



**HODGE HILL**  
PRIMARY SCHOOL



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



Year 6

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 6

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 KS2.</p> <p>In Y5, most 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> </ul>	<p>In <b>writing</b>, most Y6 children will be able to:</p> <ul style="list-style-type: none"> <li>• Spell correctly homophones and other words that are often confused</li> <li>• Use knowledge of morphology and etymology in spelling</li> <li>• Choose which shape of letters to use when given a choice and decide whether or not to join letters</li> <li>• Identify the audience and purpose of writing</li> <li>• Draw on reading and research to note and develop initial ideas</li> <li>• Describe settings, characters and atmosphere</li> <li>• Use passive verbs</li> <li>• Use colon to introduce a list</li> <li>• Punctuate bullets consistently</li> <li>• Assess the effectiveness of own and other's writing</li> </ul>

- Write fluently and legibly with increasing speed
- Assess the effectiveness of own and other's writing
- Perform their own compositions
- Demonstrate confidence in speaking within a small group, understanding that every voice is valued
- Independently discuss a question in a small group, maintaining focus on the question and talk tactics roles
- Use body language effectively to engage the audience
- Chair discussion group of up to 6 pupils, maintaining focus and use of appropriate sentence stems; present the outcome to the class

- In **spoken language**, most Y6 children will be able to:
- Use humour appropriately and effectively to engage an audience
  - Project voice to the back of a large hall and maintain volume and pitch through several short-spoken contributions

Prior Knowledge	New Knowledge: Spring Term
<p>Refer to TAFs for expected standards at the end of KS2.</p> <p>In Y6, most 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>• Spell correctly homophones and other words that are often confused</li> <li>• Use knowledge of morphology and etymology in spelling</li> <li>• Identify the audience and purpose of writing</li> <li>• Draw on reading and research to note and develop initial ideas</li> <li>• Describe settings, characters and atmosphere</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>• Use passive verbs</li> <li>• Use colon to introduce a list</li> <li>• Punctuate bullets consistently</li> <li>• Propose changes to vocabulary, grammar and punctuation to clarify meaning</li> <li>• Write fluently and legibly with increasing speed</li> <li>• Choose which shape of letters to use when given a choice and decide whether or not to join letters</li> <li>• Assess the effectiveness of own and other's writing</li> </ul>	<p>In <b>writing</b>, most Y6 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use strategies to spell most common words with accuracy</li> <li>• Use most spelling patterns accurately</li> <li>• Use dictionaries and thesaurus effectively to support their writing</li> <li>• Choose which shape of letters to use when given a choice and decide whether or not to join letters</li> <li>• Use varied sentence structures</li> <li>• Use hyphens to avoid ambiguity</li> <li>• Use dashes to mark the boundaries between independent clauses</li> <li>• Integrate dialogue to convey character and advance the action</li> <li>• Assess the effectiveness of own and other's writing</li> <li>• Propose changes to vocabulary, grammar and punctuation to clarify meaning</li> </ul> <p>In <b>spoken language</b>, most Y6 children will be able to:</p> <ul style="list-style-type: none"> <li>• Use wider knowledge to support views when participating in debates</li> <li>• Choose appropriately formal language when participating in debates and formal discussions</li> </ul>

Prior Knowledge	New Knowledge: Summer Term
<p data-bbox="97 136 794 165">Refer to TAFs for expected standards at the end of KS2.</p> <p data-bbox="97 210 794 239">In Y6, most children will be able to:</p> <ul data-bbox="97 246 794 1621" style="list-style-type: none"> <li data-bbox="97 246 794 315">• Use strategies to spell most common words with accuracy</li> <li data-bbox="97 322 794 351">• Use most spelling patterns accurately</li> <li data-bbox="97 358 794 427">• Use dictionaries and thesaurus effectively to support their writing</li> <li data-bbox="97 434 794 463">• Identify the audience and purpose of writing</li> <li data-bbox="97 470 794 539">• Draw on reading and research to note and develop initial ideas</li> <li data-bbox="97 546 794 575">• Describe settings, characters and atmosphere</li> <li data-bbox="97 582 794 611">• Use varied sentence structures</li> <li data-bbox="97 618 794 647">• Use relative clauses to add precision and detail</li> <li data-bbox="97 654 794 723">• Use varied vocabulary, phrases and adverbs to add interest to writing</li> <li data-bbox="97 730 794 799">• Select and use vocabulary and structures that are appropriate for informal and formal writing</li> <li data-bbox="97 806 794 875">• Consistently apply the correct use of tense, including perfect tense</li> <li data-bbox="97 882 794 952">• Use expanded noun phrases to convey complicated information precisely</li> <li data-bbox="97 958 794 1028">• Integrate dialogue to convey character and advance the action</li> <li data-bbox="97 1034 794 1064">• Use passive verbs</li> <li data-bbox="97 1070 794 1099">• Use colon to introduce a list</li> <li data-bbox="97 1106 794 1135">• Punctuate bullets consistently</li> <li data-bbox="97 1142 794 1171">• Use hyphens to avoid ambiguity</li> <li data-bbox="97 1178 794 1247">• Use dashes to mark the boundaries between independent clauses</li> <li data-bbox="97 1254 794 1323">• Propose changes to vocabulary, grammar and punctuation to clarify meaning</li> <li data-bbox="97 1330 794 1359">• Write fluently and legibly with increasing speed</li> <li data-bbox="97 1366 794 1435">• Choose which shape of letters to use when given a choice and decide whether or not to join letters</li> <li data-bbox="97 1442 794 1471">• Assess the effectiveness of own and other’s writing</li> <li data-bbox="97 1478 794 1547">• Use wider world knowledge to support views when participating in debates</li> <li data-bbox="97 1554 794 1624">• Choose appropriately formal language when participating in debates and formal discussions</li> <li data-bbox="97 1630 794 1659">• Structure a persuasive speech effectively</li> </ul>	<p data-bbox="799 136 1487 165">In <b>writing</b>, most Y6 children will be able to:</p> <ul data-bbox="799 172 1487 680" style="list-style-type: none"> <li data-bbox="799 172 1487 201">• Spell most common words accurately</li> <li data-bbox="799 208 1487 277">• Write fluently and legibly with increasing speed (about 12 words per minute)</li> <li data-bbox="799 284 1487 353">• Recognise the vocabulary and structures required for formal speech – including subjunctive form</li> <li data-bbox="799 360 1487 430">• Use semi-colons, colons and dashes in lists and independent clauses</li> <li data-bbox="799 436 1487 506">• Use hyphens, dashes and commas (including inverted commas) mostly accurately</li> <li data-bbox="799 512 1487 582">• Use a range of devices to build cohesion within and across paragraphs</li> <li data-bbox="799 589 1487 618">• Assess the effectiveness of own and other’s writing</li> <li data-bbox="799 624 1487 694">• Propose changes to vocabulary, grammar, punctuation and tense to clarify meaning</li> </ul> <p data-bbox="799 710 1487 739">In <b>spoken language</b>, most Y6 children will be able to:</p> <ul data-bbox="799 745 1487 999" style="list-style-type: none"> <li data-bbox="799 745 1487 815">• Use posture, gestures and tone of voice effectively to persuade the audience</li> <li data-bbox="799 822 1487 851">• Be able to reply to questions from the audience</li> <li data-bbox="799 857 1487 927">• Plan for, pause for and manage interactions from the audience</li> <li data-bbox="799 934 1487 1003">• Structure a persuasive speech effectively using taught language techniques</li> </ul>



# How will we achieve our intent? (IMPLEMENTATION)

Y6: Autumn = 8 weeks + 7 weeks

## Y6 Overview: Writing to Entertain – Building Atmosphere in a Story

13 lessons

### Key Learning: Cohesion, atmosphere, peer evaluation

Text1: KS2 Word Wheel, Text2: Y6 GPS KO, Text3: Hound of the Baskervilles sliver, Text4: Hound of Baskervilles, Text5: Misty Moors (image), Text6: KS2 SATs (2014) White Fang

### EXPLAIN and AGREE writing goals for this unit

**Group Writing Project:** We are going to work in trios to plan a story. We will use expanded noun phrases and precise vocabulary to make sure our story is filled with emotion, anguish and tension – we will learn how to create atmosphere. We will share and evaluate our stories with out class.

### ACCESS STRATEGIES

- Identify the purpose of writing: **organise the class into groups for planning purposes**, use *Text3* without telling pupils where it is from. Notice the use of hyphens to glue words together. Notice the use of personification to describe the fog and the simile (and alliteration) to describe the house. Reread the passage to build reading fluency – use *Text5* if pupils need to visualise the text. Analyse the text – Q: How does the author build atmosphere? SUPPORT – which vocabulary makes the scene appear threatening? – which words show movement? – how does the word ‘already’ add to the intensity of the scene? - how does the use of a simile make the house seem mysterious? STRETCH – how does the word ‘we’ make the scene seem even more tense? Use **builder, challenger & summariser** to discuss and share ideas. This scene is often used in movies to foretell a coming disaster. PREDICT what might be about to happen.
- Describe atmosphere: reread *Text3*. Work in pairs to co-compose a **Taster Draft** (short paragraph) describing what creature might be about to appear over the moors. The creature must fit the scene already described. Use description (incl simile/personification) to tell us about the creature without revealing – at first – what the creature is. Evaluate these drafts for use of vocabulary to build atmosphere.
- Assess the effectiveness of other’s writing: read *Text4*. Use punctuation to read *Bit-by-Bit* with ongoing summary to check understanding. Notice the use of ellipsis to indicate missing text. Notice hyphens. Find a word which means ‘overjoyed’ (**exultant**). How does the phrase ‘at the same instant’ add to the frenzied atmosphere? Notice and discuss the phrase ‘inert hand’. Notice the sentence ‘A hound it was’ and compare this to the effect of the alternative ‘It was a hound’. Explore the sentence, ‘never in the delirious dream of a disordered brain...’ Why did the people not stop the hound? Work in groups to assess the effectiveness of the writing and to collect phrases for own writing.

How does the author make the passage tense and exciting?		
How effectively does the author describe what is happening?	I like the phrase that says...because...	Even better if...
How effectively does the author describe how he feels about what is happening?	I like the phrase that says...because...	Even better if...
How effectively does the author use paragraphs to separate each event?	He uses a new paragraph to tell us about...	Even better if...
What is not yet explained?	I know...	I would like to know...
<b>Peer Assessed by</b>		

Create class success criteria for own writing.

- Assess the effectiveness of other’s writing: read *Text6*. Use punctuation to read *Bit-by-Bit* with ongoing summary to check understanding. Notice and explore several phrases including, ‘at the same instant’ – ‘he saw five live things’ – ‘hand poised like doom’ – ‘he heard something. The men heard it too’ - ‘waited for the coming of his mother’ - how does these add a sense of tension to the work? Work in groups to assess the effectiveness of the author and collect phrases for own writing, using a table like that used yesterday. Create a **Taster Draft** by rewriting the meeting of the cub from the perspective of one of the men. Evaluate these drafts for use of vocabulary to build atmosphere.

continued overleaf

## Planning & Outline

- e. Draw on reading to note initial ideas: *trios work together to create a similar story opening of their choice. A questionnaire planning format might be useful.*

Is your story?	Does your story include?	Will your story?
<ul style="list-style-type: none"><li>• Happy</li><li>• Mysterious</li><li>• Unexpected</li><li>• First Person (I, we) or Third Person (character name, s/he)</li></ul>	<ul style="list-style-type: none"><li>• Visitors</li><li>• Uncertainty</li><li>• Unusual weather to foretell a mysterious event</li></ul>	<ul style="list-style-type: none"><li>• Include a menacing creature</li><li>• Include an isolated setting</li><li>• Take place at night</li></ul>

## Draft

- f. Develop initial ideas: *use the joint plan to write individually. Use KS2 word wheel as a vocabulary continuum. Write-a-line, miss-a-line. [SCAFFOLD: provide a story starter if needed (see [lite](#))*
- g. [The air turned black all around me.](#)
- h. [Icy fingers gripped my arm in the darkness.](#)
- i. [Wandering through the graveyard it felt like something was watching me.](#)
- j. [The eyes in the painting follow him down the corridor.](#)
- k. [A shrill cry echoed in the mist](#)
- l. [Icy wind slashed at his face and the rain danced its evil dance upon his head as he tried to get his bearings on the isolated beach.](#)
- m. [Footsteps slowly creaked on every step of the stairs. The bedroom door handle turned slowly.](#)
- n. [Death lurked in every door way with hell at one dark window.](#)
- o. [My hair stood on end, a shiver raced down my spine and a lump came to my throat. It was him...racy shed\]\]](#)

## Revise

- p. Assess the effectiveness of others' writing: *working with a partner that you have not worked with in this unit, assess the writing of each member (use table if needed). Author to make immediate amendments, revisions, additions. Swap roles.*

## Edit

- q. Assess the effectiveness of own writing: *use editing stations for punctuation, paragraphs and spelling. Inaccurate use of punctuation, paragraphs and spelling can lead to a lack of cohesion. Where do you want the reader to pause in order to absorb the information you have given? Have you included any words from the Y6 list? (see [Text2.](#))*

## Publish: author's chair

- r. Use voice effectively to engage the audience: *share your work with your original planning group. Evaluate and share feedback.*

## Through No Nonsense Spelling

(5 x per fortnight)

1. **Aut1 Wk1:** Revise statutory word lists; revise strategies at the point of writing
2. **Aut1 Wk2:** Practise strategies at the point of writing; revise 'able', 'ible'
3. **Aut1 Wk3:** Practise and assess 'able' and 'ible'; teach suffixes

## Through discrete handwriting practice

(5 x per fortnight)

1. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. aspire, agile,
  - ii. lavish, flustered

**Key Learning: Cohesion, persuasion, peer assessment**

Text1: KS2 Word Wheel – p2, Text2: Y6 GPS KO, Text3: [Najae Hackett](#) – speech, Text4: 2023 SPEECH planning, Text5: Speech Top Tips, Text6: Persuasive Sentence Starters

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

**Individual Writing Project:** We will write and perform a 2-minute speech to nominate our choice (ourselves or someone else) for Head Girl and Head Boy. We are speaking to our peers, so the vocabulary we use must be widely understood – for that reason, we do not need to be overly formal. At the end of the unit, we will video the speeches for those who wish to be accepted as nominees for Head Boy and Head Girl and we will give these to school staff for their deciding vote!

**ACCESS STRATEGIES**

- Understand the purpose and power of persuasion: use *Text1* and *Text6* to explore persuasive openers. Practice using these within the classroom.
- Identify the purpose of writing: work in groups to read and understand *Text5*, coined originally by Simon Lancaster, a famous speechwriter, based in London. **Summarise** the top tips. Create success criteria for the writing.
- Assess the effectiveness of other's writing: Deconstruct *Text3* to find the 6 top tips for speech writing. Evaluate this and collect ideas for own work. (see *Text4* for links to further WAGOLL speeches)

How does the speaker communicate urgency?	I like the phrase that says...because...	Even better if...
How effectively does the speaker use the rule of 3?	I like the phrase that says...because...	Even better if...
How effectively does the speaker use balanced statements?	I like the phrase that says...because...	Even better if...
How effectively does the speaker use metaphor?	I like the phrase that says...because...	Even better if...
How effectively does the speaker use exaggeration?	I like the phrase that says...because...	Even better if...
How effectively does the speaker use rhyme?	I like the phrase that says...because...	Even better if...
How effectively does the speaker link ideas?	I like the phrase that says...because...	Even better if...
<b>Peer Assessed by</b>		

**Planning & Outline**

- Draw on reading to note initial ideas: *plan your speech*. Who will you nominate? Why? What do they stand for? Why should the audience believe them? How can you persuade the audience to agree with you? *Text1* and *Text6* are useful vocabulary continuums. How can you make sure that your speech offers the audience something original?

**Draft**

- Develop initial ideas: *organise ideas logically and use paragraphs appropriately – hook, build-up, climax*. use the plan to write your speech. Write-a-line, miss-a-line.

**Revise**

- Assess the effectiveness of other's writing: *peer-evaluation against agreed success criteria*. Author to make immediate revisions, amendments, additions. Swap roles.
- Plan for interactions from the audience: *teach, practise, apply to draft*; compare these to stage directions in play scripts. Indicate pauses, movements and gestures. Amend draft.

**Edit**

- Plan for interactions from the audience: *signal with punctuation in written draft*; **peer evaluation** –check for punctuation which allows the audience to absorb the material; edit draft

**Publish**

- Use posture, gestures and tone of voice effectively to persuade the audience: *teach, practise, rehearse*. Decide which speeches need to be filmed. Ask a team to work together to video their chosen nominee and to create persuasive posters for the staff room.

continued overleaf

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut1 Wk3:** Practise and assess 'able' and 'ible'; teach suffixes
2. **Aut1 Wk4:** Practise and assess suffixes
3. **Aut1 Wk5:** SATs practise

**Through discrete handwriting practice**

(5 x per fortnight)

1. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. omniscient, enhance
  - ii. maroon, gaunt

**Key Learning: Cohesion, imagery**

Text1: The Path, Text2: The Road Not Taken, Text3: The Path – image, Text4: Double Bubble

(teacher note: there has been no poetry in Reading SATs since 2018...)


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

**Individual Writing Project:** We are going to read and explore poetry and then use this to inspire our own writing. We need to know how poetry differs from prose and what the rules for punctuation are. We will be able to choose to write a short story or a poem. We will read our work at a writing festival where there will be a prize for the winner.

**ACCESS STRATEGIES**

- Identify the purpose of writing: *give and discuss key phrases from Text1 (precipitous wood / roots and crumbling chalk / winding like silver / invaded by thinnest moss / houseless). Do you think the poem will be a narrative poem/full of action/mysterious? Reveal Text3 and offer sections of Text1 (split into groups of 2/4/6 lines) for children to sequence in groups. Now read Text1. Discuss the concept of enjambment and reading with the punctuation. Q: Why is there a comma after level road? SUPPORT – if we read each line separately, does the poem make sense? – if we read each phrase to the next piece of punctuation, how does this impact our understanding? STRETCH – follow the images in the poem to separate it into three verses. Write a **summary** of the poem.*
- Describe setting: *read Text1 using punctuation to check understanding. Q: How does Edward Thomas develop the image of a path? SUPPORT – which words help you to visualise the path? – what does ‘current of their feet’ tell us about the children? - what does ‘winding like silver’ suggest? – how successful is the ‘thinnest moss’? STRETCH – why does the poem end abruptly?*
- Develop an understanding of poetry: *Edward Thomas was supposedly influenced by Robert Frost. Read Text2 to compare the two poems – use Text4 or similar graphic organiser. Create a **Taster Draft** (short paragraph) to explain the symbolism of using a path.*

**Planning & Outline**

- Draw on reading to note initial ideas: *use images of woods and forests and paths (link to Red Riding Hood, The Gruffalo and other familiar stories that contain paths. Create continuum of feelings (relaxing  scary). Share these and justify your opinions. Create a **Taster Draft** (short paragraph – not poetry) to describe seeing a path and the possible feelings associated with this. Evaluate these for originality and the power of imagery.*
- Develop initial ideas: *plan to write. Agree success criteria for the writing based on the use of precise description to build imagery. Write a poem or story about a path. Develop your taster draft into a short story or into a poem.*

**Draft**

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

**Revise**

- Assess the effectiveness of others’ writing: *review **peer evaluation** - check against agreed success criteria. Author to make immediate revisions, amendments and additions. Swap roles.*

**Edit**

- Assess the effectiveness of own writing: *use editing stations to check punctuation, paragraphs (verses) and spellings. Where do you want the reader to pause so that they can absorb the image you have created? Have you included any Y6 spelling words?*

**Publish**

- Assess the effectiveness of others’ writing: *present work at a speech festival. Agree criteria for the ‘best’ work.*

**Through No Nonsense Spelling**

(5 x per fortnight)

- Aut1 Wk5:** SATs practice
- Aut1 Wk6:** Proofreading
- Aut2 Wk1:** Revise statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

- Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - quench, articulate
  - obnoxious, haggard
  - terrain, turbulent

**Key Learning: Cohesion, passive verbs**

Text1: KS2 Word Wheel, Text2: Y6 GPS KO, Text3: Book Review Street Child, Text4: October October, Text5: [Jungle Book Review](#), Text 6: 2023 Y6 ARE (Skellig book review), Text7: Passive Voice

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

**Individual Writing Project:** We are going to learn how to write a review. We can choose our favourite book or film (teacher note: it should be age-appropriate!). We will try to offer an honest critique of what we liked and disliked. We will present the best of these reviews to our Community Library for display.

**Teacher note:** A Y6 book review is more than ‘I like this because...’ ‘my favourite part was...’ We want children to write about the background to the book/film and comment on the themes too

**ACCESS STRATEGIES**

- a. Understand passive verbs: review the concept of Subject-Verb-Object within *Text1*. Use *Text6*. Notice the use of paragraphs to separate ideas (new paragraph – new time/character/place/event). Notice the use of ‘the book is aimed at people...’. This is an example of a **PASSIVE** sentence – who aimed the book? Read *Text4*. Notice the use of paragraphs and punctuation to guide the reader. Notice the phrase, ‘readers are taken on a journey of exploration...’ This an example of a **PASSIVE** sentence – who takes the reader on that journey? ‘October, October is a beautifully written tale...’ is another example of a **PASSIVE** sentence. Read *Text3*: ‘readers are transported...’. Create a poster to explain the difference between active and passive.
- b. Use passive verbs: use *Text1* to review passive verbs. *Text7*: complete the exercise. Review and evaluate responses.

**Planning & Outline**

- c. Draw on reading to note initial ideas: review *WAGOLLS* used – agree success criteria for the work. Choose a book / film to review. A planning format might be useful.

Synopsis	How did you feel about...?	Who else might enjoy this?
<ul style="list-style-type: none"> <li>• Who is the main protagonist?</li> <li>• Without giving away the ending, describe the main characteristics – with evidence</li> <li>• What is the overarching theme of the story?</li> </ul>	<ul style="list-style-type: none"> <li>• Pace</li> <li>• Action / description</li> <li>• Setting</li> <li>• Incidental characters</li> <li>• Resolution (do not give specifics)</li> </ul>	<ul style="list-style-type: none"> <li>• Children</li> <li>• Adults</li> <li>• People who like... (sci-fi / fantasy / Roald Dahl...)</li> </ul>

**Draft**

- d. Develop initial ideas: use *Text1* for vocabulary continuums for precise word choice and *Text2* as a reminder about passive verbs. Write-a-line, miss-a-line.

**Revise**

- e. Assess the effectiveness of other’s writing: **peer evaluation** against agreed success criteria. Author to make immediate revisions, amendments and additions. Swap roles.

**Edit**

- f. Assess the effectiveness of own writing: use editing stations to check punctuation, paragraphs and spelling. Where do you want the reader to pause to absorb information? How can paragraphs guide the reader? Have you included any words from the Y6 spelling list?

**Publish – author’s chair**

- g. Assess the effectiveness of other’s writing: share writing and vote for the best to be given for display in the Community Library

<p><b>Through No Nonsense Spelling</b> (5 x per fortnight)</p> <ul style="list-style-type: none"> <li>4. <b>Aut2 Wk1:</b> Revise statutory word lists</li> <li>5. <b>Aut2 Wk2:</b> Learn and practise homophones</li> <li>6. <b>Aut2 Wk3:</b> Assess homophones; learn and assess statutory word lists</li> </ul>	<p><b>Through discrete handwriting practice</b> (5 x per fortnight)</p> <ul style="list-style-type: none"> <li>2. Choose which shape of letters to use when given a choice and decide whether or not to join letters                             <ul style="list-style-type: none"> <li>i. terrain, turbulent</li> <li>ii. melancholy, audacious</li> <li>iii. bewilder, imperative</li> </ul> </li> </ul>
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**Key Learning: Cohesion, colon, paragraphs**

Text1: KS2 Word Wheel – p2, Text2: Y6 GPS KO, Text3: Rather Boy or Girl, Text4: 2023 Y6 ARE (balanced argument: Victorian Workhouse), Text5: Lady Macbeth

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

**Individual Writing Project:** We are learning how to present both sides of a discussion. We will consider our learning about the Tudors and explain how different life was for different members of society. We may need to supplement our understanding with additional research. We will present our work at our upcoming pop-up event for family and friends.

**ACCESS STRATEGIES**

- Understand the purpose of colons: explore *Text2* to understand how to use colons to introduce. Explore *Text3* to find an example of a colon used to introduce an idea. Create a **Taster Draft** which uses a colon to express whether you would rather play a games console or read a book. (at this stage, choose one idea, you don't need to explain both sides of the discussion)
- Understand the purpose of writing: read *Text4* to identify the purpose of each paragraph. Notice the use of **PASSIVE** sentences: 'families were split up', 'men and women were divided', 'inmates were badly treated'.

The main idea of a Workhouse was for it to be a cruel, menacing place and people would go there as a last resort. Life in the Workhouse was hard. Countless families were split up. Men and women were divided into two parts of the Workhouse. Inmates at the workhouse were badly treated. It was a horror.

**Q:** How does the author use paragraphs to guide the reader? **SUPPORT** – what is the purpose of the first paragraph? – how does the last paragraph link back to the opening? – how does the author present different sides of the discussion? **STRETCH** – which words does the author use to introduce opposing views? Compare the use of paragraphs with those in *Text5*. (Notice the use of **PASSIVE** sentence – [Lady Macbeth] is 'controlled by them'. Notice the use of colon to introduce a list of both sides of the debate. Explore the punctuation of bullets – see *Text2*.) Create success criteria for the writing.

**Planning & Outline**

- Draw on reading to note initial ideas: consider a discussion point from our study of Tudor England. (Were the Royals really better than the common man? / Why was there such an emphasis on exploration? / Would you rather be a child in a rich house or a poor one? / Which of Henry's wives did he love the most?) collect ideas for both sides of the discussion. Will you agree with one side of the discussion, or is your opinion somewhere in the middle of the two extremes? Plan to include one passive sentence and one use of a colon to introduce. Plan an introduction, a conclusion and at least one paragraph each for the **FOR** and **AGAINST** arguments. Use *Text1* to collect sentence starters. Consider the layout of each paragraph. Write the opening paragraph as a **Taster Draft**. Evaluate opening paragraphs to check that it has outlined the discussion question. Revise as necessary.

**Draft**

- Use paragraphs effectively: write (individually); write-a-line, miss-a-line

**Revise**

- Assess the effectiveness of others' writing: review **peer evaluation** – check against agreed success criteria. Author make immediate revisions, amendments and additions. Swap roles.

**Edit**

- Assess the effectiveness of own writing: use editing station to check punctuation (including bullets and colons), appropriate use of paragraphs and spelling. Have you used punctuation effectively to guide the reader. Have you included any words from the Y6 spelling list?

continued overleaf

**Publish**

**g.** Re-present the work: *neatest handwriting; illustrations/images where appropriate*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Aut2 Wk4:** Teach and practise -cious and -tious
2. **Aut2 Wk5:** Assess '-cious and -tious; learn statutory word lists
3. **Aut2 Wk6:** Assess statutory word lists; revise spelling from this half term

**Through discrete handwriting practice**

(5 x per fortnight)

1. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. duplicate, hypothesis
  - ii. insinuate, luminous



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

Text1: KS2 Word Wheel – p2, Text2: Alice in Wonderland, Text3: Pinocchio Sliver, Text4: Pinocchio

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

**Individual Writing Project:** We are going to write a short story which includes dialogue. We will begin by looking at Alice in Wonderland (link: the Queen liked to have people beheaded... does that remind you of a certain Tudor King?) We will share our stories with our Y5 friends in a story-sharing session.

**ACCESS STRATEGIES**

- a. Understand how to integrate dialogue to convey character and advance the action: use *Text2* (this is a long extract... read up to 'Alice looked around, eager to see the Queen'). Highlight instances of dialogue. Notice punctuation for dialogue, use of colon to introduce an idea, use of dash to present an afterthought, use of hyphen (tulip-roots). Use choral reading to reread the extract and build reading fluency. Q: How does the reporting clause work with the speech to give information about the character? SUPPORT – does all dialogue begin with a capital letter? – which two pieces of punctuation are used to conclude all dialogue? - why does Five 'anxiously' look around before shouting, "The Queen!?" - Alice speaks timidly. What does this tell us about Alice? STRETCH – what does this extract tell us about the gardeners? Create a **Taster Draft** of a conversation between the Queen and Alice. How will you describe their character through what they say and how they say it? Evaluate these drafts for use of dialogue and the power of inference that the reader will need to use.
- b. Understand how to integrate dialogue to convey character and advance the action: use *Text3* – Master Cherry is in his workshop, chopping wood. Notice the use of dashes to slow the reader down. Notice the use of paragraphs to separate character and action. Notice punctuation for speech. Q: How does the inclusion of dialogue convey character and advance the action? SUPPORT - what does the opening suggest about how the woodcutter felt when he first heard the voice? - what does the word 'dolefully' tell us about how the owner of the little voice is feeling? What punctuation does the author use to show the woodcutter is talking to himself? STRETCH – how much of this extract is dedicated to speech and what does that imply for our own writing? Create a **Taster Draft** (ten-lines-in-ten-minutes) to show what Master Cherry will do next. Evaluate these drafts to find the most original, creative. Compare your draft to *Text4*.

**Planning & Outline**

- c. Draw on reading to note initial ideas: it is generally agreed that ALL stories can be written within one of the 7 basic plots: discuss and share ideas... which plot will you adopt? (I, II, III are the most common used at school). Map out the beginning and the end. Agree success criteria for the work.

7 basic Plots	Teacher Note: Summary of the plot	Examples of published stories
I. Overcome the monster	The protagonist sets out to defeat an evil force which threatens him or his family	Harry Potter series
II. Rags to riches	Poor protagonist acquires power/wealth and ultimately loses it but realises that it is better to be a good person	Cinderella
III. A quest	Protagonist sets out to retrieve an important object and faces trials along the way	Watership Down
IV. Voyage and return	Protagonist goes to a strange land and overcomes threats/obstacles to return home	Alice in Wonderland
V. Comedy	Light and cheerful character with a happy ending: triumph over adverse circumstance	Midsummer Night's Dream
VI. Tragedy	Protagonist is a hero with a major character flaw which ultimately leads to their demise	Macbeth
VII. Rebirth	Protagonist changes their ways to become a better person	Beauty and the Beast

- d. Develop initial ideas: develop a plan for a short story which includes no more than three characters. Your plan must include limited but significant dialogue. Q: How will the dialogue convey character and/or advance the action of the story?

**Draft**

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

**Revise**

- f. Assess the effectiveness of other's writing: review **peer evaluation** – check against agreed success criteria. Author make immediate revisions, amendments and additions. Swap roles.

continued overleaf

**Edit**

g. Assess the effectiveness of own writing: *use editing stations for punctuation, paragraphs and spelling.*

**Publish**

h. Use voice appropriately to engage the audience: *story-telling session with Y5*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr1 Wk1:** Revise, practise and assess 'ough' words
2. **Spr1 Wk2:** Learn statutory word lists
3. **Spr1 Wk3:** Assess statutory word lists; teach and practise -cial and -tial

**Through discrete handwriting practice**

(5 x per fortnight)

1. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. heritage, distinguish
  - ii. notorious, authority

**Key Learning: Cohesion, paragraphs, bullets**

Text1: KS2 Word Wheel – p2, Text2: Debate – Sport, Text3: [Noisy Classrooms](#), Text4: Debate Lie, Text5: Debate Gender

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

**Individual Writing Project:** As a class, we are going to refine our discussion skills. First, we will hold a debate to understand how to acknowledge both sides of a discussion. Then we will (individually) write about an issue that we feel strongly about. We will share our writing with our class to evaluate the most effective.

**ACCESS STRATEGIES**

- a. Use wider knowledge to support views when participating in a **debate**: use *Text2*, allowing pupils to choose a 'side' and time to gather their argument. Provide *Text1* for appropriate sentence starters. Explain the importance of acknowledging the contribution of others and of listening to respond appropriately. Use *Text3* for further debate topics. Set time limit of 1 minute for opening argument; what is the **purpose** of debate? Were you able to convince anyone to change their first opinion? Collect useful words/phrases for own writing.
- b. Punctuate bullets consistently: use *Text4* to see application of colon to introduce a list and bullets to list. Use white space thinking to identify the purpose of each paragraph. Do you agree with the author's conclusion? Create a **Taster Draft** which uses bullets to summarise both sides of the discussion. Use bullet points consistently to create success criteria for the writing.
- c. Assess the effectiveness of other's writing: use *Text5* to see how discursive writing can be more formal. Notice the inclusion of statistics. **Q: How does the inclusion of statistics impact the strength of the argument? SUPPORT – according to the text, what is the difference between the upper body strength of men and women? Why is this significant? – can it be true that women are equal to men if only 34% of world leaders are women? STRETCH – other than statistics, what else does the author use to make the writing seem believable? Evaluate the writing and collect words/phrases for own writing:**

How effectively does the author introduce the discussion	I like the phrase that says...because...	Even better if...
What makes the author's arguments seem believable?	I like the phrase that says...because...	Even better if...
Which words does the author use to introduce opposing viewpoints?	I like the phrase that says...because...	Even better if...
How effectively does the speaker link the ending back to the beginning?	I like the phrase that says...because...	Even better if...
How effective is the concluding paragraph?	The author agrees that...	Even better if...
How effectively does the author use paragraphs?	The author uses new paragraphs to show...	Even better if...
How effectively does the author use varied punctuation?	The use of ... is effective because...	Even better if...
<b>Peer Assessed by</b>		

**Planning & Outline**

- d. Draw on research to note initial ideas: choose from a limited selection of discursive topics: plan to cover 2-3 reasons/examples/statistics to support your argument; use research to supplement own ideas and to reference both sides of the debate; collect words/phrases to link ideas (*Text1*); group ideas into paragraphs and organise these logically. Plan opening and concluding paragraphs that link back to the original question.

**Draft**

- e. Write fluently and legibly with increasing speed: compose each argument orally before writing; write (individually); write-a-line, miss-a-line; provide discursive sentence stems and key spellings

continued overleaf

**Revise**

- f. Propose changes to vocabulary and grammar to clarify meaning: **peer evaluation** – *in pairs, against agreed success criteria. Author to make immediate revisions, amendments and additions. Swap roles.*

**Edit**

- g. Propose changes to punctuation and spelling to clarify meaning: *editing stations for punctuation, paragraphs and spelling.*

**Publish** – author's chair

- h. Choose appropriately formal language when participating in **debates**: *share and evaluate the work.*

**Through No Nonsense Spelling**

(5 x per fortnight)

4. **Spr1 Wk1:** Revise, practise and assess 'ough' words
5. **Spr1 Wk2:** Learn statutory word lists
6. **Spr1 Wk3:** Assess statutory word lists; teach and practise -cial and -tial

**Through discrete handwriting practice**

(5 x per fortnight)

2. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. heritage, distinguish
  - ii. notorious, authority

**Key Learning: Cohesion, varied sentence structures, dashes**

Text1: Persuasive Sentence Starters, Text2: Letter Thanks, Text3: Letter Invite, Text4: Y5 GPS KO

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

**Individual Writing Project:** We are going to write to our favourite celebrity! We can invite them into HHPS to help inspire our children, or you may want to write a letter of complaint about something that you’ve seen! Either way, we will need to use a level of formality and our most intricate persuasive devices! We will send the letters to our chosen recipients – let’s see if they reply!

**ACCESS STRATEGIES**

- a. Understand how to use dashes to mark the boundaries between independent clauses: read *Text2*.  
*Understand the purpose and audience of the letter. Q: What is the purpose of the dash in the second paragraph? SUPPORT – what is the first idea in this sentence? And what is the second idea? How are these two ideas separated? – how should we ‘read’ a dash? - why might the author want to slow the reader down before they read the second clause in the sentence? STRETCH – is there anywhere else that the author could have included a dash? Who is your chosen celebrity, and for what purpose will you write to them? (invite them to school, or ask a specific question, or complain about something?) Create a **Taster Draft** by writing one paragraph to your chosen celebrity which includes a dash to slow the reader down and to add a second idea (or afterthought) to the sentence.*
- b. Understand how to use varied sentence structures: read *Text3*. *What is the purpose of each paragraph? Notice the use of:*
  - simple sentences mixed in with multi-clause sentences.
  - dashes to slow the reader down and add an afterthought.
  - PASSIVE sentences (‘we have been left penniless’ and ‘my children’s lives have been devastated’)
  - fronted adverbial + comma
  - colon to introduce an idea
  - hyphenated adjective (once-beautiful)
  - modal verbs (see *Text4* for reminder)

*Q: How does Mrs Gamble persuade Mr Knowles to help? SUPPORT – what is the purpose of the opening paragraph? – which words/phrases does she use to tell Mr Knowles what he is thinking? - how will Mr Knowles feel if he knows that he is, ‘our only hope’? STRETCH – what is the impact of the dash before the phrase, ‘right into our kitchen’? Create success criteria for the writing. Create a **Taster Draft** (one paragraph) by writing the opening paragraph to your chosen celebrity – whether you are writing to invite, ask a question, or make a complaint, you should start by telling them why you love them!*

**Planning & Outline**

- c. Draw on reading to note initial ideas: *review effective paragraphs (change of time/event/place/character) and explore appropriate conjunctions and transitional phrases within paragraph. Consider who you want to write to, and for what purpose.*

Writing to invite	Writing to ask a question	Writing to complain
<ul style="list-style-type: none"> <li>• What do you admire about them?</li> <li>• Why do you need them to come to HHPS?</li> <li>• What impact will that have on the lives of the children and on the celebrity?</li> <li>• What can we offer that will benefit their coming?</li> <li>• Provide specific examples.</li> </ul>	<ul style="list-style-type: none"> <li>• What do you admire about them?</li> <li>• What has puzzled you and for how long?</li> <li>• Why should they answer?</li> <li>• What can you offer in return?</li> <li>• Provide specific examples and hypotheses.</li> </ul>	<ul style="list-style-type: none"> <li>• What do you admire about them?</li> <li>• Why are you now disappointed?</li> <li>• What impact has that had on your life?</li> <li>• What do you expect them to do to rectify the issue?</li> <li>• What if they don’t rectify it?</li> <li>• Provide specific examples.</li> </ul>

*Plan specific examples and sort ideas into paragraphs.*

**Draft**

- d. Use varied sentence structures effectively: *multi-clause sentences (incl dash & comma to separate clauses) and adverbial phrases; write-a-line, miss-a-line*

continued overleaf

**Revise**

- e. Propose changes to vocabulary and grammar to clarify meaning: **peer evaluation** – *against agreed success criteria. Use thesaurus to improve succinctness through vocabulary choices (look back at vocabulary used in handwriting sessions and on the Y6 spelling list). Is the level of formality suitable? What else does the reader need to agree to your ideas? Author to make immediate revisions, amendments, additions. Swap roles.*

**Edit**

- f. Propose changes to punctuation to clarify meaning: **self-evaluation** *editing stations for punctuation, paragraphs, spelling.*

**Publish**

- g. Re-present the work: *type your letter – and email to your chosen celebrity!*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr1 Wk4:** Apply -cial and -tial; teach proofreading
2. **Spr1 Wk5:** Learn and assess personal spelling lists; revise prefixes

**Through discrete handwriting practice**

(5 x per fortnight)

1. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. confiscate, perspective
  - ii. conventional, plausible

**Key Learning: Poetry to inspire writing, first person, hyphen and dash**

Text1: High Flight, Text2: Spitfire, Text3: Ernie Pyle Eyewitness, Text4, Jean Lucie Pratt Eyewitness, Text4: KS2 Punctuation, Text5: KS2 Word Wheel

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

**Individual Writing Project:** In history, we have been learning about WWII. We will write a diary (or recount) for one soldier – that will be inspired by our understanding of the conditions of war. We will use this to get to know the motives and actions of soldiers, prior to writing a short story based in WWII.

**Teacher note:** reminder – no poetry in SATs since 2018

**ACCESS STRATEGIES**

- a. Assess the effectiveness of other's writing: *how often have you been on a plane? What does it feel like to travel on a really fast roller-coaster? Read Text1 (display Text2) – Magee was stationed at RAF Digby in Lincolnshire and included this poem in a letter he wrote to his parents during WWII. Explain the metaphor 'surly bonds'. Explore key phrases (laughter-silvered wings / tumbling mirth / shouting winds / delirious burning blue / untrespassed sanctity of space). Q: How does Magee convey the emotions of 'flying high'? SUPPORT – is the phrase 'danced the skies' a positive or negative feeling? – did Magee find flying easy or difficult? - how does Magee feel about those who have not flown? STRETCH – why is the first-person narrative so striking? Create a **Taster Draft** from the perspective of one who is watching a spitfire 'dance' through the sky ... how does it feel to watch the freedom of flight? Evaluate drafts for originality and emotion.*
- b. Understand how to use hyphens and dashes accurately: *read Text5. Summarise how to use KS2 punctuation, specifically hyphens and dashes. One is used to slow the reader down to absorb information, the other is used to signify no pause. Now read Text3, use punctuation and read Bit-by-Bit to check understanding. Review the word 'incongruous' (we came across this word in Y5). Notice the application of hyphens and dashes. Q: How does Ernie Pyle convey the emotions of seeing a bombing raid? SUPPORT – how do you know that this wasn't the first bombing that Ernie had witnessed? – which words does Ernie use to describe feelings of excitement? - is it surprising that Ernie would feel excited? STRETCH – Ernie uses several phrases which seem to use contradictory words (ie monstrous loveliness, dreadful masterpiece). What does this suggest about how he feels? Create a **Taster Draft** from the perspective of one who is dropping the bombs. How does it feel to see the city lit up below?*
- c. Choose and use precise vocabulary: *review rules for new paragraph (new action, time, place, character). Read Text4. Q: How effectively does Jean Lucie Pratt describe the scene? SUPPORT – Jean Lucie Pratt repeats the word zoom! What is the impact of this? – what does 'wounded earth' tell us about how the author feels? STRETCH – what is the impact of the final, very short, sentence? Create a **Taster Draft** from the perspective of Gus.*

**Planning & Outline**

- d. Use a range of devices to build cohesion within and across paragraphs: *review rules for new paragraph (new action, time, place, character). Plan a recount (or diary) as if you are a soldier OR a civilian experiencing a bombing raid. Collect words/phrases from reading and from Text5. Your work must include hyphens, dashes and commas used accurately. Agree success criteria for the work.*

(**Scaffold:** use slow writing to stipulate features for each sentence within a paragraph)

**Draft**

- e. Use hyphens, dashes and commas mostly accurately: *write-a-line, miss-a-line. Q: How will you describe the scene while describing how you feel about it?*

**Revise**

- f. Assess the effectiveness of other's writing: *peer evaluation – against agreed success criteria. Swap roles.*

**Edit**

- g. Propose changes to clarify meaning: *editing stations for punctuation (specifically hyphens, dashes and commas for clauses), paragraphs and spelling (specifically WWII vocabulary and relevant words from the Y6 list)*

**Publish – Author's Chair**

- h. Assess the effectiveness of other's writing: *share your most effective section; evaluate for originality or description and emotive language. Who was able to capture and present the scene?*

continued overleaf

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr1 Wk6:** Learn and assess statutory word lists
2. **Spr2 Wk1:** Revise spellings from previous half term; learn statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

1. Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - i. avid, crucial
  - ii. concur, deceptive



**Key Learning: use taught skills consistently**

Text1: [The Piano](#), Text2: [German in the Woods](#), Text3: [Beyond the Lines](#), Text4: [KS2 Word Wheel](#), Text5: [Y6 Writing Milestones](#), Text6: [How to Die](#)

**Teacher note:** use The Piano and Beyond the lines for a flashback stimulus; use German in the Woods for a reflective narrative. *If different classes use different stimulus, we will get a wider range of stories as a year group outcome.* All use How to Die to introduce the unit through poetry (remember, no poetry in SATs since 2018)

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

**Individual Writing Project:** In history, we have been learning about WWII. We will write a short story about one soldier's experience. We will include dialogue – to convey character and advance the action. We will present the most effective stories to Miss Lucas.

**ACCESS STRATEGIES**

- Understand how to convey character: Watch [Text6](#). Generally, soldiers were not scared of war... if was a job to do and many were proud to do it. Q: How does Sassoon convey the emotions of soldiers going to war? SUPPORT – what is the perception of 'many people'? Is this the perception of Soldiers? –STRETCH – what does Sassoon mean when he says that Soldiers are taught to do it with 'decent taste'? Create a **Taster Draft** diary from the perspective of a soldier who is about to be sent to the field.
- Integrate dialogue to convey character and advance the action: watch [Text1](#) / [Text2](#) / [Text3](#). How does the emotion of the clip compare to Magee's feeling of exhilaration? Review punctuation for speech and the significance of the reporting clause. Create a **Taster Draft** of a dialogue between two soldiers (allies or enemies). Evaluate these for clues about character and the writer's ability to advance the action.

**Planning & Outline**

- Draw on reading to note initial ideas.: re-watch [Text1](#) / [Text2](#) / [Text3](#) and use preferred planning format to plan a short story about one soldier's experience – you may present a narrative poem or a story (flashback or linear). The story must convey the emotion of the soldier during a significant event. Good examples will show contrasting emotions throughout the piece presented through varying sentence structures. You must include dialogue which conveys character and advances the action. Remind children about taught punctuation and the importance of using these effectively. Agree success criteria for the work. Collect key words/phrases. Revise effective paragraphs (new time/action/event/character); categorise notes into paragraphs and organise these. [Text4](#) and [Text5](#) will help to organise ideas.

**Draft**

- Integrate dialogue to convey character and advance the action: draft own story using plan – write-a-line, miss-a-line

**Revise**

- Assess the effectiveness of other's writing: **peer-assessment** –against agreed success criteria and [Text5](#).

**Edit**

- Propose changes to punctuation to clarify meaning: editing stations for punctuation, paragraphs and spelling

**Publish – Author's Chair**

- Assess the effectiveness of other's writing: share your most effective section; evaluate – who has the 'most effective' story? Nominate 'winner' to share their work with Miss Lucas  
[continued overleaf](#)

**Through No Nonsense Spelling**

(5 x per fortnight)

- Spr2 Wk2:** Assess statutory word lists; teach homophones
- Spr2 Wk3:** Revise and assess homophones; revise proofreading
- Spr2 Wk4:** Learn and assess statutory word lists
- Spr2 Wk5:** Revise and apply prefixes and roots

**Through discrete handwriting practice**

(5 x per fortnight)

- Choose which shape of letters to use when given a choice and decide whether or not to join letters
  - desolate, proficient
  - pungent, associate
  - devour, disgruntled
  - vindictive, apprehend

**Key Learning: use taught skills consistently**

Text1: 2020 Y6 GDS (Pupil A, Piece D: non-chron report)

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

**Individual Writing Project:** We are going to use all of the writing skills that we have been taught to write a report about our learning in Science. We will use these reports to make a display to be read by our school community – which includes many children younger than ourselves.

**Planning & Outline**

- a. Explore layout and presentation: *explore Text1. Q: How does the layout and presentation appeal to and support the understanding of the reader? SUPPORT – why is the information separated into small snippets? – why has the author added speech bubbles? - what is the significant of the subheadings? STRETCH – how has the author made effective use of varied sentence structures? You are going to write a report about your learning in science (the heart?). Which information will you need to include? (at least three different sections as per Text1) How can you make sure your information is presented in an appealing way? Agree success criteria for the work. Collect information and plan your work.*

**Draft**

- b. Use varied sentence structures effectively: *Write-a-line, miss-a-line*

**Revise**

- c. Assess the effectiveness of others’ writing: *review peer evaluation – against agreed success criteria.*

**Edit**

- d. Propose changes to punctuation to clarify meaning: *editing stations for punctuation, sections (paragraphs) and spelling*

**Publish**

- e. Choose which shapes of letter to use and decide whether or not to join letters: *represent in neatest writing – take this opportunity to make final changes! Add illustrations.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Spr2 Wk6:** Learn and assess statutory word lists
2. **Sum1 Wk1:** Teach, practise and apply rare GPCs

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly with increasing speed (about 12 words/minute)
  - i. impede, categorise
  - ii. conjure, revenue

**Key Learning: use taught skills consistently**

Text1: Y6 Writing Milestones, Text2: Persuasive Sentence Starters, Text3: Speech Top Tips

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

**Individual Writing Project:** We are about to present our stalls for Enterprise Day. You will already be used to working in your groups to agree the stall, rules, materials and pricing structure that you need. We will spend this week making sure that our advertising campaign is persuasive to ensure that our stall is the most popular on the day! You will work in groups to create a 30 second video advert as well as a complimentary poster. The videos will be posted on our school website and the posters will be displayed around school.

**Planning & Outline**

- a. Recognise the vocabulary and structures required for the task: *review learning from Autumn – persuasive speech for Head Boy/Girl – including Text3. How can we adapt this to suit the purpose this time? What makes your stall different from others – why should people visit? Create a memorable slogan for your stall. Agree success criteria for the work. Create a **Taster Draft** script for a persuasive video. Evaluate these drafts for persuasive devices.*

**Revise**

- b. Propose changes to vocabulary, grammar and punctuation to clarify meaning: *peer evaluate taster draft. Revise and amend. Add stage directions so that the speaker knows how to speak/move/gesture to make the presentation more persuasive. Pay attention to punctuation used to slow down the presenter so that the audience can absorb the information! Be careful, you only have 30 seconds, so choose your words carefully!*

**Publish**

- c. Use posture, gestures and tone of voice effectively to persuade the audience: *video the advertisement.*

**Planning & Outline**

- d. Recognise the vocabulary and structures required for the task: *review Text2. Convert your video advert into a poster. Q: Which important information will you need to convey? How will the layout persuade the reader? How will you outline the benefits for the reader? Will spelling, use of colour, use of vocabulary... be important?*

**Draft**

- e. Write fluently and legibly with increasing speed: *create a prototype poster. Does it include everything it needs to?*

**Revise**

- f. Spell most common words accurately: *peer evaluation – make needed amendments, additions and revisions to the poster – we are trying to persuade – not put people off coming to our stall!*

**Publish**

- g. Re-present the work: *neatest handwriting, accurate spelling, persuasive layout and presentation.*

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum1 Wk2:** Revise and apply strategies at the point of writing
2. **Sum1 Wk3:** Learn and assess statutory word lists

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly with increasing speed (about 12 words/minute)
  - i. infamous, plagued
  - ii. odious, sublime

**Key Learning: use taught skills consistently**

Text1: Y6 Writing Milestones, Text2: KS2 Word Wheel

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

**Individual Writing Project:** We will apply our historical enquiry skills to analysing a picture. What clues are these about the timeframe for this picture? We will use this writing as evidence of our progress for our SATs assessment

**Teacher Note:** *this picture may need to be replaced with one from the current or most recent historical timeframe we have studied; at the time of writing, Y6 history planning is being rewritten to include Tudors and WWII. Find three images to use as teacher models for the style of writing required.*



*What period of English history does this image represent?  
How do you know?*

**Planning & Outline**

- Recognise the vocabulary and structures required for discursive writing: *review, practise; provide prompt questions for historical analysis (historical period / economical factors / technological factors)*
- Use a range of punctuation to clarify meaning: *review semi-colon, colon, dash, hyphen, commas to separate lists and clauses. Review rules for new paragraph (new action, time, place, character). Agree success criteria for work.*

**Draft**

- Use a range of devices to build cohesion within and across paragraphs: *review transitional phrases to link ideas / discursive sentence stems / evidence to support argument. Write-a-line, miss-a-line*

**Revise**

- Propose changes to vocabulary and grammar to clarify meaning: *review; peer-evaluation against agreed success criteria. Author make immediate revisions, amendments, additions. Swap roles.*

**Edit**

- Propose changes to punctuation to clarify meaning: *review; peer-evaluation*

**Through No Nonsense Spelling**

(5 x per fortnight)

- Sum1 Wk4:** Teach and practise -ance and -ancy
- Sum1 Wk5:** Practise -ance and -ancy; teach and apply proofreading

**Through discrete handwriting practice**

(5 x per fortnight)

- Write fluently and legibly with increasing speed (about 12 words/minute)
  - legitimate, interpret
  - acrid, express

**Key Learning: use taught skills consistently**

Text1: Y6 Writing Milestones, Text2: KS2 Word Wheel, Text3: Instruction Y2, Text4: Instructions Y4, Text5: Instruction Y6, Text7: [Subjunctive Form](#)

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

**Individual Writing Project:** We will choose our own topic... we are writing to a friend to teach them How To Be A... (footballer/scientist/musician...)

**ACCESS STRATEGIES**

- a. Understand subjunctive form of verbs: use *Text7* to consider subjunctive form. Present a substitution table to practice. Create a poster to **summarise** main points.

**Planning & Outline**

- b. Recognise the vocabulary and structures required for instructional writing: explore *Text3, Text4, Text5* to see how instruction writing progresses according to the audience. Decide who your audience is and the subject of your instructions – this will inform your layout, vocabulary and structures; agree success criteria for the writing. Create a **Taster Draft** opening paragraph to begin to talk to the reader to introduce the theme of your instructions. (good place to include subjunctive form!) Begin to plan own writing.
- c. Use a range of punctuation to clarify meaning: review semi-colon, colon, dash, hyphen, commas to separate lists and clauses; what punctuation was present with *Text3, Text4, Text5*? Apply within a **Taster Draft** which will form the closing paragraph of your writing.

**Draft**

- d. Use a range of devices to build cohesion within and across paragraphs: review transitional phrases to link ideas / instructional phrases (imperative / subjunctive verbs). Write-a-line, miss-a-line

**Revise**

- e. Propose changes to vocabulary and grammar to clarify meaning: review; **peer-evaluation** against agreed success criteria. Author to make immediate revisions, amendments, additions. Swap roles.

**Edit**

- f. Spell most common words accurately: review; **peer-evaluation**

**Through No Nonsense Spelling**

(5 x per fortnight)

1. **Sum1 Wk6:** Revise root words and meaning
2. **Sum2 Wk1:** Revise spelling taught last half term

**Through discrete handwriting practice**

(5 x per fortnight)

1. Write fluently and legibly with increasing speed (about 12 words/minute)
  - i. impression, excruciating
  - ii. ultimate, trepidation

If more writing lessons are required, **write to entertain:** short story / setting description / poem