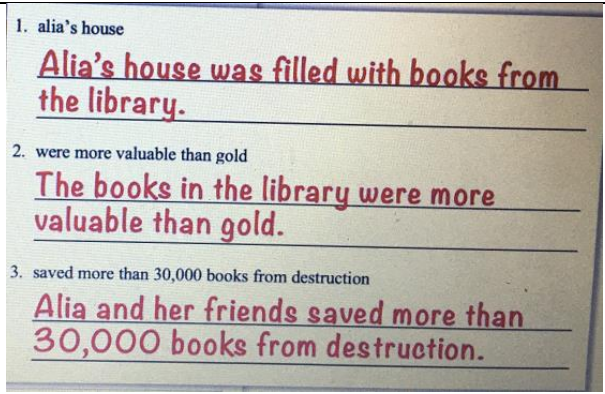


| Writing Transcription | Writing Composition |
|---|---|
| <ul style="list-style-type: none"> • Spelling (see English Appendix 1) <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • use further prefixes and suffixes and understand how to add them (English Appendix 1) • spell further homophones • spell words that are often misspelt (English Appendix 1) • place the possessive apostrophe accurately in words with regular plurals [for example, girls', boys'] and in words with irregular plurals [for example, children's] • use the first two or three letters of a word to check its spelling in a dictionary • write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far. | <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • plan their writing by: • discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar • discussing and recording ideas • draft and write by: • composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures (English Appendix 2) • organising paragraphs around a theme • in narratives, creating settings, characters and plot • in non-narrative material, using simple organisational devices [for example, headings and sub-headings] • evaluate and edit by: • assessing the effectiveness of their own and others' writing and suggesting improvements • proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences • proof-read for spelling and punctuation errors • read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear. |
| Handwriting | Vocabulary, Punctuation and Grammar |
| <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined • increase the legibility, consistency and quality of their handwriting [for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch]. | <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • develop their understanding of the concepts set out in English Appendix 2 by: • extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although • using the present perfect form of verbs in contrast to the past tense • choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition • using conjunctions, adverbs and prepositions to express time and cause • using fronted adverbials • learning the grammar for years 3 and 4 in English Appendix 2 • indicate grammatical and other features by: • using commas after fronted adverbials • indicating possession by using the possessive apostrophe with plural nouns |

| | |
|--|--|
| | <ul style="list-style-type: none"> • using and punctuating direct speech • use and understand the grammatical terminology in English Appendix 2 accurately and appropriately when discussing their writing and reading |
| Spoken Language | |
| <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • 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. | |
| Appendix 1: Spelling See separate document. | Appendix 2: Vocabulary, Punctuation and Grammar |
| <p>Word The grammatical difference between plural and possessive –s Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done] Sentence Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair) Fronted adverbials [for example, Later that day, I heard the bad news.] Text Use of paragraphs to organise ideas around a theme Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition Punctuation Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"] Apostrophes to mark plural possession [for example, the girl's name, the girls' names] Use of commas after fronted adverbials Terminology for pupils' determiner pronoun, possessive pronoun adverbial</p> | |

| Week/Focus | Day | Learning Intention |
|---|--|--|
| | | |
| <p>Week 1</p> <p>Focus: Fiction (narrative)</p> | <p>Hold a sentence (for each day of week)</p> | <p>The heat on the <u>island</u> was <u>extreme</u>.</p> |
| | <p>1</p> | <p>To know how to orally rehearse writing <u>Oral Rehearsal:</u> Share relevant section of the story, teacher to provide brief story map showing relevant section of story. Use story map/visual prompts to learn and orally retell relevant section of story. Discuss writer techniques.</p> |
| | <p>2</p> | <p>To know how to orally rehearse writing <u>Oral Rehearsal:</u> With the guidance of a pre-prepared story map, re-write relevant section of story/WAGOLL. Discuss writer techniques.</p> <p>TWR strategy: Following the re-writing of the orally rehearsed text, the teacher will model and the children will practise converting fragments to sentences (based on the orally rehearsed text/the slow writing lesson that will follow). Discuss what a sentence is/what is needed to make a sentence (subject-verb/subject-verb-object).</p> <p>A fragment is a group of words that is not a grammatically complete sentence. Usually a fragment lacks a subject, verb, or both, or is a dependent clause that is not attached to an independent clause.</p> <p>Ideas:</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="555 1267 836 1630"> </div> <div data-bbox="863 1267 1331 1630"> </div> </div> |



3

To know how to write effective sentences for a narrative using the prepositions in different places within a sentence (slow writing a cohesive paragraph- paragraph 1)
Title: Teacher to form title that relates to that part of the story- Oral rehearsal of and writing sentences that uses prepositions

***Recap use of commas to separate items in a list.

Sentence expansion 'fuelling up' example (focus on expanding by stating *when and where* to form prepositional phrases/ stating *when, where and how (manner)* to form adverbial phrases):



4

To know how to write effective sentences for a narrative using subordinating conjunctions to open and extend sentences and the past perfect tense (slow writing a cohesive paragraph- paragraph 2)
Title: Teacher to provide title that relates to part of the story- Oral rehearsal of and writing sentences that use subordinating conjunctions to open and extend sentences

***Recap the use of the past perfect tense.

***Include a sentence which uses the conjunction 'that' to provide further information about something that is mentioned at the start of a sentence.

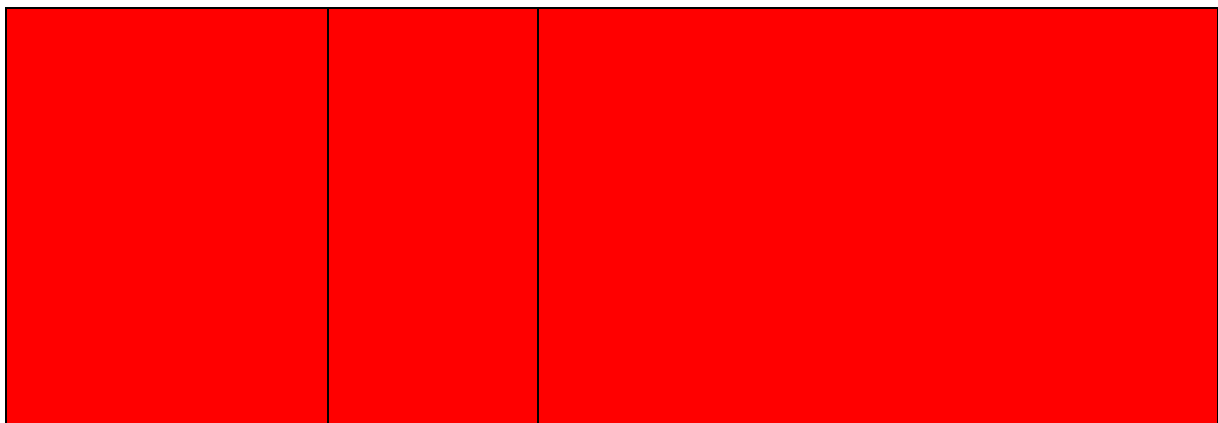
E.g. The boy rode a bike that was blue.

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| | Spelling and Handwriting | |
| | | |
| Week 2 Focus: Fiction (narrative) | Hold a sentence (for each day of week) | There is <u>enough</u> space for the <u>group</u> in the <u>library</u> . |
| | 1 | <p>To know how to write effective sentences for a narrative with correctly punctuated direct speech (slow writing a cohesive paragraph- paragraph 3)</p> <p><u>Title: Teacher to provide title that relates to part of the story- Oral rehearsal of and writing sentences that uses correctly punctuated direct speech</u></p> <p><i>***Recap apostrophes for possession when introducing speech.</i></p> <p><i>***Recap use of apostrophes for contraction as well as other punctuation from previous year groups (. , ! ? "')</i></p> <p><i>***This lesson may also include role play to gather speech.</i></p> <div data-bbox="555 1122 1224 1464" data-label="Complex-Block">  <p>Thought Tracking With this strategy, you can consider characters at various points of your text and then pause to voice or explore their thoughts. You could consider: <i>What are they thinking at this point of the story? What would they be thinking after this event?</i> and so on. An interactive way to do this is to have a child freeze frame a character's reaction to part of the story and then have other children take turns to stand behind the child and voice their thoughts. They keep going until they exhaust all ideas.</p> <p>You could also try Passing Thoughts where children pass by a character and speak their thoughts about the character.</p> </div> <div data-bbox="555 1491 1224 1675" data-label="Complex-Block">  <p>Back-to-back mobile phone In pairs, the children sit back-to-back and enact a scenario where they are on the phone to each other. They can be talking about and discussing what they have seen or what the character has experienced or gossiping about the character and what they have been doing.</p> </div> |
| 2 | <p>To know how to write effective sentences for a narrative using 'was' and 'were' correctly (slow writing a cohesive paragraph- paragraph 4)</p> <p><u>Title: Teacher to provide title that relates to part of the story- Oral rehearsal of and writing sentences that uses 'was' and 'were' correctly (recap prepositions/prepositional phrases).</u></p> <p><i>***Recap the use of the past progressive tense.</i></p> | |

| | | |
|--|--------------------------|--|
| | 3 | To know how to write for a specific purpose (collation write): <u>Teacher to provide title for story- Write narrative using sentences for each paragraph that have been gathered over preceding lessons.</u> |
| | 4 | To know how to apply my writing skills <u>Independent Write:</u> Children will write another narrative (e.g. from a different point of view) applying the skills that they have practised during this writing unit <i>(10mins to plan, then complete independent write)</i> |
| | Spelling and Handwriting | |
| | | |

| Week 3 Focus: Fiction (narrative) | Hold a sentence (for each day of week) | Before the experiment, we will have a clear <u>question</u> that we want to <u>answer</u> . |
|---|--|--|
| | 1 | To know how to edit and publish my writing (15mins SPaG focus, 15mins polishing focus, 30mins to publish) |
| | 2 | Responsive lesson- children will write sentences that could be used to extend the piece of writing that they have just published. These sentences will be focused on an outcome that has been identified requiring further attention in your class. |
| | 3 | To know how to plan my writing <u>Planning:</u> Children will plan another set of instructions (using a different stimulus) applying the skills that they have practised during this writing unit |
| | 4 | To know how to orally rehearse my writing <u>Oral Rehearsal:</u> Children will orally rehearse key parts for their story, focusing on practising specific writing techniques/sentence structures. E.g., children will practise a sentence that they will write that uses a subordinate clause to open a sentence, saying/signing the necessary punctuation. |
| | Spelling and Handwriting | |

| Week 4 Focus: Fiction (narrative) | Hold a sentence (for each day of week) | During exercise, our <u>heart</u> will beat faster and the way that we <u>breathe</u> will change. |
|---|--|---|
| | 1 | To know how to apply my writing skills <u>Second Independent Write:</u> Children will write another narrative linked to the same theme/ learning, applying the skills that they have practised during this writing unit |
| | 2 | To know how to read my writing aloud using appropriate intonation and controlling the tone and volume. |
| | 3 | To know how to orally rehearse writing <u>Oral Rehearsal:</u> With the guidance of a pre-prepared visual prompts, orally rehearse and re-write relevant section of WAGOLL. Discuss writer choices. |
| | 4 | To know how to write effective sentences for _____ that use coordinating conjunctions and subordinating conjunctions(slow write) <u>Title: Teacher to form title linked to topic-</u> Oral rehearsal of and writing sentences that use that use subordinate conjunctions, including to open a sentence TWR strategy: Include sentence completion activities with 'because' (subordinating conjunction), 'when' (subordinating conjunction), 'but' (coordinating conjunction), 'and' (coordinating conjunction) and 'so' (coordinating conjunction). Identify and discuss the difference in function between 'because, but and so'. |
| | Spelling and Handwriting | |



| <p>Week 5</p> <p>Focus: Non-fiction</p> | <p>Hold a sentence (for each day of week)</p> | <p>During the final quarter of the game, the players moved <u>forwards</u> in a <u>particular</u> way.</p> |
|---|--|--|
| | 1 | <p>To know how to write effective sentences for _____ that uses determiners, including 'an', 'a' and 'the' correctly (slow write)</p> <p><i>Title: Teacher to form title linked to topic- Oral rehearsal of and writing sentences that uses 'a/an/the' correctly (recap subordinate conjunctions)</i></p> |
| | 2 | <p>To know how to write effective sentences for _____ that use comparatives and superlatives (slow write)</p> <p><i>Title: Teacher to provide title linked to topic- Oral rehearsal of and writing sentences that use that use comparatives and superlatives</i></p> |
| | 3 | <p>To know how to write for a specific purpose (collation write)</p> <p><i>Teacher to provide title for instructions: Write non-fiction piece using sentences that have been gathered over preceding lessons.</i></p> |
| | 4 | <p>To know how to edit and publish my writing (15mins SPaG focus, 15mins polishing focus, 30mins to publish)</p> |
| | Spelling and Handwriting | |
| | | |

| <p>Week 6</p> <p>Focus: Non-fiction</p> | <p>Hold a sentence (for each day of week)</p> | <p>The <u>strange</u> creature with <u>eight</u> legs moved forwards through the forest in a <u>peculiar</u> way.</p> |
|---|--|---|
| | 1 | <p>Responsive lesson- children will write sentences that could be used to extend the piece of writing that they have just published. These sentences will be focused on an outcome that has been identified requiring further attention in your class.</p> |
| | 2 | <p>To know how to plan my writing</p> <p><u>Planning:</u> Children will plan another example of the same type of non-fiction piece (using a different stimulus) applying the skills that they have practised during this writing unit</p> |
| | 3 | <p>To know how to orally rehearse my writing</p> <p><u>Oral Rehearsal:</u> Children will orally rehearse key parts for their independent non-fiction piece, focusing on practising specific writing techniques/sentence structures. E.g., children will practise a sentence that they will write that uses a subordinate clause to open a sentence, saying/signing the necessary punctuation.</p> |
| | 4 | <p>To know how to apply my writing skills</p> <p><u>Independent Write:</u> Children will write another example of the same type of non-fiction piece (using a different stimulus) applying the skills that they have practised during this writing unit</p> |
| | Spelling and Handwriting | |

* Drama ideas to fuel narrative writing (to be used as part of slow written lessons)

- Conscience alley of a character
- Hot seating a character
- Role play to re-create a scene

Drama Activities for Story Writing



Mime

This activity allows children to engage with the text individually and mime particular aspects of it. Children take a certain action of a character or a certain part of a scene and think carefully about what they are miming and how they will mime it, in order to recreate the action.



Freeze frames





A quick and easy drama technique where children recreate scenes, actions or consequences in a story. They freeze in position (no moving about), creating a still image of what they are trying to portray. You could sequence freeze frames to represent the flow of a story or significant events that unfold. Freeze frames can be made by individuals, small groups or the whole class.



Thought Tracking

With this strategy, you can consider characters at various points of your text and then pause to voice or explore their thoughts. You could consider: *What are they thinking at this point of the story? What would they be thinking after this event?* and so on. An interactive way to do this is to have a child freeze frame a character's reaction to part of the story and then have other children take turns to stand behind the child and voice their thoughts. They keep going until they exhaust all ideas.

You could also try **Passing Thoughts** where children pass by a character and speak their thoughts about the character.

| | |
|---|--|
|  | <p>Teacher in Role</p> <p>Here, the teacher enters the drama as a character in the text or a possible character that could arrive in the story. They interact with the children in the role and can enhance the drama, support the children's ideas and extend thinking.</p> |
|  | <p>Hot seating into Role on the Wall</p> <p>Hot seating is where a character or characters from a text can be interviewed by the class. The character can be played by the teacher or by the children. Before interviewing, it's good to discuss what the class want to ask the character and help them to reframe questions if necessary, so they are clear and workable. It is also good to model asking and answering questions beforehand.</p> <p>Once you have gained a better insight into your character, you can summarise what you now know and what you think you know about them, using Role on the Wall. Here, you draw an outline of the character onto a large piece of paper. Around the outside of the character, you can write words and phrases to show what you have actually found out and know about the character. Inside, you can write</p> |
| | <p>ideas about what you think you know (what you have inferred) about the character. You can also use it to collect words to describe the character's appearance on the outside and then list their thoughts and feelings on the inside.</p> |
|  | <p>Back-to-back mobile phone</p> <p>In pairs, the children sit back-to-back and enact a scenario where they are on the phone to each other. They can be talking about and discussing what they have seen or what the character has experienced or gossiping about the character and what they have been doing.</p> |
|  | <p>Flashback and Flashforward</p> <p>These techniques allow children to focus on the consequences of events in a story. We can get them to consider what has happened before, or what might happen later, as a result of an action or decision. For example, we could consider what would happen if the woodcutter had let the wolf go in <i>Little Red Riding Hood</i>. Flashforward a week and what could be the consequences of the wolf still being around? Let's flashback to the moment where Skellig decided to hide in Michael's garage. What had happened leading up to this? You can use freeze frames to create flashbacks or flashforwards from the perspective of different characters in the story also.</p> |



Eye witness report

An eye witness can watch a scene without other characters being aware of them. They can report back afterwards on what they have witnessed and they can also answer questions put to them by the other children, in or out of role. This could also be played out as part of a **TV news report** where children report on an event that has occurred, incorporating eye witness statements or interviews.



Talking Objects

This is where objects within a story can speak in role. They can talk about what they have seen or experienced. They can talk to each other, they can talk to themselves and also, they can be questioned by the children directly or by the children as other characters in role. What would the trees say in *The Gruffalo*? What would the objects on the shelf in the opening pictures of *The Arrival* (by Shaun Tan) say about the situation that's unfolding? Objects can also talk directly to characters in a scene and even talk about them between themselves. They can also be interviewed as eyewitnesses to whatever unfolded in the story. For example, the objects in granny's bedroom could report back on how the wolf was defeated by the woodcutter in *Little Red Riding Hood*.



Talking Scene

A great way to explore the setting of a story or the make-up of a scene. Children sit around a large circle or rectangle. They can recreate a setting from a story by building it up bit by bit. In turn, they step into the circle and voice who they are and give details. They can choose how they present themselves and on what level. Some may stand tall; others crouch or sit. They can describe themselves in any way but should start by saying what they are. For example, in a forest scene you might say *"I am the mighty oak tree that grows on the edge of the forest. My leaves unfurl when the sun shines."* The children can be features of a landscape or objects within a setting. *"I am the cauldron that the Big Bad Wolf fell into. The pigs hung*



Wait until you get home ...

This is simply where we improvise what happens when a main character gets home after a particular event in a story. Who's there? What did their parents/other family members say or do? Were they punished or rewarded? The possibilities are endless!



Conscience alley

Here we can explore the inner thoughts and decisions a character may have to make or investigate the dilemma they are facing. The class stand in two lines facing each other. One child takes on the role as the main character and when they walk down the 'alley' between the lines, the other children voice the character's thoughts, both for and against a particular decision or action that the character is facing. This gives the impression of the character's conscience, mulling over the pros and cons. The child in role listens to their conscience before making a final decision about the dilemma in hand.



Whoosh!

This activity is a combination of drama and storytelling. The class sits in a large circle as the teacher tells a story. As the story unfolds, the teacher signals to individuals, pairs or groups of children at different points, to get up, enter the circle and represent that part of the story. This can include becoming objects and scenery as well as characters. When the circle becomes overcrowded, the teacher can shout "Whoosh! Whoosh! Whoosh!" which is the signal for everyone to clear the acting space and go back to the circle. The story can continue and further children can be called to enact the scenes. This is very similar to the 'Helicopter Stories' ideas used with young children.