Key Stage 2	Linked Guided Reading Texts	Key Writing Statements
English Learning Journey	SHIT UP STUP UP	<u> <del>Y</del>3/4:</u>
		• place the possessive apostrophe accurately in words with regular plurals [for
Purpose: To inform	MOLINE Darwins	example, girls', boys'] and in words with irregular plurals [for example, children's]
Audience: Peers/Historical	UND A DRAGONS	• plan their writing by:
association		<ul> <li>discussing writing similar to that which they are planning to write in order to</li> </ul>
Form: Biography		understand and learn from its structure, vocabulary and grammar
		<ul> <li>discussing and recording ideas</li> </ul>
Purpose: To entertain		• draft and write by:
Audience: Caterpillar class	All linked to topic (4/5/6 texts link to biographies/evolution, Y3 text links to	<ul> <li>composing and rehearsing sentences orally (including dialogue), progressively</li> </ul>
Form: Story	general story entertainment	building a varied and rich vocabulary and an increasing range of sentence
Charles Darwin Marring	Key Reading Statements	structures English appendix 2
	Y3/4	<ul> <li>organising paragraphs around a theme</li> </ul>
	develop positive attitudes to reading, and an understanding of what they read, by:	<ul> <li>in narratives, creating settings, characters and plot</li> </ul>
	• listening to and discussing a wide range of fiction, poetry, plays, non-fiction and	• evaluate and edit by:
Verbit for the industry of the	reference books or textbooks	<ul> <li>assessing the effectiveness of their own and others' writing and suggesting</li> </ul>
terreproduced land terresting	• reading books that are structured in different ways and reading for a range of	improvements
	purposes	<ul> <li>proposing changes to grammar and vocabulary to improve consistency, including</li> </ul>
	• increasing their familiarity with a wide range of books, including fairy stories,	the accurate use of pronouns in sentences
	myths and legends, and retelling some of these orally	<ul> <li>proofread for spelling and punctuation errors</li> </ul>
	understand what they read, in books they can read independently, by:	
	• checking that the text makes sense to them, discussing their understanding,	• read their own writing aloud to a group or the whole class, using appropriate
	and explaining the meaning of words in context	intonation and controlling the tone and volume so that the meaning is clear
	<ul> <li>asking questions to improve their understanding of a text</li> </ul>	• using the present perfect form of verbs in contrast to the past tense
	• identifying main ideas drawn from more than 1 paragraph and summarising	• choosing nouns or pronouns appropriately for clarity and cohesion and to avoid
ORDINARY KIDS WITH	these	repetition
EXTRAORDINARY STORIES	• identifying how language, structure, and presentation contribute to meaning	<ul> <li>using conjunctions, adverbs and prepositions to express time and cause</li> </ul>
KWAME ALEXANDER * KADIR NELSON	Y5/6	• using fronted adverbials
<b>≝UNDEFEATED</b>	maintain positive attitudes to reading and an understanding of what they read by:	5/6
9.	• continuing to read and discuss an increasingly wide range of fiction, poetry,	• plan their writing by:
	plays, non-fiction and reference books or textbooks	• identifying the audience for and purpose of the writing, selecting the appropriate
	• reading books that are structured in different ways and reading for a range of	form and using other similar writing as models for their own
	purposes	<ul> <li>noting and developing initial ideas, drawing on reading and research where</li> </ul>
		necessary

Collection of Co	<ul> <li>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</li> <li>understand what they read by:</li> <li>checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context</li> <li>asking questions to improve their understanding</li> <li>summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas</li> <li>identifying how language, structure and presentation contribute to meaning</li> <li>discuss and evaluate how authors use language, including figurative language,</li> </ul>	<ul> <li>in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed</li> <li>draft and write by:</li> <li>selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning</li> <li>in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action</li> <li>using a wide range of devices to build cohesion within and across paragraphs</li> <li>evaluate and edit by:</li> <li>assessing the effectiveness of their own and others' writing</li> <li>proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning</li> <li>ensuring the consistent and correct use of tense throughout a piece of writing</li> <li>ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register</li> <li>proofread for spelling and punctuation errors</li> <li>perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear</li> <li>recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms</li> <li>using the perfect form of verbs to mark relationships of time and cause</li> </ul>
		<ul> <li>using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun</li> </ul>

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

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

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

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? 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	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.
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.	

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

<ul> <li>nore of their stores? Jungle Book. Explain that they ore in the tradition of onight stores, full conducts of how things can the stores. In spoken and with the traditional excession of the stores onight stores. They declare the stores in spoken and with the traditional excession and the stores. They declare the stores on the stores onight stores. They declare the stores on the stores onight stores on the stores onight stores. They declare the stores on the store</li></ul>	Show a collection of Kipling's Just So Stories. Do you know any	Use PowerPoint: Dialogue Punctuation to introduce/revise the	Hold up a collection of Kipling's <b>Just So Stories</b> asking chn to
tradition of origin stories, fictional accounts of how things come by the dialogae differentity to nervice? Share "Original Perfect" to the Just 50 Stories. New do cha thick the interded addisence differentity to nervice? Explain that today the charwiter and layed to eventions. Display or differentity to nervice? Explain that today the charwiter addisence differentity to nervice? Explain that today the the addisence differentity to nervice? Explain that today the the charwiter addisence differentity to nervice? Explain that today the the addisence differenties the protein Charwiter as three, situations of charwiter addisence differenties the protein Charwiter as three a			
to be.       Why write dialogue differently to normine?       exageration, failing to the reade-fet. List and disploy.         Share: Original Preface's to the Just So Stories, How changes to the Just So Stories, Year to the Just So Stories, Year to the Xies and Year So Stories, Year to the Xies and Year So Stories, Year Year So Year, Year Year Year Year Year Year Year Year		5 5 1 5	
Share Conjund Preface to the Just 50 Stories, How do chn think the interded aduries, will offect Xiping's style?Explain that today the chn will be writing realistic outdoing to play and how the Shincera go this Shin' from to Just 50 Stories, Yeu could need this to the children, ast as independent ready and with the shine and style. Share Conjunct the Whale got his Throat', How the come of the Shine reads.Explain that the chn or going to plan and write a similar story. Display and independent reads and ack in to roke-play one of the shine reads. Show how to complete planning format based an one idea. Display and independent reads and ack into roke-play one of the shine in a story.Explain that the chn or going to plan and write a similar story. Display and independent reads and ack into roke-play one of the shine in any and the write how the Shinecera go this Shin' on and think the interded for the christ scenes got the Shin'. Chn cread dhage and creating a concept may to splay and discuss. Challegue in draft form for use in the next session. To purctuate dialogue (and levat correct)) Display and and thisk to the ack of the annet shin. They should pick an annual and think of the ack of splan had to addiscuss. Challegue in draft form neration, using their partner. Explain that today the chn will concert their scripts into a price of anorative writing with junctuated dialogue, thinking about nakking the dialogue saund feed and stories. The Annet the second stories and how the low scele splan. To write the opening to a story.Explain that today the chn will concert the charge second the second stories. To write the opening to a story.Explain that today the chn will concert the charge second the second stories. To write the opening to a story.Explain that today the chn will concert. To write the opening to a story.Explain that today the chn w			, , ,
think the intended audience will affect Kpingi style?dialogue, using the correct punctuation and loyat conventions.Display animal images and sak tho to discuss ideas in pairs for one annal. What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by bahas? What bahas? What is the character Mike? How due by the format based on one idea Discuss forms discuss indeas and reating a character Mike? How due by the format based on the ideas.Discuss form for use in the next session.Discuss form for use in the next session.To idelfy char with the to the differ.For the tot the char the tot the char the set form for use in the next set form for use in the next set form for use in the next set for set for the tot the char the set			
In groups, Shore, How the "Whale got his Threat", How the Come got his Hump" and "How the Ninocares got his Skin" (ron Just 56 Stories, You could read this to the children, set as indeem Ut reader support analysis.Display or distribute 'Conflict cards' and ask chn to role-play and of the to role-play and of the the Shone cards of the support analysis.Image: Shore Leads, Show how to complete planning format based on one ideaChn choose from How the Whale got his Threat", 'How the Can choose from How the Whale got his Threat", 'How the Cand Chn ercord dialogue in draft form for use in the next session. The read chosen stories, feecareling ideas using ended up this Hump" and How the Ninesers got his Skin" (ron Chn ercord dialogue in draft form for use in the next session. To identify the main points of a text (and change the point for their partner.To purchard change (rand layout correctly) Display and discust 'Dialogue, -cluss to character and asting, problem accurs (due to their partner.After a stime, ask chn to not their ideas down in planning format they are used to. Stories should how a distinct shops: trading problem accurs (due to their partner.To identify the main points of a text (and change the point for whar if the rifk was Now the Sander joint of a totack radi whar if the rifk was Now the Sander joint of a totack radi whar if the rifk was Now the Sander joint of a text (and change for they are used to. Stories should how a distinct shops: they are used to stories should how a distinct shops: their partner.To write the opening to a story. To write the opening to a story. To write the opening to faith was show the sander joint and the problem accurs where they are used to a stories. To write the opening to your elephant story, being exploried in they are used to a story.To inflact the was N			
Came Joy his Hump' and How the Rhinocers got his Skm ("not Just So Stroiks, You culd rad this to the childres set as independent reading activities or play autiobacks. Chn work with a partner to create a conflict scare, set in a madem UK garden. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for use in the next session. Chn record dialogue in droft form for the view sett or droft form for the view in the reader is ophicin of fact formatcers and setting, problem occurs (due to follow). Discuss Kpling's moralising trane and how his language is designed to influence the reader's ophicin of fact horancters. We know that the narrater levels of stronacters and setting. Chn write a short narrative, based on the conflict from narrotin, using trane used no, Stroiks of the characters? Chn write a short narrative, based on the conflict from narrotin, using and verting to expendent problem occurs for the ophicing for an the use of language. Read the ophicing for an the use of language. Read the ophicing formation about relative clauses. To definitify the main points of a text (and characters?) Chn write a short narrative, based on the conflict from narrotin, using trane writing and exert. To write the opening to your elephont story, being and write i			
Just So Stories, You could read this to the children, set as independent reading activities on ploy audiobaoks. Chin work with a partner to create a conflict scene, set in a modern LV garden.Show how to complete planning format based on one ideaChin work with a partner to create a conflict scene, set in a concept map to support nanysis. Analyse and compare two stories, rearding ideas and creating a concept map to support nanysis.Show how to complete planning format based on one ideaAnalyse and compare two stories, rearding ideas using enlarged Star concentrating on one story. Star concentrating on one story. Star concentrating on the star contained with the advertating and the star contained with the advertati			
Independent reading activities or play audioaboles.Chn work with a partner to cracte a conflict scene, set in a modern UK graden.Display the animal images.On house from 'bow the Whale go his Theor?', How the Came and the Rhinocares got his Skin'.Chn work with a partner to cracte a conflict scene, set in a modern UK graden.Display the dismula images.On neread chosen taries, discussing ideas using analyse andopse and concept two strikes, recording ideas using analyseTo punctuate dialogue (and layout correctly) a biplay and discuss 'biplay end discuss'' biplay 'biplay '			
Chn chose from 'How the Whale got his Throat', 'How the Gamel Oth record dialogue in draft form for use in the next session. Chn record dialogue in draft form for use in the next session. To punctuste dialogue (and layout correctly) Display and discuss Dialogue - class to chancere and motive Ask can compare two stories, recording ideas using enlarged Just 36 Stories Cancer Map to support analysis. Anayse and compare two stories, recording ideas using enlarged Stories Concert Map to structure notes. Joint on east their own map.Concert map to support analysis. To punctuste dialogue (and layout correctly) Display and discuss Dialogue - class to chancer and motive Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with Ask chn to review their drafts from yesterday's session with their partner. Chn writa to abort martive, bead of their partner. What if the trifter west how the secked rish tricked the hungny What? If their west how the secked rish tricked the hungny What? If their west how the secked rish tricked the hungny What? If their west how the secked rish tricked the hungnes the chancers?Chn write a secked rish tricked the hungnes the chancers?Chn write a secked rish tricked the hungnes the chancers?Chn write a secked rish tricked the hungnes the chancers?Chn write the chancers?Chn write a secked rish tricked the hungnes the chancers?Chn write a secked rish tricked the wole gening the chancers?Chos field trial to change part of			
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<ul> <li>etc. Can chn now change the perception of the characters?</li> <li>Edit details to change point of view</li> <li>Ask chn to pick from the Just So Stories. They reread it,</li> <li>chn of the characters already met in reading.</li> <li>behaviour brings about a change: they are origin stories. Remind</li> <li>chn of the characters already met in reading.</li> <li>behaviour brings about a change: they are origin stories. Remind</li> <li>chn of the characters already met in reading.</li> <li>behaviour brings about a change: they are origin stories. Remind</li> <li>chn of the characters already met in reading.</li> <li>behaviour brings about a change: they are origin stories. Remind</li> <li>chn of the characters already met in reading.</li> <li>be PowerPoint: Relative Clauses to discuss relative clauses, how</li> <li>the came leaxmple changes the way that the reader feels about</li> <li>the character.</li> <li>sympathetic. They can change details or add extra scenes not</li> <li>clauses to add detail and humour and to influence the reader's</li> <li>opinion!</li> <li>Use ppt to give chn verbal rehearsal in constructing relative</li> <li>clauses.</li> <li>Distribute "Embedding relative clauses.'</li> <li>Chn experiment with changing the reader's perception of some</li> <li>well-known characters, erwriting each sentence, adding an</li> <li>enhodded clause.</li> </ul>			
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	reflections/reactions.		
character clues' to the features list.		embedded clause.	, , , , ,
			character clues' to the features list.

Discuss point of view. How would it differ if it was Dad's diary?	3/4: to have sentences cut up so embedded clause can be	Chn write the opening to their stories, referring to the style list.
What details might be added and what words could encourage a	inserted inside.	Encourage chn to include a few pieces of purposeful dialogue.
different point of view?	5/6: do more than one embedded clause	Today's writing should end in trouble for their main character.
Display Camel's Diary. Edit to make Camel a sympathetic		They should not give away the ending but leave the writing just
character.	To use (and punctuate correctly) relative clauses	before this point.
Chn choose part of their plan from last session and write as a	Display 'Giraffe' Ask chn to think about the prominent features	
diary entry.	of a giraffe and to list.	To write an ending to a story
The focus is to present a strong point of view rather than to	Work with class to collect ideas for how these features may	Today chn will write the end of their stories. It is where the
attempt to retell the whole story.	have come about. Link to character traits	reader finds out exactly how the character ended up looking as
3/4: plan main points together before writing independently	Note ideas on f/c. Explain that these are initial ideas and can be	they do.
5/6: Challenge chn to include authentic dialogue which gives clues	developed into a more detailed character description.	Ask chn to look at their plans and tell a partner what they will be
to character.	Model turning some of these ideas into descriptive sentences,	writing today.
	including relative clauses	Remind chn about how an ending should tell you what happened in
	Chn discuss and develop ideas for an animal character.	the end but also show a change. Discuss and model a few last
	Y3: use the example of the giraffe	sentence openers and leave displayed
	vor use me example of me giraffe	Chn write an ending for their story - this will be quite brief.
	To use commas (in multi-clause sentences)	chin withe difference of the story this will be quite brief.
	Ask chn when we use commas (in a list, to separate clauses, for	To edit, (improve) and publish a story
	fronted adverbials, etc.) and why they are used.	Once chn have finished, they will want to improve their writing.
	Use PowerPoint: Commas for Clarity to explore the different	They are planning to share these stories, so they will need to be
	uses for commas before exploring subordination in more depth.	as engaging as possible.
	Remind chn that Kipling often wrote about characters with	5551
	foibles. What if there was a character who was always telling tall	Agree an editing checklist and leave displayed for chn to refer to
		as they finish their stories. Include steps such as: <i>read through</i>
	tales? Introduce today's activity.	the whole story and check it makes sense; read it aloud and listen
	Distribute 'Liar! Liar! game cards', 'Instructions' and coins to chn	for words to replace or details to add etc.
	in small groups.	Model editing the class version. Go through each item on checklist
	Introduce the game, playing a few rounds as a class, checking	and show how to complete.
	that chn understand how to play the game.	They then read the whole story and look for ways to improve it,
	Check chn are constructing subordinate clauses correctly and	using the checklist created in the input. Chn can do this
	know when to use commas.	individually and then with a writing partner.
	5/6: use embedded clauses (use 1-6 dice)	Chn make suggestions for improvement which their partner can
	The surface model of some second survey of the state of the	act on if they agree.
	To write multi-clause sentences (and ay clause's position)	
	Use PowerPoint: Commas for Clarity slides 1-7 to revise use of	Publishing (if time allows)-picture book version of their story to
	commas for clarity.	be shared with caterpillar class/parents
	Show slide 8 and read together. Agree that Kipling's style was	
	very conversational.	
	Model writing the opening to a new Just So story about an	
	untruthful animal character, building up main clauses about	
	character and setting with subordinate clauses.	
	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.	
	Chn note down some ideas about character and setting as main	
	clauses.	
	They then develop each main clause, adding subordinate clauses.	

Chn select their best sentences, recording as a story opening and	
punctuating opening subordinate clauses with commas.	
Y3: Working in a group with adult	