

<b>Writing Transcription</b>	<b>Writing Composition</b>
<ul style="list-style-type: none"> <li>• Spelling (see English Appendix 1)</li> <li>• Pupils should be taught to:</li> <li>• use further prefixes and suffixes and understand the guidance for adding them</li> <li>• spell some words with 'silent' letters [for example, knight, psalm, solemn]</li> <li>• continue to distinguish between homophones and other words which are often confused</li> <li>• use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in English Appendix 1</li> <li>• use dictionaries to check the spelling and meaning of words</li> <li>• use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary</li> <li>• use a thesaurus.</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• plan their writing by:</li> <li>• identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own</li> <li>• noting and developing initial ideas, drawing on reading and research where necessary</li> <li>• in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed</li> <li>• draft and write by:</li> <li>• selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning</li> <li>• in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action</li> <li>• précising longer passages</li> <li>• using a wide range of devices to build cohesion within and across paragraphs</li> <li>• using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]</li> <li>• evaluate and edit by:</li> <li>• assessing the effectiveness of their own and others' writing</li> <li>• proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning</li> <li>• ensuring the consistent and correct use of tense throughout a piece of writing</li> <li>• ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register</li> <li>• proof-read for spelling and punctuation errors</li> </ul>
<b>Handwriting</b>	<b>Vocabulary, Punctuation and Grammar</b>
<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• write legibly, fluently and with increasing speed by:</li> <li>• choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters</li> </ul>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>• develop their understanding of the concepts set out in English Appendix 2 by:</li> <li>• recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms</li> <li>• using passive verbs to affect the presentation of information in a sentence</li> </ul>

<ul style="list-style-type: none"> <li>choosing the writing implement that is best suited for a task.</li> </ul>	<ul style="list-style-type: none"> <li>using the perfect form of verbs to mark relationships of time and cause</li> <li>using expanded noun phrases to convey complicated information concisely</li> <li>using modal verbs or adverbs to indicate degrees of possibility</li> <li>using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun</li> <li>learning the grammar for years 5 and 6 in English Appendix 2</li> <li>indicate grammatical and other features by:</li> <li>using commas to clarify meaning or avoid ambiguity in writing</li> <li>using hyphens to avoid ambiguity</li> <li>using brackets, dashes or commas to indicate parenthesis</li> <li>using semi-colons, colons or dashes to mark boundaries between independent clauses</li> <li>using a colon to introduce a list</li> <li>punctuating bullet points consistently</li> <li>use and understand the grammatical terminology in English Appendix 2 accurately and appropriately in discussing their writing and reading.</li> </ul>
<p><b>Spoken Language</b></p>	
<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>listen and respond appropriately to adults and their peers</li> <li>ask relevant questions to extend their understanding and knowledge</li> <li>use relevant strategies to build their vocabulary</li> <li>articulate and justify answers, arguments and opinions</li> <li>give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings</li> <li>maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments</li> <li>use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas</li> <li>speak audibly and fluently with an increasing command of Standard English</li> <li>participate in discussions, presentations, performances, role play, improvisations and debates</li> <li>gain, maintain and monitor the interest of the listener(s)</li> <li>consider and evaluate different viewpoints, attending to and building on the contributions of others</li> <li>select and use appropriate registers for effective communication.</li> </ul>	
<p><b>Appendix 1: Spelling</b> See separate document.</p>	<p><b>Appendix 2: Vocabulary, Punctuation and Grammar</b></p>
<p>Text Linking ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connections [for example, the use of adverbials such as on the other hand, in contrast, or as a consequence], and ellipsis</p>	

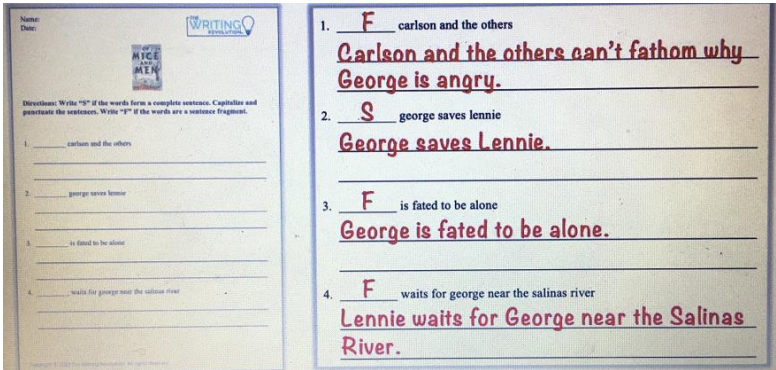
Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]

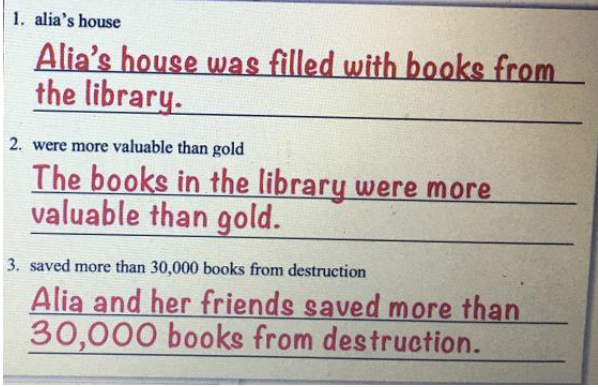
Punctuation Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, It's raining; I'm fed up]



Use of the colon to introduce a list and use of semi-colons within lists

Punctuation of bullet points to list information How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover]

Terminology for pupils subject, object active, passive synonym, antonym ellipsis, hyphen, colon, semi-colon, bullet points

Week/Focus	Day	Learning Intention
<p><b>Week 1</b> Focus: Fiction (Narrative)</p>	<p><b>Hold a sentence</b> (for each day of week)</p>	<p>She was <u>determined</u> to succeed in her <u>profession</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. Discussion of 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. Discussion of 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 <b>fragment</b> 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><b>Ideas:</b></p> 

		 <p>1. alia's house <u>Alia's house was filled with books from the library.</u></p> <p>2. were more valuable than gold <u>The books in the library were more valuable than gold.</u></p> <p>3. saved more than 30,000 books from destruction <u>Alia and her friends saved more than 30,000 books from destruction.</u></p>
3		<p><b>To know how to write effective sentences for a narrative that uses adverbials of time and place to build cohesion</b> (slow writing a cohesive paragraph-paragraph 1)  <u>Title: Teacher to provide title that relates to part of story –</u>          Oral rehearsal and writing of sentences that use adverbials of time and place (vary position within sentences, fronted adverbials, prepositional phrases)</p>
4		<p><b>To know how to write effective sentences for a narrative that use similes, comparatives and superlatives</b> (paragraph 2)  <u>Title: Teacher to provide title that relates to part of story -</u>          Oral rehearsal and writing of sentences that use similes, comparatives and superlatives</p>
Spelling and Handwriting		

<p><b>Week 2</b></p> <p>Focus: Fiction (Narrative)</p>	<p><b>Hold a sentence</b> (for each day of week)</p>	<p><b>Although it was <u>awkward</u></b>, the <u>secretary</u> had completed a <u>sufficient</u> amount of the paperwork.</p>
	<p>1</p>	<p><b>To know how to write effective sentences for a narrative that uses dialogue to convey character and advance the action (paragraph 3)</b></p> <p><u>Title: Teacher to provide title that relates to part of story-</u> Oral rehearsal and writing of sentences that use dialogue ***Include apostrophes for contraction, ? and ! within direct speech.</p> <p>***Recap apostrophes for possession to introduce direct speech</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 10px;">  <p><b>Thought Tracking</b> 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 <b>Passing Thoughts</b> where children pass by a character and speak their thoughts about the character.</p> </div> <div style="border: 1px solid black; padding: 5px;">  <p><b>Back-to-back mobile phone</b> 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>
<p>2</p>	<p><b>To know how to write effective sentences for a narrative that use conjunctions to aid cohesion (paragraph 4)</b></p> <p><u>Title: Teacher to provide title that relates to part of story -</u> Oral rehearsal and writing of sentences that use subordinating and coordinating conjunctions. Vary the position of subordinate clauses within sentences.</p> <p>***Recap the use of the past perfect tense.</p> <p>***Include a sentence which uses the conjunction 'that' to provide further information about something that is mentioned at the start of a sentence.</p> <p><i>E.g. The boy rode a bike that was blue.</i></p>	

	3	<p><b>To know how to write effective sentences for a narrative that uses a range of sentence structures (paragraph 5)</b></p> <p><u>Title: Teacher to provide title that relates to part of story -</u>          Oral rehearsal and writing of sentences that use subordinate clauses, relative clauses, parenthesis and simple sentences for effect (<i>speeding up/slowing down</i>)</p> <p><i>***Recap the use of the past progressive tense.</i></p>
	4	<p>To know how to write for a specific purpose (collation write)</p> <p><u>Teacher to provide title for story:</u> Write narrative using sentences for each paragraph that have been gathered over preceding lessons.</p>
	Spelling and Handwriting	

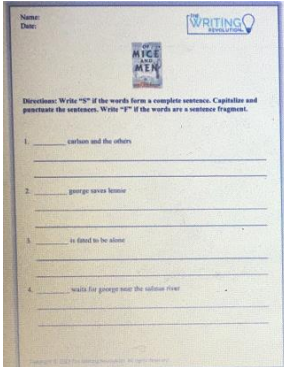
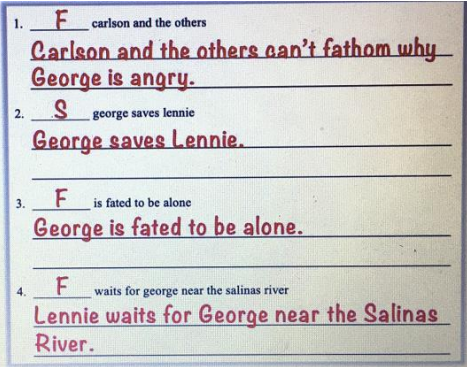
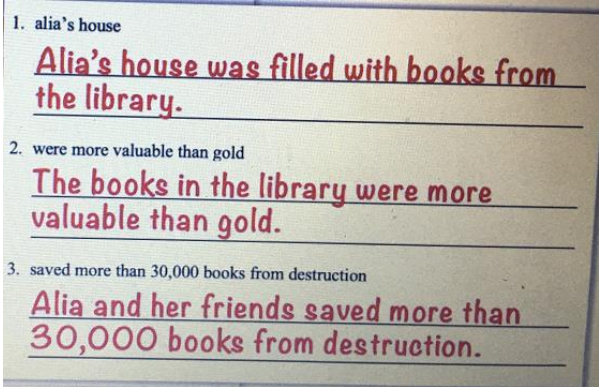
<p><b>Week 3</b></p> <p>Focus: Fiction (Narrative)</p>	<p><b>Hold a sentence</b> (for each day of week)</p>	<p>He was <u>definite</u> that the <u>community</u> event, <b>which took place annually</b>, would be a success.</p>
	1	<p>To know how to apply my writing skills</p> <p><u>Second Independent Write:</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 (10mins to plan, then complete independent write). <u>Discussion of writer techniques.</u></p>
	2	<p>To know how to edit and publish my writing (15mins SPaG focus, 15mins polishing focus, 30mins to publish)</p>
	3	<p><b>Responsive lesson-</b> 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>
		<p>To know how to plan my writing</p> <p><u>Planning:</u> Children will plan another narrative linked to the same theme/ learning, applying the skills that they have practised during this writing unit</p>
	Spelling and Handwriting	



<b>Week 4</b> Focus: Narrative	<b>Hold a sentence</b> (for each day of week)	The <u>average</u> time of the <u>amateur</u> athletes in the <u>competition</u> , <b>which is held annually</b> , would suggest that the current <u>system</u> of training is effective.
	1	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.
	2	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
	3	To know how to read my writing aloud using appropriate intonation and controlling the tone and volume.
	4	
	Spelling and Handwriting	

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

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

Year 6 Writing MTP		
<p><b>Week 5</b></p> <p><b>Focus:</b> Non-fiction (linked to wider curriculum)</p>	<p><b>Hold a sentence</b> (for each day of week)</p>	<p><b>“The <u>government</u> needs to understand that <u>pollution</u> is <u>disastrous</u> for the <u>environment</u>,”</b> Gretta asserted. <b>“I will take this case to <u>parliament</u>.”</b></p>
	<p>1</p>	<p>To know how to orally rehearse writing</p> <p><b>Oral Rehearsal:</b> With the guidance of pre-prepared visual prompts, re-write relevant section of WAGOLL. Discussion of 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 <b>fragment</b> 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><b>Ideas:</b></p> <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px;">  </div> <div style="border: 1px solid black; padding: 5px;">  </div> </div> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;">  </div>
	<p>2</p>	<p><b>To know how to write effective sentences for _____ that use commas correctly</b> (paragraph 1)</p>

		<p><u>Title: Teacher to provide title linked to topic-</u> Oral rehearsal of and writing sentences for explanation to <b>include commas to separate items in a list</b> (<i>recap relative clauses and use of subheadings</i>)</p>
	3	<p><b>To know how to write effective sentences for _____ that use brackets, dashes or commas to show parenthesis</b> (paragraph 2)</p> <p><u>Title: Teacher to provide title relating to part of story-</u> Oral rehearsal of and writing sentences with parenthesis (<i>recap subordinate and relative clauses</i>)</p>
	4	<p><b>To know how to write effective sentences for _____ that use colons to introduce and list and semicolons to separate items</b> (paragraph 3)</p> <p><u>Title: Teacher to provide title linked to topic-</u> Oral rehearsal and writing of sentences that use colons to introduce items in a list and semicolons to separate items (use bullet points for list)</p>
	Spelling and Handwriting	

<p><b>Week 6</b></p> <p><b>Focus:</b> Non-fiction (linked to wider curriculum)</p>	<p><b>Hold a sentence</b> (for each day of week)</p>	<p><b>In order to <u>achieve great things</u></b>, you need to be <u>determined</u> and make the most of every <u>opportunity</u>.</p>
	1	<p><b>To know how to write effective sentences for _____ that use semicolons to separate boundaries between independent clauses</b> (paragraph 4)</p> <p><i>Title: Teacher to provide title linked to topic- Oral rehearsal and writing of sentences that use semicolons to separate boundaries between independent clauses (recap parenthesis and title-case for subheadings)</i></p>
	2	<p>To know how to write for a specific purpose (collation write)</p> <p><i>Teacher to provide title for explanation: Write explanation using sentences for each paragraph that have been gathered over preceding lessons.</i></p>
	3	<p>To know how to edit and publish my writing (15mins SPaG focus, 15mins polishing focus, 30mins to publish)</p>
	4	<p><b>Responsive lesson-</b> 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>
	Spelling and Handwriting	

Year 6 Writing MTP		
<p><b><u>Week 7</u></b></p> <p>Focus: Non-Fiction (linked to wider curriculum)</p>	<p><b>Hold a sentence</b> (for each day of week)</p>	<p>Gretta has <u>demanded</u> that the <u>government</u> ensure that we are fully <u>equipped</u> to take care of our <u>environment</u>.</p> <p><b><u>“According to key scientists, we need a thorough plan,” Greta has asserted.</u></b></p>
	1	<p>To know how to plan and orally rehearse my writing</p> <p><u>Planning and Oral Rehearsal:</u> Children will write another explanation linked to the same theme/ learning, applying the skills that they have practised during this writing unit. Children will orally rehearse key parts for their instructions, focusing on practising specific writing techniques/sentence structures. E.g., children will practise a sentence that they will write that uses a relative clause, saying/signing the necessary punctuation.</p>
	2	<p>To know how to apply my writing skills</p> <p><u>Independent Write:</u> Children will write another explanation linked to the same theme/ learning, applying the skills that they have practised during this writing unit</p>
	3	<p>To know how to read my writing aloud using appropriate intonation and controlling the tone and volume.</p>
	4	
	Spelling and Handwriting	

## 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><b>Teacher in Role</b></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><b>Hot seating into Role on the Wall</b></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 <b>Role on the Wall</b>. 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><b>Back-to-back mobile phone</b></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><b>Flashback and Flashforward</b></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>

	<p><b>Eye witness report</b></p> <p>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 <b>TV news report</b> where children report on an event that has occurred, incorporating eye witness statements or interviews.</p>
	<p><b>Talking Objects</b></p> <p>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 <i>The Gruffalo</i>? What would the objects on the shelf in the opening pictures of <i>The Arrival</i> (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 <i>Little Red Riding Hood</i>.</p>
	<p><b>Talking Scene</b></p> <p>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>"I am the mighty oak tree that grows on the edge of the forest. My leaves unfurl when the sun shines."</i> The children can be features of a landscape or objects within a setting. <i>"I am the cauldron that the Big Bad Wolf fell into. The pigs hung</i></p>



	<p><b>Wait until you get home ...</b></p> <p>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!</p>
	<p><b>Conscience alley</b></p> <p>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.</p>
	<p><b>Whoosh!</b></p> <p>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.</p>