



Year 5/6

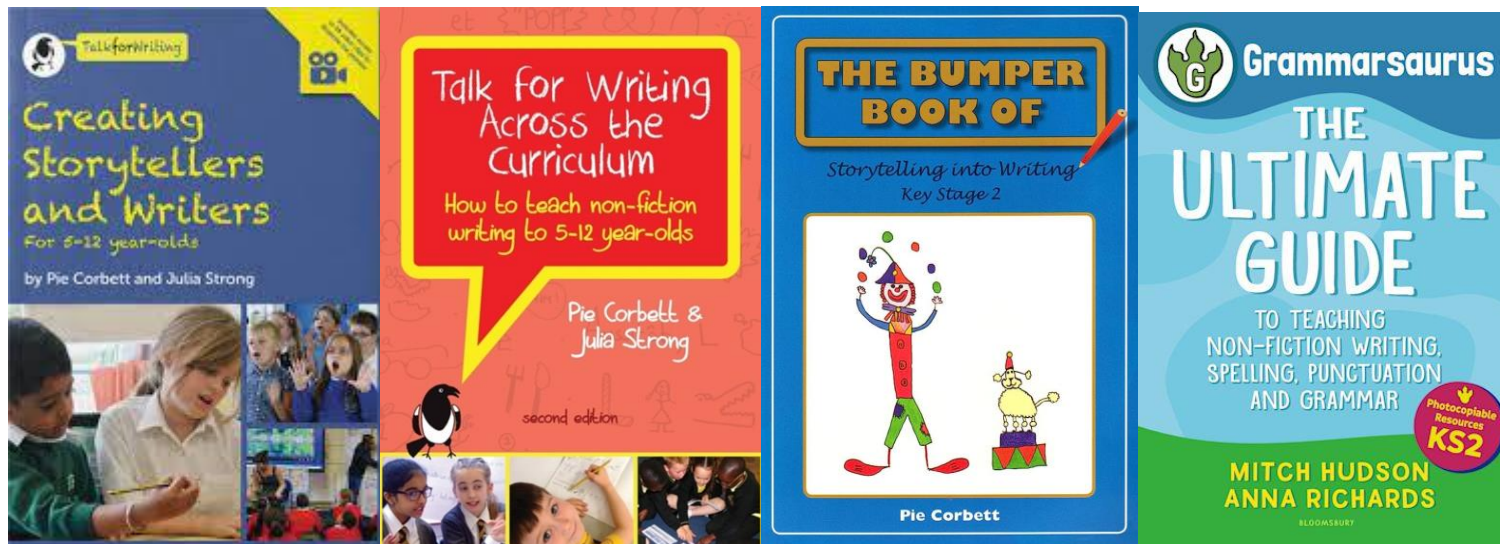
English Curriculum

Last Updated June 2024

National Curriculum and Toolkits

For each piece of writing there will be Pie Corbett's toolkits and the National Curriculum statements that are needed to be covered. It is essential that the National Curriculum statements take priority to ensure full coverage of the curriculum. The statements may be covered more than once through the year as they may be looked at in different depths depending on the type of writing e.g. for persuasive leaflets we might focus on informal and formal language but for newspapers we would focus specifically on how formality changes with speech. The statements are taken from different parts of the National Curriculum: Programme of Study and Appendix 2, therefore may seem repetitive in places.

Useful books for Planning



Use of Books and Model Texts

The texts/extracts may be added to throughout the year depending on the ability of children and may be different per class. The model texts for the fiction units may be edited to include specific targets/issues highlighted from the cold write.

The focus for each story is from the "6 key story features" from Pie's Creating Storytellers and Writers Book. There may be additional focuses as well as this that you noticed children needed from the cold write, these can be taught through grammar games and short burst writing opportunities.

The model texts for the non-fiction units may be written by the class teacher using the same context as the cold write so children have a familiar context and aren't having to digest more information/learn about something else. These also need to include any targets that have arisen from cold writes as well as the features/toolkit of the type of text.

English National Curriculum Coverage and Progression UKS2

Last Updated June 2024

The English National Curriculum has been split in to three parts: Vocabulary, Grammar and Punctuation; Composition; and Transcription.

Vocabulary, Grammar and Punctuation

When planning a unit of work, these objectives should be the priority of what to teach and cover. Followed by the techniques included in Pie Corbett's toolkits. These objectives must be covered in the assigned units to ensure full coverage of the National Curriculum.

Appendix 2 of the National Curriculum is split in to Year 5 and Year 6 whilst the main body of the National Curriculum is Upper Key Stage 2.

Composition

This has been split up in to three progressive stages to support planning for a good level of progression in your class and help you know what to focus on first. They are also split in to: Planning; Drafting and Writing; and Editing.

These objectives should support in you in knowing the expectations of children during each stage of their writing and how to move the children on when they are ready.

Transcription

This covers the spelling objectives that are all taught within our RWInc Spelling Programme and handwriting expectations. These handwriting expectations again have been split in to 3 progressive stages to support planning and modelling. These objectives should be covered in both English writing lessons and handwriting lessons.

Vocabulary, Grammar and Punctuation Upper Key Stage 2

Below outlines what should be explicitly taught during each unit of writing, it may be that other objectives are discussed when looking at the model or doing the features of the text but do not need to be explicitly taught for that unit. Some units may have very few objectives to be taught, this may be because the focus will be more on the composition of the writing as a whole e.g. techniques for character description or dialogue to advance the action.

Appendix 2 Writing NC	Cycle A						Cycle B					
	Autumn 1 Holla! Mexico	Autumn 2 A Child's War	Spring 1 & 2 Revolution	Spring 1 & 2 Revolution	Summer 1 Frozen Kingdom	Summer 2 Darwin's Delights	Autumn 1 Pharaohs	Autumn 2 Stargazers	Spring 1 & 2 Time Traveller	Spring 1 & 2 Time Traveller	Summer 1 Peasants, Princes, Pestilence	Summer 2 Alchemy Island
Word	Fiction - Warning Story - Characterisation	Non-Fiction - Recount - Diary	Fiction - Rags to Riches (Dialogue)	Non-Fiction - Explanation Text	Non-Fiction - Recount - Newspaper	Non-Fiction - Inform - Non- chronological Report	Fiction - Journey Story - Suspense	Non-Fiction - Explanation	Non-Fiction - Recount - Letter	Non-Fiction - Recount - Diary	Non-Fiction - Persuade - Letter	Fiction - Defeat the Monster Story - Characterisation
Y5: Converting nouns or adjectives into verbs using suffixes [for example, -ate; -ise; -ify]	See 'Read Write Inc. Spelling' progression											
Y5: Verb prefixes [for example, dis-, de-, mis-, over- and re-]	See 'Read Write Inc. Spelling' progression											
Y6: The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, find out - discover; ask for - request; go in - enter]					●				●		●	
Y6: How words are related by meaning as synonyms and antonyms [for example, big, large, little]. <i>using the perfect form of verbs to mark relationships of time and cause</i>	●	●					●					
<i>using expanded noun phrases to convey complicated information concisely</i>		●				●		●				
Y5: Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun <i>using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun</i>				●				●				
Y5: Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must] <i>using modal verbs or adverbs to indicate degrees of possibility</i>				●							●	
Y6: Use of the passive to affect the presentation of information in a sentence [for example, I broke the window in the greenhouse versus The window in the greenhouse was broken (by me)]. <i>using passive verbs to affect the presentation of information in a sentence</i>					●			●				
Y6: The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] <i>recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms</i>		●		●	●					●		
Y5: Devices to build cohesion within a paragraph [for example, then, after that, this, firstly]			●						●		●	
Y5: Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]		●	●						●		●	
Y6: 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		●				●					●	
Y6: Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]						●			●			

Y5: Brackets, dashes or commas to indicate parenthesis <i>using brackets, dashes or commas to indicate parenthesis</i>			•					•			•	
Y5: Use of commas to clarify meaning or avoid ambiguity <i>using commas to clarify meaning or avoid ambiguity in writing</i>			•									•
Y6: Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, It's raining; I'm fed up] <i>using semi-colons, colons or dashes to mark boundaries between independent clauses</i>						•					•	
Y6: Use of the colon to introduce a list and use of semi-colons within lists <i>using a colon to introduce a list</i>				•							•	
Y6: Punctuation of bullet points to list information <i>punctuating bullet points consistently</i>						•			•			
Y6: How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover] <i>using hyphens to avoid ambiguity</i>	•								•			

Composition Upper Key Stage 2

The below shows the progression that the composition element of the National Curriculum should be focussed on when teaching that particular stage of writing. They will need to be revisited regularly but should be embedded before moving on to the next stage.

Planning
Draft and Write
Evaluate and Edit

Upper Key Stage 2	Stage 1	Stage 2	Stage 3
identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own	●		
noting and developing initial ideas, drawing on reading and research where necessary		●	
in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed	This will be taught and focussed on as part of the fiction units of writing when focussed on description; character description; and setting as part of the T4W toolkit		
selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning		●	
in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action	This will be taught and focussed on as part of the fiction units of writing when focussed on description; character description; setting; and dialogue as part of the T4W toolkit		
precising longer passages			●
using a wide range of devices to build cohesion within and across paragraphs	See the 'Vocabulary, Grammar and Punctuation' overview		
using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]	See the 'Vocabulary, Grammar and Punctuation' overview		
assessing the effectiveness of their own and others' writing			●
proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning			●
ensuring the consistent and correct use of tense throughout a piece of writing		●	
ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register			●
proof-read for spelling and punctuation errors	●		
perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear	This will be most suited to focus on during a poetry unit		

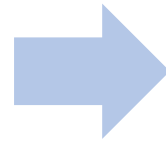
Transcription Upper Key Stage 2

Spelling
Handwriting

Upper Key Stage 2	Stage 1	Stage 2	Stage 3
use further prefixes and suffixes and understand the guidance for adding them	See 'Read Write Inc. Spelling' progression		
spell some words with 'silent' letters [for example, knight, psalm, solemn]	See 'Read Write Inc. Spelling' progression		
continue to distinguish between homophones and other words which are often confused	See 'Read Write Inc. Spelling' progression		
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	See 'Read Write Inc. Spelling' progression		
use dictionaries to check the spelling and meaning of words	●		
use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary		●	
use a thesaurus.	●		
choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters		●	
choosing the writing implement that is best suited for a task.			●

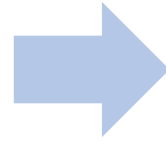
Hook
Optional

To engage the children in the learning journey this may link to the genre or writing or the book/model text. It must benefit the learning process.



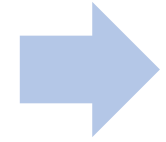
Cold Write
Optional

To assess skills that children already know. For fictional writing, you are assessing the focus (e.g. suspense) so children may just write a paragraph to build suspense using a stimulus. It may be that the cold write is designed as a 'Diagnostic task' to assess punctuation and grammar skills (see Grammarsaurus unit guides for ideas).



Text Map
Optional

Learn the text map to give the opportunity for children to internalize the structure of the text.



Read as a Reader

This may be activities linked to the model text and/or the book. The activities must give the children an opportunity to develop their understanding of the text. For example: ERIC; Never heard the word grid; Likes, dislikes, puzzles and patterns; or Drama.

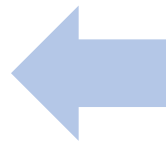


KS1 and KS2 Writing Teaching Sequence

Read as a Writer

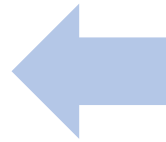
Teach the key skills that are the focus for this learning journey using the book/ model text to support.

Annotate the features of the text type (for non-fiction).

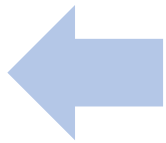


Warm Write
Optional

This is an opportunity for children to apply the skills that have been taught. The warm write may can be a variety of activities edit and improve a 'bad' example; write a paragraph that shows ___ (like in the cold write); or write a full text after doing some planning and shared writing.



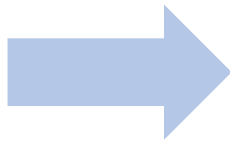
Hot Write
Planning for the first draft



Hot Write
Write the first draft



Hot Write
Edit and improve the first draft (or a part of it depending on the age/ability of the children).



Publishing
For at least two pieces per term

The **optional** elements of the teaching sequence have been identified to ensure that all of the teaching in the unit stays **purposeful** and **meets the needs of the class**. We recognise that not all classes will require the same parts of the sequence as another class in the same year group and therefore need flexibility to ensure all learners make good progress.

English Curriculum

Year 5/6

Two Year Cycle

Cycle A (24 – 25)							
Transition Unit		Hola Mexico	A Child's War	Revolution	Revolution	Frozen Kingdom	Darwin's Delights
The Island	Place Value Punctuation and Grammar Y6	Fiction: Warning Story Model Text: The Canal Focus: Characterisation	Non-Fiction: Recount, Diary	Fiction: Rags to Riches Model Text: Blue Fish / Oliver Twist (Grammarsaurus) Focus: Dialogue	Non-Fiction: Explanation	Non-Fiction: Recount, Newspaper Report	Non-Fiction: Information, Non- Chronological Report
			Poetry: War Poetry				
Cycle B (23 – 24)							
Transition Unit		Pharaohs	Stargazers	Time Traveller	Time Traveller	Peasants, Princes and Pestilence	Alchemy Island
Black Dog	Place Value Punctuation and Grammar Y5	Fiction: Journey Kidnapped Model Text: (Supplemented with Adventures at Cambury Park) Focus: Suspense	Non-Fiction: Explanation	Non-Fiction: Recount, Letter	Non-Fiction, Recount: Diary	Non-Fiction: Persuasive Letter	Fiction: Defeat the Monster Model Text: The Tibicena Focus: Characterisation
				Poetry: Rap Poetry			

Minimum Coverage

A minimum coverage has been created to ensure that the children are writing for a range of different purposes throughout the year. Classes need to aim to do two pieces of writing every half term. Depending on the length of the half term, this may be two longer pieces for example a biography and a story or it may be one long piece and one short piece for example a biography and a setting description. Staff can choose the second piece of writing to complete as soon as the National Curriculum Coverage Vocabulary, Grammar and Punctuation statements are covered.

Minimum Coverage for Cycle A					
	Autumn 1 Hola Mexico!	Autumn 2 A Child's War	Spring 1 and 2 Revolution	Summer 1 Frozen Kingdom	Summer 2 Darwin's Delights
To entertain (story)	Characterisation focus		Dialogue focus		
To entertain (poetry)		War poetry			
To inform (Non-chronological report/Biography)					Non-chronological report
To recount (Diary/Letter/Newspaper)		Diary		Newspaper	
To persuade (Letter/Leaflet)					
To argue					
To discuss					
To explain					

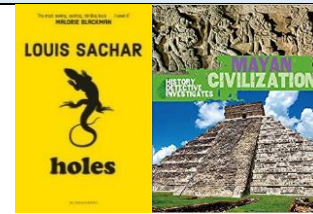
Minimum Coverage for Cycle B

	Autumn 1 Pharaohs	Autumn 2 Stargazers	Spring 1 and 2 Time Traveller	Summer 1 Peasants Princes and Pestilence	Summer 2 Alchemy Island
To entertain (story)	Suspense				Characterisation focus
To entertain (poetry)			Rap poetry		
To inform (Non-chronological report/Biography)					
To recount (Diary/Letter/Newspaper)			Letter Diary		
To persuade (Letter/Leaflet)				Letter	
To argue					
To discuss					
To explain					

Year 5/6

Cycle A

Hola Mexico!



Fiction Unit

Warning Story

Warning Tale:	Generic Structure:
Opening	MC(s) are warned not to do something
Build up	MC(s) do what they have been warned against
Problem	Something goes wrong and the MC(s) are in trouble
Resolution	MC(s) are eventually rescued
Ending	MC(s) are told off/punished for not listening to the warning.

Model Text:

The Canal (T4W Creative Story Tellers book and T4W resources from training)

Focus:

Characterisation

Helpful Links:

<https://www.tes.com/teaching-resource/-the-canal-warning-story-talk-for-writing-style-english-unit-4-weeks-11978057>

<https://www.youtube.com/watch?v=isqwYELUdrw&safe=active>

http://www.readwritethink.org/files/resources/lesson_images/lesson800/Characterization.pdf

Cold write: To write a character description <https://www.youtube.com/watch?v=cguysF7ERqM>

Hook: Give the children key phrases from the story. Children to try to put them in an order that they think they might go in in the story and write a prediction of what they think will happen.

Then give the children activity 2. Children to first figure out the story (Hansel and Gretel, Adam and Eve, Lion King) and then what they have in common (warning stories). You could read all/part of some of the story to them. Children to then use this to re-write / add to their prediction about the story they had quotes from.

Potential writing context for warm/hot write:

Children to write their own Warning Story.

Children to write a character description for a character from Holes. Children to write their own Warning Story.

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- How words are related by meaning as synonyms and antonyms [for example, big, large, little].
- How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover]
- Using hyphens to avoid ambiguity

Toolkit/Features:

Also to be crafted from the additional text examples. Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

You may also cover the composition objective: in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

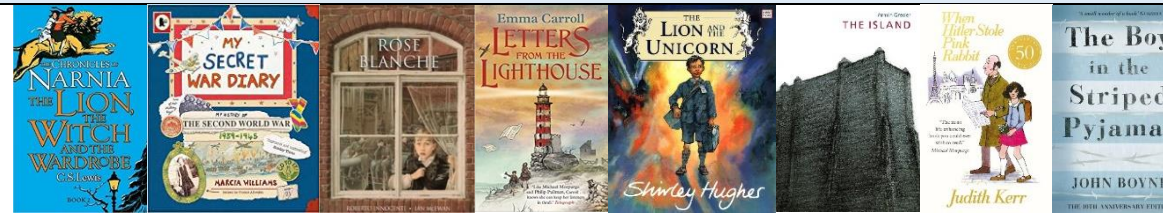
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> Show not tell – describe a character’s emotions using senses, e.g. the effect on the character’s body – <i>a shiver shot up her spine</i> Give your main character a hobby, interest or special talent: <ul style="list-style-type: none"> <i>Shiv kept a pet rat called Simon in a cage made of bamboo shoots</i> an expression for speech, e.g. <i>‘Rats!’ she cried</i> something they love or hate or fear, e.g. <i>Carol had always been afraid of the dark</i> a distinctive feature, e.g. <i>she wore scarlet jeans</i> a secret Know your character’s desire, wish or fear, e.g. <i>Gareth had always wanted a pet/ never liked lizards.</i> 	<ul style="list-style-type: none"> Use a name to suggest the character, e.g. <i>Mr Hardy</i> [strong and tough], <i>Miss Honey</i> [gentle] Drop in a few details to suggest character, e.g. <i>Mr Simons, gripping his cane, glared at the two boys.</i> Show (not tell) how characters feel by what they do, think or say, e.g. <i>‘Get out!’ he snapped, slamming the door. (to show anger)</i> Reveal a character’s thoughts, e.g. <i>He hoped that he would find his way home.</i> Use other character’s (or the narrator’s) comments or reactions, e.g. <i>‘Tracy’s upset again,’ whispered Jamil.</i> Use contrasting main characters & show how a character feels on the inside whilst pretending something else. Show character development – how they feel at the start and end of a story, e.g. <i>Mrs Bonny frowned. [Opening] Mrs Bonny turned to her new-found friend and smiled. [Ending]</i>
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> Notice and collect ideas for how authors develop characters through what they say, do and thin Use reading and images to collect banks of words or phrases to draw on when writing for feelings, e.g. <i>scared – shivered, spine tingle, legs shook, tremble</i> act out simple scenes with different characters, e.g. <i>coming into a room angrily, shyly, bossily, etc.</i> Use drama to re-enact or develop new scenes Collect character triggers, e.g. <i>a secret, a wish, a fear, finding something, an anxiety, a dream, losing something, a lie, etc.</i> 	<ul style="list-style-type: none"> Play games where children mime and others have to guess – who and how they feel Write dialogue for images of films with the sound turned down Collect banks of names and idioms/expressions Look at images of people and write banks of details to describe faces, hands, eyes, mouths, teeth, etc. In reading, discuss how authors build characters and show/suggest feelings Use drama to develop ‘show not tell’. Act out scenes, changing a character’s feelings, e.g. how does a bossy character answer the door or a shy one? Rehearse changing sections of good writing by altering the character type thinking about what a different character would say, do or think; Read and imitate good writers. Borrow characters and write new stories for them.

Writing Opportunities

Focussed on Holes:

- Diary
- Newspaper: Death of Same/Kissing Kate Barlow kills Sheriff/Closure of Camp Green Lake/Cure of Foot odour
- Letter to his mum
- Discussion: should children be sent to camp green lake?
- Persuasive leaflet: Camp Green Lake
- Character Description

A Child's War



Non-Fiction

Purpose: To write to retell/recount

Genre: Diary

Task:

Cold: To write a diary recounting when you found an abandoned building <https://www.literacyshed.com/draculas-whitby.html>

Hook: Air raid shelter experience (sirens, hiding under tables etc.)

Potential writing context for warm/hot write:

To write a diary as Lenny (The Lion and the Unicorn)

To write a diary as Rose Blanche

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- How words are related by meaning as synonyms and antonyms [for example, big, large, little].
- using the perfect form of verbs to mark relationships of time and cause
- The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] / recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
- Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]
- 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

Toolkit/Features:

Show not tell feelings

Emotive language

Descriptive language

Talking to the reader e.g. rhetorical questions

Typical ingredients of recount text	
Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	<ul style="list-style-type: none"> • A beginning, middle and end in chronological order. • Opening paragraph to hook and orientate the reader (often includes Who? What? Where? Why? When?). • Paragraphs often begin with a topic sentence.
Typical language features	<ul style="list-style-type: none"> • Past tense. • Time sentence signposts for coherence. • Specific and descriptive – often in style of information or explanation. • Direct speech.
Examples	<ul style="list-style-type: none"> • Trip to local museum. • Autobiography. • Newspaper article.

Poetry

War poetry:

Learn and perform a poem by Wilfred Owen (WWI)

Write own poems about war

<http://www.keystage2literacy.co.uk/world-war-poetry.html>

Writing Opportunities

Focussed on the Island:

- Persuasive letter

Focussed on Lion and the Unicorn/Rose Blanche

- Letter home from Lenny to his mum (Lion and the Unicorn)
- Description: contrasting description of the garden and the warzone (Lion and the Unicorn)

Other

- Diary Non-chronological report: Daily Life in WII

Revolution



Fiction

Rags to Riches

Rags to Riches Tale:	Generic Structure:
Opening	Introduce the MC
Build up	MC is sad/lonely/treated badly
Problem	MC has to face difficulties because of their situation
Resolution	MC overcomes difficulties/Is helped to overcome the difficulties
Ending	MC achieves happiness /wealth/recognition

Model Text: Oliver Twist (Grammarsaurus) <https://grammarsaurus.co.uk/portal/2021/08/year-5-model-text-narrative-rags-to-riches-oliver-twist>

Focus: Dialogue

Helpful Links:

Cold write: To write a conversation between two characters.

<https://www.pobble365.com/twinkle-twinkle-little-flame/>

Hook: Match up quotes and characters/books. Arrange in order of best-worst & justify reasons

Potential writing context for warm/hot write:

Children to write their own Rags to Riches Tale.

Children to write a conversation between two characters from Street Child. Children to write their own Rags to Riches Tale.

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- Devices to build cohesion within a paragraph [for example, then, after that, this, firstly]
- Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]
- Brackets, dashes or commas to indicate parenthesis / using brackets, dashes or commas to indicate parenthesis
- Use of commas to clarify meaning or avoid ambiguity
- Using commas to clarify meaning or avoid ambiguity in writing

Toolkit/Features:

Also to be crafted from the additional text examples.

Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

cards you might want to

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> • Use only a few exchanges • Tag on what a character is doing while speaking, using a 'stage direction' – 'No,' he hissed, <i>shaking his head.</i> • Use a speech sandwich, e.g. 'Hello,' said John, <i>waving to his friend.</i> Then character B replies, 'Run for it,' <i>squealed Tim.</i> • Use dialogue to suggest how a character feels, thinks or what they are like and to move the action forwards • Use quirky expressions, e.g. "Crazy cats," she <i>muttered.</i> 	<ul style="list-style-type: none"> • Have characters discuss other characters and reflect on events • Add to the speech sandwich by adding in the listener's reaction, e.g. 'Hello,' said John, <i>waving to his friend. Tim gasped.</i> • Also add in something else that is needed to keep the action moving forwards, e.g. 'Hello,' said John, <i>waving to his friend. Tim gasped. Coming down the road was an elephant.</i> • Complete with what the listener says, e.g. 'Hello,' said John, <i>waving to his friend. Tim gasped. Coming down the road was an elephant. 'Run for it!' squealed Tim.</i> • Put the speaker before or after what is said or in between, e.g. Sam said, "So, let's go." "So, let's go," said Sam. "So," said Sam, "Let's go."

to co-construct the toolkit with the class

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> • Add ideas to class dialogue rules by reading quality literature, display, model in shared writing and practise • Use paired drama to develop what is said and how it is said with expression mirroring how a character feels plus a simple action, e.g. <i>pointing at the chair</i> • Model in pairs what character A says + the reply from character B; then add in stage directions for both • Collect expressions from books but also from listening in to other people speaking • Make lists of idioms and everyday expressions 	<ul style="list-style-type: none"> • Notice in reading how other characters or the author, reflect on a main character • In drama, use the game 'gossip' or 'spies' to develop the idea of other characters commenting on a key character • Identify in reading and model in shared writing how the listener reacts; use drama to explore how reactions can be 'shown'; • Explore dialogue in quality books and add extra ideas to the class dialogue rules and tips • Innovate on extracts of dialogue from novels, using same style as author • Innovate from novels by changing how a character feels, using 'show not tell' and altering what they say – can a partner guess how your character feels?

You may also cover the composition objective: in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action

Non-Fiction

Purpose: To explain

Genre: An explanation text

Task:

Cold: To write an explanation text about how forces work (a previous science unit)

Hook:

Potential writing context for warm/hot write:

To write an explanation text on how the circulatory system works

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun / using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun
- Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must] / using modal verbs or adverbs to indicate degrees of possibility
- The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] / recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
- Use of the colon to introduce a list and use of semi-colons within lists
- Using a colon to introduce a list

Toolkit/Features:

Audience	Someone who wants to understand a process or an event.
Purpose	To help someone understand a process or why something is, or has happened.
Typical structure	<ul style="list-style-type: none"> • Series of logical – often chronological – explanatory steps. • Paragraphs usually beginning with a topic sentence. • Often illustrated by diagrams to aid understanding.
Typical language features	<ul style="list-style-type: none"> • Formal language. • Present tense. • Causal sentence signposts to link explanation. • Generalisation. • Tentative language to refer to unproven theories. • Detail to help understand points – often in form of information. • Technical vocabulary.
Examples	<ul style="list-style-type: none"> • How does a bicycle pump work? • Why does it get colder when you go up a mountain? • How did the Egyptians build the pyramids?

Writing Opportunities

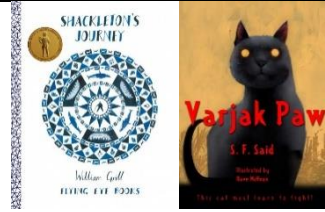
Focussed on Oliver Twist/Street Child:

- Rags to Riches story (focus dialogue)
- Dialogue between two characters (characterisation and formality) e.g. Fagin and Nancy
- Newspaper report: Boy goes missing (Oliver Twist)/Opening a home for boys (Dr Barnardo)
- Letter of complaint/persuasive letter: workhouses
- Biography: Dr Barnardo

Other:

- Persuasive and informative leaflet: British Heart Foundation

Frozen Kingdom



Non-Fiction

Genre: Newspaper Report

Task:

Cold: To write a newspaper report about the strange objects that appeared in the classroom.

Hook: Children to come in to the classroom to find a range of items and a letter/diary from a character (could be Barnardo or other character from Street Child)

Potential writing context for warm/hot write:

To write a newspaper about an event during Shackleton's journey

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, find out – discover; ask for – request; go in – enter]
- Use of the passive to affect the presentation of information in a sentence [for example, I broke the window in the greenhouse versus The window in the greenhouse was broken (by me)] / using passive verbs to affect the presentation of information in a sentence
- The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] / recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms

Toolkit/Features:

Typical ingredients of recount text	
Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	<ul style="list-style-type: none"> • A beginning, middle and end in chronological order. • Opening paragraph to hook and orientate the reader (often includes Who? What? Where? Why? When?). • Paragraphs often begin with a topic sentence.
Typical language features	<ul style="list-style-type: none"> • Past tense. • Time sentence signposts for coherence. • Specific and descriptive – often in style of information or explanation. • Direct speech.
Examples	<ul style="list-style-type: none"> • Trip to local museum. • Autobiography. • Newspaper article.

Writing Opportunities

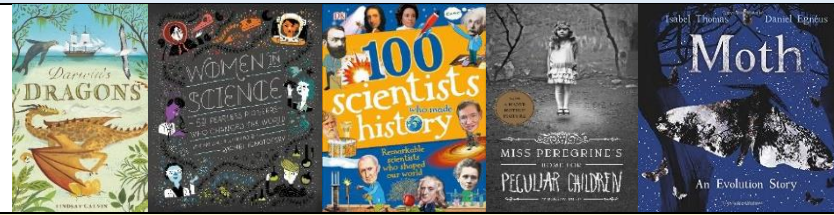
Focussed on Shackleton's Journey:

- Diary
- Newspaper
- Biography: Shackleton

Focussed on Varjak Paw:

- Journey tale (focus on suspense)
- Write a paragraph that builds suspense

Darwin's Delights



Non-Fiction

Purpose: To inform

Genre: Information Text/Non-chronological report

Task:

Cold: To write a non-chronological report about Derby

Hook: Children to work in groups to make up an animal and habitat in a box. Children to make up a short presentation to tell the class about their animal.

Potential writing context for warm/hot write:

To write a non-chronological report about a made up animal

To write a non-chronological report about selective breeding, adaptations and genes.

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- using expanded noun phrases to convey complicated information concisely
- 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
- Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]
- Punctuation of bullet points to list information
- Punctuating bullet points consistently
- Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, *It's raining; I'm fed up*]
- using semi-colons, colons or dashes to mark boundaries between independent clauses

Toolkit/Features:

Typical ingredients of information text	
Audience	<ul style="list-style-type: none"> • Someone who is interested in the topic. • Someone who enjoys information.
Purpose	<ul style="list-style-type: none"> • To inform the reader about the topic, describing its characteristics in an engaging and interesting way.
Typical structure	<ul style="list-style-type: none"> • Opening that introduces the reader to the subject. • Chunks of information, logically organised, possibly with subheadings, information boxes, lists, bullet points, diagrams and images. • Paragraphs usually begin with a topic sentence. • Ending – that makes a final 'amazing' point or relates the subject to the reader.
Typical language features	<ul style="list-style-type: none"> • Generalisers such as – <i>most, many, some, a few, the majority</i>. • Sentence signposts to add information – <i>furthermore, also, moreover, additionally</i>. • Subject-specific and technical vocabulary. • Often in the present tense and third person, e.g. <i>whales are large</i>. • Usually fairly formal, especially if written for an unknown reader. • Detail and description, including comparisons.
Examples	<ul style="list-style-type: none"> • Natural world: <i>sharks, dinosaurs, butterflies, flowers, etc.</i> • Places – <i>our school, India, river deltas, etc.</i> • People – <i>life in the Caribbean, living in the desert, etc.</i> • Objects – <i>racing cars, mobile phones, etc.</i> • Hobbies – <i>football, dance, etc.</i>

Writing Opportunities

Focussed on *The Cobbler of Krakow* (none book link):

- Write a beat the monster story: *The Cobbler of Krakow* (Pie Corbett, Bumper Book) / *Beowulf*
- Rewrite a new opening/ending to a well-known story e.g. fairytale
- Instructions: how to kill a monster/beast
- Non-chronological report about their beast

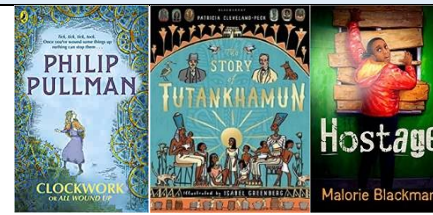
Other:

- Non-chronological report about selective breeding/adaptations/genes.

Year 5/6

Cycle B

Pharaohs



Non-Fiction

T4W Story Type:

Journey

Journey Tale:	Generic Structure:
Opening	MC goes on a journey
Build up	Something small goes wrong
Problem	Something worse happens Something even worse happens
Resolution	The obstacles are overcome
Ending	MC gets there in the end

Model Text: Kidnapped (Bumper Book) and Adventure at Cambury Park

Focus: Suspense

Helpful Links:

<https://www.teachwire.net/teaching-resources/pie-corbetts-fiction-kidnapped-literacy-resource-for-ks2>

<https://www.talk4writing.com/wp-content/uploads/2014/01/Story-Reading-into-Writing.pdf>

<https://www.talk4writing.com/wp-content/uploads/2014/01/Story-Reading-into-Writing.pdf>

<https://prezi.com/c74xebul1gos/writing-a-suspense-story-at-ks2/>

<https://www.bbc.co.uk/programmes/p011mxd6>

<https://primarysite-prod-sorted.s3.amazonaws.com/stensonfieldsprimary/UploadedDocument/72d46fe5c4784e59bfd03371f968b9c/kidnapped.pdf>

Cold write: To write a description that creates suspense <https://www.youtube.com/watch?v=gEK1hYYk2h8> (From 00:10)

Hook: Read Malorie Blackman's Hostage. Children to write their own Witness Statement for the Police. <https://www.tes.com/teaching-resource/hostage-by-malorie-blackman-6447380> <https://www.twinkl.co.uk/resource/fairytale-character-witness-statements-from-the-twist-the-text-hansel-and-gretel-collection-t-e-2551606>

Potential writing context for warm/hot write:

Children to write their own Journey Story.

To re-write a Journey Story from another Character's point of view

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- How words are related by meaning as synonyms and antonyms [for example, big, large, little].

You may also cover the composition objective: in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

Toolkit/Features:

Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

6. Dilemma - action and suspense

- Think about the character's goal – how will they try to achieve this – and what 'struggles' will they meet on the way – conflicts, obstacles and problems. Don't have too many!
- Decide how obstacles will be overcome.

To build tension and excitement: – you might want to

- Balance short and long sentences
- Use questions to draw reader in
- Use exclamations for impact
- Place your character in lonely, dark place
- Introduce a scary sound effect, e.g. *something hissed*
- Show a glimpse of something, e.g. *a hand appeared at the door*
- Use dramatic connectives, e.g. *at that moment...*
- Use empty words, e.g. *something, somebody, it*
- Use powerful verbs, e.g. *run, jump, grip, grab, struggle*

Keep the reader wanting to find out what will happen you might want to:	
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> let the threat get closer and closer show the character's feelings by reactions, e.g. <i>she froze</i> include short punchy sentences for drama use rhetorical questions to make the reader worried – <i>Who had turned out the light?</i> use empty words to hide the threat – <i>something, somebody, it, a silhouette</i> select powerful verbs – <i>crept, grabbed, smothered</i> use dramatic connectives – <i>in an instant, without warning, out of the blue</i> 	<ul style="list-style-type: none"> hide the threat; use an abandoned setting or lull the reader with a cosy setting personify the setting to make it sound dangerous – use the weather and/or time of day to create atmosphere make your character hear, see, touch, smell or sense something ominous surprise the reader with the unexpected suggest something is about to happen reveal the character's thoughts, e.g. <i>She wondered if she would ever escape the darkness.</i> slow the action by using sentences of three and drop in clauses.

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> Collect language banks for scary settings, ominous weather, cold and darkness – sort by mood Raid novels for scary scenes, descriptive passages and write 'in the style of' Compare suspense sections and analyse effect created Use drama to recreate suspense, mime how a character reacts and hot seat Use 'in a dark, dark house' to build suspense Collect verbs, dramatic connectives, empty words, descriptive phrases to use when building suspense 	<ul style="list-style-type: none"> From novels, collect and compare different suspense paragraphs and innovate Use film clips to discuss how to manipulate the reader; write short suspense scenes Use drama to create a suspense scene Use sound effects, music and voices to create suspense Hot seat characters from drama and a novel to explore feelings and thoughts at moments of suspense – turn into writing Gather word banks for suspense using the senses Rehearse suspense sentences using sentences of three to build tension and drop in clauses; contrast with rhetorical questions and short sentences

Writing Opportunities

Topic Link:

- *Non-chronological report on the Pharaohs*
- *Instructions on how to mummify someone*
- *Diary on Howard Carter finding King Tutankhamun's tomb*
- *Description on Howard Carter finding King Tutankhamun's tomb*

Stargazers



Non-Fiction

Purpose: To explain

Genre: Explanation text

Task:

Cold: To write an explanation text explaining how their invention (from the hook) works.

Hook: Children to be put into groups and given 3 items. They must invent something that can help people/make people lives easier. They then need to explain how it works to the rest of the class.

Potential writing context for warm/hot write:

To write an explanation text to the invention and development of the telescope

To write an explanation text about how night and day occur

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- using expanded noun phrases to convey complicated information concisely
- Relative clauses beginning with *who*, *which*, *where*, *when*, *whose*, *that*, or an omitted relative pronoun / using relative clauses beginning with *who*, *which*, *where*, *when*, *whose*, *that* or with an implied (i.e. omitted) relative pronoun
- Devices to build cohesion within a paragraph [for example, *then*, *after that*, *this*, *firstly*]
- Linking ideas across paragraphs using adverbials of time [for example, *later*], place [for example, *nearby*] and number [for example, *secondly*] or tense choices [for example, *he had seen her before*]
- 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
- Brackets, dashes or commas to indicate parenthesis / using brackets, dashes or commas to indicate parenthesis
- Use of the passive to affect the presentation of information in a sentence [for example, *I broke the window in the greenhouse* versus *The window in the greenhouse was broken (by me)*] / using passive verbs to affect the presentation of information in a sentence
- Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]

Toolkit/Features:

Typical features of explanation text	
Audience	Someone who wants to understand a process or an event.
Purpose	To help someone understand a process or why something is, or has happened.
Typical structure	<ul style="list-style-type: none"> • Series of logical – often chronological – explanatory steps. • Paragraphs usually beginning with a topic sentence. • Often illustrated by diagrams to aid understanding.
Typical language features	<ul style="list-style-type: none"> • Formal language. • Present tense. • Causal sentence signposts to link explanation. • Generalisation. • Tentative language to refer to unproven theories. • Detail to help understand points – often in form of information. • Technical vocabulary.
Examples	<ul style="list-style-type: none"> • How does a bicycle pump work? • Why does it get colder when you go up a mountain? • How did the Egyptians build the pyramids?

Writing Opportunities

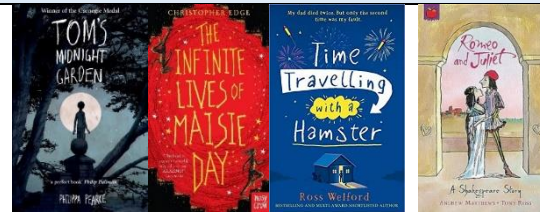
Topic Links

- Write a newspaper report on the Moon landing
- Write a newspaper report on Tim Peake going to the ISS

Other

- Write a journey story (linked to Alien Landing)
- Write a discussion text: Are aliens real? (Based on Daleks Text Red T4W book)

Time Traveller



Non-Fiction

Purpose: To write to retell/recount

Genre: Letter

Task:

Cold: To write a letter inspired by 'Taking Flight' to a friend that has moved far away telling them about his day

Hook: Watch the video 'Taking Flight' <https://www.literacyshed.com/takingflight.html> Children to then hot seat Tony and begin to think about how he is feeling and what his thoughts were throughout the day

Potential writing context for warm/hot write:

To write a letter from Tom to his brother

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, find out – discover; ask for – request; go in – enter]
- using the perfect form of verbs to mark relationships of time and cause
- Punctuation of bullet points to list information / punctuating bullet points consistently
- How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover] / using hyphens to avoid ambiguity

Toolkit/Features:

Typical ingredients of recount text	
Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	<ul style="list-style-type: none"> • A beginning, middle and end in chronological order. • Opening paragraph to hook and orientate the reader (often includes Who? What? Where? Why? When?). • Paragraphs often begin with a topic sentence.
Typical language features	<ul style="list-style-type: none"> • Past tense. • Time sentence signposts for coherence. • Specific and descriptive – often in style of information or explanation. • Direct speech.
Examples	<ul style="list-style-type: none"> • Trip to local museum. • Autobiography. • Newspaper article.

Poetry

Children to learn about rap poetry – learn and perform Rap Connected by Benjamin Zephaniah and then write own rap poems
<https://www.heyman.notts.sch.uk/page/?title=English+work&pid=2679>

Non-Fiction

Purpose: To write to retell/recount

Genre: Diary

Task:

Cold: To write a diary about our trip to Eyam (or similar experience that the whole class have had)

Hook: Children to get clues linked to Romeo and Juliet and make predictions

Potential writing context for warm/hot write:

To write a diary from Romeo's point of view (Romeo and Juliet)

To write a diary from the point of view of someone in Eyam during the plague

Toolkit/Features:

Show not tell feelings

Emotive language

Descriptive language

Talking to the reader e.g. rhetorical questions

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] / recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
- Devices to build cohesion within a paragraph [for example, then, after that, this, firstly]
- Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]

Audience	Someone who wants to know what happened.
Purpose	To retell a real event in an interesting and engaging way.
Typical structure	<ul style="list-style-type: none">• A beginning, middle and end in chronological order.• Opening paragraph to hook and orientate the reader (often includes Who? What? Where? Why? When?).• Paragraphs often begin with a topic sentence.
Typical language features	<ul style="list-style-type: none">• Past tense.• Time sentence signposts for coherence.• Specific and descriptive – often in style of information or explanation.• Direct speech.
Examples	<ul style="list-style-type: none">• Trip to local museum.• Autobiography.• Newspaper article.

Writing Opportunities

Tom's Midnight Garden Link:

- Description of the garden
- Letter home from Tom
- Diary from Tom

Focussed on Romeo and Juliet:

- Diary from Romeo

Topic Links

- Write a diary between King Henry VIII and one of his wives
- Write a newspaper report about the closure of the monasteries

Other:

- Write a Wishing Tale (based on One Chance)
- Portal Story (Time Slip Scarab)

Topic Link:

- Non-chronological report on how something has changed over time (fashion, leisure, schooling, music etc.)

Peasants, Princes and Pestilence



Non-Fiction

Purpose:
To persuade

Genre:
Letter

Task:
Cold: To write a letter persuading a company to make/sell your item (link to the hook)

Hook: To design their own toy/ useful household item/ game

Potential writing context for warm/hot write:
To write a letter persuading Mrs Martin to extend break times
To write a persuasive letter from Hancock to Mompesson (Mompesson vs Hancock. Burial in the church yard)

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] / recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
- Brackets, dashes or commas to indicate parenthesis / using brackets, dashes or commas to indicate parenthesis
- Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, It's raining; I'm fed up] / using semi-colons, colons or dashes to mark boundaries between independent clauses
- Use of the colon to introduce a list and use of semi-colons within lists / using a colon to introduce a list
- Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must] / using modal verbs or adverbs to indicate degrees of possibility
- 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

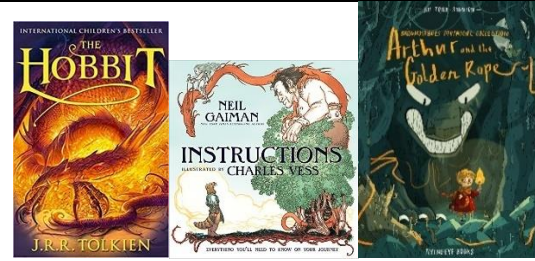
Toolkit/Features:

Typical features of persuasion text	
Audience	Someone you are trying to influence
Purpose	To promote a particular view or product in order to influence what people think or do
Typical structure	<ul style="list-style-type: none"> • Logical order • A series of points building one viewpoint • Paragraphs with topic sentence in introduction (and in all paragraphs for longer text) • Often includes images to attract attention
Typical language features	<ul style="list-style-type: none"> • Personal and direct, often informal (friendly) • Emotive sentence signposts • Opinions presented as facts • Use of the imperative • Use of language that sounds good, including slogans • Weasel words (emotive language designed to deceive/give best impression)
Examples	<ul style="list-style-type: none"> • Adverts • Newspaper editorials • Promotional leaflets • Pamphlets promoting a particular viewpoint

Writing Opportunities

- Topic Link:**
- To write a diary from the point of view of someone who has caught the plague
- Other:**
- To write a finding tale (The Game)

Alchemy Island



Non-Fiction

T4W Story Type:
Defeat the Monster

Conquering the Monster Tale:	Generic Structure:
Opening	Introduce the MC(s) all is well
Build up	A monster appears and causes problems
Problem	The monster is difficult to defeat
Resolution	MC(s) defeat the monster
Ending	All is well again (MC(s) gets a reward)

Model Text: The Tibicena

Focus: Characterisation

Helpful Links: <https://inthetwelve.wordpress.com/2019/02/11/talk-for-writing-in-y6-defeating-the-monster/>
<https://drive.google.com/file/d/1QEpoXiiO1nkzTxfnyUObvURoXorYchCW/view>

Cold write: To write a character description



<https://www.wizardingworld.com/features/things-you-may-not-have-noticed-about-albus-dumbledore>
https://aminotapps.com/c/harry-potter/page/item/albus-dumbledore/RmTv_IWwedK8XRPzWM3JPL3N3Z6WGGr

Hook: Split the class up in to groups of 3 maximum. Give each group a single sentence/paragraph of the model text (without reading the model text). Ask the children to talk about what type of story they think it is, what is happening, etc.

As a class, they are going to 'perform' their section as they see fit. Some groups may choose to do drama and act it out whilst someone reads it. Some may just chose to read it out to show the correct mood.

Each group to perform in order.

Then read the story as whole to the class, and ask them if any of them would change how they performed their part and why etc. Children to have an opportunity to do this and perform it as a full story as a class again.

Potential writing context for warm/hot write:

Children to write their own defeating the monster story. Alternatively, children could write the fathers story of when they went in to kill the Tibicena, so they don't have to invent any new characters / beasts etc.

To write a continuation of the Tibicena story following on from 'And that was when we saw it.'

Toolkit/Features:

Make sure the toolkit is co-constructed with the class and that they have seen examples of the toolkit in the model or other texts.

Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> Show not tell – describe a character's emotions using senses, e.g. the effect on the character's body – <i>a shiver shot up her spine</i> Give your main character a hobby, interest or special talent: <ul style="list-style-type: none"> <i>Shiv kept a pet rat called Simon in a cage made of bamboo shoots</i> an expression for speech, e.g. <i>'Rats!' she cried</i> something they love or hate or fear, e.g. <i>Carol had always been afraid of the dark</i> a distinctive feature, e.g. <i>she wore scarlet jeans</i> a secret Know your character's desire, wish or fear, e.g. <i>Gareth had always wanted a pet/ never liked lizards.</i> 	<ul style="list-style-type: none"> Use a name to suggest the character, e.g. <i>Mr Hardy</i> [strong and tough], <i>Miss Honey</i> [gentle] Drop in a few details to suggest character, e.g. <i>Mr Simons, gripping his cane, glared at the two boys.</i> Show (not tell) how characters feel by what they do, think or say, e.g. <i>"Get out!" he snapped, slamming the door. (to show anger)</i> Reveal a character's thoughts, e.g. <i>He hoped that he would find his way home.</i> Use other character's (or the narrator's) comments or reactions, e.g. <i>'Tracy's upset again,' whispered Jamil.</i> Use contrasting main characters & show how a character feels on the inside whilst pretending something else. Show character development – how they feel at the start and end of a story, e.g. <i>Mrs Bonny frowned. [Opening] Mrs Bonny turned to her new-found friend and smiled. [Ending]</i>
Y3/4 As in Y1/2 plus:	Y5/6 As in Y3/4 plus:
<ul style="list-style-type: none"> Notice and collect ideas for how authors develop characters through what they say, do and thin Use reading and images to collect banks of words or phrases to draw on when writing for feelings, e.g. <i>scared – shivered, spine tingle, legs shook, tremble</i> act out simple scenes with different characters, e.g. <i>coming into a room angrily, shyly, bossily, etc.</i> Use drama to re-enact or develop new scenes Collect character triggers, e.g. <i>a secret, a wish, a fear, finding something, an anxiety, a dream, losing something, a lie, etc.</i> 	<ul style="list-style-type: none"> Play games where children mime and others have to guess – who and how they feel Write dialogue for images of films with the sound turned down Collect banks of names and idioms/expressions Look at images of people and write banks of details to describe faces, hands, eyes, mouths, teeth, etc. In reading, discuss how authors build characters and show/suggest feelings Use drama to develop 'show not tell'. Act out scenes, changing a character's feelings, e.g. how does a bossy character answer the door or a shy one? Rehearse changing sections of good writing by altering the character type thinking about what a different character would say, do or think; Read and imitate good writers. Borrow characters and write new stories for them.

National Curriculum Coverage Vocabulary, Grammar and Punctuation:

- Use of commas to clarify meaning or avoid ambiguity/ using commas to clarify meaning or avoid ambiguity in writing
- You may cover the composition objective: in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed*

Writing Opportunities

Focussed on Arthur and the Golden Rope:

- Write a character description of the beast
- Write instructions on how to kill the beast