



Year 3/4

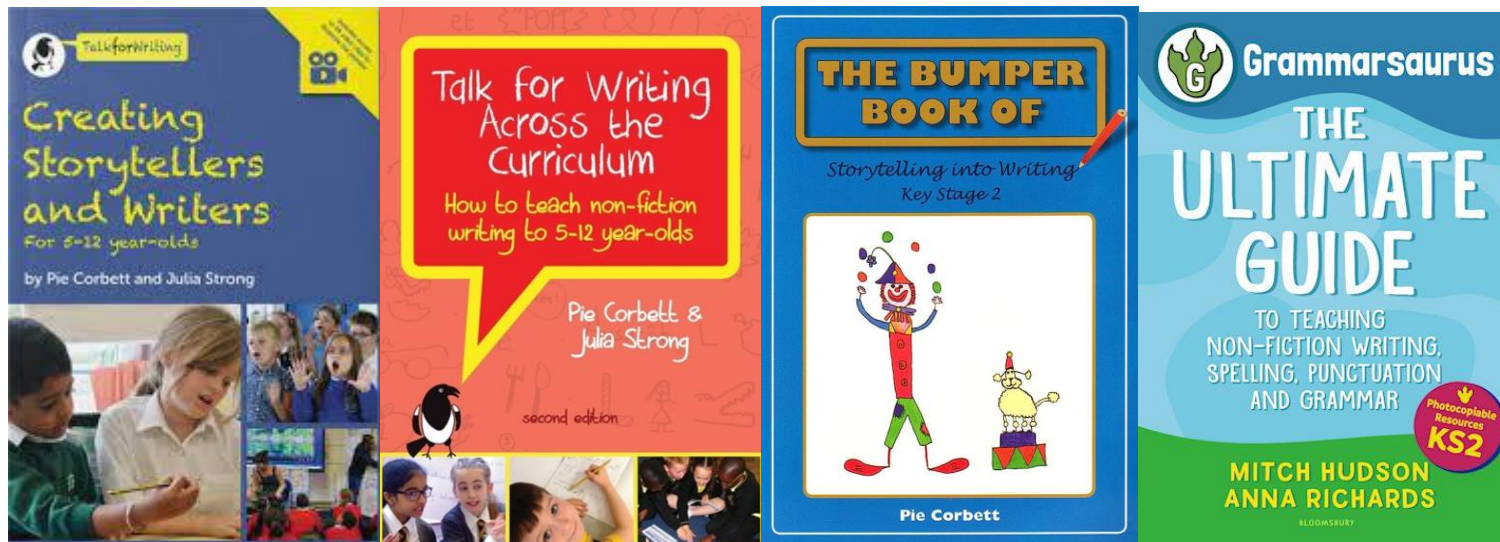
# English Curriculum

Last Updated Oct 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 LKS2

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 3 and Year 4 whilst the main body of the National Curriculum is Lower 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 Lower 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 Tribal Tales	Autumn 2 I am warrior	Spring 1 & 2 Urban Pioneers	Spring 1 & 2 Urban Pioneers	Summer 1 Predator	Summer 2 Gods and Mortals	Autumn 1 Heroes and Villains	Autumn 2 Tremors	Spring 1 & 2 Traders and Raiders	Spring 1 & 2 Traders and Raiders	Summer 1 Burps, Bottoms and Bile	Summer 2 Blue Abyss
Word												
Sentence												
Text												
Punctuation												
	Fiction - Portal Story (Dialogue)	Non-Fiction - Inform - Biography	Non-Fiction - Discuss - Discussion Text	Non-Fiction - Retail - Letter	Fiction - Traditional Tales (Openings and Endings)	Fiction - Journey Story - Description	Fiction - Finding Tale - Characterisation	Non-Fiction - Recount - Diary	Fiction - Conquering the Monster - Dialogue	Fiction - Warning Tale - Settings	Non-Fiction - Instructions	Non-Fiction - Explanation Text
Year 3: Formation of nouns using a range of prefixes [for example super-, anti-, auto-]	See 'Read Write Inc. Spelling' progression											
Year 3: Use of the forms a or an according to whether the next word begins with a consonant or a vowel [for example, a rock, an open box]	See 'Read Write Inc. Spelling' progression											
Year 3: Word families based on common words, showing how words are related in form and meaning [for example, solve, solution, solver, dissolve, insoluble]	See 'Read Write Inc. Spelling' progression											
Year 4: The grammatical difference between plural and possessive -s			•				•					
Year 4: 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]	•							•				
<i>choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition</i>		•		•					•			
Year 3: Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of] <i>using conjunctions, adverbs and prepositions to express time and cause</i>		•			•			•		•		
Year 4: 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)						•	•			•		
Year 4: Fronted adverbials [for example, Later that day, I heard the bad news.] <i>using fronted adverbials</i>				•					•			
<i>extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although</i>			•							•	•	
Year 3: Introduction to paragraphs as a way to group related material		•										•
Year 3: Headings and sub-headings to aid presentation		•									•	•
Year 3: Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play] <i>using the present perfect form of verbs in contrast to the past tense</i>				•				•				
Year 4: Use of paragraphs to organise ideas around a theme		•		•								•
Year 4: Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition		•					•					
Year 3: Introduction to inverted commas to punctuate direct speech <i>using and punctuating direct speech</i>	•								•			
Year 4: 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!"]	•								•			

using and punctuating direct speech

Year 4: Apostrophes to mark plural possession [for example, the girl's name, the girls' names]  
indicating possession by using the possessive apostrophe with plural nouns

Year 4: Use of commas after fronted adverbials  
using commas after fronted adverbials

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## Composition Lower 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
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	•		
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	This falls under Appendix 2 of the grammar NC for year 4		
in narratives, creating settings, characters and plot	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		
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.	This will be most suited to focus on during a poetry unit		

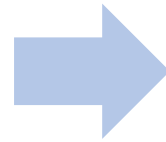
## Transcription Lower Key Stage 2

Spelling  
Handwriting

Upper Key Stage 2	Stage 1	Stage 2	Stage 3
Use further prefixes and suffixes and understand how to add them (See English appendix 1)		See 'Read Write Inc. Spelling' progression	
Spell further homophones		See 'Read Write Inc. Spelling' progression	
Spell words that are often misspelt (see English appendix 1)		See 'Read Write Inc. Spelling' progression	
place the possessive apostrophe accurately in words with regular plurals [for example, girls', boys'] and in words with irregular plurals [for example, children's]		See 'Read Write Inc. Spelling' progression	
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.	•		
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].			•

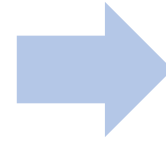
**Hook**  
**Optional**

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.



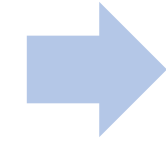
**Cold Write**  
**Optional**

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.

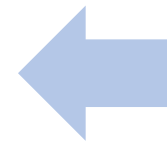


## KS1 and KS2 Writing Teaching Sequence

**Read as a Writer**

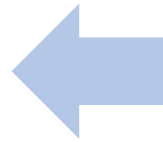
Teach the key skills that are the focus for this learning journey using the book/ model text to support.

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

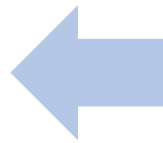


**Warm Write**  
**Optional**

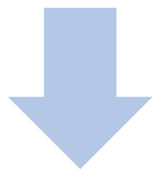
This is an opportunity for children to apply the skills that have been taught. The warm write may can be a variety of activities edit and improve a 'bad' example; write a paragraph that shows \_\_\_ (like in the cold write); or write a full text after doing some planning and shared writing.



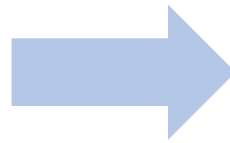
**Hot Write**  
Planning for the first draft



**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 3/4

Two Year Cycle

Cycle A (24 – 25)							
Transition Unit		Tribal Tales	I am warrior	Urban Pioneers	Urban Pioneers	Predator	Gods and Mortals
The Tear Thief (Short unit) <a href="https://www.tes.com/teaching-resource/the-tear-thief-3-weeks-of-planning-12041740">https://www.tes.com/teaching-resource/the-tear-thief-3-weeks-of-planning-12041740</a>  <a href="https://www.hertsforlearning.co.uk/sites/default/files/documents/blogs/tear_thief_planning_resource.pdf">https://www.hertsforlearning.co.uk/sites/default/files/documents/blogs/tear_thief_planning_resource.pdf</a>	Place Value Punctuation and Grammar Y4	Fiction: Portal Story Model Text: The Impossible Possible Bookshop (+Stone Age Boy) Focus: Dialogue	Non-Fiction: Information, Biography <i>Boudicca</i>	Non-Fiction: Discussion <i>Is graffiti art or vandalism?</i>	Non-Fiction: Letter based on Firework Makers Daughter Way Home	Fiction: Traditional Tales Model Text: Jack and the Beanstalk (+The Lost Happy Endings) Focus: Opening and Endings	Fiction: Journey Story Model Text: Perseus and Medusa Focus: Description
		Poetry type: Clerihews Learn and Perform: I don't want to go to school! – Colin McNaughton Analyse: I don't want to go to school – Colin McNaughton At the end of the school day – Wes Magee	Poetry type: Limericks Learn and Perform: The Sound Collector – Roger McGough Analyse: The Sound Collector – Roger McGough Thinker's Rap – Eloise Greenfield Slowly – James Reeves				
Cycle B (23 – 24)							
Transition Unit		Heroes and Villains	Tremors	Traders and Raiders	Traders and Raiders	Burps, Bottoms and Bile	Blue Abyss
The Lost Thing	Place Value Punctuation and Grammar Y3	Fiction: Finding Tale Model Text: Ben and the Stolen Diamond (+The Lost Thing) Focus: Characterisation	Non-Fiction: Recount, Dairy <i>Using Escape from Pompeii</i>	Fiction: Conquering the Monster Model Text: Beowulf Focus: Description	Fiction: Warning Tale Model Text: Iron Man (Pie Corbett) Focus: Settings	Non-Fiction: Instructions, Recipe <i>Healthy Eating</i>	Non-Fiction: Explanation <i>Water Cycle</i>

				Poetry type: Kennings Learn and Perform: Gran Can You Rap – Jack Ousby Analyse: Topsy-Turvy world – William Brighty Rands Web of life – Jane Clarke Gran Can You Rap – Jack Ousby			Poetry type: Free Verse Learn and Perform: Walking with my Iguana – Brian Moses Analyse: Emergensea – John Heagley The Ocean's Blanket – Carol Ann Duffy Walking with my Iguana – Brian Moses
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## 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.

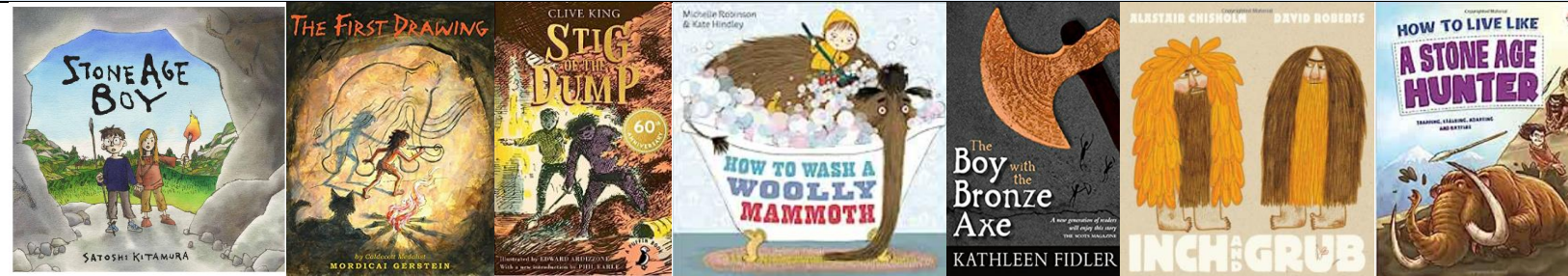
<b>Minimum Coverage for Cycle A</b>					
	Autumn 1 Tribal Tales	Autumn 2 I am Warrior	Spring 1 and 2 Urban Pioneers	Summer 1 Predator	Summer 2 Gods and Mortals
To entertain (story)	Dialogue			Openings and Endings	Description
To entertain (poetry)		Clerihews	Limerick		
To inform (Non-chronological report/Biography)		Biography			
To recount (Diary/Letter/Newspaper)			Letter		
To persuade (Letter/Leaflet)					
To argue					
To discuss			Discussion		
To explain					

### Minimum Coverage for Cycle B

	Autumn 1 Heroes and Villains	Autumn 2 Tremors	Spring 1 and 2 Traders and Raiders	Summer 1 Burps, Bottoms and Bile	Summer 2 Blue Abyss
To entertain (story)	Characterisation		Setting Description & Dialogue		
To entertain (poetry)			Kennings		Free Verse
To inform (Non-chronological report/Biography)					
To recount (Diary/Letter/Newspaper)		Diary			
To persuade (Letter/Leaflet)					
To argue					
To discuss					
To explain					
To instruct					

# Year 3/4 Cycle A

# Autumn 1 Tribal Tales



## Fiction

T4W Story Type: Portal Story

	Bare bones of a portal story
Opening	<ul style="list-style-type: none"> <li>Main character/s (MCs) visit a setting</li> </ul>
Build Up	<ul style="list-style-type: none"> <li>MC finds something (a portal) that takes them to another world.</li> </ul>
Problem	<ul style="list-style-type: none"> <li>MC explores other world &amp; strange things happen.</li> </ul>
Resolution	<ul style="list-style-type: none"> <li>MC returns home.</li> </ul>
Ending	<ul style="list-style-type: none"> <li>MC wants to return to new world</li> </ul>

Model Text (To be edited by teachers to include development points from the cold write): The Impossible Possible Bookshop (+Stone Age Boy) [Click Here](#)

Focus: Dialogue

Helpful Links:

[https://www.alexandra.hounslow.sch.uk/images/uploads/pdfs/Impossibly-Possible\\_Y4.pdf](https://www.alexandra.hounslow.sch.uk/images/uploads/pdfs/Impossibly-Possible_Y4.pdf)

<https://www.tes.com/teaching-resource/talk-for-writing-stone-age-boy-3-week-unit-fiction-week-one-12480125>

**Cold write:** To write a dialogue between 2 characters <https://www.literacyshed.com/cloudylesson.html>

**Hook:**

**Potential writing context for warm/hot write:**

Children to write a portal story

Children to write a dialogue between two characters

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- 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]
- Introduction to inverted commas to punctuate direct speech
- using and punctuating direct speech
- 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!"]

*You may also want to cover the composition objective:* in narratives, creating settings, characters and plot

**Toolkit:**

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.

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Choose and decide how a character feels, thinks or behaves and show this through what they say, e.g. 'I'm scared!'</li> <li>Use powerful speech verbs – hissed, squealed, roared, whispered</li> <li>Use said plus an adverb – he said nervously</li> </ul> <p><b>And a few speech punctuation rules:</b></p> <ul style="list-style-type: none"> <li>Write what is said, starting with a capital letter, and the punctuation inside a speech bubble</li> <li>Burst the bubble to leave speech marks round what is said</li> <li>Start a new line for each speaker</li> <li>Start the spoken words with a capital letter</li> <li>If the sentence ends with speech, put a . or ! or ? inside the speech marks. If the sentence continues end the speech with a comma</li> </ul>	<ul style="list-style-type: none"> <li>Use only a few exchanges</li> <li>Tag on what a character is doing while speaking, using a 'stage direction' – 'No,' he hissed, <u>shaking his head</u>.</li> <li>Use a speech sandwich, e.g. 'Hello,' said John, waving to his friend. Then character B replies, 'Run for it,' squealed Tim.</li> <li>Use dialogue to suggest how a character feels, thinks or what they are like and to move the action forwards</li> <li>Use quirky expressions, e.g. "Crazy cats," she muttered.</li> </ul>

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Focus on dialogue in reading and work out simple rules</li> <li>Display dialogue rules and examples on washing lines and on support cards</li> <li>Rehearse dialogue in shared writing but keep it limited</li> <li>Draw cartoons with speech bubbles for stories</li> <li>Practice turning speech bubbles into dialogue</li> <li>Use Post-its to innovate on speech verbs, adding in adverbs or changing what is said</li> <li>Change a character's personality and then alter what they say</li> </ul>	<ul style="list-style-type: none"> <li>Add ideas to class dialogue rules by reading quality literature, display, model in shared writing and practise</li> <li>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></li> <li>Model in pairs what character A says + the reply from character B; then add in stage directions for both</li> <li>Collect expressions from books but also from listening in to other people speaking</li> <li>Make lists of idioms and everyday expressions</li> </ul>

## Writing Opportunities

Focussed on 'The Impossible Bookshop'

- Write a newspaper report about the strange portal that has been found

Focussed on Stone Age Boy:

- Write instructions <https://www.tes.com/teaching-resource/y3-4-stone-age-boy-x1-week-of-planning-12113655>

Focussed on Stig of the Dump:

- Write a newspaper article about the discovery of Stig of the Dump <https://bellfieldprimary.org.uk/wp-content/uploads/2020/01/Year-3-Stig-of-the-Dump.pdf>
- Write a diary entry <https://www.tes.com/teaching-resource/4-week-english-unit-of-work-based-around-stig-of-the-dump-years-3-4-11254972> <https://www.gladehill.nottingham.sch.uk/english-resources-12/>

Focussed on How to Wash a Woolly Mammoth: [https://www.elsonjunior.co.uk/wp-content/uploads/files/How\\_to\\_wash\\_a\\_woolly\\_mammoth\\_book.pdf](https://www.elsonjunior.co.uk/wp-content/uploads/files/How_to_wash_a_woolly_mammoth_book.pdf)

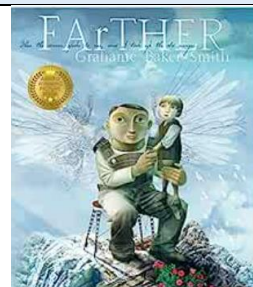
- <https://www.tes.com/teaching-resource/how-to-wash-a-woolly-mammoth-planning-12420971>
- Write instructions <https://www.tes.com/teaching-resource/-how-to-wash-a-woolly-mammoth-planning-pack-stone-age-instructions-11409938>

Other

- Write a Kennings poem based on Stone Age artefacts <https://bellfieldprimary.org.uk/wp-content/uploads/2020/01/Year-3-Stig-of-the-Dump.pdf>

# Autumn 2

## I am Warrior



### Non-Fiction

Purpose: To inform

Genre: Biography

Task:

**Cold:** To write a biography on a famous author/scientist. Due to the difficulty in doing this as it requires children to have prior knowledge of the person, it may be that you give the children notes to put in to sections and then write in to sentences. This will allow you to assess their understanding of cohesion and different sentence lengths.

Model Text: To prevent children learning about lots of new people, have the model text on the same person as they have done the cold write on.

Hook: May be difficult to include a hook unless you do the hook prior to the cold write to inform the cold write.

Potential writing context for warm/hot write:

To write a biography on Boudicca <https://grammarsaurus.co.uk/portal/2021/06/year-4-model-text-biography-queen-boudicca-scot-4-aus-us-3-grade-ire-3-class/>

To write a biography on a Roman Emperor

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition
- Use of paragraphs to organise ideas around a theme
- Headings and sub-headings to aid presentation
- Introduction to paragraphs as a way to group related material
- Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of]
- choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition

You may also want to cover the composition objective: 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.

Toolkit/Features:

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

like this:

Information toolkit	
<b>Plan it</b> – order the information logically	<ul style="list-style-type: none"> <li>• Box up your points in logical order.</li> <li>• Hook your reader with a good introduction, e.g. <i>rare form of dragon</i>.</li> <li>• Use subheadings or topic sentences to let the reader know what each section is about, e.g. <i>Ridge-backs are easy to identify as . . .</i></li> <li>• End with a final comment, possibly a striking piece of information, e.g. <i>It would be disastrous if . . .</i></li> </ul>
<b>Link it</b> – join the points so the text flows	<ul style="list-style-type: none"> <li>• Link your information together using sentence signposts that help to add on more facts, e.g. <i>additionally, furthermore, also, moreover</i>.</li> <li>• Add in alternative points using words such as <i>however, on the other hand</i>.</li> <li>• Link sentences with generalisers such as <i>they, it, some, many, a few, lots, most, the majority</i>.</li> </ul>
<b>Express it</b> – make the information sound interesting	<ul style="list-style-type: none"> <li>• Vary sentence lengths, using short ones for emphasis.</li> <li>• Vary sentence openings to avoid writing sounding like a list of information, e.g. use adverb 'starters' such as <i>amazingly, intriguingly</i>.</li> <li>• Use descriptive language, including similes to paint the picture, e.g. <i>covered in shiny scales</i>.</li> <li>• Use the language of comparison, such as <i>is similar to, unlike, identical to, related to</i>.</li> <li>• Use technical language, explaining it if necessary.</li> </ul>
<b>Check it</b>	<ul style="list-style-type: none"> <li>• Read your writing aloud.</li> <li>• Make certain it flows, check it for accuracy and improve it wherever it does not sound quite right.</li> </ul>

# Poetry

1/2 weeks approximately on learning poetry to perform and analysing poetry styles/vocabulary from the anthology. You could also learn about the poets.  
1 week approximately on teaching the poetry type

## Poetry to Analyse

You do not have to do all of these, but please only choose from the below

I don't want to go to school – Colin McNaughton  
At the end of the school day – Wes Magee

## Poetry to Perform

I don't want to go to school – Colin McNaughton

### Type of Poetry

Clerihews

For example:

Mr Smith wears a wig,  
But for his head it's rather big.  
In windy weather he was careless.  
Now Mr Smith's head is hairless.

Astronaut Neil Armstrong  
Wasn't on the moon for long  
But in that time he left behind  
A giant footprint for mankind

### Features

- A clerihew is four lines in length, and includes rhyming couplets (AABB)
- The subject of the poem is typically a character who is named on one of the lines
  - The mood of this type of poem is comic.

### Ensuring Challenge for All

- Ask children to vary the rhyme scheme to either ABCB or ABAB

## Writing Opportunities

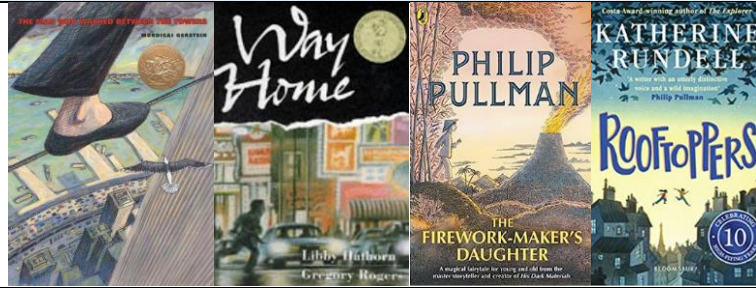
Focussed on Farther:

- To write a diary entry as the mother <https://www.tes.com/teaching-resource/farther-unit-of-work-12492710>
- To write a poem using Pie Corbett's 'If I had wings' <https://www.tes.com/teaching-resource/farther-unit-of-work-12492710>
- To explain how their own flying machine works
- To write a sequel to the story <https://literacytree.com/planning-sequences/farther/#gallery-1>
- To write a setting description <https://oak-view-academy.co.uk/wp-content/uploads/2021/10/MTP-FarTHER-Autumn-2-21-22.pdf>
- To write a letter about a significant event <https://oak-view-academy.co.uk/wp-content/uploads/2021/10/MTP-FarTHER-Autumn-2-21-22.pdf>

Other

- Write a wishing tale (King Midas/King of the Fishes)

# Spring 1 and 2 Urban Pioneers



## Non-Fiction

Purpose: To discuss

Genre: Discussion text

Task:

**Cold:** To write a discussion text: Should boys and girls be taught separately? Or Should school uniform be banned?

Hook:

Potential writing context for warm/hot write:

To write a discussion text: Is graffiti art or vandalism?

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- The grammatical difference between plural and possessive -s
- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although
- Apostrophes to mark plural possession [for example, the girl's name, the girls' names]
- indicating possession by using the possessive apostrophe with plural nouns

*You may also want to cover the composition objective: 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.*

Toolkit/Features:

<b>Audience</b>	Someone interested or involved in the topic under discussion.
<b>Purpose</b>	To present a reasoned and balanced view of an issue.
<b>Typical structure</b>	Opening paragraph that introduces the reader to the issue. Followed by a series of paragraphs in logical order: <ul style="list-style-type: none"> <li>- either beginning with all the arguments for, followed by all the arguments against;</li> <li>- or a series of contrasting points ending with a reasoned conclusion. Paragraphs usually begin with a topic sentence.</li> </ul>
<b>Typical language features</b>	Sentence signposts to guide the reader through the argument that help to: <ul style="list-style-type: none"> <li>• add on and order ideas and views, e.g. <i>The first reason, also, furthermore, moreover . . .</i></li> <li>• introduce other viewpoints, e.g. <i>However, on the other hand, many people believe that, it might be thought that . . .</i></li> <li>• conclude, e.g. <i>in conclusion, having considered all the arguments, looking at this from both sides . . .</i></li> </ul>
<b>Examples</b>	<ul style="list-style-type: none"> <li>• Should healthy eating be compulsory?</li> <li>• Should children be allowed to choose where to sit?</li> <li>• Should mobile phones be banned in school?</li> <li>• How can we improve the playground?</li> </ul>

<b>Plan it</b> – order the information logically	<ul style="list-style-type: none"> <li>• Box up the argument into chunks – reasons for and reasons against in logical order.</li> <li>• Begin by introducing the reader to the topic, including a hook that encourages the reader to read on.</li> <li>• End with your conclusion, explaining your decision.</li> </ul>
<b>Link it</b> – make your points fit together well	<ul style="list-style-type: none"> <li>• Link your argument together using sentence signposts that: <ul style="list-style-type: none"> <li>- help to add on more points of view (see poster A);</li> <li>- signal the alternative arguments clearly (see poster B);</li> <li>- signal the introduction of a point (see poster C).</li> </ul> </li> </ul>
<b>Express it</b> – make your points of view sound interesting	<ul style="list-style-type: none"> <li>• Use interesting, varied language to keep your reader wanting to read on (see poster D).</li> <li>• Use generalising language that sums up information (see poster E).</li> <li>• Vary sentence lengths, using short ones to make key points, e.g. <i>There are several reasons why this might be beneficial.</i></li> <li>• Make a point and then explain it further using words such as <i>because</i>.</li> <li>• Try to relate what you are saying to the reader, e.g. <i>Young people believe that . . . ; you might be one of the many people who think . . .</i></li> </ul>
<b>Check it</b>	<ul style="list-style-type: none"> <li>• Read your writing aloud, check it for flow and accuracy and improve it wherever it does not sound quite right.</li> </ul>

# Non-Fiction

Purpose: To retell

Genre: Recount, Letter

Task:

**Cold:** To write a letter using a video / picture book as a stimulus for example: <https://www.literacyshed.com/the-clock-tower.html>

**Hook:**

**Potential writing context for warm/hot write:**

Children to write a letter from Lila to her father <https://www.rooksnestacademy.co.uk/wp-content/uploads/2021/02/The-Firework-Makers-Daughter-by-Philip-Pullman-7-9-Teaching-Resources-1.pdf>

Children to write a letter linked to 'Way Home'

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition
- Fronted adverbials [for example, Later that day, I heard the bad news.]
- using fronted adverbials
- Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play]
- using the present perfect form of verbs in contrast to the past tense
- Use of paragraphs to organise ideas around a theme
- Use of commas after fronted adverbials
- using commas after fronted adverbials

*You may also want to cover the composition objective: 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.*

Toolkit/Features:

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

## Poetry

1/2 weeks approximately on learning poetry to perform and analysing poetry styles/vocabulary from the anthology. You could also learn about the poets.  
1 week approximately on teaching the poetry type

### Poetry to Analyse

You do not have to do all of these, but please only choose from the below

The Sound Collector – Roger McGough

Thinker's Rap – Eloise Greenfield

Slowly – James Reeves

### Poetry to Perform

The Sound Collector – Roger McGough

### Type of Poetry

Limericks

For example:

There was an old man with a beard,  
Who said, 'It is just as I feared,  
Two owls and a hen  
A lark and a wren  
Have all build their nests in my beard!

There was one a boy called Joe  
Who dropped a big brick on his toe  
He asked, with a frown  
"Will the swelling go down?"  
And the doctor said, "Yes, I think so"

### Features

- The poem is five lines in length and follows the rhyme scheme AABBA
  - The link structure is as follows:
    - o Line 1: 7 – 10 syllables
    - o Line 2: 7 – 10 syllables
    - o Line 3: 5 – 7 syllables
    - o Line 4: 5 – 7 syllables
    - o Line 5: 7 – 10 syllables
- The first line usually begins with "There was a..." and ends with the name of a person or place
  - The last line should be rather unusual or far-fetched
- Each line starts with a capital letter. Lines often end with a comma
- The mood of this type of poem is comic, and it can even be nonsense

### Ensuring Challenge for All

- Provide scaffolding with gapped words for lower attainers
- Ask children to write in nonsense style, considering how their nonsense words could be similar to real words to suggest meaning
  - Ask children to devise a limerick around a given theme

## Writing Opportunities

Focussed on The Firework Makers Daughter:

- To write an instruction text: How to make a firework
- Write a setting description <https://www.tes.com/teaching-resource/the-firework-maker-s-daughter-6-week-writing-unit-year-3-4-12485949>
- Write a diary entry <https://www.tes.com/teaching-resource/the-firework-maker-s-daughter-6-week-writing-unit-year-3-4-12485949>

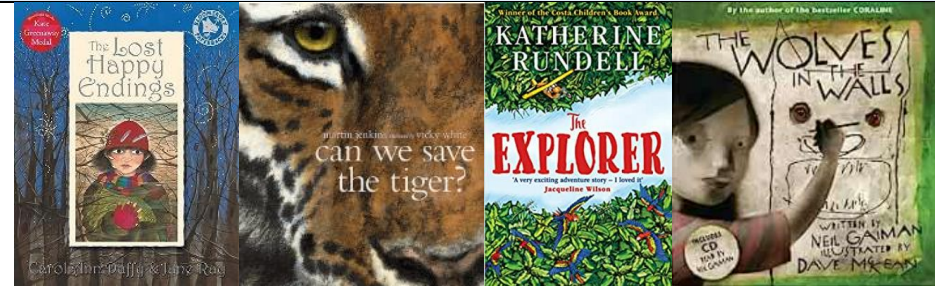
Focused on Way Home: <https://www.tes.com/teaching-resource/-way-home-by-libby-hathorn-2-week-unit-incl-narrative-planning-12413282>

- Write a diary entry
- Write a persuasive paragraph

Focussed on 'The Caravan' [https://www.teachprimary.com/learning\\_resources/view/pie-corbetts-fiction-the-caravan](https://www.teachprimary.com/learning_resources/view/pie-corbetts-fiction-the-caravan) <https://www.teachwire.net/teaching-resources/pie-corbetts-ks2-writing-class-create-a-sense-of-danger-with-the-caravan/> <https://www.stensonfieldsprimary.co.uk/unit-11-the-caravan-a-warning-tale/> <https://www.tes.com/teaching-resource/warning-story-the-caravan-12119418>

- Write a warning story
- Write a setting description of a dangerous place

# Summer 1 Predator



## Fiction

T4W Story Type: Traditional Tales

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 (To be edited by teachers to include development points from the cold write): Jack and the Beanstalk (+The Lost Happy Endings)

Focus: Openings and Endings

Helpful Links:

- <https://woottonprimaryschool.co.uk/wp-content/uploads/2020/04/The-Lost-Happy-Endings.pdf>
- <https://www.tes.com/teaching-resource/the-lost-happy-endings-6410665>

**Cold write:** To retell a story of a well-known traditional tale

**Hook:**

**Potential writing context for warm/hot write:**

Children to write a story in the style of a traditional tale

Children to re-write an ending to a well-known traditional tale

Children to write their own twisted tale <https://www.tes.com/teaching-resource/twisted-tales-talk-for-writing-unit-yr-3-12679256>

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of]

You may also want to cover the composition objective: in narratives, creating settings, characters and plot

**Toolkit:**

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.

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Think about how the character feels/ what the character wants before the story starts</li> <li>Add more ways to start a story, using the 'time' starter 'one', e.g. <i>One day; One morning; One afternoon; One night ...</i></li> <li>Add in 'early' or 'late', e.g. <i>Late one night; Early one morning ...</i></li> <li>Use 'place' starters, e.g. <i>In a distant land; Far, far away; On the other side of the mountain, etc.</i></li> <li>Use more time starters, e.g. <i>Once, not twice; Long ago; Many moons ago ...</i></li> <li>End by stating how the character has changed or what has been learned, <i>'He would never steal again.'</i> Or, take your characters home.</li> </ul>	<ul style="list-style-type: none"> <li>Use time (<i>Late one night</i>), weather (<i>Snow fell</i>) or place starters (<i>The river teemed with fish</i>) – 'who', 'where', 'when', 'weather' and 'what' (is happening) to orientate the reader</li> <li>Start with the name of your character, e.g. <i>'Bill stared out of the window.'</i> Think about how the character feels (or personality, e.g. bossy) and show this at the start, e.g. <i>'Bill glared at his teacher.'</i></li> <li>Use dramatic speech – <i>'How do we escape now?'</i> (Try warnings, worries, dares, secrets.)</li> <li>Start with questions or exclamations to hook the reader's interest, e.g. <i>'Run!' they yelled./ 'What is it?' she muttered.</i></li> <li>End by showing how the character has changed, <i>'Bill grinned.'</i> or what has been learned, e.g. a moral</li> </ul>
Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Hot seat, in role, as a main character at the start of a story – <i>what do they feel/desire, where do they live/ where are they going/ what are they doing</i> – then turn into oral telling of the opening or shared writing</li> <li>Repeat hot seating of the main character to develop the ending, focusing on how the character has changed or what has been learned</li> <li>Notice, collect and try using openings from picture books and oral stories</li> <li>Build up a bank of cards with time starters, characters, settings so that children can choose different ways to open/ end stories</li> <li>Use objects, pictures, film clips, trips, visitors to trigger story beginnings</li> </ul>	<ul style="list-style-type: none"> <li>Use drama to develop 'show not tell' to deepen openings and endings</li> <li>Use role-play to develop possible 'speech' openings and translate with shared writing</li> <li>Collect and categorise openings from story books, e.g. ones that start with speech, a character's name, the setting, a question, a dilemma, etc.</li> <li>Discuss which openings hook the reader and what techniques are being used</li> <li>Work on planning with a character, in a place, the time of day and weather. Then add in 'why the character is there' and 'how the character feels'</li> </ul>

## Writing Opportunities

Focussed on 'Can we save the tiger?'

- To write a persuasive letter about helping prevent the extinction of animals
- To write a non-chronological report about an animal

Focussed on The Explorer:

- Reading Unit <https://www.tes.com/teaching-resource/the-explorer-planning-year-4-5-6-12475650>

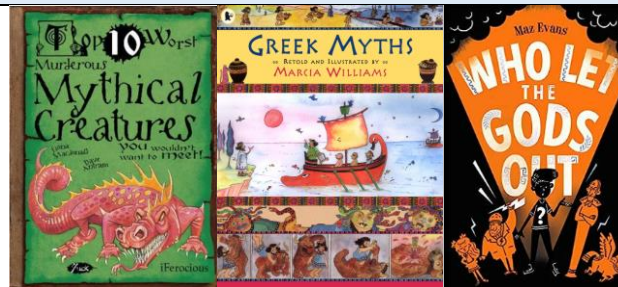
Focusses on The Wolves in the Walls:

- Write a descriptive paragraph <https://www.tes.com/teaching-resource/descriptive-writing-4-weeks-unit-based-on-the-wolves-in-walls-by-neil-gaiman-11541468>

Focussed on Lost Happy Endings <https://literacytree.com/planning-sequences/the-lost-happy-endings/#gallery-1>

- Write a letter to the main character
- Write a diary in the role of Jub
- To write a dialogue
- To write a poem using figurative language
- To write a newspaper report <https://holyfamilyhalewood.org.uk/wp-content/uploads/2021/02/English-The-Lost-Happy-Endings-Overview.pdf>

# Summer 2 Gods and Mortals



## Fiction

T4W Story Type: Journey Story

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 (To be edited by teachers to include development points from the cold write): Perseus and Medusa [Click Here](#)

Focus: Description

Helpful Links:

- <https://www.tes.com/teaching-resource/talk-for-writing-narrative-unit-the-greeks-perseus-12456760>
- <https://www.patricebaldwin.net/wp-content/uploads/2021/09/The-Adventures-of-Perseus-1.pdf>
- <https://www.glebe.bromley.sch.uk/assets/Uploads/Year-8/3.0-week-5/Year8-English-Week5-Lesson2-1.2-AN.pdf>

**Cold write:** To write a description

- <https://www.youtube.com/watch?v=3XkvOOm5Jzo>

**Hook:** Give the children a range of images that link to the story of Perseus and Medusa. Children to use this to come up with a prediction of the story.

**Potential writing context for warm/hot write:**

Children to write their own journey story

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- 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)

You may also want to cover the composition objective: in narratives, creating settings, characters and plot

Toolkit:

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.

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Use precise nouns to 'name it' and create a picture in the reader's mind, e.g. poodle rather than dog</li> <li>Choose adjectives with care and use a comma, e.g. the small, round pot</li> <li>Sentence or power of 3 to describe, e.g. Santa was red, fat and friendly.</li> <li>Choose powerful verbs rather than – got, came, went, said, look</li> <li>Use adverbs to describe how something does something e.g. she tiptoed quietly</li> <li>Experiment with alliteration</li> <li>Use 'as' and 'like' similes</li> <li>Observe carefully and draw on all the senses when describing.</li> </ul>	<ul style="list-style-type: none"> <li>'Show' not 'tell' – describe a character's emotions using senses or a setting to create an atmosphere. e.g. The shadow darted forwards. Her skin crawled!</li> <li>Select powerful, precise and well-chosen nouns, adjectives, verbs, adverbs that really match e.g. rusted, overgrown, smeared, smothered</li> <li>Use personification e.g. the bushes seemed like they were holding their breath</li> <li>Use metaphors and similes to create atmosphere, e.g. even the tables froze</li> <li>Use alliteration to add to the effect, e.g. Sally slept silently. The dark, damp, dangerous wood ...</li> <li>Use expanded noun phrases to add intriguing detail e.g. The shaggy dog at the end of the lane begged on all fours.</li> </ul>
Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
Regular painting and drawing of objects, animals, scenes, etc.; Develop use of 5 senses through science; Constant modeling of descriptive language by adults; Train children to generate descriptive language and add to their word banks with new vocabulary; Use collections to reinforce language, e.g. shiny things, soft things, colour tables, etc.; Collect interesting descriptive words and sentences from quality books and 'bank' for future use.	Teach drawing – close observational work; Develop language and observation through science work. Use lenses; Regular new experiences to discuss and describe. Play descriptive barrier games; Use short-burst 'spine' writing to practice observational writing; Brainstorm banks of vocabulary, list and use when writing; Use magpie books and boards to gather great descriptions from quality books.

## Writing Opportunities

Focussed on Mythical Creatures:

- Write a non-chronological report on a Mythical creature
- Write a character description of a mythical creature

Focussed on Who Let the Gods Out: <https://authorfy.com/wp-content/uploads/2018/05/Who-Let-The-Gods-Out-Scheme-of-Work-Smaller.pdf>

- Write a biography on Maz Evans

Focussed on Greek Myths:

- Write their own Greek myth <https://www.tes.com/teaching-resource/year-3-4-fiction-3-myths-and-legends-11007092>

- Write a character description of Medusa <https://grammarsaurus.co.uk/portal/2022/01/year-4-model-text-character-description-medusa->

[%F0%9F%8F%B4%F3%A0%81%A7%F3%A0%81%A2%F3%A0%81%B3%F3%A0%81%A3%F3%A0%81%B4%F3%A0%81%BF-p4-%F0%9F%87%A6%F0%9F%87%BA%F0%9F%87%BA/](https://grammarsaurus.co.uk/portal/2022/01/year-4-model-text-character-description-medusa-%F0%9F%8F%B4%F3%A0%81%A7%F3%A0%81%A2%F3%A0%81%B3%F3%A0%81%A3%F3%A0%81%B4%F3%A0%81%BF-p4-%F0%9F%87%A6%F0%9F%87%BA%F0%9F%87%BA/)

# Year 3/4

## Cycle B

# Autumn 1

## Heroes and Villains



### Fiction

#### T4W Story Type: Finding Tale

Finding Tale:	Generic Structure:
Opening	Introduce the MC
Build up	MC goes somewhere and finds something unusual/amazing/important
Problem	Something goes wrong and it is the fault of the object found
Resolution	MC has to put object back/throw it away/hide it/call for help/sort it out
Ending	All is well again and lessons have been learnt.

Model Text (To be edited by teachers to include development points from the cold write): Ben and the Stolen Diamond (+The Lost Thing) [Click Here](#)

Focus: Characterisation

Helpful Links:

<https://www.tes.com/teaching-resource/finding-tale-short-story-12106976>

**Cold write:** To write a character description of the wolf in the three little pigs

Use videos and images to support ideas

<https://www.youtube.com/watch?v=dl5rvGmwBfk>

Hook:

Potential writing context for warm/hot write:

Children to write a finding tale

Children to write a character description (based on the Selfish Giant/The King who banned the Dark)

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- The grammatical difference between plural and possessive -s
- 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)
- Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition

You may also want to cover the composition objective: in narratives, creating settings, characters and plot

#### Toolkit:

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.

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Use simple similes to describe e.g. He stood as tall as a tree</li> <li>Use sentence or power of 3 e.g. Santa was red, fat and friendly.</li> <li>Use adverbs to describe how something does something e.g. she tiptoed quietly</li> <li>Use adjectives to describe a noun with a comma (simple noun phrases), e.g. a small, round ball</li> <li>Introduce bits of alliteration e.g. Sally slept silently</li> </ul>	<ul style="list-style-type: none"> <li>Show not tell – describe a character's emotions using senses, e.g. the effect on the character's body – a shiver shot up her spine</li> <li>Give your main character a hobby, interest or special talent:               <ul style="list-style-type: none"> <li>Shiv kept a pet rat called Simon in a cage made of bamboo shoots</li> <li>an expression for speech, e.g. 'Rats!' she cried</li> <li>something they love or hate or fear, e.g. Carol had always been afraid of the dark</li> <li>a distinctive feature, e.g. she wore scarlet jeans</li> <li>a secret</li> </ul> </li> <li>Know your character's desire, wish or fear, e.g. Gareth had always wanted a pet/ never liked lizards.</li> </ul>

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>From reading, create 'role on the wall', collecting character clues and tracking development</li> <li>Add speech or thought bubbles to pictures</li> <li>Collect, display and use a bank of descriptive language (adjectives &amp; similes)</li> <li>Use drama/ mime/ play 'in the manner of the word' to show how a character feels, e.g. walked sadly</li> <li>Create banks of words to describe how a character feels</li> <li>Draw characters + speech bubbles</li> <li>Role-play brief conversations before writing dialogue</li> <li>Use freeze frames, hot seat and interview characters</li> </ul>	<ul style="list-style-type: none"> <li>Notice and collect ideas for how authors develop characters through what they say, do and thin</li> <li>Use reading and images to collect banks of words or phrases to draw on when writing for feelings, e.g. scared – shivered, spine tingle, legs shook, tremble</li> <li>act out simple scenes with different characters, e.g. coming into a room angrily, shyly, bossily, etc.</li> <li>Use drama to re-enact or develop new scenes</li> <li>Collect character triggers, e.g. a secret, a wish, a fear, finding something, an anxiety, a dream, losing something, a lie, etc.</li> </ul>

## Writing Opportunities

### Other

- To write a discussion text: Is \_\_\_\_\_ a hero or a villain?
- To write a biography on a significant person in history

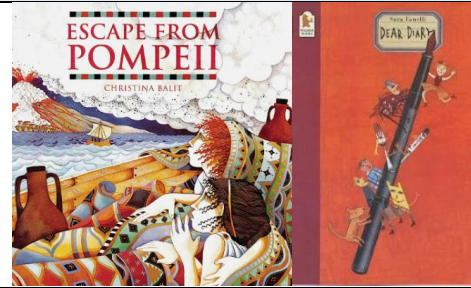
Focussed on 'The Selfish Giant' <https://literacytree.com/planning-sequences/the-selfish-giant-by-oscar-wilde/>

- Write a setting description
- Write a letter
- Write a diary
- Write a persuasive letter <https://www.tes.com/teaching-resource/the-selfish-giant-resources-11006604>

Focused on 'The King who banned the Dark'

- <https://www.tes.com/teaching-resource/the-king-who-banned-the-dark-writing-activities-12932835>

## Autumn 2 Temors



### Non-Fiction

Purpose: To retell

Genre: Recount, Diary

Task:

**Cold:** To write a diary from the point of view of a fairy-tale character

**Hook:**

**Helpful Links:**

<https://www.tes.com/teaching-resource/romans-escape-from-pompeii-english-planning-lks2-12477188>

<http://www.keystage2literacy.co.uk/escape-from-pompeii.html>

**Potential writing context for warm/hot write:**

To write a diary (Linked to Escape from Pompeii)

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- 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]
- Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of]
- using conjunctions, adverbs and prepositions to express time and cause
- Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play]
- using the present perfect form of verbs in contrast to the past tense

**Toolkit/Features:**

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

### Writing Opportunities

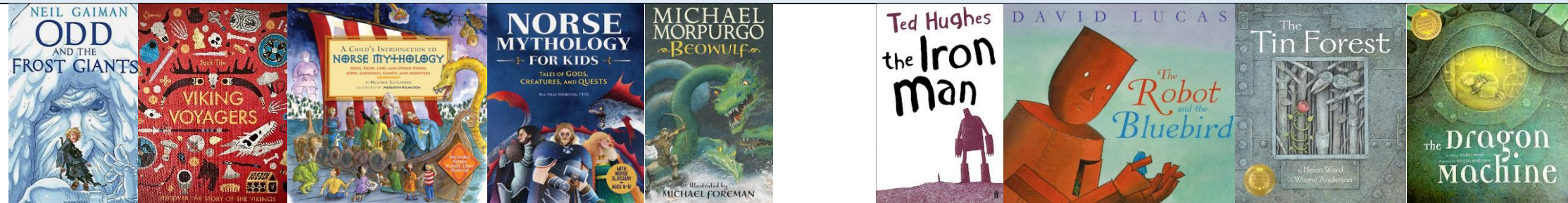
Focussed on Escape from Pompeii:

- Write an instruction text on how to keep safe from a volcano eruption
- Write a setting description before and after the volcano erupted

Other

- Write a wishing tale (King of the Birds)
- Write an instruction text of how to make your own volcanoes
- Write a biography on Andy Warhol/Joseph Wright

# Spring 1 and 2 Traders and Raiders



## Fiction

T4W Story Type: Conquering 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 (To be edited by teachers to include development points from the cold write): Beowulf (Bumper Book of writing Year 5 P62)

Focus: Dialogue

Helpful Links:

- <https://www.tes.com/teaching-resource/beowulf-planning-year-5-6-defeating-the-monster-tale-11390338>
- <https://www.ks2history.com/beowulf>
- <https://www.tes.com/teaching-resource/beowulf-using-direct-speech-ks2-12507718>
- [https://www.ashford-primary.surrey.sch.uk/docs/homelearning\\_spring2021/Spring1/Year5\\_25-29Jan/Wednesday%20English%20Support%20Sheet.pdf](https://www.ashford-primary.surrey.sch.uk/docs/homelearning_spring2021/Spring1/Year5_25-29Jan/Wednesday%20English%20Support%20Sheet.pdf)

**Cold write:** To write a dialogue between two characters

<https://www.literacyshed.com/littleshoemaker.html>

**Hook:**

**Potential writing context for warm/hot write:**

To write a conquering the monster story

**National Curriculum Coverage Vocabulary, Grammar and 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!"]
- using and punctuating direct speech
- Introduction to inverted commas to punctuate direct speech
- using and punctuating direct speech

You may also want to cover the composition objective: in narratives, creating settings, characters and plot

You may also want to cover the composition objective: 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.

Toolkit/Features:

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Choose and decide how a character feels, thinks or behaves and show this through what they say, e.g. 'I'm scared!'</li> <li>Use powerful speech verbs – hissed, squealed, roared, whispered</li> <li>Use said plus an adverb – he said nervously</li> </ul> <p>And a few speech punctuation rules:</p> <ul style="list-style-type: none"> <li>Write what is said, starting with a capital letter, and the punctuation inside a speech bubble</li> <li>Burst the bubble to leave speech marks round what is said</li> <li>Start a new line for each speaker</li> <li>Start the spoken words with a capital letter</li> <li>If the sentence ends with speech, put a . or ! or ? inside the speech marks. If the sentence continues end the speech with a comma</li> </ul>	<ul style="list-style-type: none"> <li>Use only a few exchanges</li> <li>Tag on what a character is doing while speaking, using a 'stage direction' – 'No,' he hissed, <i>shaking his head.</i></li> <li>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></li> <li>Use dialogue to suggest how a character feels, thinks or what they are like and to move the action forwards</li> <li>Use quirky expressions, e.g. "Crazy cats," <i>she muttered.</i></li> </ul>

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>Focus on dialogue in reading and work out simple rules</li> <li>Display dialogue rules and examples on washing lines and on support cards</li> <li>Rehearse dialogue in shared writing but keep it limited</li> <li>Draw cartoons with speech bubbles for stories</li> <li>Practice turning speech bubbles into dialogue</li> <li>Use Post-its to innovate on speech verbs, adding in adverbs or changing what is said</li> <li>Change a character's personality and then alter what they say</li> </ul>	<ul style="list-style-type: none"> <li>Add ideas to class dialogue rules by reading quality literature, display, model in shared writing and practise</li> <li>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></li> <li>Model in pairs what character A says + the reply from character B; then add in stage directions for both</li> <li>Collect expressions from books but also from listening in to other people speaking</li> <li>Make lists of idioms and everyday expressions</li> </ul>

# Poetry

1/2 weeks approximately on learning poetry to perform and analysing poetry styles/vocabulary from the anthology. You could also learn about the poets.  
1 week approximately on teaching the poetry type

## Poetry to Analyse

You do not have to do all of these, but please only choose from the below

Topsy-Turvy world – William Brighty Rands  
Web of life – Jane Clarke  
Gran Can You Rap – Jack Ousby

## Poetry to Perform

Gran Can You Rap – Jack Ousby

### Type of Poetry

Kenning

Perfect Predator  
Day dreamer  
Coat clearer  
Rapid runner  
Mouse chaser  
Skilled climber

My Sister  
Dummy-sucker  
Teddy-thrower  
Anything chewer

Kiss-giver  
Slave-employer  
Dotly-hugger  
Calm-destroyer

Milk-drinker  
Nappy-leaker  
Peace-breaker  
Scream-shrieker

Unlike any other  
My sister.

### Features

- A kenning is a two-word phrase which describes an object, often using a metaphor to do so
- Kenning poems are a type of riddle which use kennings to describe something or someone
- Each line consists of one kenning. There is no set number of lines in each verse
- The kennings should be ordered within the poem with consideration of the impact of the reader

### Ensuring Challenge for All

- Ask children to make precise word choices
- Encourage children to use language devices, such as metaphors and alliteration

# Fiction

**Task:**

T4W Story Type: Warning Tale

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 (To be edited by teachers to include development points from the cold write): Iron Man (Pie Corbett) [Click Here](#)

Focus: Settings

Helpful Links:

<https://www.tes.com/teaching-resource/significant-authors-unit-the-iron-man-unit-plan-with-resources-6180820>

**Cold write:** To write a setting description

<https://www.twinkl.co.uk/resource/t-l-1975-story-setting-photo-prompts>

**Hook:**

**Potential writing context for warm/hot write:**

To write a warning tale

To write a setting description based on the Tin Forest

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- Fronted adverbials [for example, Later that day, I heard the bad news.]
- using fronted adverbials
- 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)
- Use of commas after fronted adverbials
- using commas after fronted adverbials
- choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition

*You may also want to cover the composition objective: in narratives, creating settings, characters and plot*

**Toolkit/Features:**

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
<ul style="list-style-type: none"> <li>• Choose a name for the setting</li> <li>• Try to 'see' it in your mind and use all senses to describe</li> <li>• Use sentences of 3 to describe</li> <li>• Take your character home to end the story</li> <li>• Include some detail to bring a setting alive</li> <li>• Choose adjectives with care; use 'like' and 'as' similes</li> <li>• Include time of day and weather (it was a hot night)</li> <li>• Select scary settings for dilemmas</li> </ul>	<ul style="list-style-type: none"> <li>• Choose an interesting name for the setting</li> <li>• Select the time of day and weather to create an effect, e.g. <i>thunder rumbled through the darkness</i></li> <li>• Show how a character reacts to the setting: <i>Jo shivered.</i></li> <li>• Show the setting through the character's eyes, e.g. <i>Jo looked round the room.</i></li> <li>• Use prepositions – <i>below the hill; near the cave; on top of the table</i></li> <li>• Use a change of setting, weather or time to create a new atmosphere.</li> </ul>

Y1/2 As in N/R plus:	Y3/4 As in Y1/2 plus:
Collect banks of settings, weather & time of the day words for use	Collect language banks for settings, weather and time – sort by mood
Collect banks of adjectives, powerful verbs and similes to build descriptions	Raid novels for images, descriptive passages and write 'in the style of'
Use art work and real places for drawing and collecting descriptions	Compare descriptions and analyse effect created
Use short-burst writing/ spine poems to teach description	Use drama to enter settings and mime how a character reacts
Use drama to enter imagined worlds; move through different settings and describe	Use film and real locations for short-burst writing to develop description
Use drama/ images to list words or invent sentences – what can you see, touch, smell and hear in the setting?	Use 'tell me' to develop settings through an imagined character's eyes
	Use 'in a dark, dark house' to build settings

## Writing Opportunities

Focussed on Odd and the Frost Giants <https://www.newvalleyprimary.com/wp-content/uploads/2020/03/English-Week-Two.pdf>

- Write a letter home
- Write a diary
- Write a newspaper report

Other:

- Write a description <https://www.literacyshed.com/jotun.html>
- Write a non-chronological report on the Vikings
- Write a persuasive leaflet about recycling
- Write a persuasive leaflet to come to a certain place e.g Firs Primary School / Derby

# Summer 1

## Burps, Bottoms and Bile



### Non - Fiction

Purpose: To instruct

Genre: Instructions, Recipe

**Cold:** To write a recipe on how to make a no-bake flapjack

**Hook:** Have the children make something a simple recipe such as a no-bake flapjack  
<https://soyummyrecipes.co.uk/no-bake-flapjacks/>

**Potential writing context for warm/hot write:**  
 To write a healthy recipe

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of]
- using conjunctions, adverbs and prepositions to express time and cause
- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although
- Headings and sub-headings to aid presentation
- Apostrophes to mark plural possession [for example, the girl's name, the girls' names]
- indicating possession by using the possessive apostrophe with plural nouns

**Toolkit:**

<b>Audience</b>	Someone who needs to know how to do something
<b>Purpose</b>	To inform the reader about how to accomplish something in as clear a way as possible.
<b>Typical structure</b>	<ul style="list-style-type: none"> <li>• Opening that explains what the instructions are for and why they might be necessary.</li> <li>• List of what is needed in order of use.</li> <li>• List of steps to be taken in chronological order.</li> <li>• Often uses diagrams.</li> <li>• Ending – that adds in any extra points, reminders, warnings or encouragement to the reader.</li> </ul>
<b>Typical language features</b>	<ul style="list-style-type: none"> <li>• Temporal signposts to organise the steps taken, e.g. 'first', 'next', 'after that', 'then', 'so', 'finally'.</li> <li>• Steps to be taken: organised by numbers, letters of the alphabet or bullet points.</li> <li>• Fairly formal as the reader may be unknown.</li> <li>• Use of short sentences to make the writing very clear and easy to follow.</li> <li>• Use of 'bossy' words (imperatives), e.g. 'turn', 'push', 'click', 'stir', etc.</li> <li>• Subject specific and technical vocabulary.</li> <li>• Commas used when writing a list of ingredients or tools. Possible use of colon before a list, e.g. What you need: a spade, bucket and trowel.</li> </ul>
<b>Examples</b>	<ul style="list-style-type: none"> <li>• How to make a pizza topping.</li> <li>• How to invade a walled city.</li> <li>• How to keep ourselves warm.</li> <li>• How to work the computer.</li> <li>• How to keep an alien happy.</li> </ul>
<b>Plan it – order your instructions by boxing them up step by step</b>	<ul style="list-style-type: none"> <li>• Explain clearly what the instructions are about and hook your reader: <i>How to trap... Are you kept awake...?</i></li> <li>• List the ingredients in the order that they will be used.</li> <li>• List the steps in the order in which they need to be carried out: <i>First, Next, After that...</i></li> <li>• End with a final comment, point, warning or reminder. <i>Do not enter...</i></li> </ul>

## Writing Opportunities

Focussed on 'Poppy, Waldo and the Giant'

- To write to build suspense
- To write a meeting tale

Focussed on 'Bill's New Frock'

- Letter of complaint (Bill complaining about being treated differently)
- Diary (Bill's day as a girl)
- Alternative Ending

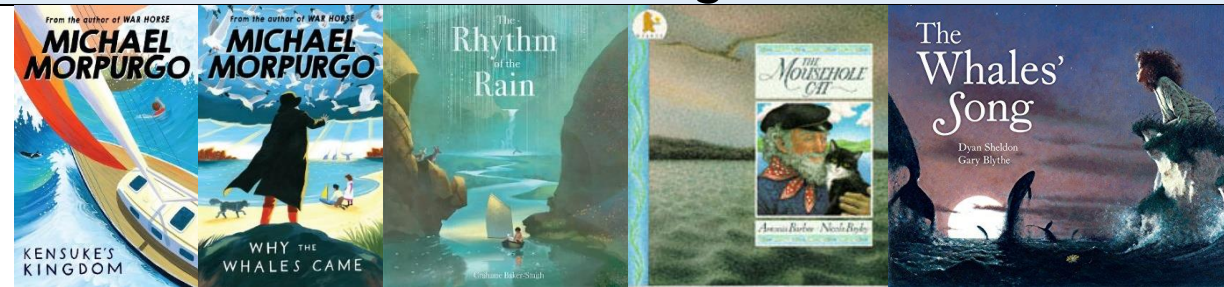
Focussed on 'BFG'

- Write a fantasy narrative <https://www.tes.com/teaching-resource/bfg-literacy-planning-narrative-story-unit-11365960>
- Write a play script <https://www.tes.com/teaching-resource/the-bfg-year-4-english-unit-plan-12179048>
- Write a newspaper report <https://www.teachwire.net/teaching-resources/newspaper-report-ks2-english-lesson-plan-roald-dahls-bfg/>
- Write a character description <https://planbee.com/products/the-bfg-character-description>

Other

- To write a biography on a famous artist (link to art)

# Summer 2 Blue Abyss



## Non-Fiction

Purpose: To inform and Explain

Genre: Explanation Text

**Cold:** *To be able to write a cold write explanation text children need to have a good understanding of how something works/why something happens. It may be appropriate to choose something from a prior topic.*

**Hook:**

**Potential writing context for warm/hot write:**

To write an explanation text on the water cycle (science link)

**National Curriculum Coverage Vocabulary, Grammar and Punctuation:**

- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although
- Introduction to paragraphs as a way to group related material
- Headings and sub-headings to aid presentation
- Use of paragraphs to organise ideas around a theme

*You may also want to cover the composition objective: 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.*

**Toolkit:**

<b>Plan it – order your points logically</b>	<ul style="list-style-type: none"> <li>• Box up the content.</li> <li>• Begin with a hook, e.g. a rhetorical question to interest the reader: <i>So why are they...?</i></li> <li>• Build up your explanation from paragraph to paragraph: <i>This led to this, led to this, led to this.</i></li> <li>• End with a final comment, possibly an interesting piece of information about why this explanation matters: <i>So that is why...</i></li> </ul>
<b>Link it – join your ideas effectively</b>	<ul style="list-style-type: none"> <li>• Use topic sentences to introduce each key point: <i>Experts think that the main reason is the rise and rise of football.</i></li> <li>• Link your explanation together using causal signposts that express how one thing leads to another: <i>the main reason is, because, caused by</i> (see poster B).</li> </ul>
<b>Express it – make your writing sound good</b>	<ul style="list-style-type: none"> <li>• Vary sentence openings to avoid writing sounding like a dull list, e.g. use adverb starters (<i>Unfortunately</i>) mixed with statements (<i>Experts think...</i>).</li> <li>• Use descriptive language to illustrate key points and help the reader build a picture of what is being explained: <i>remote moorlands; their purple scales made them clearly visible.</i></li> <li>• Use technical language, explaining what it means where necessary: <i>camouflage; bounty hunters.</i></li> <li>• Use different types of sentences to help engage the reader, using short sentences for emphasis and complex sentences for explanation: <i>So why are they now extinct? It is this colour change that led to their final extinction.</i></li> </ul>
<b>Check it</b>	<ul style="list-style-type: none"> <li>• Read your writing aloud: check that it flows and is accurate, and improve it wherever it does not sound quite right.</li> </ul>

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

# Poetry

1/2 weeks approximately on learning poetry to perform and analysing poetry styles/vocabulary from the anthology. You could also learn about the poets.  
1 week approximately on teaching the poetry type

## Poetry to Analyse

You do not have to do all of these, but please only choose from the below

Emergensea – John Heagley

The Ocean's Blanket – Carol Ann Duffy

Walking with my Iguana – Brian Moses

## Poetry to Perform

Walking with My Iguana – Brian Moses

<https://youtu.be/VoqCyDyc5Rc>

## Type of Poetry

Free Verse

## Features

- Free verse does not follow a set syllable pattern or rhyme scheme
- It may be written on a range of themes
- The poetic devices we can use in free verse are:
  - Simile
  - Rhythm
  - Metaphor
  - Onomatopoeia
  - Repetition

## Ensuring Challenge for All

## Writing Opportunities

### Focussed on Kensuke's Kingdom

- Make a persuasive poster to discourage people from hunting and poaching <https://www.teachingideas.co.uk/books/kensukes-kingdom/>
- Write a balanced argument <https://www.tes.com/teaching-resource/kensuke-s-kingdom-by-michael-morpurgo-first-lesson-free-from-the-complete-scheme-of-work-12165794> [https://bourneabbeyprimary.co.uk/wp-content/uploads/2020/05/Kensukes\\_Kingdom-weekly-activities-updated.pdf](https://bourneabbeyprimary.co.uk/wp-content/uploads/2020/05/Kensukes_Kingdom-weekly-activities-updated.pdf)

### Focussed on Rhythm of the Rain <https://www.tes.com/teaching-resource/the-rhythm-of-the-rain-unit-of-english-writing-planning-inspired-by-power-of-reading-12857296>

- Write a story inspired by a character from Rhythm of the Rain <https://clpe.org.uk/system/files/2022-06/Rhythm%20of%20the%20Rain%20Teaching%20Sequence%20November%202021.pdf>
- Write to persuade <https://clpe.org.uk/system/files/2022-06/Rhythm%20of%20the%20Rain%20Teaching%20Sequence%20November%202021.pdf>

### Focussed on The Whale's Song:

- Write an ending <https://www.tes.com/teaching-resource/year-4-literacy-3-week-unit-of-work-endings-focus-on-a-whales-song-12027996>
- Write a description <https://www.tes.com/teaching-resource/year-4-literacy-3-week-unit-of-work-endings-focus-on-a-whales-song-12027996>

### Focussed on Why the Whales Came:

- Write a character description <https://www.michaelmorpurgo.com/resources/why-the-whales-came-teaching-resources/>

### Other:

- To write a story opening (Mission Impossible [Click Here](#))
- To write a quest story (Mission Impossible [Click Here](#))