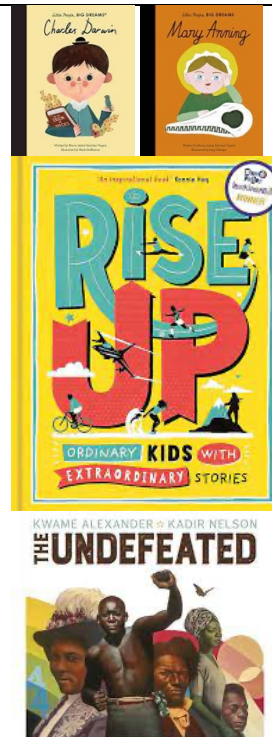


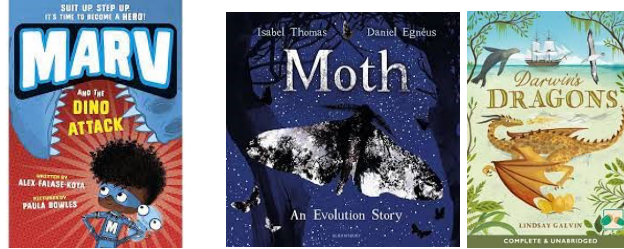
**Key Stage 2**  
**English Learning Journey**

**Purpose:** To inform  
**Audience:** Peers/Historical association  
**Form:** Biography

**Purpose:** To entertain  
**Audience:** Caterpillar class  
**Form:** Story



**Linked Guided Reading Texts**



All linked to topic (4/5/6 texts link to biographies/evolution, Y3 text links to general story entertainment)

**Key Reading Statements**

**Y3/4**

develop positive attitudes to reading, and an understanding of what they read, by:

- listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
  - reading books that are structured in different ways and reading for a range of purposes
  - increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally
- understand what they read, in books they can read independently, by:
- checking that the text makes sense to them, discussing their understanding, and explaining the meaning of words in context
  - asking questions to improve their understanding of a text
  - identifying main ideas drawn from more than 1 paragraph and summarising these
  - identifying how language, structure, and presentation contribute to meaning

**Y5/6**

maintain positive attitudes to reading and an understanding of what they read by:

- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- reading books that are structured in different ways and reading for a range of purposes

**Key Writing Statements**

**Y3/4:**

- place the possessive apostrophe accurately in words with regular plurals [for example, girls', boys'] and in words with irregular plurals [for example, children's]
- plan their writing by:
  - discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar
  - discussing and recording ideas
- draft and write by:
  - composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures [English appendix 2](#)
  - organising paragraphs around a theme
  - in narratives, creating settings, characters and plot
- evaluate and edit by:
  - assessing the effectiveness of their own and others' writing and suggesting improvements
  - proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences
  - proofread for spelling and punctuation errors
  - read their own writing aloud to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear
  - using the present perfect form of verbs in contrast to the past tense
  - choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition
  - using conjunctions, adverbs and prepositions to express time and cause
  - using fronted adverbials

**5/6**

- plan their writing by:
  - identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
  - noting and developing initial ideas, drawing on reading and research where necessary



- increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- understand what they read by:
  - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
  - asking questions to improve their understanding
  - summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas
  - identifying how language, structure and presentation contribute to meaning
  - discuss and evaluate how authors use language, including figurative language,

- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- draft and write by:
  - selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
  - in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
  - using a wide range of devices to build cohesion within and across paragraphs
- evaluate and edit by:
  - assessing the effectiveness of their own and others' writing
  - proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
  - ensuring the consistent and correct use of tense throughout a piece of writing
  - ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
  - proofread for spelling and punctuation errors
  - perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear
  - recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms
  - using the perfect form of verbs to mark relationships of time and cause
  - using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun

**Teaching sequence: Biographies**

Stimulate & Generate	Capture, Sift & Sort	Create, Refine, Evaluate
<p><b>To read a range of biographies to identify features (and retrieve information)</b>            Look at 'Rise up' book Discuss the concept of a biography. Purpose? Audience? Who's read any?            Introduce Greta Thurnburg biography. What do you already know about her? Look at the biography. What makes it a biography? Read together.            Display features of biographies. Can chn find in the one looked at? Focus on language, structure and tone.            Look at next section of biography. Why have this section? Look at Ellie Simonds biography. In pairs, chn to find features. Any others?            3/4: pairs read biographies and highlight features. Ext: title for the biography, ideas for supplementary boxes.            5/6: read biographies, complete comprehension questions. Ext: write 3 questions of own.</p>	<p><b>To use adverbials for time (and manner)</b>            Ask chn who has watched an animal documentary. How are they similar to a biography?            Watch Snow Chick on YouTube.            Use ppt to tach adverbials. Practise building sentences. Practise use of comma for fronted adverbials.            3/4: add adverbials to recount at start/end of sentence.            5/6: experiment with placement of adverbial and use to explain where, when or how event happened.            Share prepositions mat. Look at prepositions on ppt.            Show clip of Snow Chick standing up for himself. What would snow Chick say if asked about events?            Share some questions. Chn in pairs to answer in role using adverbials/prepositions.            Model how to write responses.</p>	<p><b>To identify features of a biography and consider questions for research</b>            Look at another biography.            What features can be remembered? Can we find in new biography?            Provide biography example and features list to locate features in text.            Explain to chn this week's writing focus and give brief recount of lives of chosen individuals.            All: In pairs, children discuss who they might like to write about. As a pair, they decide on one person and they look closely at an example biography of theirs. They use another copy of the Identifying features of a biography sheet to make notes on the features of the biography. They make a list of further questions they would like to research.</p>

<p>Scaffold: TA reading to Y3, supplementary box models Stretch: alliteration in titles, answer someone else's questions.</p> <p><b>To identify key events in a biography (and make notes)</b> Revise features of biographies from yesterday. Ask chn to think of 3 people who inspire them. Why? Discuss. Look at Sheku Kanneh-Mason biography. Read together. Does it have features looked at? Does this inspire you? Why? Why not? Who might it inspire? Why might a biography be inspiring? Which read so far are inspiring? Model making notes about the biography focusing on key events and challenges. 3/4: read given biography and make notes in pairs/guided small groups. 5/6: as above but include supplementary box sections and do 2 biographies. Scaffold: TA support, template for note making</p> <p><b>To summarise a biography (and explain preferences)</b> Chn to share with someone about the biography they read yesterday. What would you do if you were trapped in a prison miles away from home? Discuss. Read Molly Kelly biography. Is it inspiring? How might biographies comfort people? Share 'Hand summary' template. Chn to choose 5 points from biography to summarise it. Discuss what a summary is. Use these notes to model writing a summary using writing frame. 3/4: write summary of biography read using writing frame. 5/6: as above but for both biographies Scaffold: writing frame, 5 key points summaries Stretch: list questions they asks person, which biography read this week is most inspiring?</p>	<p>3/4: answer questions from activity in books using adverbials at start/end. 5/6: same as 3/4 but to choose best position for adverbial and use prepositions. Scaffold: adverbials mat, modelled sentence starters, adult support Stretch: what title would you give a biography about Snow Chick?</p> <p><b>To create cohesion between paragraphs using topic sentences (and adverbials)</b> Read together 'the Undefeated' about sportspeople. Watch clip about Althea Gibson. What information did we find out? Look at various opening sentences for paragraphs from the text. What will each paragraph be about? Discuss. Refer to these as topic sentences and that they give cohesion. Use powerpoint to look at adverbials for cohesion. 3/4: Read Wilma Rudolph biography and generate topic sentences for each paragraph. 5/6: Look at Mohammed Ali biography. Generate topic sentences for each paragraph with adverbials at start. Scaffold: Paragraph openers help sheet, Stretch: edit with a partner, more than one sentence per paragraph.</p> <p><b>To create cohesion within paragraphs using adverbials (and conjunctions)</b> Look at Ella Fitzgerald biography. Listen to some of her music. Read Ella Fitzgerald biography. Look at first sentences reminding chn of work on topic sentences. Look at middle paragraph. Discuss fluency of piece. Focus on adverbials being used to create cohesion across paragraphs but also in paragraph. Find in text. Use ppt to go through cohesion in paragraphs within paragraphs looking at adverbials and conjunctions. 3/4: Read Louis Armstrong biography. They identify and highlight fronted adverbials. Can you find adverbials anywhere else? 5/6: Read biography about Miles Davies. Highlight and identify adverbials and conjunctions. Scaffold: adverbials prompt, conjunction bank, partner work Stretch: choose 5 adverbials and write own sentences.</p> <p><b>To create cohesion within paragraphs using pronouns (and ellipsis)</b> Look at John Lewis and Martin Luther King pages. Watch video about civil rights movement.</p>	<p>Scaffold: adult led groups, guided sheet with additional questions as prompts Stretch: Draw a timeline to accompany information.</p> <p><b>To research and make notes about a person</b> Revise the questions chn devised yesterday for research. How will we find answers? Discuss use of internet. Revise online safety rules and how to check if information is reliable. Model choosing a question and using a website to collect information. Discuss skimming and scanning for information. Model making notes. Remind of not using full sentences. What headings could we collect our information in? All: Children work in pairs to carry out research and make notes for their biographies. Provide children with list of Recommended Websites to use. Alternatively children could use a 'safe search' engine to carry out their own research or use non-fiction books. Scaffold: Pupils use the Biography Notes resource sheet to help them organise their notes. Stretch: Encourage children to cross check their facts by looking at different sources of information (websites or books).</p> <p><b>To plan a biography</b> Explain that today you will be planning your biography. You will need to decide what information to include and how to organise and present it. What key event happened to this person when they were young? How did this change their life? What did they go on to do as a result? Display Opening paragraphs. Why has the writer of these biographies chosen to start them with these events? Discuss what makes an effective 'hook'. Ask children to look back at the notes they made yesterday and the headings they used to organise their notes. Could you use these headings to organise your biography? What other headings could you use? What are the key facts you want to get across? Remind children that this will be a fairly short biography. They should decide how long they want to spend on each part of their subject's life and plan their paragraphs accordingly. They should aim to end with a paragraph explaining what they are doing now (if they are still alive) or how their life ended (if they have passed away). All: Pupils plan their biography using the Biography planning sheet if they wish. They decide how to lay out their page so that it is easy to navigate and appealing to the reader. They begin to draft their opening paragraph ensuring that they aim to 'hook' the</p>
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Look at John Lewis notes. Model turning into sentences showing cohesion.  
Use ppt to teach pronouns and ellipsis as cohesive devices.  
Go back to modelled sentences. Have these been used? Can they be added?  
Review all cohesive devices taught so far.  
3/4: Use John Lewis notes to write a cohesive paragraph.  
5/6: Use Martin Luther King notes and write cohesive paragraphs.  
Scaffold: Adult led groups, resources from week with cohesive devices examples  
Stretch: annotate work with cohesive devices-have they used all of them?

#### **To use formal language (and subjunctive)**

Look at front cover of 'The Undefeated'. Display this question. If there was a British version who would be in it? Discuss ideas.  
Look together at the phrasing of the question, underlining the phrase 'If there were...' Explain that this choice of words ('were', not 'was') is because the question is written in the subjunctive - a very formal style of writing.  
Use the Subjunctive PowerPoint, to teach more about formal register and this use of the subjunctive.  
Look and read together Stephenson biography. Discuss and read separate information about the events.  
Display and read Bristol Bus Boycott Demands. Discuss with partner the demands.  
Look at the phrasing of the demands and how some of the language may seem surprising. Explain that this is another example of the subjunctive voice - a way to make demands and suggestions formally.  
Use the Subjunctive PowerPoint, to teach more about this use of the subjunctive.  
3/4: with partner chn come up with 8 things that could make the world fairer. They choose their top 6. Using given sentence starters, they write their sentences using subjunctive form.  
5/6: as above but to put their writing into a letter to the Prime Minister.  
Scaffold: Sentence starters, adult support  
Stretch: Use of hypothetical e.g. if/were

#### **To recognise passive (and use in writing)**

On the board write the sentence: Ellie Simmonds won the gold medal. Ask children to identify the subject (Ellie), the object (the gold medal) and the verb (won). The subject is performing the action of the verb.

reader and tell them about the event that was a catalyst in their subject's life.  
Scaffold: use more detailed Biography planning ideas sheet to help them plan and structure their biography.  
Stretch: Children pick out key statements that they may wish to emphasize in their biography by putting them in capital letters, separate boxes or as captions etc.

#### **To write a biography**

Show children Biography success criteria. Today you will be writing your biography. You should try and include all the key features of a biography. Remind children to use a range of cohesive devices (pronouns, adverbials and conjunctions) to help their writing to flow. Revise use of passive, verb forms and subjunctive also.  
Write on the board The people clapped and cheered Malala. ask children if this statement is written in the active or passive voice. Can you turn it into a passive statement? Malala was clapped and cheered by the people. Discuss the difference between the two sentences and how the passive voice could be used effectively within their biographies.  
Re-read the final paragraph from the biography about Malala. Draw attention to the opening sentence Malala has done incredible things... children may recognise the use of the present perfect verb form within this sentence. Remind children that they should adapt their use of verb forms in their final paragraph.  
All: Children independently write a short biography. Provide them with Biography success criteria to remind them of the features they should be including. They pause several times within the lesson to read through and check their work.  
Scaffold: Pupils use Biography writing frame to help them structure their writing.  
Stretch: Provide pupils with Greater depth success criteria to encourage them to use a greater range of grammatical structures and ambitious vocabulary.

#### **To edit, (improve) and publish a biography**

Look again at pp.62-3, 'Endal'. Ask children what stands out about the way that the spread is put together. What elements do they notice? Discuss how the paragraphs are spaced out and in between are things such as illustrations, photos, quotes and other design features. Explain that today children will be creating polished versions of their writing like this to share.  
Ask children what their finished writing should look like: easy and pleasant to read. Why do we want to use our clearest handwriting

	<p>Underneath write: The gold medal was won by Ellie Simmonds. Discuss how the word order of the sentence has changed. The second sentence uses the passive voice.          Use PowerPoint: Passive Voice to teach the difference between the active and passive voice.          Remind children of the story of Molly Kelly. Display and read the paragraph explaining how the girls were taken from their home. Can you identify the passive voice in this paragraph? Why do you think the performer of the verbs are not included in these sentences? Who took the children away? How could these sentences be written using the active voice?          3/4: Around the classroom display sentences that have been written in either the active or passive voice. Chn walk around the room in pairs and read each sentence aloud. They decide which voice each sentence is written in and record their answers on the sheet.          5/6: complete worksheet on active/passive voice. Rewrite sentence to use other voice.          Scaffold: colour coded worksheet Spot the active and passive voice, adult support          Stretch: Ask children to underline the subject, verb and object in each sentence, write about Molly Kelly using passive voice.</p> <p><b>To recognise (and use) perfect form of verbs</b>          Remind chn about Greta Thurnburg biography. Re-read together. Use pp on perfect verbs to revise verb forms and introduce perfect form.          Chn in pairs to find perfect form of verbs. 5/6: all forms.          Collect sentences under headings of each verb form.          Practise writing sentences in perfect form.          Look at additional sentences and identify verb form.          3/4: Children complete the sheet Identifying the perfect form of the past tense. They read sentences about climate change and they highlight the correct use of the perfect form of verbs.          5/6: Children use one of the sentences from lesson start the Fact page: Climate Change - the past, present and future. They then generate and write their own sentences on each banner.          Scaffold: adult support, sentence starters          Stretch: Write own sentences using perfect form about climate change, read what Greta did next. Rewrite sentences replacing verb forms.</p>	<p>and avoid too many spelling mistakes? We want our readers to want to read our fantastic biographies! Agree three or four editing tasks to enable this before children write their paragraphs in best, e.g. check sentence punctuation, check three spellings, check paragraphs are indented, punctuate fronted adverbials, check verb tense throughout.          Show children how they will write their polished versions, how to lay them out and how to illustrate with drawn or printed pictures. If you have created one, show children a mocked-up version so that they understand how their finished work will be presented.          All: Children proofread their writing, using the steps listed in the Teaching. Then then write neat versions of their biographies on paper. When they have finished, they cut up the paragraphs and lay them out on the larger sheet, adding a title, subheadings and illustrations.</p>
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Teaching sequence: Narrative-Just so stories		
Stimulate & Generate	Capture, Sift & Sort	Create, Refine, Evaluate
To discuss (and compare) a writer's style across texts	To recognise differences in spoken and written language	To plan a story

Show a collection of Kipling's Just So Stories. Do you know any more of their stories? Jungle Book. Explain that they are in the tradition of origin stories, fictional accounts of how things came to be.

Share 'Original Preface' to the Just So Stories. How do chn think the intended audience will affect Kipling's style?

In groups, Share 'How the Whale got his Throat', 'How the Camel got his Hump' and 'How the Rhinoceros got his Skin' from Just So Stories. You could read this to the children, set as independent reading activities or play audiobooks.

Chn choose from 'How the Whale got his Throat', 'How the Camel got his Hump' and 'How the Rhinoceros got his Skin'.

Chn reread chosen stories, discussing ideas and creating a concept map to support analysis.

Analyse and compare two stories, recording ideas using enlarged 'Just So Stories Concept Map' to structure notes.

3/4: concentrating on one story.

5/6: chn may want to create their own maps.

#### **To identify the main points of a text (and change the point of view)**

Discuss Kipling's moralising tone and how his language is designed to influence the reader's opinion of each character. *We know what the narrator thinks of the characters!*

What if the title was 'How the Sneaky fish tricked the hungry Whale'? Discuss how the main plot events of stories can be mapped (using a map or timeline etc.).

Together, plot a well-known story separated into intro, build up, etc. Can chn now change the perception of the characters?

Edit details to change point of view

Ask chn to pick from the Just So Stories. They reread it, picking out main characters, settings and events.

Chn produce a story map/mountain/timeline including moments where points of view could differ.

5/6: Chn then adapt/edit map to make the title character sympathetic. They can change details or add extra scenes not included in the original story which portray the characters very differently.

#### **To retell a story (using vocabulary for impact)**

Display and share 'Diary Recount'

Recap and discuss conventions of diary writing: past tense, 1st person, strong point of view, personal, series of events, and reflections/reactions.

Use PowerPoint: Dialogue Punctuation to introduce/revise the conventions for writing dialogue before exploring the differences in spoken and written language in Kipling's writing. Why write dialogue differently to narrative?

Explain that today the chn will be writing realistic sounding dialogue, using the correct punctuation and layout conventions. Display or distribute 'Realistic Dialogue' for reference.

Distribute 'Conflict cards' and ask chn to role-play one of the situations.

Chn work with a partner to create a conflict scene, set in a modern UK garden.

Chn record dialogue in draft form for use in the next session.

#### **To punctuate dialogue (and layout correctly)**

Display and discuss 'Dialogue - clues to character and motive' Ask chn to review their drafts from yesterday's session with their partner.

Explain that today the chn will convert their scripts into a piece of narrative writing, with punctuated dialogue.

Briefly recap dialogue punctuation for chn who need it.

Chn write a short narrative, based on the conflicts they role-played last session.

Chn should include punctuated dialogue, thinking about making that dialogue sound real and distinct from narration, using techniques discussed last session.

#### **To identify (and use) relative clauses**

Hold up a collection of Kipling's **Just So Stories** reminding chn that these stories often have strongly realised characters whose behaviour brings about a change: they are origin stories. Remind chn of the characters already met in reading.

Use PowerPoint: Relative Clauses to discuss relative clauses, how they are used and punctuated. Explore how the relative clause in the camel example changes the way that the reader feels about the character.

Explain that Kipling often wrote in in this way, using embedded clauses to add detail and humour and to influence the reader's opinion!

Use ppt to give chn verbal rehearsal in constructing relative clauses and then to practise writing and punctuating embedded clauses.

Distribute 'Embedding relative clauses'.

Chn experiment with changing the reader's perception of some well-known characters, rewriting each sentence, adding an embedded clause.

Hold up a collection of Kipling's **Just So Stories** asking chn to remind you of the features of these stories: origin stories, *designed to be read aloud to a younger child, animal characters, exaggeration, talking to the reader* etc. List and display.

Explain that the chn are going to plan and write a similar story Display animal images and ask chn to discuss ideas in pairs for one animal. What is the character like? How do they behave? What happened for it to look like this. Share ideas.

Show how to complete planning format based on one idea

Display the animal images.

Give chn some thinking and further discussion time. They should pick an animal and think of how a foible of the animal ended up in the prominent feature

After a set time, ask chn to note their ideas down in planning format they are used to. Stories should have a distinct shape: introduction to the character and setting, problem occurs (due to foible), outcome, including physical change.

#### **To write the opening to a story**

Refer back to the list of features.

Today's focus must be on the use of language. Read the opening to one of the **Just So stories**. What do chn notice? Add language features to the list.

Briefly remind chn about relative clauses and how they give more information about a noun.

Model writing the opening to your elephant story, being explicit in how you are applying list features,

Chn write the opening to their stories, referring to the style list.

Encourage chn to build sentences verbally and then reread what they have written, adding and editing to ensure extended sentences, including relative clauses.

When chn finish, they should reread and edit the whole opening paragraph. They are looking to build some rich and complex sentences which really set the scene and create a vivid picture of their main character.

#### **To write the problem of a story**

Today chn will write the middle/problem part of their stories. It is where the foible of the main character causes problems or conflict.

What happens when people disagree or get into difficulties? They might argue, call for help or lose their tempers. These all could create some great opportunities for powerful dialogue.

recap dialogue punctuation and then model using some for the shared story. Add 'dialogue which tells the story and gives character clues' to the features list.

<p>Discuss point of view. How would it differ if it was Dad's diary? What details might be added and what words could encourage a different point of view?</p> <p>Display Camel's Diary. Edit to make Camel a sympathetic character.</p> <p>Chn choose part of their plan from last session and write as a diary entry.</p> <p>The focus is to present a strong point of view rather than to attempt to retell the whole story.</p> <p>3/4: plan main points together before writing independently</p> <p>5/6: Challenge chn to include authentic dialogue which gives clues to character.</p>	<p>3/4: to have sentences cut up so embedded clause can be inserted inside.</p> <p>5/6: do more than one embedded clause</p> <p><b>To use (and punctuate correctly) relative clauses</b></p> <p>Display 'Giraffe' Ask chn to think about the prominent features of a giraffe and to list.</p> <p>Work with class to collect ideas for how these features may have come about. Link to character traits</p> <p>Note ideas on f/c. Explain that these are initial ideas and can be developed into a more detailed character description.</p> <p>Model turning some of these ideas into descriptive sentences, including relative clauses</p> <p>Chn discuss and develop ideas for an animal character.</p> <p>Y3: use the example of the giraffe</p> <p><b>To use commas (in multi-clause sentences)</b></p> <p>Ask chn when we use commas (in a list, to separate clauses, for fronted adverbials, etc.) and why they are used.</p> <p>Use PowerPoint: Commas for Clarity to explore the different uses for commas before exploring subordination in more depth.</p> <p>Remind chn that Kipling often wrote about characters with foibles. What if there was a character who was always telling tall tales? Introduce today's activity.</p> <p>Distribute 'Liar! Liar! game cards', 'Instructions' and coins to chn in small groups.</p> <p>Introduce the game, playing a few rounds as a class, checking that chn understand how to play the game.</p> <p>Check chn are constructing subordinate clauses correctly and know when to use commas.</p> <p>5/6: use embedded clauses (use 1-6 dice)</p> <p><b>To write multi-clause sentences (and ay clause's position)</b></p> <p>Use PowerPoint: Commas for Clarity slides 1-7 to revise use of commas for clarity.</p> <p>Show slide 8 and read together. Agree that Kipling's style was very conversational.</p> <p>Model writing the opening to a new <i>Just So</i> story about an untruthful animal character, building up main clauses about character and setting with subordinate clauses.</p> <p>Chn discuss ideas for a story opening. They need to choose an animal, a setting and a foible. They could use the example foible to choose their own.</p> <p>Chn note down some ideas about character and setting as main clauses.</p> <p>They then develop each main clause, adding subordinate clauses.</p>	<p>Chn write the opening to their stories, referring to the style list. Encourage chn to include a few pieces of purposeful dialogue. Today's writing should end in trouble for their main character. They should not give away the ending but leave the writing just before this point.</p> <p><b>To write an ending to a story</b></p> <p>Today chn will write the end of their stories. It is where the reader finds out exactly how the character ended up looking as they do.</p> <p>Ask chn to look at their plans and tell a partner what they will be writing today.</p> <p>Remind chn about how an ending should tell you what happened in the end but also show a change. Discuss and model a few last sentence openers and leave displayed</p> <p>Chn write an ending for their story - this will be quite brief.</p> <p><b>To edit, (improve) and publish a story</b></p> <p>Once chn have finished, they will want to improve their writing. They are planning to share these stories, so they will need to be as engaging as possible.</p> <p>Agree an editing checklist and leave displayed for chn to refer to as they finish their stories. Include steps such as: <i>read through the whole story and check it makes sense; read it aloud and listen for words to replace or details to add etc.</i></p> <p><i>Model editing the class version. Go through each item on checklist and show how to complete.</i></p> <p>They then read the whole story and look for ways to improve it, using the checklist created in the input. Chn can do this individually and then with a writing partner.</p> <p>Chn make suggestions for improvement which their partner can act on if they agree.</p> <p>Publishing (if time allows)-picture book version of their story to be shared with caterpillar class/parents</p>
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	Chn select their best sentences, recording as a story opening and punctuating opening subordinate clauses with commas. Y3: Working in a group with adult	
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