

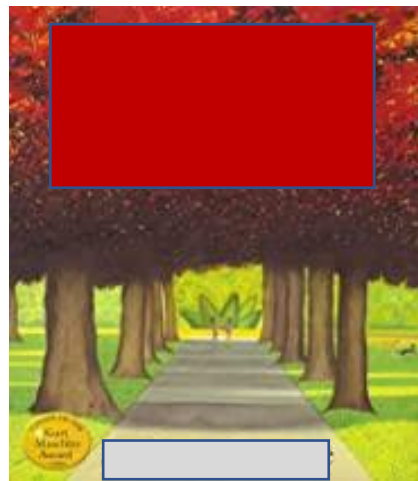
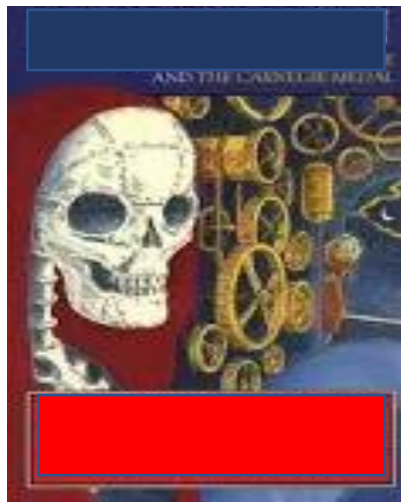
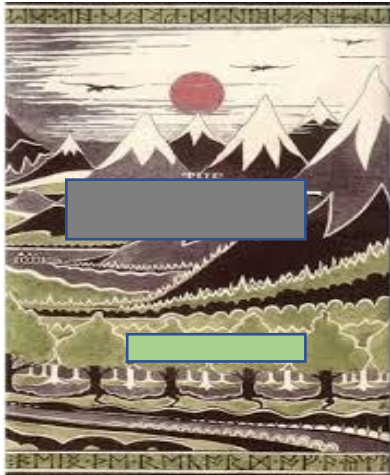
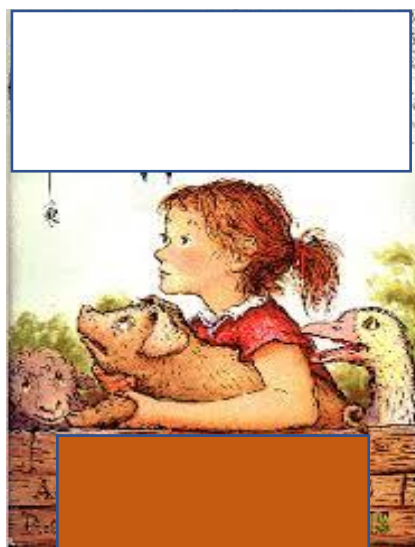
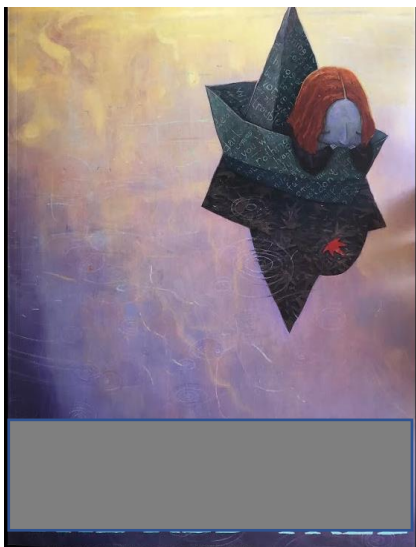


Developing a Teaching Sequence Based on a Quality Text KS2

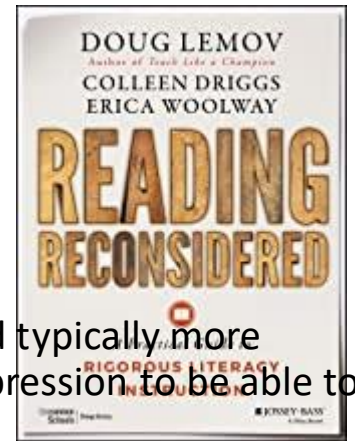
Agenda

- Choosing the right text
- Developing a love of reading
- Identifying the phases of the teaching sequence
- How to embed all areas of the programme of study
- Using a quality text to plan a sequence of lessons to develop the key reading and writing skills
- Phase 1 – the explicit teaching of reading skills – thinking out loud and modelling the skills
- Phase 2 and 3 – preparing for writing
- Progression in skills
- Planning – long term and medium term





The Five Plagues of the Developing Reader



Archaic Language

The vocabulary, usage, syntax and context for cultural reference of texts over 50 or 100 years old are vastly different and typically more complex than texts written today. Students need to be exposed to and develop proficiency with antiquated forms of expression to be able to hope to read James Madison, Frederick Douglass and Edmund Spenser when they get to college.

Non-Linear Time Sequences

In passages written exclusively for students—or more specifically for student assessments— time tends to unfold with consistency. A story is narrated in a given style with a given cadence and that cadence endures and remains consistent, but in the best books, books where every aspect of the narration is nuanced to create an exact image, time moves in fits and start. It doubles back. The only way to master such books is to have read them time and again and to be carefully introduced to them by a thoughtful teacher or parent.

Narratively Complex Books - narrator

Sometimes narrated by an unreliable narrator- Scout, for example, who doesn't understand and misperceives some of what happened to her. Or the narrator in Edgar Allan Poe's "The Tell-Tale Heart" who is a madman out of touch with reality. Other books have multiple narrators such as Faulkner's As I Lay Dying. Others have non-human narrators such as the horse that tells the story in Black Beauty.

Complexity of plot

Some books have multiple intertwined and apparently (for a time) unrelated plot lines. These are far harder to read than books with a single plot line and students need to experience these as well.

Resistant Texts

Texts written to deliberately resist easy meaning-making by readers. Perhaps half of the poems ever written fall into this category. You have to assemble meaning around nuances, hints, uncertainties and clues.

Choosing a text

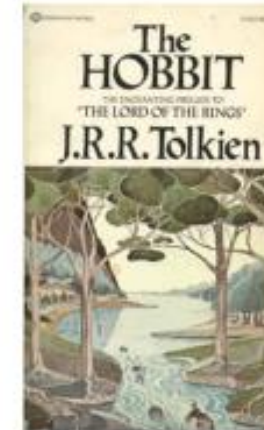


- texts that are multi-layered - capable of being read at different levels
- books that deal with important themes
- books in which language is used in lively, inventive ways
- books by skillful and experienced children's writers and illustrators
- traditional and contemporary 'classics' of children's literature
- stories with different cultural settings
- texts that promote discussion and reflection

ARCHAIC TEXTS



Name of Book	Author	Year	Pages
The Hobbit	J. R. R. Tolkien	1937	368
Tom's Midnight Garden	Philippa Pearce	1958	240
A Christmas Carol	Charles Dickens	1843	108
Around the World in 80 Days	Jules Verne	1956	304
Tell-Tale Heart	Edgar Allen Poe	1843	64
The Raven	Edgar Allen Poe	1845	46
The Call of the Wild	Jack London	1903	66
The Merry Adventures of Robin Hood	Howard Pyle	1883	194
White Fang	Jack London	1906	272
Tales of Terror Series (archaic in style)	Chris Priestly	2007	256
The Secret Garden	Frances Hodgson Burnett	1911	224
Swallows and Amazons	Arthur Ransome		
Swiss family Robinson	Johann D.		
The Adventures of Tom Sawyer	Mark Twain		



Look at your long term plan, do you have a good balance of these?

Poetry
See poetry spines/websites
Pie Corbett (more later....)

Jumpstart

NON-LINEAR TIME SEQUENCES

Name of Book	Author	Year	Pages
An Eagle in the Snow	Michael Morpurgo	2015	272
Holes	Louis Sachar	1998	240
The Eye of the North	Sinead O'Hart	2017	352
A Long Walk to the Water	Linda Sue Park	2010	121
Time Travelling with a Hamster	Ross Welford	2015	400
A Christmas Carol	Charles Dickens	1843	108
SilverFin (Young Bond)	Charlie Higson	2005	400



Around the World in 80 Days	Jules Verne	1872	304
1000 Year Old Boy	Ross Welford	2018	400
Wolf in the White Van	John Darnielle	2014	224
Not the End of the World	Kate Atkinson	2002	336
The Light Jar	Lisa Thompson	2018	240
The Infinite Lives of Maisie Day	Christopher Edge	2018	176



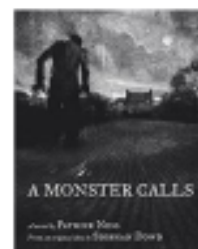
COMPLEXITY OF THE NARRATOR

Name of Book	Author	Year	Pages
Sky Song	Abi Elphinstone	2018	288
Wonder	R.J. Palacio	2012	316
All the Things That Could Go Wrong	Stewart Foster	2017	320
Cogheart	Peter Bunzl	2016	368
Tin	Padraig Kenny	2018	352
A Tale Dark and Grimm	Adam Gidwitz	2010	208
Once	Morris Gleitzman	2005	160
The Underneath	Kathi Appelt	2008	336
Clockwork	Philip Pullman	1996	96
Not the End of the World	Kate Atkinson	2002	336
Black Beauty	Anna Sewell	1877	208
A Series of Unfortunate Events	Lemony Snicket	1999	192
Where the Mountain Meets the Moon	Grace Lin	2009	288
The Power of Five Series	Anthony Horowitz	2005	400
Pax	Sara Pennypacker	2016	288
The Mixed Up Files of Mrs Basil E. Frankweiler	E.L. Konigsburg	1967	160
Because of Mr Terupt	Rob Buyea	2010	304



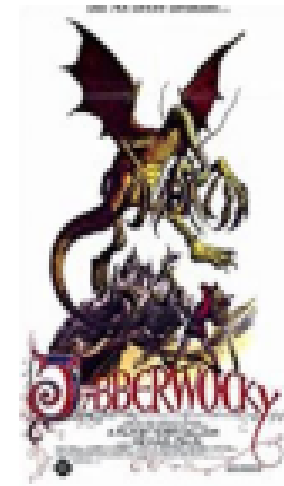
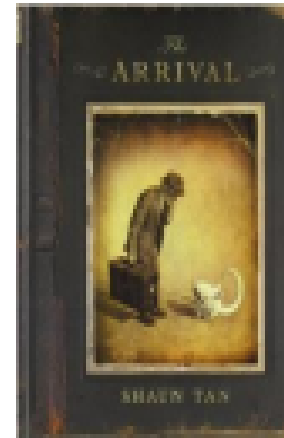
COMPLEXITY OF PLOT/SYMBOL

Name of Book	Author	Year	Pages
The Lost Thing	Shaun Tan	2000	32
The Giver	Lois Lowry	1993	256
Northern Lights	Philip Pullman	1995	448
Who Let the Gods Out?	Maz Evans	2017	368
Skellig	David Almond	1998	176
A Monster Calls	Patrick Ness	2011	240
Harry Potter	J.K. Rowling	1997	352
Where the Mountain Meets the Moon	Grace Lin	2009	288
When You Reach Me	Rebecca Stead	2009	208
Silver (poem)	Walter de La Mare	1907	N/A
Daffodils (poem)	William Wordsworth	1807	N/A
In Flanders Fields (poem)	John McCrae	1915	N/A
A Ballad of London (poem)	Richard Le Gallienne	1866	N/A
The Eagle (poem)	Alfred, Lord Tennyson	1851	N/A
The Listeners (poem)	Walter de La Mare	1912	N/A
Dreams (poem)	Langston Hughes	1926	N/A
Fog (poem)	Carl Sandburg	1916	N/A



RESISTANT TEXTS

Name of Book	Author	Year	Pages
The Arrival	Shaun Tan	2010	128
The Lie Tree	Frances Hardinge	2015	416
A Monster Calls	Patrick Ness	2011	240
Jabberwocky (poem)	Lewis Carroll	1871	N/A
The Tyger (poem)	William Blake	1794	N/A
The Pobble Who Had No Toes (poem)	Edward Lear	1850	N/A
Sky in the Pie (poem)	Roger McGough	1983	N/A





The Skies Above My Eyes

Charlotte Guillain & Yuval Zommer

Some books are made for sharing and 'The Skies Above My Eyes' is a wonderful example of one. The book folds out into a beautifully-illustrated 2.5m long double-sided journey up through the layers of the atmosphere, with small chunks of informative text along the way. Starting on ground level with a girl standing on a busy street, readers can follow her gaze upwards to pass towering skyscrapers, various aircraft and space vehicles and finally to planets and stars. On the reverse, the girl lays on the grass at the foot of a mountain, looking up towards birds, paragliders, through weather systems, meteoroids and comets. Reading the information from the bottom to the top on one side and then the opposite way round on the reverse feels like a jumping in a space craft and blasting off on a trip to the ends of the solar system and then descending back to the Earth's surface.

Also features on:

- [August 2018 Books of the Month](#)

[Buy on Amazon](#)



George's Secret Key to the Universe

Lucy Hawking & Stephen Hawking

Part of a series written by Professor Stephen Hawking and his daughter Lucy, this fast-paced adventure follows a boy called George as he discovers a portal to outer space inside his neighbour's super-intelligent computer called Cosmos. As you might expect in a book by Stephen Hawking, the narrative is filled with scientifically accurate facts and figures about space.

[Buy on Amazon](#)



Where Once We Stood

Christopher Riley & v Martin Impey

Where Once We Stood is a stunning book - large, weighty and dense with information, vocabulary, ideas and meaning. Capturing first-hand accounts from the 12 people who have stood on the moon, in their own words, each chapter covers a particular Apollo mission and begins with dates, crew logs and maps to set the scene. The language throughout is a glorious blend of the poetic and the scientific, the prosaic and the profound. The illustrations by Martin Impey are breath-taking and alone make the book worth purchasing. Where Once We Stood rewards detailed and repeated study and would be an excellent key text around which to build a Space Scheme of Work for Year 5/6.

[Buy on Amazon](#)



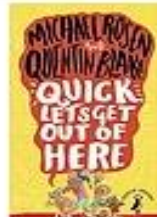
Curiosity: The Story of a Mars Rover

Markus Motum

This striking picture book explores the story of Curiosity, the robotic space rover sent by NASA to find out about life on Mars. The story is told from the point of view of the rover herself and is packed with information and stylised illustrations. Engaging and interesting, this picture book is a big hit in the classroom and offers a new perspective into the collection of narratives for children about space exploration.

[Buy on Amazon](#)

Poetry

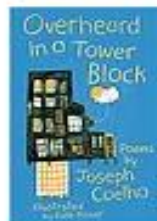


Quick, Let's Get Out of Here!

Michael Rosen & Quentin Blake

Michael Rosen's poetry books are a must-have in primary classrooms and this one - illustrated by Quentin Blake - has a hugely entertaining appeal in KS2. The poems zoom in on small moments from growing up, from sibling squabbles to best friends to the feeling of trying to avoid being told off by mum and dad (even when you've sneaked downstairs in the night to eat some chocolate cake...). Young readers may also enjoy the fact that they can see many of the poems being performed on the poet's [dedicated YouTube channel](#).

[Buy on Amazon](#)



Overheard in a Tower Block

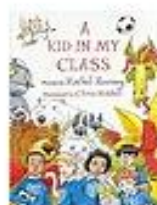
Joseph Coelho & Kate Milner

Award-winning poet Joseph Coelho depicts one boy's experiences of growing up in a tower block, told through a series of poems that explore different aspects of growing up, including parental separation, school bullies, exam results and adolescence. The poems are powerful, thought-provoking and vivid, with themes that will feel relatable to many young people. This is an excellent collection to dip in and out of, suitable for the crossover between Upper KS2 and Lower KS3.

Also features on:

- [50 Recommended Reads for Year 6](#)

[Buy on Amazon](#)



A Kid in My Class

Rachel Rooney & Chris Riddell

A popular collection that captures the essence of primary school life through a series of poem portraits depicting different characters in a class, from the fidgety pup to the know-it-all (and even the class hamster gets a turn). Entertaining and empathy-building, this is an excellent collection for primary classrooms.

Also features on:

- [50 Recommended Reads for Year 6](#)

[Buy on Amazon](#)



Moon Juice

Kate Wakeling & Elina Braslina

This collection of witty and intriguing poems that stir the imagination was the winner of the 2017 CLIPPA poetry award. The poems are lively, thought-provoking and are likely to be enjoyed for their humour, language play and rich variety of themes that appeal to upper KS2, including magic, space, relationships, family life and human emotion.

Also features on:

- [50 Recommended Reads for Year 6](#)


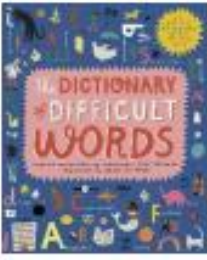


[Buy on Amazon](#)



Be The Change: Poems to Help you Save the World

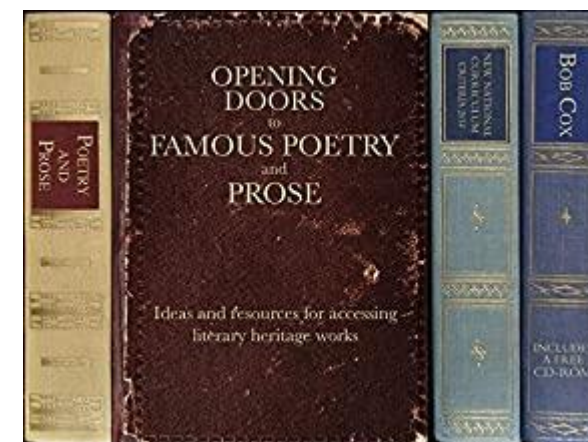
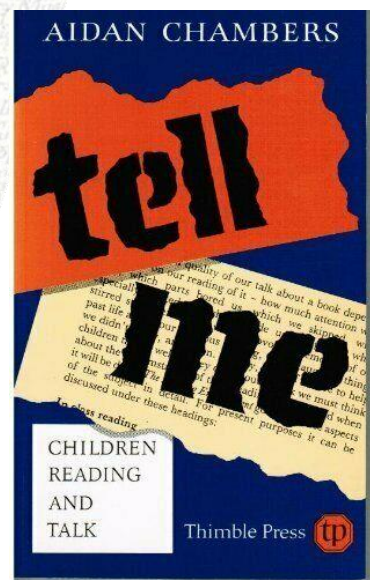
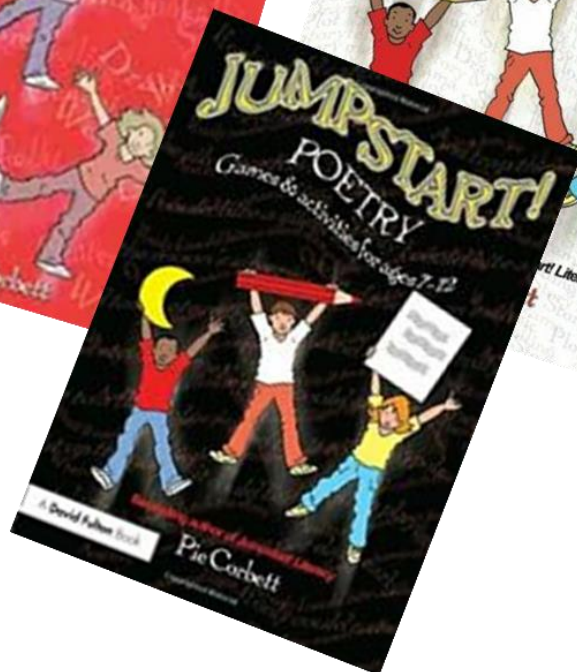
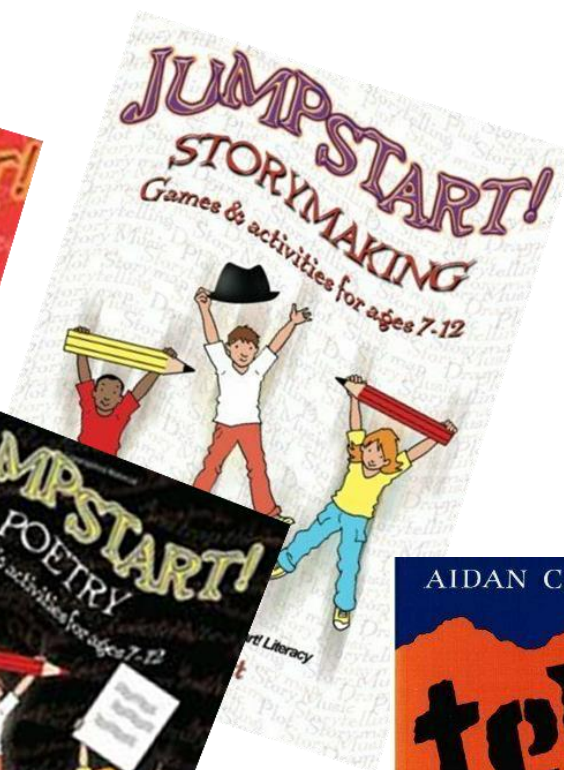
Liz Brownlee, Roger Stevens & Matt Goodfellow

Three children's poets come together to create a collection of positive poems about looking after the planet. The poems in this stirring and topical volume explore the theme of sustainability without the doom and gloom that can too easily dominate conversations about climate change. Instead encouraging positive steps that make an

	<p>Dragonology by Dugald Steer, Helen Ward, et al.</p> <p>This book is a formal, non-chronological text about an imaginary animal. Again, the format would allow children to choose how they present information in their own text.</p> <p>Possible curriculum links: Science - plants and animals</p>	<p>Formal, impersonal writing</p> <p>Multi-clause sentences</p> <p>Noun phrases</p> <p>Commas, brackets and dashes</p> <p>Subjunctive</p>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	<p>The Dictionary of Difficult Words by Jane Solomon, illustrated by Louise Lockhart</p> <p>This is a book to pore over! It's packed with some of the most unusual, fascinating and downright delicious words in the English language – perfect for burgeoning sesquipedalians!</p>	<p>Vocabulary, vocabulary, vocabulary!</p> <p>Selecting language appropriate to text form, audience and purpose.</p> <p>(Some opportunity for teaching about semi-colons.)</p>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	<p>Where My Wellies Take Me by Clare and Michael Morpurgo Part 1</p> <p>This book is a first person recount of a favourite walk around a familiar environment. The sequence links well to the geography curriculum. The book is particularly appealing visually. It lends itself to children choosing the audience and format for their final piece of recount writing. See also Part 2 of this sequence under on the Poetry list.</p> <p>Possible curriculum links: Geography - maps and compasses; UK Art - drawing skills; colour; materials Science/Geography - environment</p>	<p>Length of sentences for effect</p> <p>Verb choice</p> <p>Cohesion</p> <p>The text also offers scope to look at a range of punctuation, particularly parenthesis and its function in this context but this has not been planned into the sequence.</p>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
	<p>A Drove of Bullocks by Patrick George</p> <p>This text is a series of short non-chronological reports written in very poetic language and sentence structures.</p> <p>Possible curriculum links: Science - plants and animals</p>	<p>Complex sentences starting with –ed and –ing</p> <p>Multi-clause sentences punctuated correctly</p>		<input checked="" type="checkbox"/>

Texts that Teach

Text type	Text	Author	KS/LK grp
Purpose – to inform			
Information texts	What A Waste: Rubbish, Recycling, and Protecting our Planet Here We Are The Big Book of Blue The Clue is in the Poo Castles	Jess French Oliver Jeffers Yuval Sonner Andy Seed Colin Thompson	UKS1/LKS2 UKS1/LKS2 UKS1/LKS2 KS1 UKS1/LKS2
Recount	Animal Airport Meerkat Mail Journey	Emily Gravett Aaron Becker J&A Ahlberg	KS1 KS1/LKS2 KS1
Letter	The Day the Crayons Quit Dear Greenpeace		KS1 KS1
Diary	The Jolly Postman Amelia Earhart (Little People, Big Dreams series) The Diary of a Worm Deep Sea Diary Curiosity Diary Dear Diary The Secret Diary of Anne Frank	Isabel Sanchez Coreen Conin Sara Fanelli	KS1 LKS2 UKS2 KS2 UKS2
Instructions	How to Catch a Star (stimulus) Instructions How to survive in Wonderland (model text)	Oliver Jeffers Neil Gaiman	KS1 LKS2 UKS2
Explanation	Once Upon a Raindrop Until I met Dudley Illumanatomy A River (stimulus) It Starts with a Seed	James Carter Roger McGough Kate Davies Marc Martin Laure Knowles	KS1 Lower KS2 KS2 KS1/2 KS1
Non-chronological report	Yucky Worms Wolves Life-Sized Animal Tracks The Wonder Garden	Vivien French Emily Gravett John Townsend Jenny Broom	KS1 KS2
Purpose – to persuade			
Letter	The Day the Crayons Quit Dear Greenpeace		LKS2 LKS2



<https://searchingforexcellence.co.uk/>



Love of Reading



‘Reading for pleasure is the single most important indicator of a child’s future success.’ (OECD 2002)

Focus:	Possible inspection activities:
Leaders: Story time – how often? Engaging? How are books selected? Which stories will children know inside out and how have they been selected? Parents?	<ul style="list-style-type: none">• SLT discussion• Observe story time
Teachers: Books they have most enjoyed reading to the children?	<ul style="list-style-type: none">• Meet with teachers from different year groups about books they have read• Discussion with children from the same classes discussing books they have read
Pupils: Favourite books? Reading at school, home?	

What are you doing already?
What is working well?

Teachers as Readers....

The screenshot shows the homepage of the Research Rich Pedagogies website. The header is dark blue with the Open University logo and the text 'Research Rich Pedagogies'. Navigation links include 'Research', 'News & Awards', 'About us', 'Recommends', and 'Contact'. There are 'Login' and 'Register' links in the top right, and a search bar. Below the header is an orange banner with the text 'New resources for Supporting Reading at Home >'. The main banner features a photograph of two teachers and four children sitting on the floor, reading books together. Overlaid on this image is the text 'Reading Teachers: teachers who read and readers who teach'. Below the main banner is a breadcrumb trail: 'HOME / RESEARCH / READING FOR PLEASURE / READING TEACHERS: TEACHERS WHO READ AND READERS WHO TEACH'. At the bottom, there is a list of PDF documents, with 'Reading_Teachers_....pdf' appearing twice. A large blue arrow points from the URL 'https://researchrichpedagogies.org/research/the-me/reading-teachers-teachers-who-read-and-readers-who-teach' to the 'Show all' button.

Research Rich Pedagogies

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Search

New resources for **Supporting Reading at Home >**

Reading Teachers: teachers who read and readers who teach

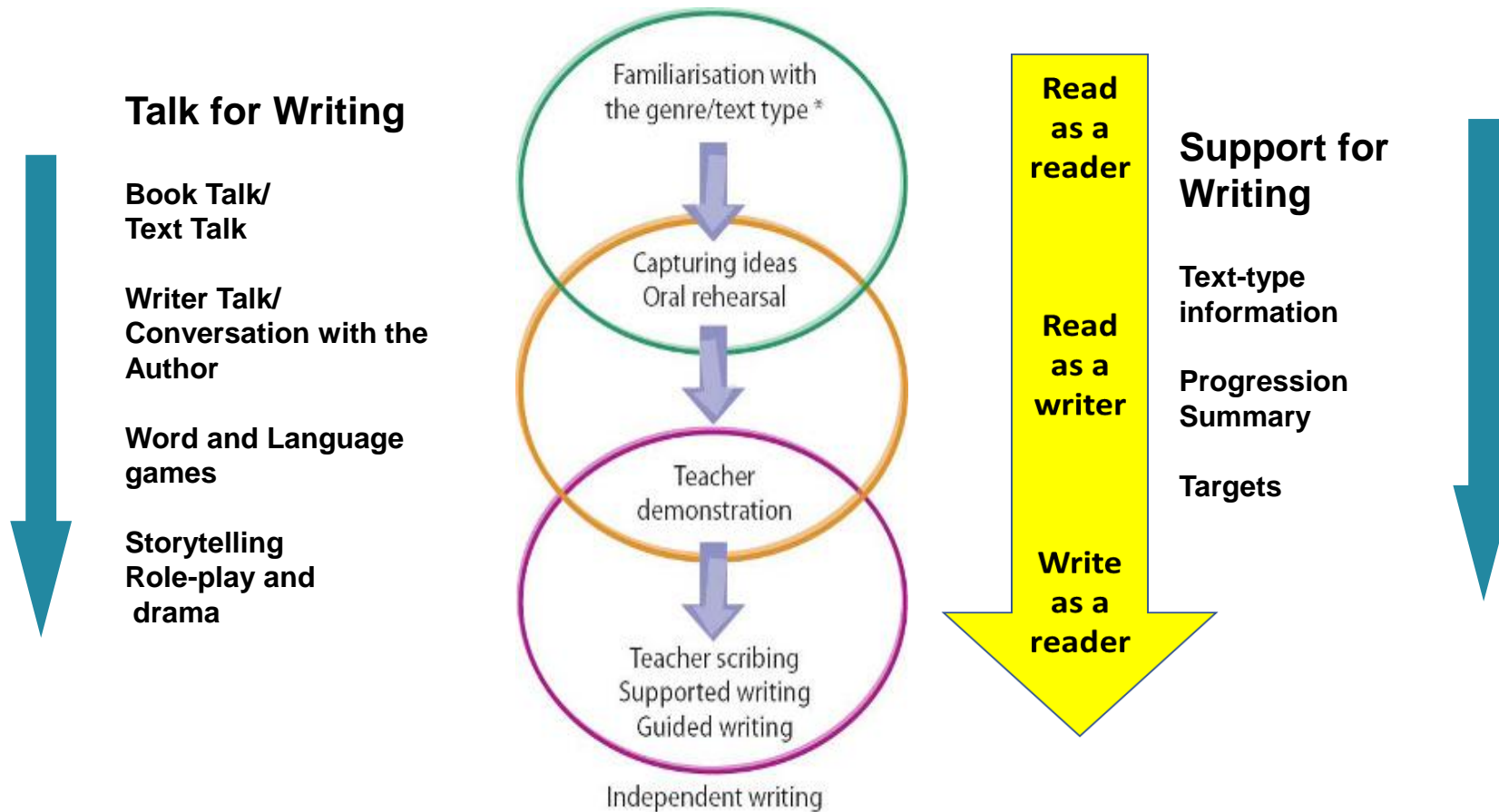
HOME / RESEARCH / READING FOR PLEASURE / READING TEACHERS: TEACHERS WHO READ AND READERS WHO TEACH

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Show all

<https://researchrichpedagogies.org/research/the-me/reading-teachers-teachers-who-read-and-readers-who-teach>

Teaching Sequence



1. Identify text type

2. Identify learning outcome

- Purpose and audience
- Organisation

3. Key learning objectives

- Reading
- Writing
- Spoken language
- GPS



The secret to planning is to....

sdrawkcab kroW.....

Resources to support



Set them
up to
succeed



Use the
learning
environment

Intended Learning outcome

Purpose

- Blog
- Video diary
- Library books
- Book making
- Illustrated page

Entertain

Inform

Persuade

Discuss

Audience

Writing for a Purpose

**Guidance notes for the four
writing purposes in KS1 & 2**



Writing to entertain (LKS2)

Text Types

- ♦ Stories
- ♦ Descriptions
- ♦ Poetry
- ♦ Characters/settings

Text Features

- ♦ Detailed description
- ♦ Use paragraphs to organize in time sequence

Other Style Ideas

- ♦ Opportunities for comparing different forms of past tense (progressive and simple)

Grammar and Sentences

- Use **fronted adverbials** to show how/when an event occurs,
Without a sound... After a moment...
- Use **expanded noun phrases** to add detail & description
...the dark gloomy cupboard under the stairs...
- Use **subordinate clauses** to add detail or context
Although Theseus was scared, he prepared to enter the maze.
- Use **nouns & pronouns** for clarity and cohesion
They crept into Minos's great labyrinth. Inside the maze....

Adverbials

Soon Meanwhile As...
The next day... Later...
Carefully Without a thought...



Conjunctions

if when because while
as until whenever once

Punctuation Content

- ♦ Use full punctuation for direct speech, including punctuation within and before **inverted commas**,
Mum asked, "Will you be home for tea?"
- ♦ Secure use of **apostrophes** for possession, including for plural nouns.
- ♦ Use **commas** after fronted adverbials and subordinate clauses
- ♦ May begin to use **dashes** for emphasis



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Name	Through the Ages	Farm to fork	Snow to Sea	Emperors and Empire	Emperors and Empire	Flow
Key Texts	Stone Age Boy – Satoshi Kitamura The Boy with the Bronze Axe – Kathleen Fidler (class reader)	The Boy Who Grew Dragons – Andy Shepherd (class reader) Recipes / Non Fiction re Growing Food in Britain.	The Arrival – Shaun Tan The <u>Abominables</u> – Eva Ibbotson (Class reader)	Newspapers from History: The Roman Tribune – Andrew Langley Empire's End – A Roman Story – Leila Rasheed (class reader)	The Thieves of Ostia – Caroline Lawrence (class reader)	Flotsam – David Wiesner River Story – Meredith Hooper The Rhythm of the Rain – Graham Baker-Smith
Writing	Narrative (entertain) – Portal story (back in time) Recount (entertain) – Diary entry	Information – growing food in Britain	Persuasion– Advert for a holiday destination Information – A European Country	Recount – Newspaper article	Narrative – A Roman Adventure (historical narrative short story)	Poetry – Haiku and Tanka poems about water
Cross Curricular writing	Science – Explanation (how muscles work)	Science – recipes for healthy meals	RE – Letter of thanks to Hindu Temple	DT – project book for making a Roman ampule / mosaic	History – Information about Roman settlers in Britain	Geography – explanation (the water cycle)
Maths	Number: Place Value Number: Addition and Subtraction	Number: Addition and Subtraction Number: Multiplication and Division	Measurement: Length, Perimeter and Area Number: Multiplication and Division; Fractions	Number: Fractions Y3 Measurement: Mass and Capacity Y4 Number: Decimals	Number: Decimals (inc money) Measurement: Time	Geometry: Properties of Shape Y4: Position and Direction Statistics
Science	Biology: Animals including humans (muscles and skeletons)	Biology: Animals including humans (nutrition)	Physics: Forces and Magnets	Physics: Light	Biology: Living Things in their Environment Grouping and classifying	Chemistry: States of Matter
	Working Scientifically (Procedural Knowledge) is taught throughout each unit					
History	Changes in Britain from the Stone Age to the Iron Age			The Roman Empire and its Impact on Britain (Invaders)	The Roman Empire and its Impact on Britain (Settlers)	

Overview of Literacy Teaching Sequence

(to be read in conjunction with Supporting Guidance for the Literacy Teaching Sequence)

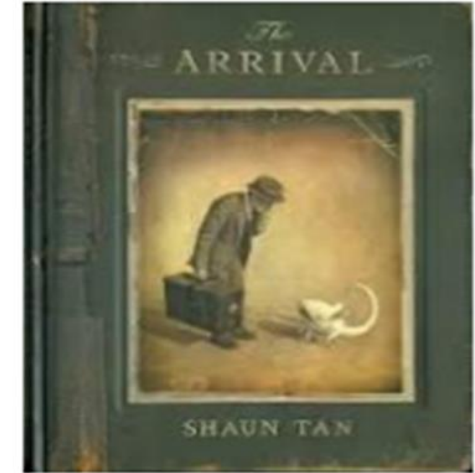
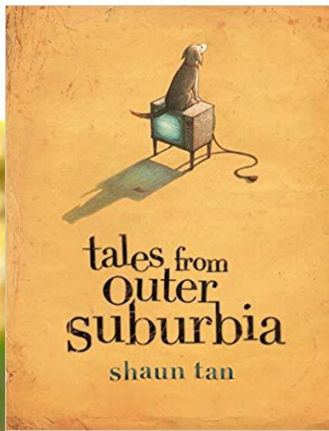
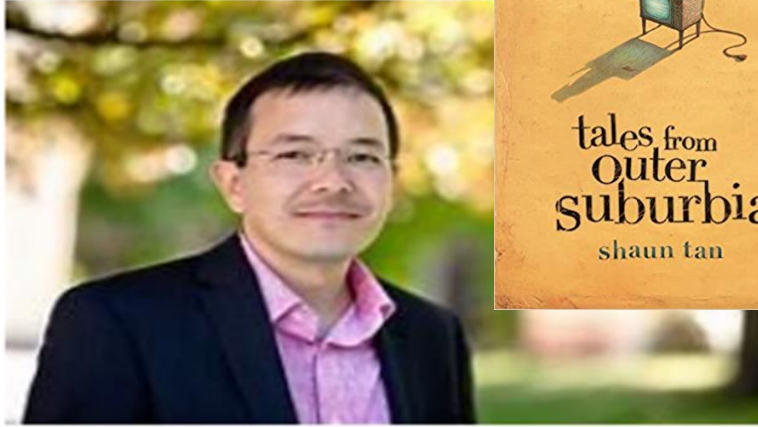
Prior to planning the Literacy unit, a cold write should be carried out (outside Literacy sessions) and analysed to identify 3 specific skills to focus upon: Word / Sentence / Punctuation. Next steps from the Cold Write should be identified and shared with pupils.

Phase 1 - Reading as a Reader

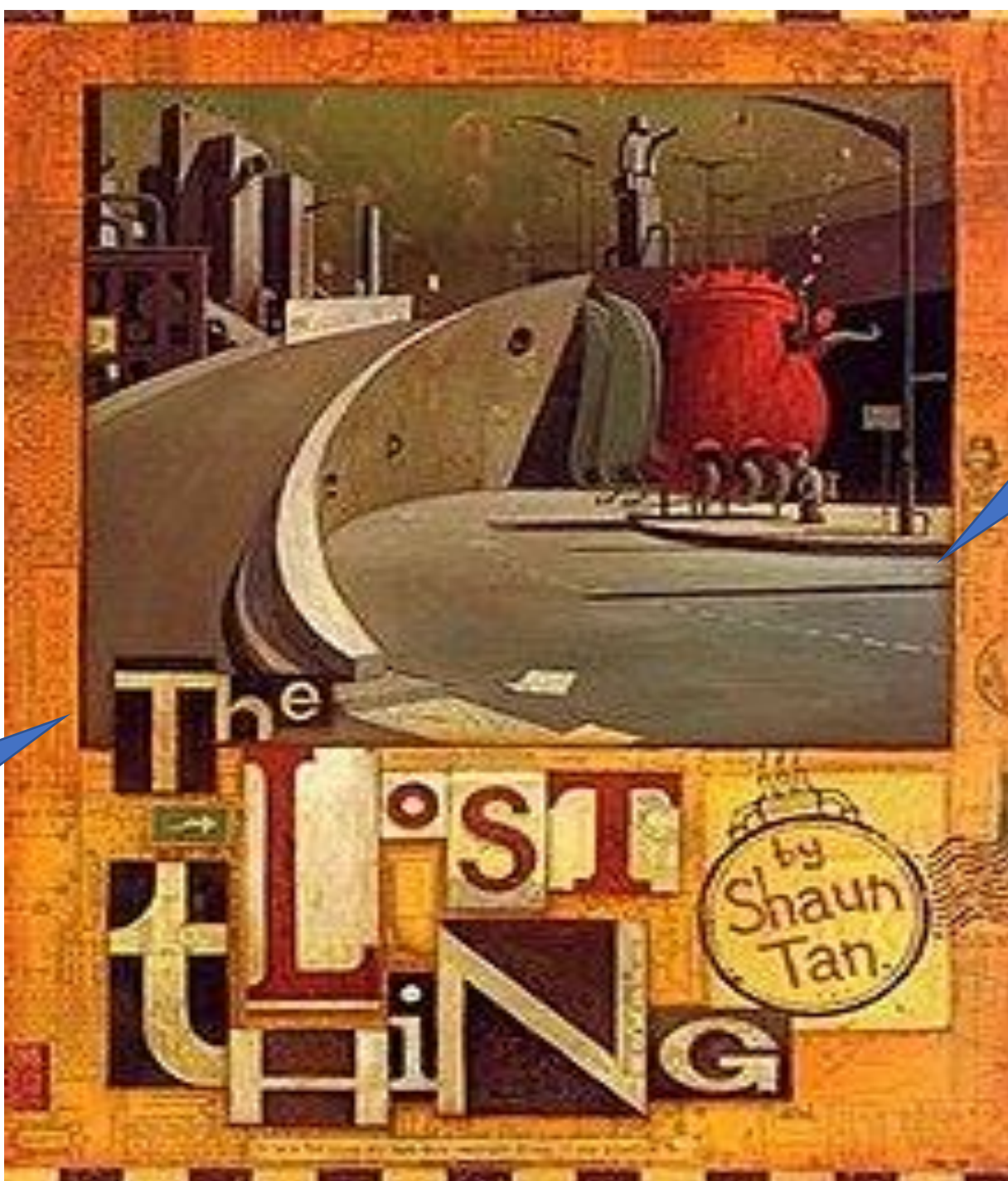
A combination of shared, guided and independent reading is recommended when teaching reading so there should be lots of opportunities for shared, guided and independent reading planned into this phase. The teacher models the reading skill and then the children practise and apply it in guided and independent reading sessions (see [Trust exemplar lesson plan for shared and guided reading in toolkit](#) for further details on lesson structure). When reading aloud to the children during shared and guided reading session, use a range of strategies to build fluency e.g. choral, echo reading (see [Strategies for Reading Fluency to this document](#)). It is recommended that guided reading session be taught outside of the Literacy lessons. Objectives for these sessions should be taken from the [Task and session documents](#). Additional VIPERS lesson can be taught to supplement the reading focus, especially in weeks 2 and 3 when the focus is predominantly on writing.

Week 1: Session 1	Session 2	Session 3	Session 4	Session 5
<p>Immerse /hook/engage – use of artefacts/objects pictures linked to text.</p> <p>Introduce the text: Front cover (for narrative) - the big reveal, first point of access to the text – what do you think the text might be about and why? Tell me more....</p> <p>Vocabulary - pre teach selected words from the text – e.g. 3-5 tier 2 and 3-5 tier 3 words. Display on working wall and refer to throughout the week.</p> <ul style="list-style-type: none"> Specific Reading (VIPER) skill explicitly taught: to predict 	<p>Reading Comprehension Recap key vocabulary</p> <ul style="list-style-type: none"> Specific Reading domain (VIPERS) explicitly taught e.g. to infer meaning from picture or text <p>Read next few pages of text – focus on short section of text in detail, copy on IWB for annotation as well as pupils' own copy.</p> <p>Support and extension – text can be pre-read for those pupils who need it. Most able pupils can move onto task more quickly and be extended through the activity.</p>	<p>Reading Comprehension Recap key vocabulary (add more as you go)</p> <ul style="list-style-type: none"> Specific Reading domain (VIPERS) explicitly taught e.g. to infer meaning from picture or text <p>Read next few pages of text – focus on short section of text in detail (or different text of same genre for non-fiction as necessary). Copy needed on IWB for annotation as well as own copy.</p> <p>Model use of specific reading skills (e.g. prediction and</p>	<p>Reading Comprehension Recap key vocabulary (add more as you go)</p> <ul style="list-style-type: none"> Specific Reading domain (VIPERS) explicitly taught e.g. to infer meaning from a text <p>Read next few pages of text – focus on short section of text in detail (or different text of same genre for non-fiction as necessary). Copy needed on IWB for annotation as well as own copy.</p> <p>Model use of specific reading skills (e.g. prediction and</p>	<p>Reading Comprehension Recap key vocabulary (add more as you go)</p> <ul style="list-style-type: none"> Specific Reading domain (VIPERS) explicitly taught e.g. to summarise (KS2 /sequence (KS1) <p>Read next few pages of text – focus on short section of text in detail (or different text of same genre for non-fiction as necessary). Copy needed on IWB for annotation as well as own copy.</p> <p>Model use of specific reading skills (e.g. inference and summarise / sequence) and reading as a reader -</p>

Shaun Tan



Shaun Tan (born 1974) is an Australian artist, writer and film maker. He won an Academy Award for *The Lost Thing*, a 2011 animated film adaptation of a 2000 picture book he wrote and illustrated. Other books he has written and illustrated include *The Red Tree* and *The Arrival*. Tan was born in Fremantle, Western Australia, and grew up in the northern suburbs of Perth, Western Australia. In 2006, his wordless graphic novel *The Arrival* won the Book of the Year prize as part of the New South Wales Premier's Literary Awards. The same book won the Children's Book Council of Australia Picture Book of the Year award in 2007 and the Western Australian Premier's Book Awards Premier's Prize in 2006.



What are the key themes?

What type of text could you use this book to teach?

Tell Me



Likes

Dislikes

Puzzles/
Surprises

Patterns/
Connections



1. What text type would you use this book to teach?
2. What would you want your children to produce at the end of the unit (learning outcome)?
3. Identify key learning objectives/success criteria

What will the written outcome of the unit be?

Year 4



Text type:

Story with a dilemma/issue

Purpose:

To entertain and encourage the reader to think by exploring an issue or dilemma.

Audience:

Year 5 pupils/parents/class book

Learning outcome:

To write a short story with an issue/dilemma

Narrative – Stories that raise dilemmas

Specific features and structures of some narrative types

Children write many different types of narrative through Key Stages 1 and 2. Although most types share a common purpose (to tell a story in some way) there is specific knowledge children need in order to write particular narrative text types. While there is often a lot of overlap (for example, between myths and legends) it is helpful to group types of narrative to support planning for range and progression. Each unit of work in the Primary Framework (Fiction, Narrative, plays and scripts) provides suggestions for teaching the writing of specific forms or features of narrative. For example: genre (traditional tales), structure (short stories with flashbacks and extended narrative), content (stories which raise issues and dilemmas), settings (stories with familiar settings, historical settings, imaginary worlds) and style (older literature, significant authors).

Purpose:		
To entertain and to explore issues or dilemmas.		
Generic structure	Language features	Knowledge for the writer
<p>The strength of the story often depends on a character facing a difficult (or seemingly impossible) dilemma, with a limited choice of actions. A strong, simple story structure usually leads the character to the dilemma quite quickly and then makes the reader wait to find out how it is dealt with.</p> <p>The narrative makes the waiting interesting by adding to the suspense, for example by increasing the complexity or gravity of the dilemma or by threatening the right/chosen course of action. (The main character has decided to apologise just in time and is on the way to do so but has an accident and is taken to hospital - soon it will be too late.)</p> <p>Most forms of narrative can include stories which raise dilemmas.</p>	<p>Characterisation is fundamental. The main characters are often well-established from the beginning with additional detail such as background, history or interests included. The reader understands why a character feels the way they do.</p> <p>Key characters also develop and change over time, usually <u>as a result of</u> the events that take place in the story and particularly as a result of the dilemma they face and their resulting actions.</p> <p>Description, <u>action</u> and dialogue are all important for developing and deepening character and showing both why and how someone has changed.</p>	<p>Make sure the dilemma or issue to be faced is a <u>really tricky</u> one to deal with. If there is no easy or obvious answer, it will be even more interesting to read what your main character decides to do.</p> <p>If characters change during the story, decide how to show this.</p> <p>Do they behave differently? Do they speak differently?</p>

The Cold and Hot Write.....



Planning
time



Talk time



vocabulary



Unit: Fiction

Year group: 4

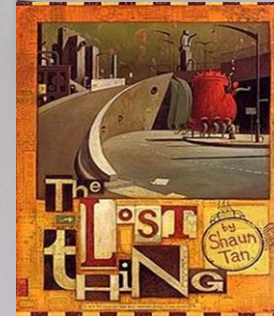
Writing outcome:

To write a conflict story

Book/s we will look at: -

The Lost Thing by Shaun Tan

- The Promise by Nicola Davies
- The boy in the tower Polly Ho-Yen
- The Tin Forest by Helen Ward



During this unit we will be learning to:

Phase 1 – VIPERS	Phase 2 – Becoming a text-pert!	Phase 3 – Writing
<ul style="list-style-type: none"> • Make predictions based on information implied. • Infer from pictures and texts. • Make comparisons across texts. • Evaluate an authors use of language. 	<ul style="list-style-type: none"> • Identify the features of a story. • Use a range of fronted adverbials. • Use relative clauses. • Build cohesion across a paragraph. 	<ul style="list-style-type: none"> • Describe a story setting. • Plan and develop a character description. • Plan a conflict story. • Edit my work for errors with spelling and punctuation.



Phase 1 – Reading

Explicitly teach and model the skills of being an active reader in shared reading sessions. Practice and apply these skills in guided and independent reading.

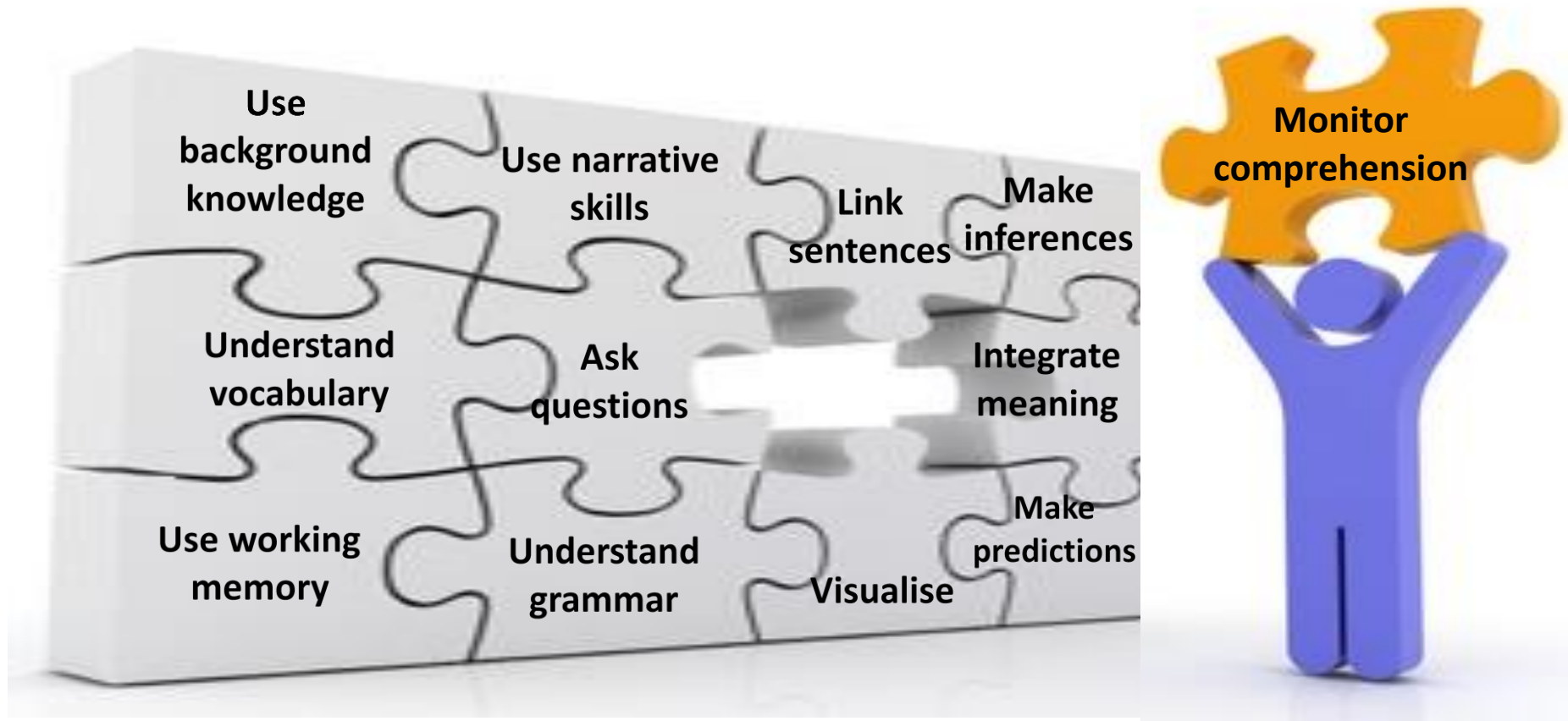
- activate prior knowledge
- vocabulary
- predict
- visualise
- infer
- authorial intent

Respond and engage

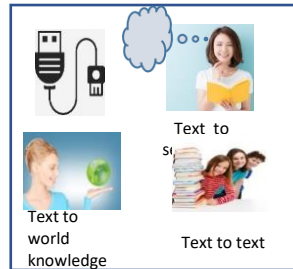


Reading Strategies

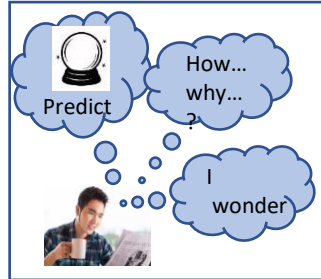
A good comprehender can:



Strategies to help us understand and enjoy reading. As we read we



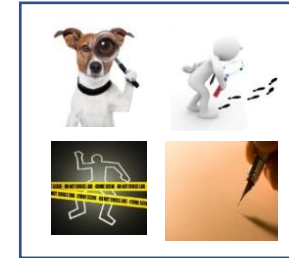
Use our background knowledge and connect to text



Predict, ask questions, I wonder... and read on to find out...



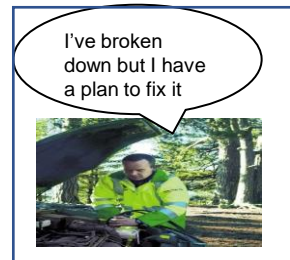
Visualise



Think like a detective-use inference



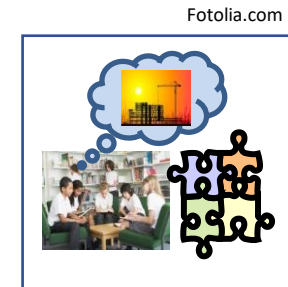
Notice meaning breakdown...



...and repair it



Watch out for VIP words/phrases/ideas..



...and put together to build GIST

What do effective readers think about as they read? There are key strategies to use. Over the next few weeks, we will **read aloud and think aloud together...**



Fotolia.com

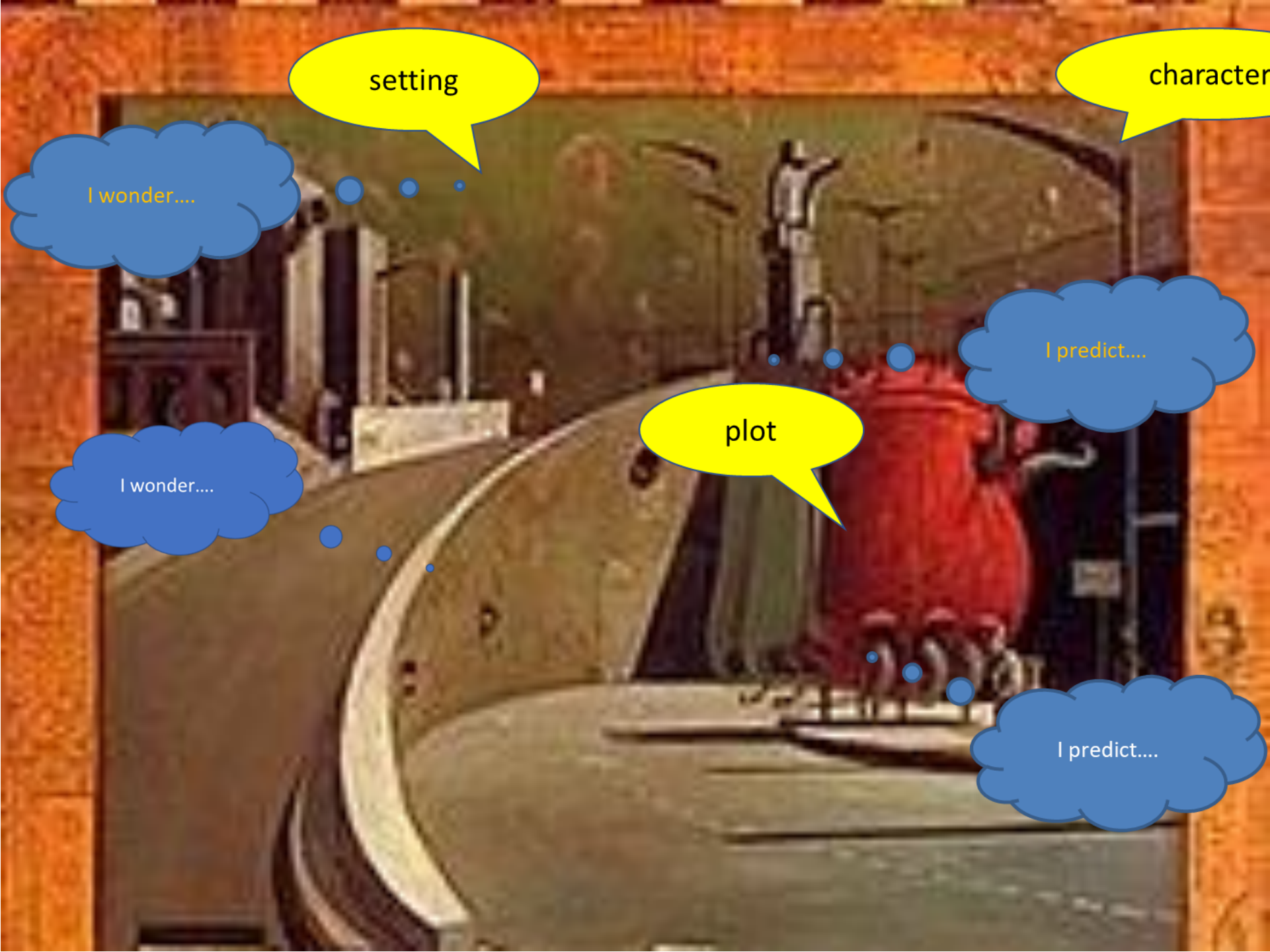
The Big Reveal.....











setting

character

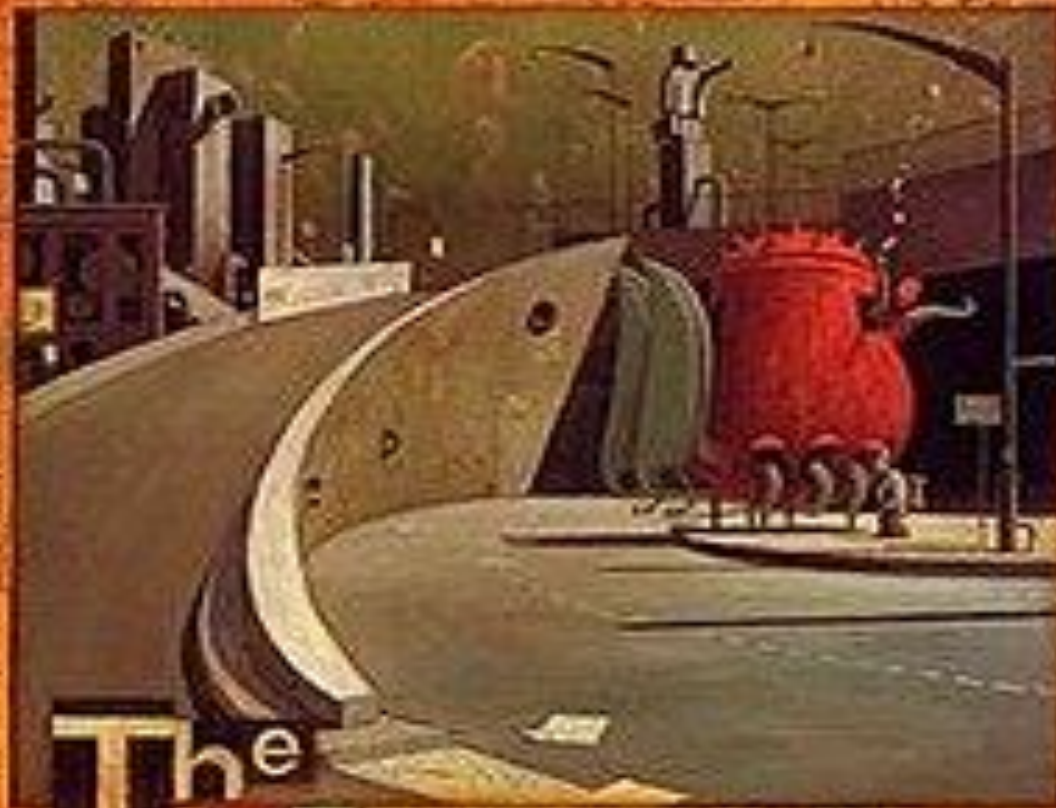
I wonder....

I wonder....

plot

I predict....

I predict....



The Lost Thing

by
Shaun
Tan.

A tale for those who have more important things to pay attention to

Ink Waster

adjectives

afraid
confused
unsure
unclear
alone
perplexed
bewildered
disoriented



Adverbs

frantically
desperately
wildly
hopelessly
relentlessly
tirelessly

Verbs

gasping
searching
pounding
thumping
scanning
seeking
circling

Fast Poem

1 Noun

2 adjectives

3 adverbs

4 verbs

Lost

Alone, afraid, adrift, apart,

Frantically, desperately,

Searching, scanning, circling, despairing

Lost

Spine Poem

Loveless, lifeless, left behind

Old, tired, afraid of the emptiness

Searching endlessly for a place to call home

Trying desperately to find that place to belong

Tell Me



Likes

Dislikes

**Puzzles/
Surprises**

**Patterns/
Connections**

Make Connections

This reminds me of a time when I ...

I know about this topic because I ...

The setting of this book is just like ...

This book is something like ...

What's going on in this book is just like what's happening in ...

Ask Questions

Before I read this text, I wondered about ...

While I'm reading, I try to figure out ...

After I read, I ask myself ...

I wonder why ...

What does this word mean? Why did _____ do that? What is going to happen next? Why did the author put that part in there? I have questions about this part because it doesn't make sense. I need to make sure I read it right. If I reread and fix a mistake, that might answer my question.

Step 1: Eliciting response

After careful reading of a shared text the teacher initiates 'book-talk' with very open invitations such as:

- 'Tell me what you thought/felt about...'
- 'What came into your mind when you read...'
- 'Have you come across anything like this before?'

Step 2: Extending response

The teacher focuses on extending children's responses with prompts such as:

- 'Tell me more about...'
- 'What led you to think that?'
- 'Can you extend/unpack that idea for us?'

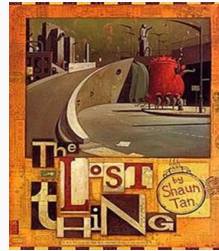
Step 3: Encouraging critique

Frequently groups of children can be supported and encouraged to feed off each other's thinking and talking, with prompts such as:

- 'Do you agree?'
- 'Did anyone have a different response to that story/paragraph/sentence/word?'

What I think

What I know



tirelessly	weird	entropy	unconscious	
naturally	classify	slouched	profound	
disinfectant	exhaust	anonymous	dilemma	
tram	intrigued	baffled	disrupted	

Friday 27th February 2018

T: learn to read and understand new vocabulary.

Text Crunch

Below are some of the words that carry meaning in our new book:
The Way Back Home

Read them with your group and colour code them.

Red - I cannot yet read the word and I do not know what it means.

Orange - I can read the word but I do not know the meaning of it.

Green - I can read the word and I know what it means.

Once	feared	torch	space
dark	aeroplane	wondered	Martian
afraid	spanner	noises	alone
thought	out	higher	earth
fix	moon	plane	engine

(T)

Word of the day

Definition - lack of order or predictability; gradual decline into disorder

In a sentence

With the teacher in the hallway, the classroom descended into entropy.

Word class
noun

entropy

Antonyms

Negentropy
Order
calm

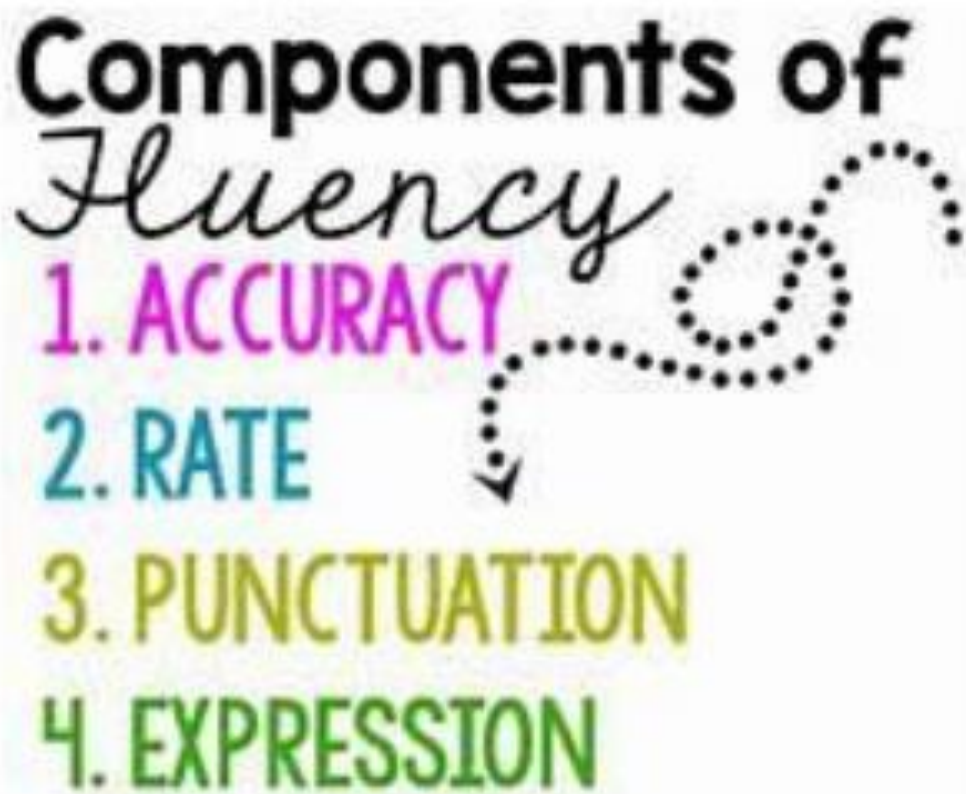
Synonyms

Chaos
Deterioration
Disorder

Additional Decoding Skills	<p>I read fluently with intonation, expression, appropriate pace and use of pauses to entertain and maintain interest</p> <p>I try to notice mistakes in my reading when reading higher level texts and sometimes correct them because the text doesn't make sense.</p> <p>I understand how the meaning of sentences is shaped by punctuation, word order and linking words and phrases (including pronouns) and use the punctuation to help to show this.</p> <p>I know that I sometimes need to reread text carefully to understand it fully</p> <p>I read longer texts with increasing pace and stamina</p>
V Vocabulary	<p>I explore the meaning of words in context and I ask about the meanings of words I don't understand</p> <p>I comment on how and why a writer has used certain word choices</p>
I Infer	<p>I can give the gist of what I have read in my own words including what I have inferred</p> <p>I make inferences such as inferring characters' feelings, thoughts and motives from their actions and I can sometimes find evidence to support this</p>
P Predict	<p>I predict what might happen from details stated and implied.</p>
E Explain	<p>I check books make sense to me and can talk about my understanding of significant ideas, events and characters.</p> <p>I explain how the language, structure and presentation contribute to meaning.</p> <p>I sometimes give reasoned justifications for my views based on evidence from the text</p> <p>I am beginning to understand the difference between fact and opinion</p> <p>I identify and discuss themes and conventions in a range of writing.</p> <p>I recommend books I have read to friends and give reasons for my choices.</p>
R Retrieve	<p>I scan text to find key words and phrases</p> <p>I can find, record and present information from non-fiction texts, fiction and poems</p>
S Sequence	<p>I skim read a text to get the gist of it.</p> <p>I summarise the key points of a paragraph and the main ideas drawn from more than one paragraph</p>
Reading Toolkit Skills	<p>I ask questions (and wonder) to improve my understanding.</p> <p><i>I recognise that my ideas and visualised images can and do change during the course of reading</i></p>
Personal (Genre)	<p>I connect the information that I read within paragraphs, across texts and to other books</p> <p>I read poems and plays aloud and perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience.</p> <p>I know a wider range of poetry by heart.</p> <p>I read and understand texts (paper based and digital) that are structured in different ways and read for a range of purposes and can explain the main purpose of these.</p> <p>I make comparisons within and across books, representing or simplifying and differentiating</p>

Developing Fluency

- Choral reading
- Copy reading
- Echo reading
- Recording reading
- Marks out of 10



What can be inferred?

Infer a
personality trait

Infer a feeling

Infer a reason

Infer using pictures (to break in)

Infer using texts

Infer an
atmosphere

Infer an event

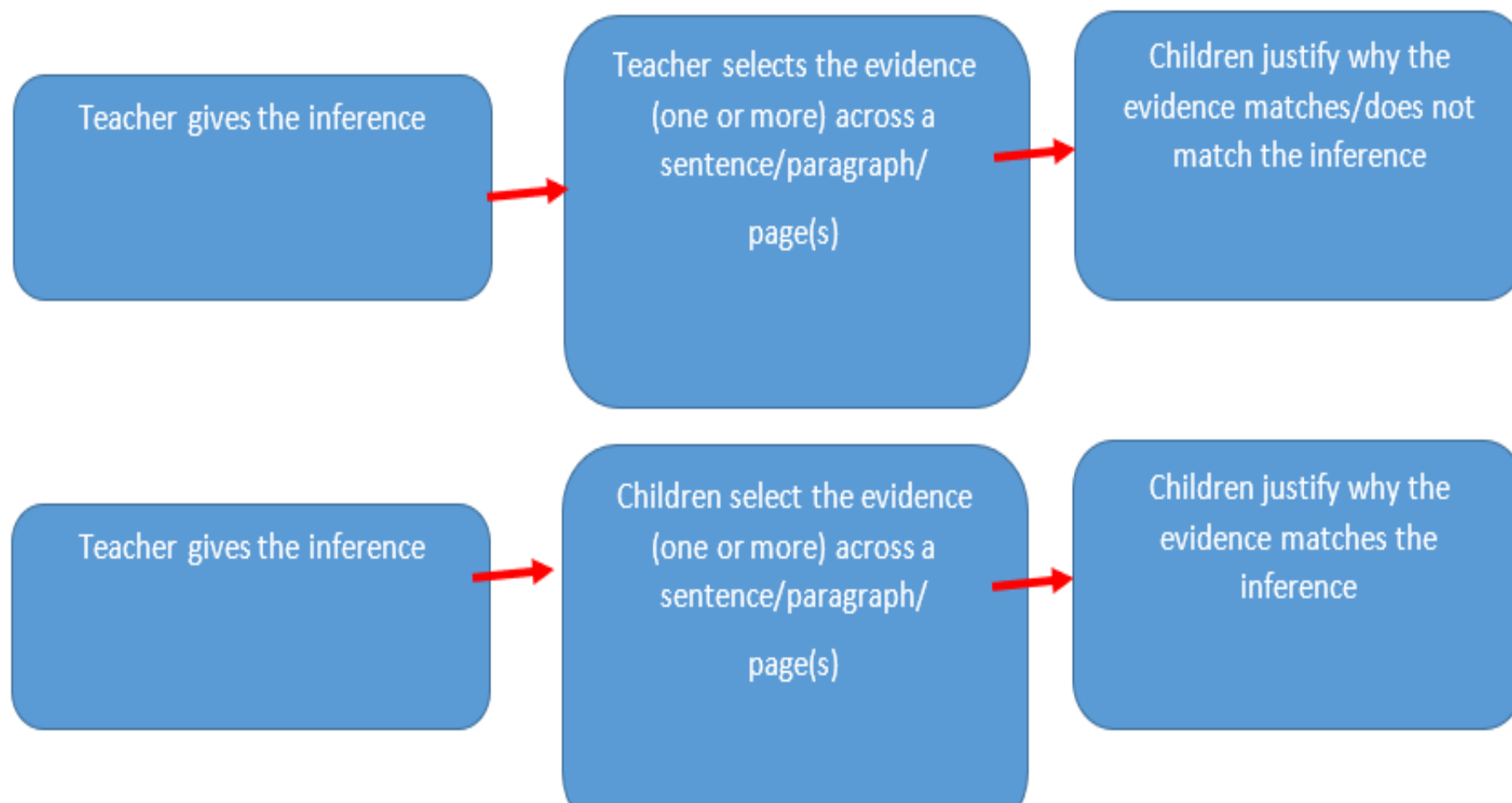
Infer an
impression

We can teach inference as **reverse and forward inference**. Many questions are presented as reverse inference so initial teaching should focus on refining and mastering this first.

-To make year group appropriate, we can vary the area from where the evidence is being selected and the number of pieces used across a sentence/paragraph/page(s).

-Evidence should be encouraged to be found as one word, phrases and sentences from the text.

Reverse Inference (MOST commonly used)



What do you notice?



Reverse
Inference

Inference Calculations

Idea 1 + Idea 2 = Could mean

Because there are people on the beach..	+	The sky is blue and there are only a few clouds	=	It could be summer/it could be the weekend
There are lots of tall buildings..	+	There are traffic lights and street signs	=	It could be set in a big city
The boy is carrying a large rucksack	+	He has a large book in his hand	=	He could be quite an inquisitive, curious boy
	+		=	

Forward
Inference



because...



because...

Role on Wall

Name _____ Date 23.1.16

WALT: Infer information about the boy's thoughts and feelings.

Characteristics and descriptions

He is a boy
He wears glasses
He is a bottle top collector
He carries a book
The boy is curious because he is interested in the lost thing
He is a boy
He wears glasses
He is a bottle top collector
He carries a book
The boy is curious because he is interested in the lost thing

Thoughts and feelings

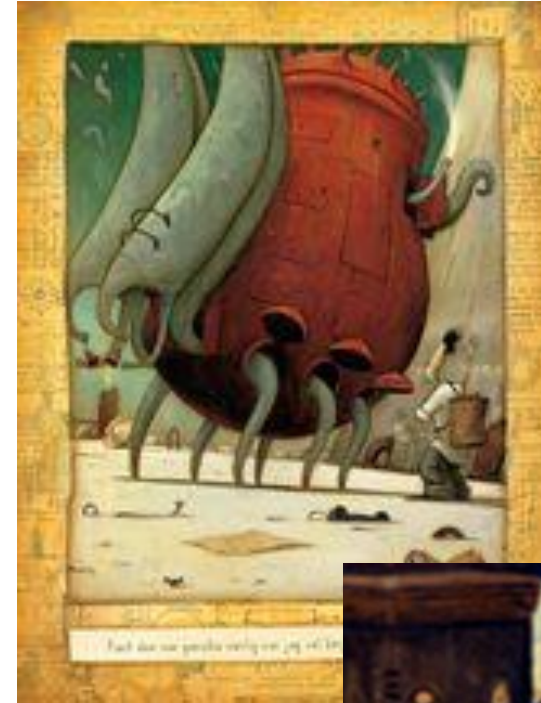
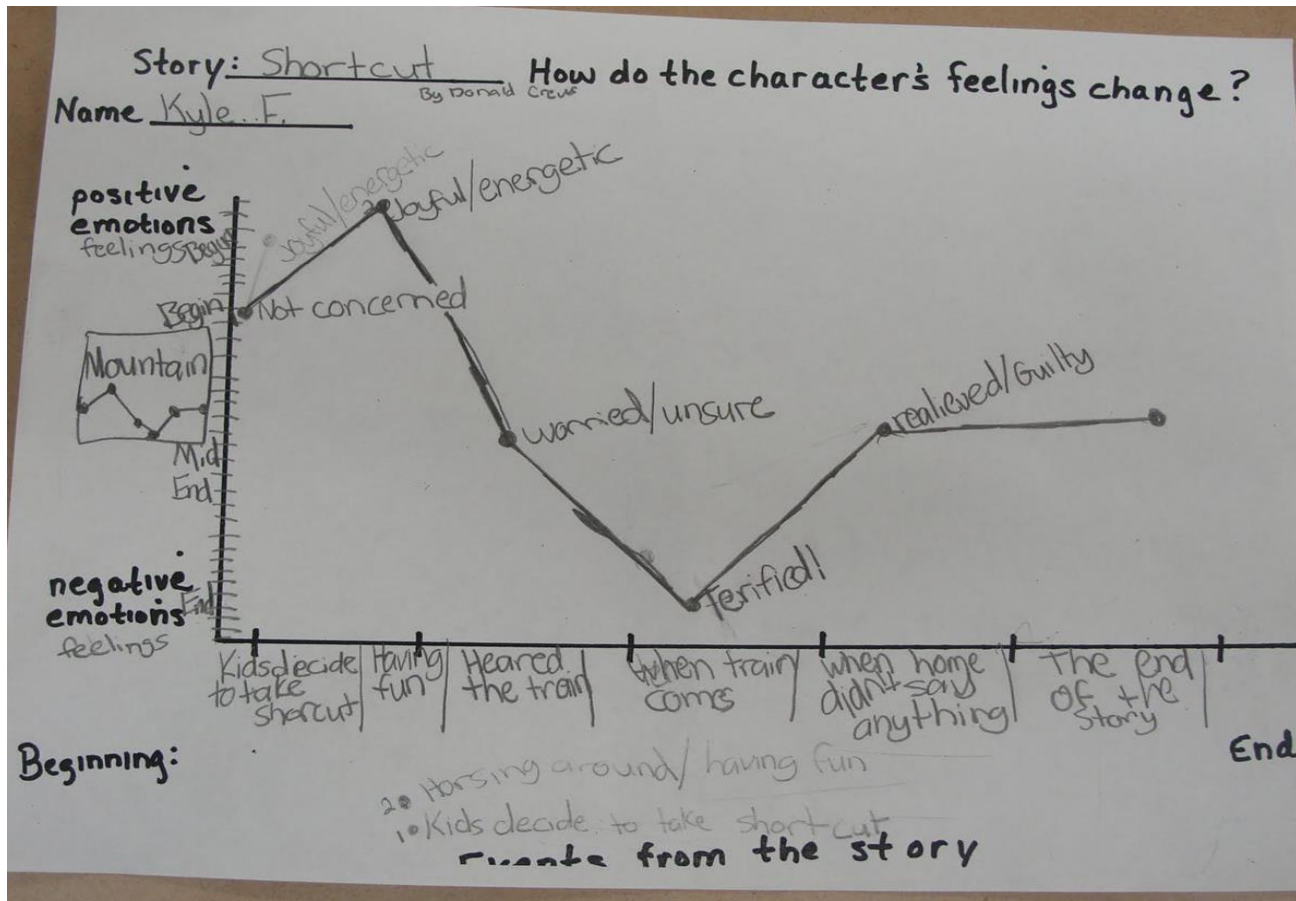
excited
joyful
surprised
anxious
excited
surprised
worried
In Australia

The Boy

Punctuate your sentences correctly.

Character Development

Emotion Graph



Sad

Broken-hearted

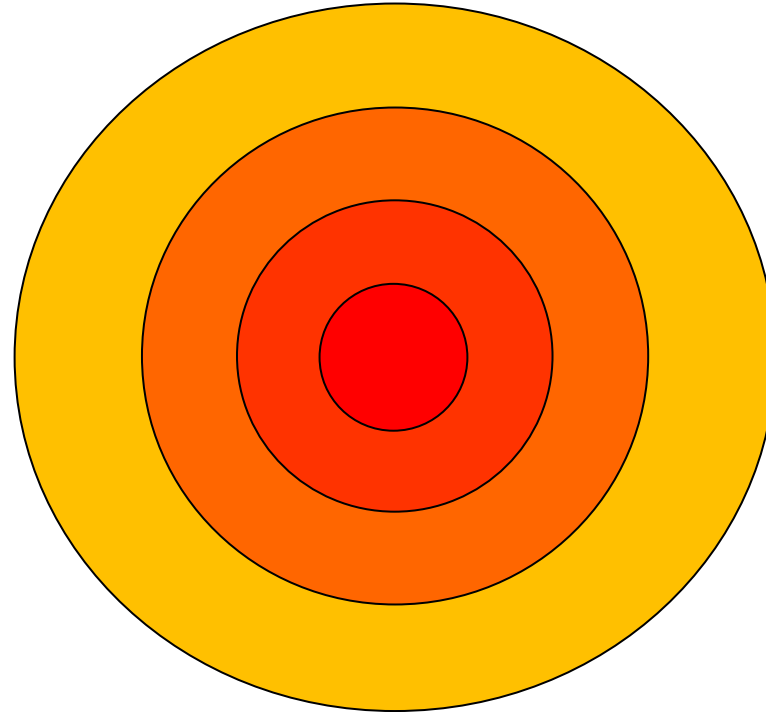
careworn

desolate

doleful

discontented

lugubrious



Angry

apoplectic

indignant

irate

seething

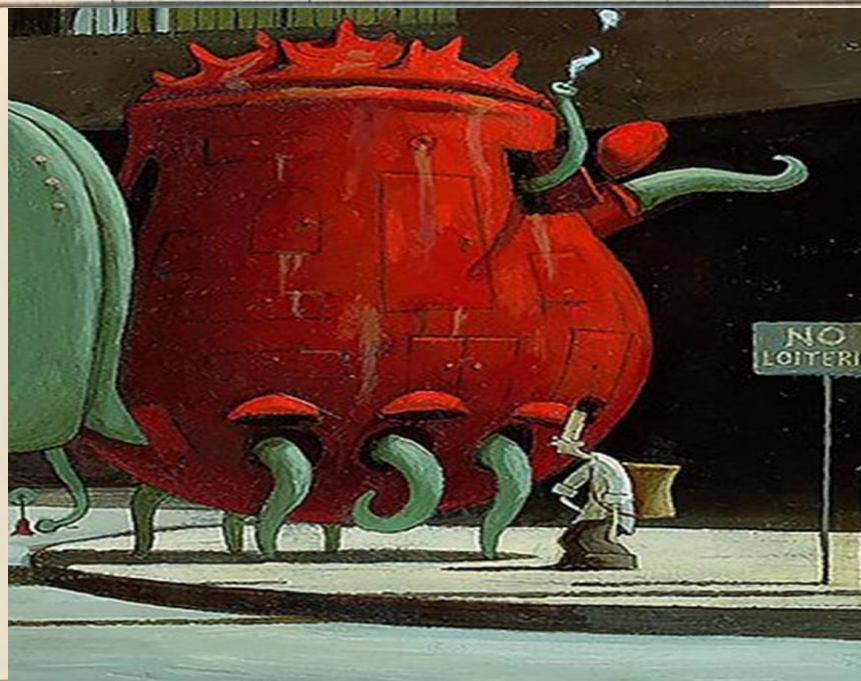
enraged

livid

Drama



- Role on wall
- Freeze frame/ thought tap
- Conscience alley
- Question for the character



Observe

- I can see pocket-sized, colourful shell houses on the back of some turtles.
- I can see that the turtles backs have loads of light, delicate swirls.
- I can see, plot of tiny, glassless windows on each shell house.
- I can see the turtles are all going in one direction.
- I can see distant, green things that look mysterically human.

Wonder

- I wonder if the smooth, swimming turtles are under a spell to swim fast?
- I wonder where they are going with the charming, neat shells on their backs?
- I wonder how many of the beautifully embroyded turtles there are swimming?
- I wonder how long the turtles have been swimming.

Infer

- I think loads of different creatures live in the houses because of all the different shapes and sizes.
- I think every turtle has a "giant", bustling city on it's shell.
- I think all the creatures in the city are too shy to leave because of how busy it is.
- I think the middle turtle is young and new because of it's smooth, fixed face.



Unit: Fiction

Year group: 4

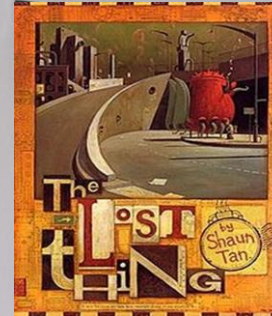
Writing outcome:

To write a conflict story

Book/s we will look at: -

The Lost Thing by Shaun Tan

- The Promise by Nicola Davies
- The boy in the tower Polly Ho-Yen
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During this unit we will be learning to:

Phase 1 – VIPERS	Phase 2 – Becoming a text-pert!	Phase 3 – Writing
<ul style="list-style-type: none">• Make predictions based on information implied.• Infer from pictures and texts.• Make comparisons across texts.• Evaluate an authors use of language.	<ul style="list-style-type: none">• Identify the features of a story.• Use a range of fronted adverbials.• Use relative clauses.• Build cohesion across a paragraph.	<ul style="list-style-type: none">• Describe a story setting.• Plan and develop a character description.• Plan a conflict story.• Edit my work for errors with spelling and punctuation.



Whole Class Marking Feedback

Successes: What did we do really well?	The best pieces included:
Good examples of words/phrases:	What can we do to improve next time:

ARE YOU FINDING THAT
THE ORDER OF DAY-TO-DAY LIFE
IS UNEXPECTEDLY DISRUPTED BY

OBJECTS
WITHOUT
NAMES?

UNCLAIMED
PROPERTY?

TROUBLESOME
ARTIFACTS OF
UNKNOWN
ORIGIN?

FILING
CABINET
LEFTOVERS?

THINGS THAT
JUST DON'T
BELONG?



DON'T PANIC!

We've got a pigeon hole to stick it in.



Downtown,
6328th Street,
Tall Grey Building #357b

Visualisation

We arrived at a tall, grey building with no windows. It was pretty dark in there, and it smelt like disinfectant.

‘I have lost a thing,’ I called to the receptionist at the front desk.

‘Fill in these forms,’ she said.

The lost thing made a small, sad noise.

I was looking around for a pen when I felt something tug at the back of my shirt.

‘If you really care about that thing, you shouldn’t leave it here,’ said a tiny voice.

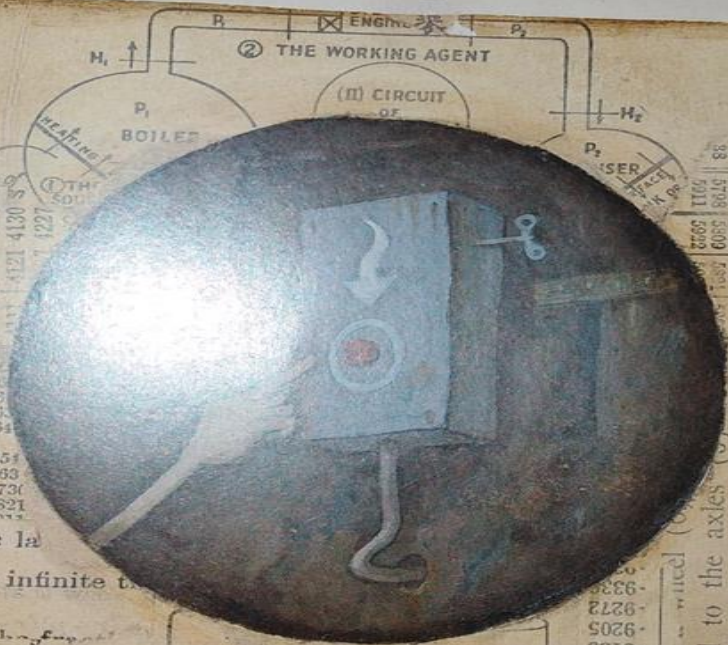
‘This is a place for forgetting, leaving behind, smoothing things over. Here, take this.’



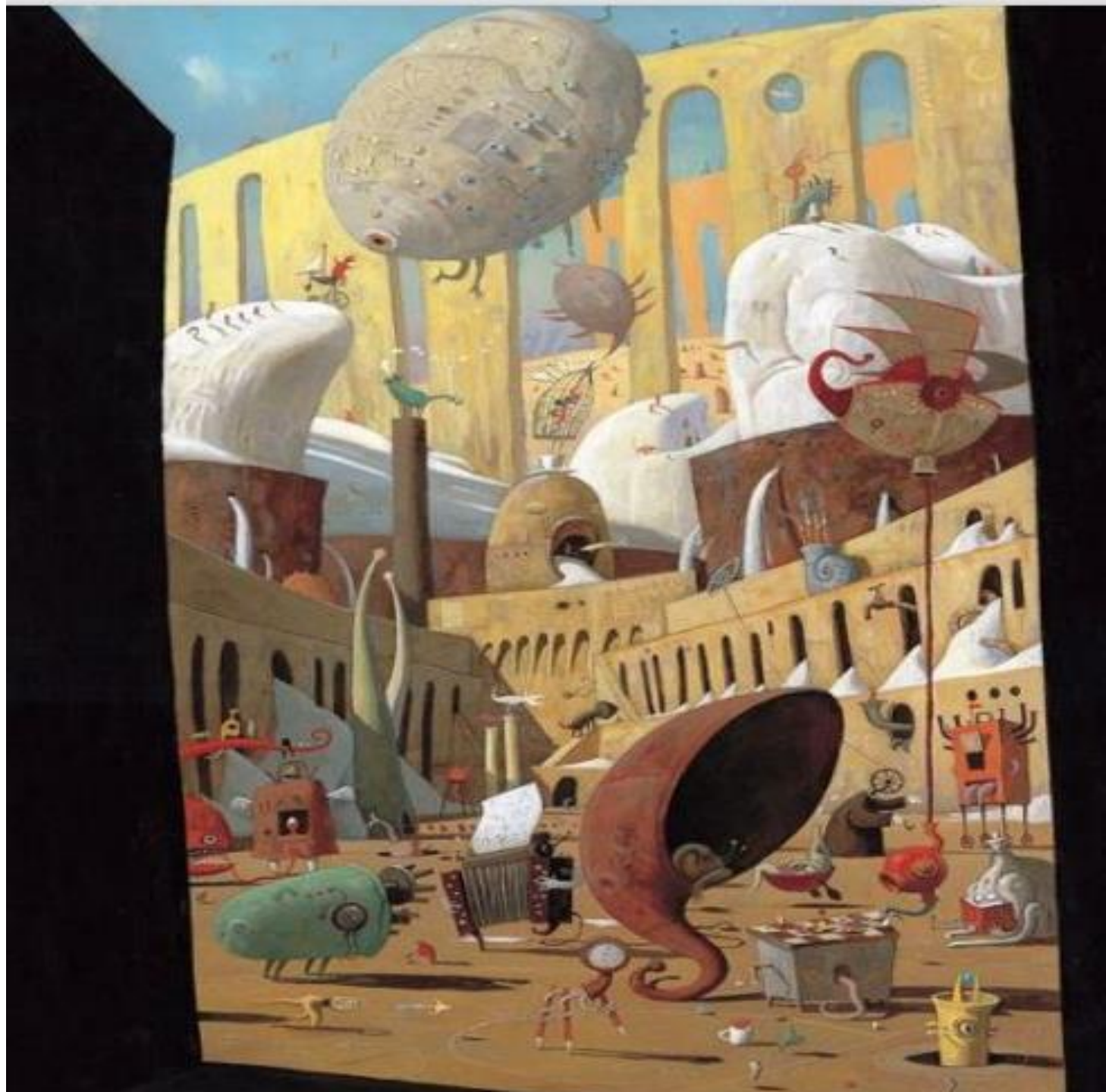
It was a business card with a kind of sign on it. It wasn't very important looking, but it did seem to point somewhere.



Eventually we found what seemed to be the right place, in a dark little gap off some anonymous little street. The sort of place you'd never know existed unless you were actually looking for it.



I pressed a buzzer on the wall and this big door opened up.



So far we have worked on 3 strategies...show your thinking

Focus :

- visualise
- make predictions/ask questions
- check meaning

Bird Boy

by Kate aged 14 based on *I never Knew your Name* by Sherry Garland

People said what a shame it had happened. He had always been alone. They called him the bird boy. He hid from people and shivered at the thought of being near crowds of people.

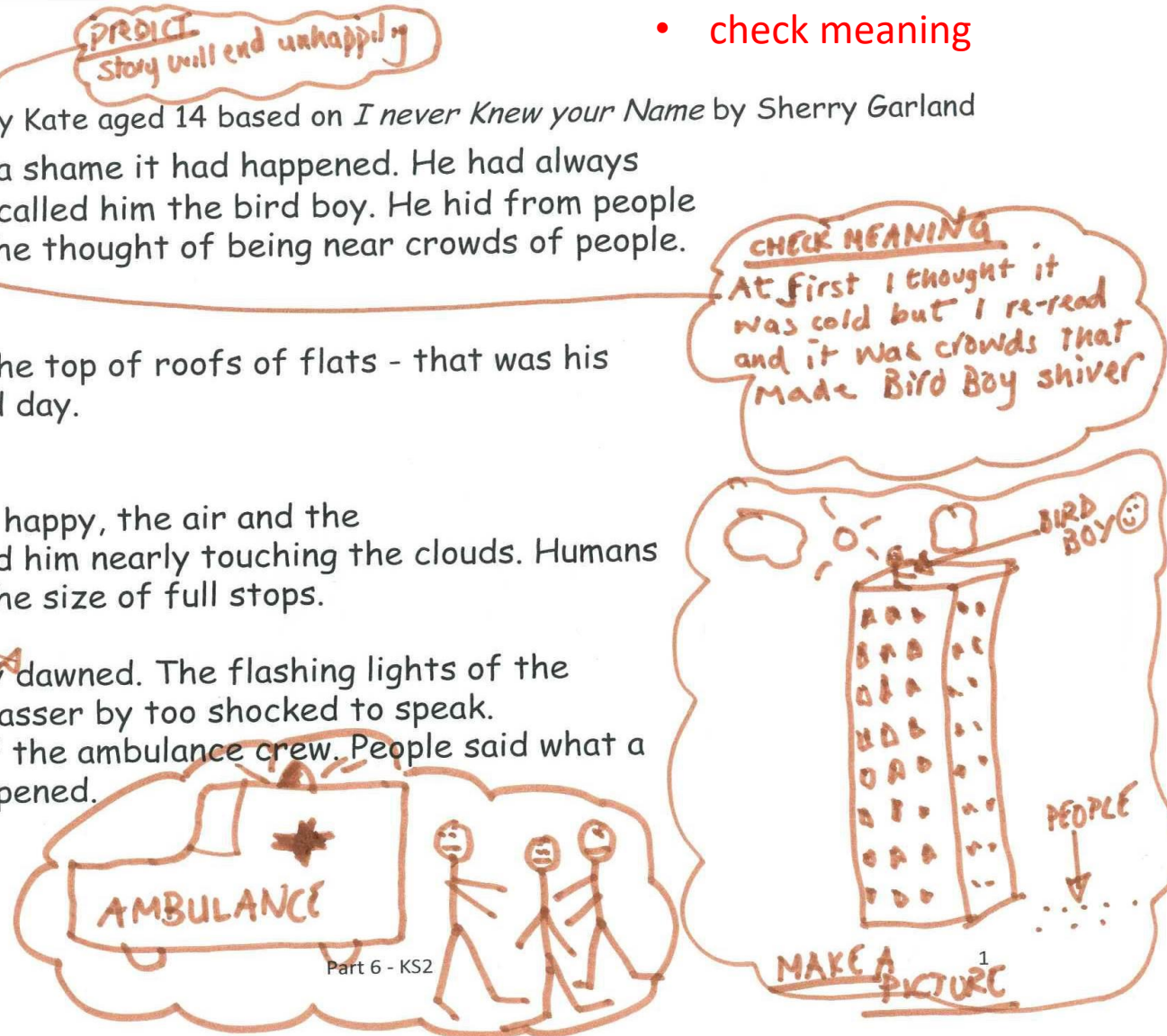
Always alone on the top of roofs of flats - that was his habitat, night and day.

Up there he was happy, the air and the altitude all around him nearly touching the clouds. Humans below him were the size of full stops.

Then another day dawned. The flashing lights of the ambulance. The passer by too shocked to speak. The grim faces of the ambulance crew. People said what a shame it had happened.

Texts for Inference Training

Part 6 - KS2



Jack nasty - calls her Dog

that's not right

Also Dogs frightened of him.

For sure

I like this!

uncle is baddie in story

In pet shop - so dog lets animals out of cages cos she likes them... they go back in when told...

??
MEANING

Fr-an-tic-ally
DOES IT MEAN QUICKLY??!!

Squuuuuuuuuuuuwwkk! Squawk!

The loudest sound that Dog had ever heard was coming from the box! Whatever was in

there was definitely not dead. All the animals froze in shock. At once, the TV upstairs fell silent and Uncle's footsteps crossed the floor. If Uncle came down and found everyone out, free in the shop, Dog didn't want to imagine what might happen.

Squuuuuuuuuuuuwwkkk! The sound came again, even louder than before. Tiny feet pattered and wings fluttered as all the animals fled towards their cages. Even with everyone back behind bars, Dog knew that Uncle would still be furious at being disturbed and she would be blamed, because she hadn't "sorted out" the strange parcel.

Dog rushed over to the box. Whatever it was inside, it must be made to shut up. Frantically she ripped away the string and paper. The box had fallen so that the lid was at the side. Dog pulled at it, and Esme

or uncle would wake

Frited!

?

Makes me predict what animal is? Some kind of bird

(Jason Y6)

Esme has claws... could be a... bird?

scrabbled at the edge, trying to lever it up with her long claws. From upstairs there were the unmistakable sounds of Uncle getting ready to come down! Then, suddenly, with a sigh and creak, the lid lifted and a cloud of sawdust spilled onto the pet-shop floor. In the middle of it; something was flailing about, making that terrible, terrible noise, louder still now without the box to muffle it.

Squuuuuuuuuuuuwwkk! Squawk! Desperate to make it shut up, Dog simply jumped on the whatever it was, pinning it to the floor. It gave one last Screeeeeeech! and was silent. Dog lay there with sawdust up her nose and in her eyes, listening. Footsteps came to the top of the stairs, then stopped. There was a pause that seemed to last for hours. All the animals held their breath... The footsteps retreated, the TV blared out again.

I have sawdust for my hamster

??!!

I'm thinking will Uncle wake up.

Ha ha... xjk that happened to me!

so uncle won't come down!

I got mixed up here at first but I animal paws/pause so-read it again to fix it!

SATs type questions....

- What is your impression of....
- What does the word _____mean in this sentence
- Explain why.....
- What does the word_____suggest...
- Find and copy a word that meant the same as...

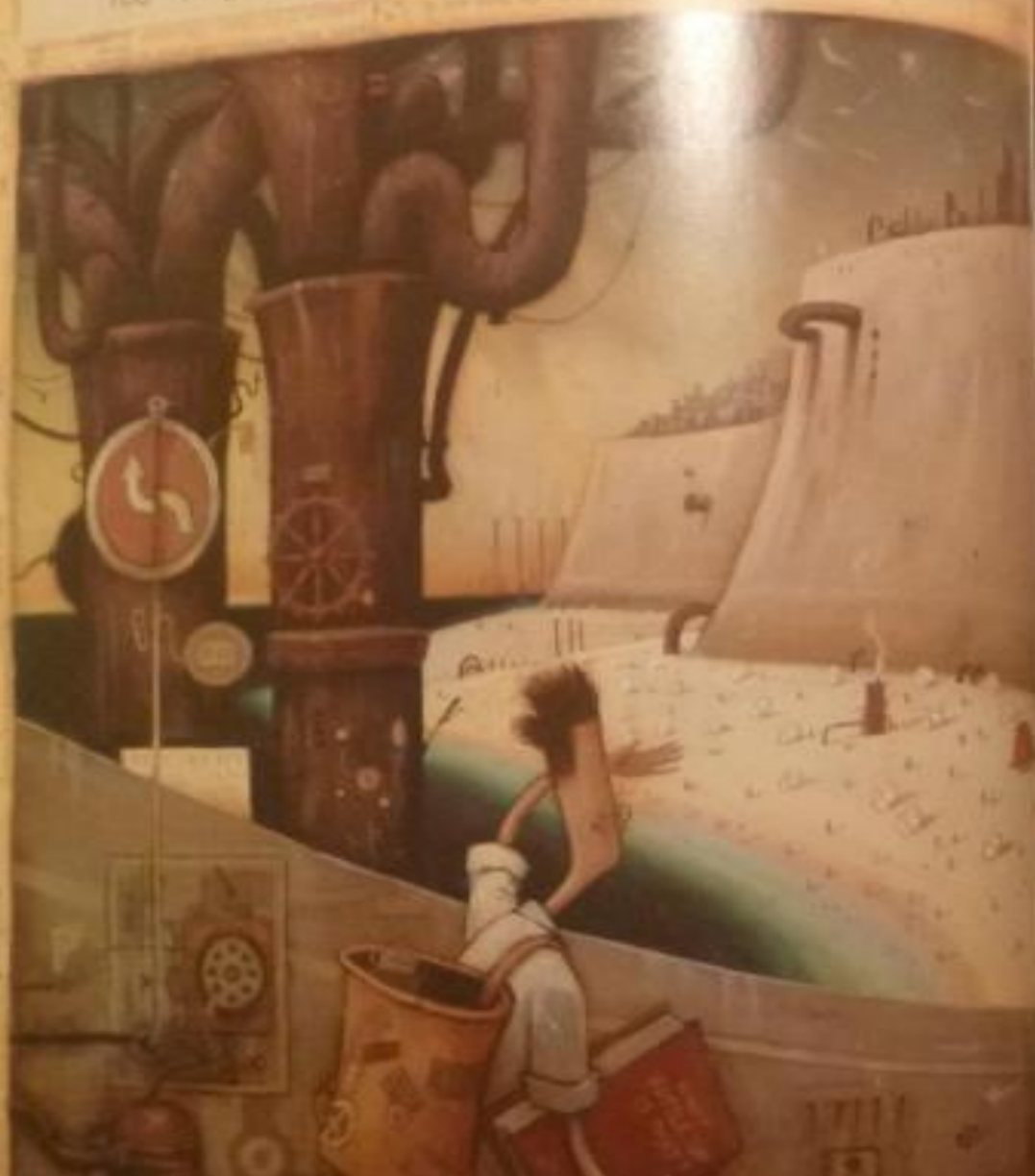
Authorial Intent



What effect is the writer trying to achieve?

How has he/she achieved this?

I must have stared at it for a while. I mean, it
 a really weird look about it - a sad, lost sort of
 Nobody else seemed to notice it was there.
 Too busy doing beach stuff, I guess.



Naturally, I was
 intrigued.
 I decided to
 investigate.



sure didn't do much



It just sat there



looking out of place



As the hours
slouched by, it
seemed less and
less likely that
anybody was
coming to take
the thing home.
There was no
denying the
unhappy truth
of the situation
It was lost.

95 7404
96 7482
97 7559
98 7634
99 7709
60 7782
61 7853
62 7924
63 7993
64 8062

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action



Phase 2 – writing

Purpose:

To identify and explore language and layout features

To practise key skills (grammar)

- Apply knowledge
 - Replicate
 - Experiment
 - Evaluate
- Grammar games and activities
- Grammar for writing (archived)
Jumpstart activities
CLPE
- Talk the text and replicate

Remember: teach then practise through teacher led application



Phase 2 writing

Focus on key skills needed to be successful

L.O: To write a story with a message/dilemma

S/C: Cold write



Examples collected
during phase 1 and
displayed on ww.



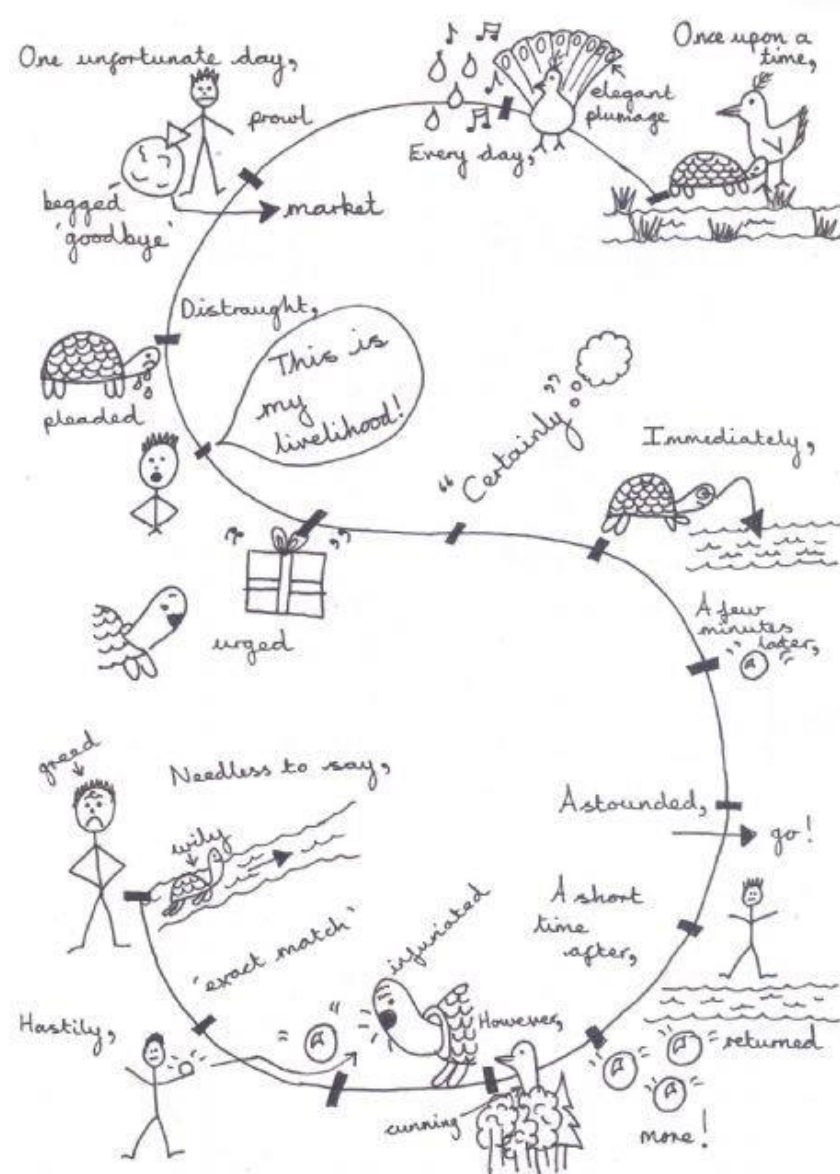
Setting and characters

Sequencing the story



- Tram into city
- On the beach
- Pete's home and the boy's home
- The city – The Federal Department of Odds and Ends
- Tram journey
- The Lost Thing's home?

Text Mapping/Oral rehearsal



Boxing up the story

Paragraph 1	Direct address to the reader. Narrators voice sets the scene	The future? Beach/city/summer/weekend?
Paragraph 2	Describes setting Introduces character	Beach/Streets
Paragraph 3	Introduces problem/dilemma	Boy's house, Pete's House, days go by, day/night....
Paragraph 4	Journey to solve problem, characters they meet, places they visit	The Federation of Lost Things
Paragraph 5	Finds a special place for lost things, he seems happy.....	His new home?

Language Features/Year 4 objectives

- Fronted adverbials/adverbials of time
- Expanded noun phrases
- Prepositional phrases
- Past tense
- Appropriate choice of noun/pronoun to avoid repetition
- Correct use of punctuation, commas, apostrophes, inverted commas for direct speech
- Range of sentences, subordinate clauses/complex sentences

So you want to hear a story?

Well, I know a whole lot of pretty interesting ones. Some of them so funny you'd laugh yourself unconscious, others so terrible you'd never want to repeat them.

But I can't remember any of those.

So I'll just tell you about the time I found that lost thing.

Rhetorical
question

First
person

Repetition
for effect

conjunctions

Hiding identify of
key character

Adverbial
phrase

Past tense

Expanded noun
phrase

This all happened a few summers
ago, one rather ordinary day by the
beach. Not much at all was going
on. I was, as usual, working
tirelessly on my bottle-top
collection and stopped to look up
for no particular reason. That's
when I first saw the thing.

adverbs

Synonymous
reference
repeated -
cohesion

Expanded noun phrases

Adverbial phrases

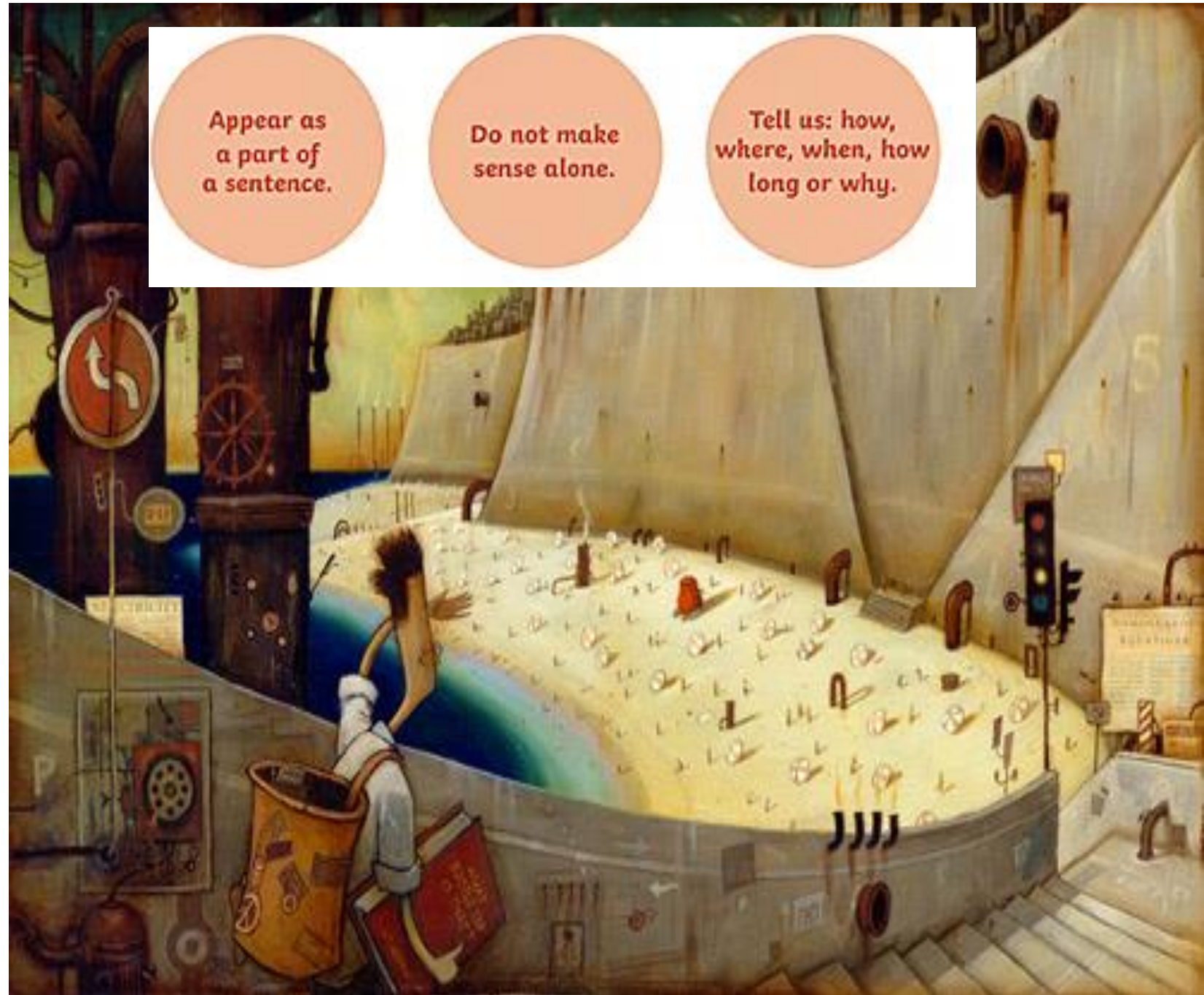
Prepositional phrases

Complex sentences

Beach
Boy
Steps
Wall

The curious boy stepped down the
concrete steps to the sandy beach.

The Lost thing sat down.



Appear as
a part of
a sentence.

Do not make
sense alone.

Tell us: how,
where, when, how
long or why.

Lost Thing

nouns

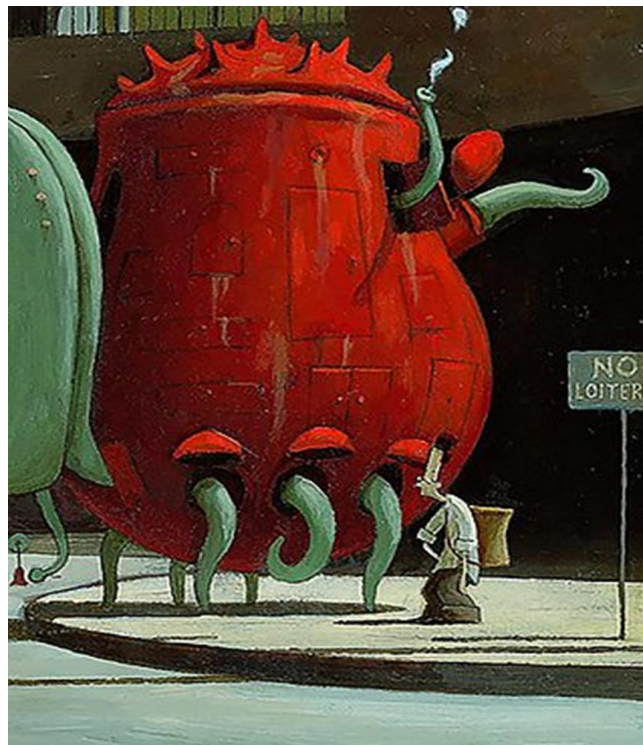
legs
arms
head
body

Long grey tentacle-like legs

Large metal spherical orange
body

Peculiar spikey domed head

Short flexible handleless arms



Waiting nervously at the edge of the pavement, the long-grey tentacled arm of the strange creature slowly begin to move.

Appear as
a part of
a sentence.

Do not make
sense alone.

Tell us: how,
where, when, how
long or why.

Adjectives

peculiar
Red
rusty
spherical

simile
metaphor
alliteration

Verbs

pointing
scanning
Searching
waiting

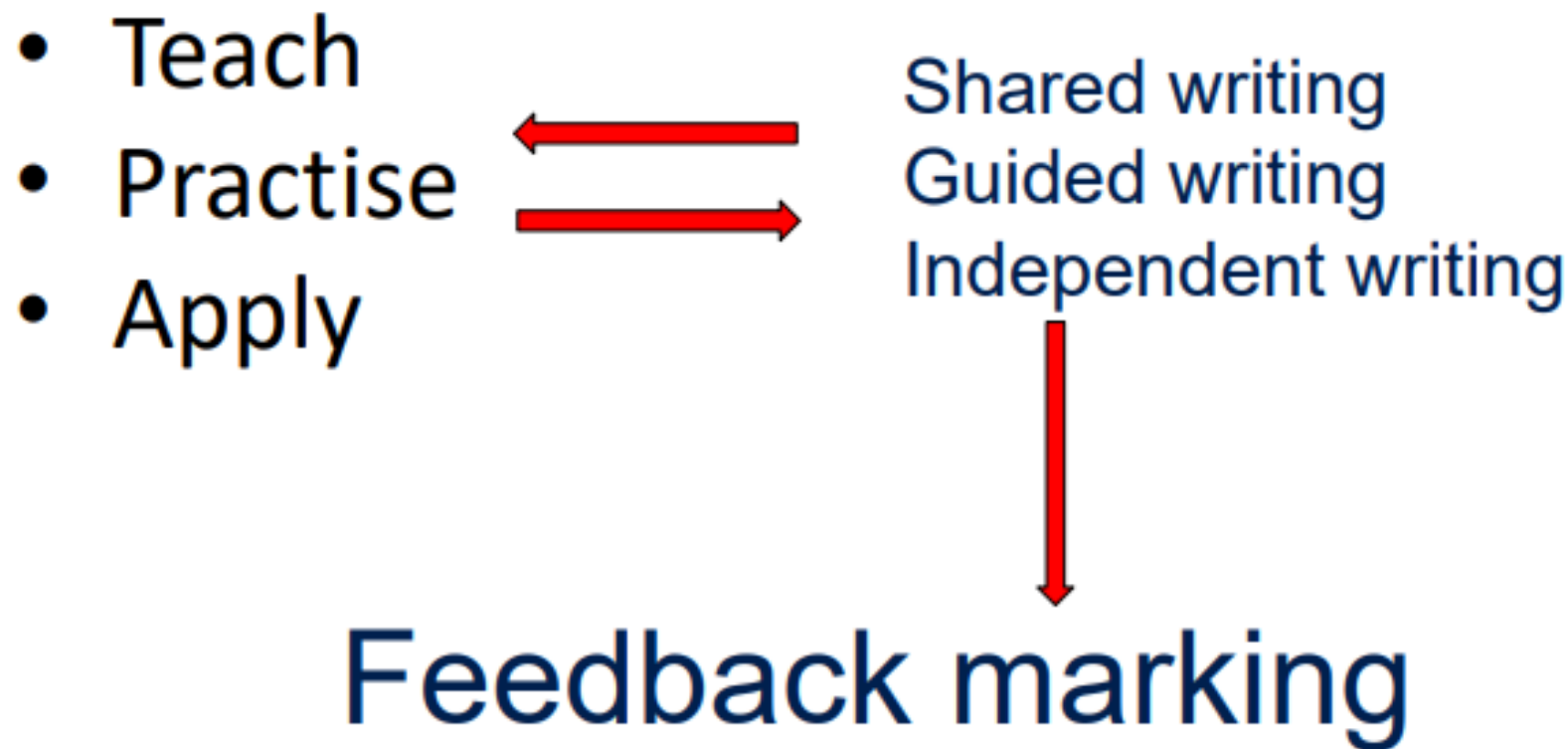
Adverbs

Calmly
Clumsily
Slowly
Cautiously
nervously

What does your Lost
Thing look like?

This all happened a several winters ago, one rather miserable day in the mountains. Not much at all was going on. I was, against my better judgement, working half-heartedly on my boring school assignment and stopped to look up for no particular reason. That's when I first saw the creature.

Phase 2 and 3 writing

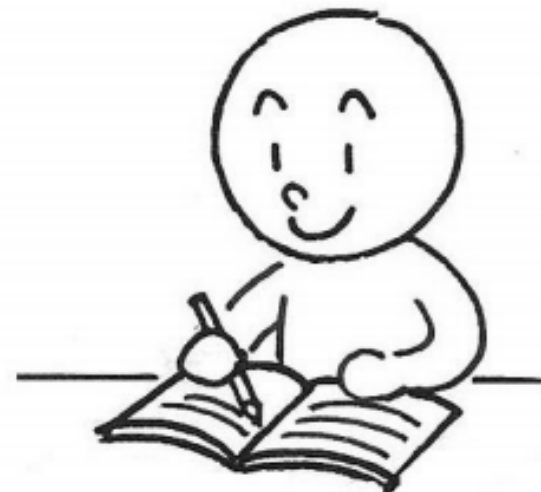


Phase 3

Purpose: To apply knowledge independently

Similar idea – change context

- Plan, draft and edit their own text – impact on reader
- Apply knowledge and skills



Purpose

Audience

Boxing up own story

Paragraph 1	Direct address to the reader. Narrators voice sets the scene	The future? Beach/city/summer/weekend?
Paragraph 2	Describes setting Introduces character	Beach/Streets
Paragraph 3	Introduces problem/dilemma	Boy's house, Pete's House, days go by, day/night....
Paragraph 4	Journey to solve problem, characters they meet, places they visit	The Federation of Lost Things
Paragraph 5	Finds a special place for lost things, he seems happy.....	His new home?

Plan, draft, edit and improve

- Give it time!
- Model each stage
- Impact on the reader

Evaluate

Shared Writing

- Teacher demonstration
- Teacher scribe
- Supported composition



Teacher demonstration

Most shared writing sessions begin with demonstration or modelling by the teacher. The teacher demonstrates how to write a text – how to use a particular feature, or compose a text type – maintaining a clear focus on the objective(s). The teacher narrates their thinking (speaking the process through out loud) rehearsing the sentence before writing, making changes to its construction or word choice and explaining why one form or word is preferable to another. The teacher writes the sentence, rereads it and changes it again if necessary. Two sentences at least are demonstrated. The teacher does not take contributions from the children at this point but will expect the children to offer opinions on the teacher's choice of words or construction of sentences. Every so often shared writing is used to orchestrate a number of different objectives, calling upon all that has been learned so far. The length of time spent on demonstration will depend on the type of writing, the objective and the attention span of the children. It is important not to try to do too much teaching in these sessions but to move on to the children having a go.

Teacher scribe

The pupils now make contributions building upon the teacher's initial demonstration. The teacher focuses and limits the pupils' contributions to the objective(s) e.g. previous sentence level work, reading of similar texts, word level work, displayed toolkits, writing frameworks, or planning teacher will explain its merits or ask the children to do so. The teacher may ask for a number of contributions before making and explaining the choice. If the children use dry-wipe boards, they can hold their contributions up for the teacher to read. The teacher can then decide either to choose a contribution that will move the lesson on quickly or a contribution which will stimulate discussion and offer the opportunity to make a teaching point.

Supported composition

The focus here is on the children's composition. Children might use dry-wipe boards or notebooks to write in pairs, or individually, a limited amount of text, sharply focused upon a specific objective. This needs to be swift and once sentences are complete they should be held up so that the teacher can make an immediate assessment. Successful examples can be reviewed with the class, whilst misconceptions are identified and corrected. The aim is to practise a number of times until the large majority, if not all, of the class have mastered the objective to the point where they can apply it when they write. Progress should be visible and swift.

Learning objective (from Writing Progression Document/ Grammar Progression Document/linked to Cold Write)

Unit/text/outcome

Purpose

Audience

Review

Reminder of previously taught strategies - what does a good writer do? (specific to year group). Refer to the 'toolkit' of features drawn up in unit so far, in learning environment. Link to Cold Task.

Teach

Remind them of the focus for this session and explain why (refer to working wall).

In English we are learning about...we are writing a...because...the purpose of this text is to...the audience is...Introduce the focus for the shared writing: LO -

Model/teach the writing focus -

Decide which strategy you are using and why e.g.

Teacher demonstration - to model, explore and discuss the choices writers make at the point of writing demonstrating and sharing the compositional process. Model writing a small part of the text, orally rehearsing the sentence out loud first and then writing slowly, stopping and voicing thoughts aloud - model specific focus as well as more generic writing skills. When I modelled this - I used this word because... I started each of my sentences with when I spelt this word I...

Teacher scribe - take responses from the children and repeat the same process using their responses. Try to avoid using hands up. Don't take responses which are not of a high standard, that's your first idea, now let's develop it further...open out to group, what are we trying to achieve? How do we do it? Remember to take ideas you have 'mopped' from the shared texts you have been looking at.

let's develop it further...open out to group, what are we trying to achieve? How do we do it? Remember to take ideas you have 'maggied' from the shared texts you have been looking at.

ish (United Kingdom).

	<p>examples can be <u>reviewed</u> and misconceptions can be identified and corrected.</p> <p>(This can be done as part of practice phase)</p> <p><u>N.B.</u> - these can be done in this order all in one lesson over the teach/practice stage.</p>
Practise	<p>In pairs, children then write a subsequent sentence of the same text, applying the skills taught with support if needed (e.g. word banks, writing frame, sentence openers, writing mat). More-able children should be challenged to up-level their writing and may not need <u>all of</u> the modelled input (success criteria can be used to facilitate this). Children write 1 or 2 sentences of their text together with the model clearly visible for them to see. Children repeat the thinking out loud process as they write in pairs. Re- read first part of first sentence... what do you think? Talk together - does this make sense? (Train children how to support each other in this process.) Repeat this process so children are clear about what they will be doing independently.</p>
Apply	<p>Children work individually or in pairs to apply the writing skills/focus taught with the next part of the text. Orally rehearse sentence first and re-read, check after each sentence does it make sense? Does it achieve the desired effect?</p> <p>Guided writing</p> <p>TA and teacher to support and extend the children in ability groups or grouped according to assessment around the focused objective, which can be extended or more scaffolded according to ability. Teacher/TA may continue to model if needed so outcomes is more supported but of a high quality as they challenge them to up-level vocabulary, sentence construction, cohesion etc.</p>
Plenary	<p>What writing skill/objective have we been focussing on today? Why is it important? Have you achieved the objective? Self/peer assess, <u>What</u> will we do tomorrow?</p>

Hands up





English

clause
adverb
word in a clause
preposition
word family
prefix
inverted commas ('speech marks')
direct

Success criteria

Audience?

Purpose?
To inform the reader.

Form?
A non-chronological report for a class book.

Information books
Facts about a topic
Contents
Index
Glossary
(+ blurb)
↓ Page?
• Details about the topic
• Statistics
• Diagrams / labels



Flanimals and Weir & Little Creatures

Similar

- all creatures are weird.
- Both include pictures
- Both title - name of the creature
- Both have information
 - Where they live?
 - What they do?
 - What they eat?
- Tech

Different

- Flanimals is fiction & WLC is fact.
- WLC more realistic
- Description makes less sense (flanimals)



for

and

nor

but

or

yet

so

Story Mountain

Dilemma

Any Questions...



jessica.steele@nottinghamschoolstrust.org.uk

FAQs

What if I want to use a picture book with no words e.g. Flotsam by David Wiesner?

This follows exactly the same principle and process but using the book as a stimulus. Picture books are excellent for developing reading skills, especially inference. For the written outcome, you could introduce a model text, depended on the outcome, e.g. a letter from the main character to his mother, a short story, setting description.

For able pupils, they can write their own stories based on the images in the text or write the next part of the story.

It can also be used as a stimulus for other more quick-burst, shorter writing opportunities such as poems, descriptive writing, diary extracts etc (see CLP Power of Reading approaches and example units).

FAQs

How do I use this approach with a longer novel?

Again, exactly the same approach and principles can be applied. You may decide to read the book to the pupils first and then select certain aspects of the text to focus on in close detail. Equally, you may decide to still use the 'slow reveal' and build up approach and only focus on parts of the text in lessons but also read the rest of the book in story time. You could also just select parts of a longer novel to focus upon e.g. the opening, build-up, character development or setting description. Again, a model text can also be introduced which is linked to the novel. Pie Corbett has written a number of these which are available to use such as Elf Story (a model text of a portal story similar to Alice in Wonderland).

FAQs

How does this work for non-fiction?

The next session will illustrate this process in more detail. The best approach is to use a quality text which models the text type you are using (see document - quality texts to use for teaching non-fiction and also the Books For Topics website). The process is then exactly the same.

You could also use a quality text as a stimulus e.g. The Arrival by Shaun Tan and then include a model text to model the non-fiction text type. The rest of the process is exactly the same.