to get so much information into these? STRETCH – how can you tell that this letter is NOT from a friend? Now use Text2 to explore Sophie’s use of formal language. Q: Has Sophie conveyed an appropriate level of formality? SUPPORT – which words make the letter sound formal? – how has Sophie separated the information for each paragraph? STRETCH – how can you tell that Sophie does not want to disrespect the Queen? Create a **Taster Draft** to write a response to Sophie. Evaluate these drafts with respect to the use of formal writing. Create success criteria for our own work.

**Planning & Outline**

- b. Note initial ideas: *teach note-taking; tour the school to look for possible improvements to the layout and function of the building. Make sure you note the elements that you like, but could be improved, as well as those you don’t like.*
- c. Note and develop initial ideas: *in trios, interview students about their ideas. Be realistic: link your ideas to plausible educational values! Use Text3 and Text4 to collect phrases which show respect to Miss Lucas. Collect formal phrases as well as persuasive phrases. Group ideas into paragraphs – organise these logically.*

**Draft**

d. Use vocabulary and structures that are appropriate for formal writing: *use notes to write collaboratively with one scribe (ensure that each member has a copy for their own book). Write-a-line, miss-a-line.*

**Revise**

e. Propose changes to vocabulary and grammar to clarify meaning: **peer-evaluation** – *work with a partner from another group to evaluate against agreed success criteria; author to revise and amend their draft as necessary. Return to original trio to compare revisions and make further amendments as necessary.*

**Edit**

f. Propose changes to punctuation to clarify meaning: **peer-evaluation** – *how do you want Miss Lucas to read the work? Where will she pause to allow your ideas to sink in? Edit draft*

**Publish**

g. Write fluently and legibly, with increasing speed: *neatest handwriting; evaluate the work and present the most originally persuasive to Miss Lucas.*

**Through No Nonsense Spelling**

(5 x per fortnight)

- 1. **Spr2 Wk5:** Learn and assess statutory word lists; teach words with the /i:/ sound spelt ‘ei’
- 2. **Spr2 Wk6:** Teach and assess ‘ei’ and ‘ie’ words

**Through discrete handwriting practice**

(5 x per fortnight)

- 1. Write fluently and legibly with increasing speed
  - i. revise joins as required: hostile, impede
  - ii. revise joins as required: reluctant, conjure



Y5: Summer = 4 weeks + 7 weeks

## Y5 Overview: Writing to Discuss – Geographical Enquiry

15 lessons

### Key Learning: Cohesion, perfect tense, paragraphs

Text1: Amazon Medicines, Text2: KS2 Word Wheel (p2) Text3: Y5 GPS KO, Text4: Rich or Famous

### EXPLAIN and AGREE writing goals for this unit

**Group Writing Project:** In Y5, we have learnt about [the importance of the Amazon Rainforest]. We are going to work in groups to discuss the significance of this landmark and consider which layer of the rainforest is the most important! (Alternatively, discuss a relevant personal question [which is the most pressing modern concern: climate change or the destruction of the rainforest? / Who is the best footballer?]) We will present our work to our class to see if we all came to the same conclusion!

**Commented [CP1]:** Accurate at the time of writing... has this changed?

### ACCESS STRATEGIES

- Independently discuss a question in small group: *ASSIGN groups*; use **talk tactics** to discuss your understanding of the Amazon Rainforest; use **diamond ranking** to place the four layers of the rainforest in order of importance; **summarise** your thinking for the class and justify your ideas with examples. Create a **Taster Draft** to say which you think is the most important and why. *Challenge: include sentence openers from Text2. Evaluate drafts to see who has presented a plausible argument to support their opinion.*
- Understand perfect tense: use **Text3** to explore perfect tense. Find further examples of perfect tense in the **FIRST PARAGRAPH** of **Text1**. Create a **Taster Draft** to practice using perfect tense within an opening paragraph which explains the title of a discussion text: *Should homework be banned? / Should school holidays be extended? / Is English more important than Maths? Evaluate these drafts for the use of perfect tense... how well has the author explained both sides of the question and led into a discussion?*
- Understand vocabulary appropriate for formal writing: use **Text1** to read for meaning. Read each paragraph *Bit-by-Bit* with ongoing summary to check understanding. Use context to define unfamiliar vocabulary and use *Choose and Change* to insert alternative vocabulary if needed. Repeat for **Text4**. **Q: What are the features of discussion writing? SUPPORT – which words make the writing sound formal? – how has the author represented both sides of the discussion question? - how are the paragraphs organised? STRETCH – how does the author link the writing to the question (title)? Create a Taster Draft to say which writing WAGOLL you prefer and why. Evaluate these drafts: who has been able to use perfect tense and formal vocabulary?**

### Planning & Outline

- Note and develop initial ideas: *sketch the layers of the rainforest (or an image associated with your chosen enquiry question). Annotate with positive and negative aspects surrounding at least two sides of the discussion.*
- Link ideas across paragraphs: *agree success criteria for the work. Work in groups and use a graphic organiser to present the title and plan each subsequent paragraph. Include positive and negative points for both sides of the discussion. Will your conclusion come down on one side of the argument, or will you state that the answer lies in the middle? summarise the ideas of your group for the class, explaining as clearly as you can; class to use **challenger & builder & clarifier** to deepen understanding. Q: What are the features of discussion writing? SUPPORT – which words will you use to make the writing sound formal? – how will you represent more than one side of the discussion question? - how will you sequence your paragraphs? STRETCH – how will you link the writing to the question (title)?*

### Draft

- Use varied vocabulary to add interest to writing: *use notes to write (individually) the full discussion; write-a-line, miss-a-line. Text2 will help.*

### Revise

- Propose changes to vocabulary, grammar to clarify meaning: **peer-evaluation** – *does the discussion represent our best work? Author to make immediate additions, revisions, amendments where necessary.*

### Edit

- Propose changes to grammar and punctuation to clarify meaning: **peer-evaluation** – *use editing stations to check punctuation, grammar and spelling*

continued overleaf

**Publish** – Author’s Chair

i. Demonstrate confidence when speaking within a small group: *share and evaluate the work*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum1 Wk1:** Revise strategies for learning words
2. **Sum1 Wk2:** Assess statutory word lists; Teach and assess etymological/morphological strategies
3. **Sum1 Wk3:** Learn and assess statutory word lists; teach use of etymology

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly with increasing speed
  - i. revise joins as required: treacherous, infamous
  - i. revise joins as required: stifle, flabbergast
  - ii. revise joins as required: distraught, simultaneous

**Key Learning: Cohesion, relative clause, persuasion**

Text1: Relative Clauses, Text2: Y5 GPS KO, Text3: Persuasive Sentence Starters, Text4: KS2 Word Wheel

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

**Individual Writing Project:** This term, your teacher is thinking about report writing. Can you help? In your opinion, who should get an award for MVP in our class? It may be someone who has made great progress, or someone who is always considerate of others, it could be someone who excels on the football pitch or someone who has grown in confidence socially. You will write a short persuasive piece explaining why you have nominated this person.

**ACCESS STRATEGIES**

- a. Use relative clauses to add precision and detail: use *Text2* to review relative pronouns and *Text1* to practice relative clauses. Create a **Taster Draft** to write a paragraph linking three of your friends... use relative clauses to include relevant information about them. Evaluate drafts against what we know about relative clauses.

**Planning & Outline**

- b. Use varied vocabulary: Sketch your chosen MVP. Use *Text3* and *Text4* to collect words and phrases to describe your chosen MVP.

**Draft**

- c. Write fluently and legibly with increasing speed: agree success criteria for the writing (cohesion, persuasive devices, relative clause, precise description via expanded noun phrase, adverbs, varied sentence structures (incl multi-clause sentence), accurate tense (incl perfect tense), logical order to paragraphs, transitional phrases within and between paragraphs...) Write-a-line, miss-a-line

**Revise**

- d. Assess the effectiveness of others' writing: **peer-evaluation** – use success criteria; author to make immediate revisions, additions, amendments as necessary.

**Edit**

- e. Assess the effectiveness of own writing: **self-evaluation** – where does your reader need to pause to understand your nomination? Edit draft

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum1 Wk4:** Teach and practice proofreading

**Through discrete handwriting practice**

(5 x per fortnight)

2. Write fluently and legibly with increasing speed
  - i. revise joins as required: subsequent, unscathed

**Key Learning: Cohesion, expanded noun phrases, convert nouns into adjectives**

Text1: First Men in the Moon, Text2: Y5 GPS KO, Text3: Moon Seeds sliver, Text4: Moon Seeds, Text4: [The Planets](#) (Literacy Shed), Text5: Convert nouns into adjectives ([Oak Academy Lesson](#)), Text6: Sci-Fi UFO, Text7: Suffixes, Text8:

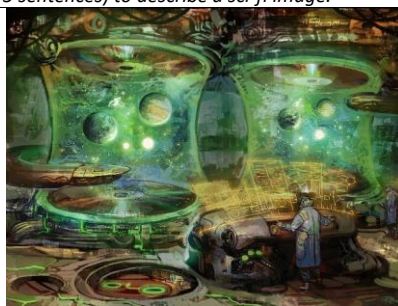
**EXPLAIN and AGREE writing goals for this unit**

**Paired Writing Project:** In science, we have been learning about Space and the planets in our Solar System. We will plan in pairs but write individually, a short story set on a planet of our own choice. We will hold a storytelling session where we will evaluate our stories.

**ACCESS STRATEGIES**

- a. Understand how to convert nouns into adjectives: *Text5*; use -ate, -ify-, ise within a substitution table to explore converting nouns or adjectives into verbs; apply these suffixes to words relating to a sci-fi setting description (population - populate / beautiful - beautify / energy - energise)
- b. Use suffixes accurately: use *Text7* to assess use of suffixes. (may be given as homework?) Provide **SLOW WRITING** constraints for a short paragraph (no more than 5 sentences) to describe a sci-fi image.

Throughout the paragraph, include the suffixes -able, -ify and -ment.
Somewhere in the paragraph, include an expanded noun phrase.
Somewhere in the paragraph, include a relative clause.
Somewhere in the paragraph, include a co-ordinating conjunction.
Somewhere in the paragraph, include a subordinating conjunction.



- c. Use expanded noun phrases to convey complicated information: use *Text3* (taken from HG Wells 'First Men in the Moon') to describe *Text4*. Notice the use of expanded noun phrases to fill each sentence of the paragraph with lots of information. Read this paragraph, sentence-by-sentence, showing how the author uses commas to separate clauses and allow the reader to absorb the information. Now read *Text1* to discover the joy of the men in finding life on the Moon. Work in pairs to create a **Taster Draft** to practice using expanded noun phrases (and commas) to describe *Text6*.

**Planning & Outline**

- d. Select and use appropriate story structures: use *Text4* to explore a series of planets (this link [HANDYMARTIAN'S ILLUSTRATED ALIENS \(tumblr.com\)](#) shows each planet in a separate short video if that is more useful!). Work in pairs to decide which planet you would like to write about. Plan a short story about your chosen planet. It should include dialogue (accurately punctuated) and expanded noun phrases to describe the setting and characters that you find there. Agree success criteria for the work (eg cohesion, relative clause, expanded noun phrase, links within and between paragraphs, paragraphs organised logically). A questionnaire planning format might be useful:

Setting	Characters	Problem	Dialogue
Where is your planet? What is the landscape? Can you use expanded noun phrases to describe what you can see/hear/smell? How do you feel?	What kind of 'aliens' live there? What do they look/sound/move like? Can you use relative clauses to include extra information? Why are 'you' there?	Do you need to escape? Will you help the 'aliens' solve a problem? Will someone help you? Is there a reward?	Top Tip: use two characters: one male and one female (so that you can use she and he pronouns and the reader won't get confused) Remember: • New Paragraph for New Speaker • Inverted commas + CL at the start of every speech • Punctuation at the end of every speech + inverted commas • Reporting clause, separated by a comma

continued overleaf

**Draft**

- e. Use expanded noun phrases to convey complicated information: *use the plan to write (individually) write-a-line, miss-a-line.*

**Revise**

- f. Propose changes to vocabulary and grammar to clarify meaning: **peer-evaluation** – *use agreed success criteria. Author to make immediate revisions, amendments and additions as necessary.*

**Edit**

- g. Assess the effectiveness of own writing: **self-evaluation** – *where does your reader need to pause to understand your story? Edit draft. Check for spellings, particularly known spelling patterns and words from the Y5 spelling list.*

**Publish** – Author’s Chair

- h. Perform own composition: *share and evaluate the work in a storytelling session.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum1 Wk5:** Apply proofreading; teach and practise homophones
2. **Sum1 Wk6:** Assess homophones; learn statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly with increasing speed
  - i. revise joins as required: vital, legitimate
  - ii. revise joins as required: remorse, acrid

**Key Learning: Cohesion, paragraphs sequenced logically, awareness of the reader**

Text1: Instructions Iron Man, Text2: Y5 GPS KO, Text3: Instructions Snowman, Text4: Instructions Scientist

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

**Individual Writing Project:** In DT, we have been making bags. We needed to follow instructions to do this. In this unit, we will write our own instructions to explain to a peer how to do/be something. We will need to use precise vocabulary and we must set our instructions out logically. Cohesion is key. We will know that we have been successful, if our reader can follow our instructions to create / become something.

**ACCESS STRATEGIES**

- Assess the effectiveness of other's writing: *Text2*; explore the different facets of cohesion. Read *Text1*. Work in pairs to amend and revise the writing to make it more cohesive. [SCAFFOLD: list of conjunctions, list of punctuation, list of linking phrases] Note: writing doesn't have to be 'bad' to be made better! Q: What stops this work from being cohesive? SUPPORT – which sentences do not make sense? – which sentences need additional punctuation? – does the work need ordinal numbers as well as words? – are the paragraphs sequenced logically? STRETCH – will you choose and change any vocabulary to make it more suitable for a Y5 audience?
- Use varied vocabulary to add interest for the reader: use *Text3* to assess use of specific vocabulary. Q: How does the author use vocabulary to suit the audience? SUPPORT – why has the author used the phrase 'snow-much-fun'? – what is the purpose of the phrases in brackets? – what is the double meaning of the phrase 'dig in'? STRETCH – what is the purpose of the Snow School Tips and are these an essential part of the instructions? Complete a **Taster Draft** of instructions for how to draw a [square]. Evaluate the drafts for cohesion and awareness of the reader.
- Use sentence structures appropriate for the writing: read and understand *Text4*. Q: How does the author use sentences that are appropriate for the audience? SUPPORT – how does the use of subheadings help the reader? – what is the purpose of the first and last paragraphs? – how long is each paragraph or step? STRETCH – is the writing formal or informal? Evaluate and compare *Text1*, *Text3* and *Text4*. Which style do you prefer – and why?

**Planning & Outline**

- Select and use appropriate sentence structures: agree success criteria for the work and then decide upon a set of instructions that you can write. (something that you are good at and know about will be easiest!) Eg how to be a footballer, how to complete a forward roll, how to make a bag. Use a graphic organiser based upon your chosen style of instructions (*Text1*, *Text3*, *Text4*) to collect ideas for each paragraph, setting out steps logically. Plan the opening and closing paragraph.

**Draft**

- Write fluently and legibly with increasing speed: use the plan to write; write-a-line, miss-a-line.

**Revise**

- Propose changes to vocabulary and grammar to clarify meaning: **peer-evaluation** – use agreed success criteria. Author to make immediate revisions, amendments and additions as necessary.

**Edit**

- Assess the effectiveness of own writing: **self-evaluation** – where does your reader need to pause to understand your instructions? Edit draft. Check for spellings, particularly known spelling patterns and words from the Y5 spelling list.

**Publish** – Author's Chair

- Perform own composition: share and evaluate the work in small groups.

**Through No Nonsense Spelling**

(5 x per fortnight)

- Sum2 Wk1:** Revise spelling taught in the last half term
- Sum2 Wk2:** Teach and practise proofreading

**Through discrete handwriting practice**

(5 x per fortnight)

- Write fluently and legibly with increasing speed
  - revise joins as required: catastrophe, lurk
  - revise joins as required: vacate, vocation

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

Text1: KS2 Word Wheel, Text2: Y5 GPS KO, Text3: Diary of a Young Naturalist (p64-65), Text 4: Riddle of the Sphinx

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

**Individual Writing Project:** This half-term we are looking forward to meeting our teacher for next year. You will write a diary which we will pass onto your new teacher! You will be able to choose the subject of your writing. You may wish to write about something that you accomplished this year (...you'll never guess what happened to me this year!) or something that you are looking forward/dreading to next year (...I feel a mixture of emotions when I consider...).

**ACCESS STRATEGIES**

- a. Understand the purpose and audience of the writing: use *Text3 – Friday 8 June* to explore a published diary. (This was written by a young autistic boy (15) who has a fascination with nature; it shows his navigation through a significant house move in Ireland.) Q: How does the author convey his emotions surrounding the events of the day? SUPPORT – which vocabulary tells us how he feels? – which phrases show conflicting emotions? – how does each paragraph guide us through the different thoughts and feelings that he has? STRETCH – how does the punctuation help us to understand what he is feeling?
- b. Assess the effectiveness of other's writing: use *Text4* and work in pairs to evaluate what works well in this writing and what revisions could be made for improvement.

How effectively does the author describe what is happening?	I like the phrase that says...	Even better if...
How effectively does the author use paragraphs to separate each event?	I like the phrase that says...	Even better if...
How effectively does the author describe how he feels about what is happening?	I like the phrase that says...	Even better if...
What is not yet explained?	I know...	I would like to know...
<b>Peer Assessed by</b>		

what further instruction do you need from me as the teacher to help you as the author?

**Planning & Outline**

- c. Use varied vocabulary, phrases and adverbs to add interest to my writing: agree success criteria for the work (eg. relative clause, expanded noun phrase, adverbs, varied sentence structures (incl multi-clause sentence), accurate tense (incl perfect tense), logical order to paragraphs, links within and between paragraphs). Decide upon a planning format to use. Use *Text1* to collect words and phrases to describe emotions. Place these on a continuum. Use *Text2* to collect Y5 spelling words appropriate to the work. Plan your work; group ideas into paragraphs and organise these logically

**Draft**

- d. Write fluently and legibly with increasing speed: write-a-line, miss-a-line

**Revise**

- e. Assess the effectiveness of others' writing: **peer-evaluation** – evaluate against agreed success criteria. Author make immediate revisions, amendments and additions as necessary

**Edit**

- f. Assess the effectiveness of own writing: **self-evaluation** – where does your reader need to pause to understand your work? Use a dictionary to check own spellings. Edit draft

**Publish**

- g. Write fluently and legibly with increasing speed: neatest handwriting to present our best efforts for our new teacher.

**Through No Nonsense Spelling**

(5 x per fortnight)

- Sum2 Wk3:** Learn statutory word lists; revise and practise suffixes
- Sum2 Wk4:** Assess suffixes; practise homophones

**Through discrete handwriting practice**

(5 x per fortnight)

- Write fluently and legibly with increasing speed
  - revise joins as required: absorb, wince
  - revise joins as required: trait, wrath