

# ESSENTIAL WRITING.

## *Detailed English Plan*

Year 3, Spring 2

Personal Narrative unit featuring

'The Proudest Blue' written by Ibtihaj Muhammad & S.K. Ali, illustrated by Hatem Aly; 'Jabari Jumps' by Gaia Cornwall & 'Ralph Tells A Story' by Abby Hanlon








Edition 1



<b>Core Text(s)*: <i>Ralph Tells A Story</i> written and illustrated by Abby Hanlon</b> <b><i>Jabari Jumps</i> written and illustrated by Gaia Cornwall</b> <b><i>The Proudest Blue</i> written by Ibtihaj Muhammad &amp; S.K. Ali, illustrated by Hatem Aly</b> <i>*Teachers should choose at least two of the above texts to use during this unit</i>		
Step	Learning Objective	Teaching Outline
1	(i) To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning. (ii) To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	Explain overall aim/ journey of this unit – children will be writing their own personal narrative story (could be based loosely on their own lived experiences in the style of a memoir) and decide on their chosen audience.  Read a model text along with one or more of the core texts and begin to collaboratively create success criteria for their own personal narrative writing.
2	(i) To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning  (ii) To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	Discuss similarities between core texts and model text in order to continue developing shared ideas of success criteria. Children to decide upon some writing elements that they might like to include in their own writing, based on intended effect on the reader.  Start to think about and discuss variety of real-life experiences that all children might go through to develop ideas for own personal narratives.
3	(i) To discuss writing similar to that which they are planning to write, in order to understand and learn from its structure, vocabulary and grammar.  (ii) To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	Focusing on the use of <b>characters' inner thoughts</b> in writing, children will look at how the authors of the core texts have used this within their books.  Children complete a role on the wall activity to consider characters' external appearances/ actions along with internal thoughts and feelings. Children develop this further by creating freeze-frames and thought bubbles based on everyday experiences (discussed in the previous lesson), before moving onto developing these ideas including inner thoughts of a character within a short paragraph.
4	To compose and rehearse sentences, progressively building a varied and rich vocabulary	Consider the <b>use of similes</b> within 'Jabari Jumps' or 'The Proudest Blue' (and/ or within other texts) to discuss why and how writers use this as a writerly technique for the reader to visualise what is being described.  Children practise creating own similes for a range of everyday objects and think of some examples that could be used within their personal narratives.

5	To discuss writing similar to that which they are planning to write, in order to understand and learn from its structure, vocabulary and grammar	<p>Children investigate how the <b>power of three</b> is used within writing to provide emphasis for the reader and take on various forms such as: (i) lists; (ii) same start of sentence; (iii) repeated word and (iv) three adjectives or phrases to describe a setting.</p> <p><i>NB. This writerly technique is so prolific within texts; it should be possible to find ample examples of the power of three within a handful of books within the classroom or school library.</i></p>
6	To understand and use a range of tenses, including the present perfect	<p>Children rehearse using a <b>range of tenses</b> in speech and be introduced to the <b>present perfect tense</b> as a way of speaking about something that started in the past.</p> <p>Children write a recount to practise and apply the use of simple past tense in their writing, whilst writing in first person narrative.</p>
7	(i) To use inverted commas to punctuate speech (ii) To compose and rehearse sentences orally (including dialogue)	<p>Looking closely at how writers use <b>dialogue</b> within their writing and use inverted commas to delineate this speech, children create their own speech bubbles to create dialogue for a range of scenes from the core text(s).</p> <p>Practise transposing the speech into dialogue within a scene of the story, punctuated with inverted commas.</p>
8	To plan writing by discussing and recording ideas	Children spend time to generate and develop their own ideas for a personal narrative, based on their own experiences.
9	To plan and create plot in narratives	<p>Children consider the use of the six basic story shapes in all narrative writing and discuss which stories they know (including the core texts of this unit) fit which story shape.</p> <p>Children map out the key events of their personal narrative onto the relevant story shape, in order to carefully plan their writing.</p>
10	To apply learnt skills independently	Children start to draft their own personal narratives based on plan and success criteria.
11	To apply learnt skills independently	Children continue to draft their personal narratives based on plan and success criteria.

<b>12</b>	To evaluate and edit by assessing effectiveness of own and others' writing and suggesting improvements	Children start to edit their writing based on success criteria and feedback from their peers
<b>13</b>	To proof-read for spelling and punctuation errors	Children proof-read their writing (CUPS) based on making corrections to use of capital letters, sentence punctuation, use of tense and spelling errors
<b>14</b>	(i) To proof-read for spelling and punctuation errors (ii) Increase legibility, consistency and quality of handwriting	Children publish their final pieces
<b>15</b>	To read aloud own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear	Children publish their final pieces and share with their intended reader to receive final feedback and share success.

<b>ENGLISH UNIT PLANNER</b>		<b>Term:</b> Spring 2	
<b>Unit:</b> Personal Narratives		<b>Duration:</b> Approximately 3 weeks (15 steps)	
<b>Final written outcome:</b> Personal narrative (memoir)		<b>Audience:</b> Chosen by the children	
<p><b>Key Text Titles:</b> <i>Ralph Tells A Story</i> written and illustrated by Abby Hanlon; <i>Jabari Jumps</i> written and illustrated by Gaia Cornwall; <i>The Proudest Blue</i> written by Ibtihaj Muhammad &amp; S.K. Ali, illustrated by Hatem Aly (Choose at least two of these texts to use during this unit)</p>			
<p><b>Key:</b></p> <p> This symbol is used to indicate an opportunity to add to your working wall.</p> <p> This symbol is used where there is a grammar focus underpinning the writing model.</p> <p> This symbol is used where there is an opportunity to address spelling within the context of the lesson.</p> <p> This symbol is used to indicate an opportunity for children to proofread and edit their writing.</p>		<p> Yellow boxes exemplify a potential written model to share with children.</p> <p> Orange boxes exemplify a potential spoken scaffold to share with children.</p> <p> Blue quote boxes offer suggested spoken prompts or questions that you could use.</p>	
<p><b>Cross-curricular links</b> PSHE &amp; Citizenship (e.g. anti-bullying)</p>			

**Step 1**

**Learning Objective:** (i) To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning.  
 (ii) To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.


**Learning Outcome:** To decide upon some success criteria for a personal narrative

**Route to Learning Outcome**

**Suggestions for adaptations for learning**


**Your notes:**  
 (important to think about your own cohort here)

Before this lesson, the class need to have encountered one of the texts (*Ralph Tells A Story*, *The Proudest Blue* or *Jabari Jumps*) via the teacher reading aloud – to enjoy for pleasure. At the start of this lesson, recap the key elements of the story together, developing the children’s reading responses by using these questions:



Tell me how the story made you feel?  
 Did it remind you of anything?  
 Was there anything you liked/ disliked?  
 Were there any patterns or connections that you noticed between this story and others you have read?

Explain the overall aim/ journey of this unit – that the children will be writing their own personal narrative story, which is similar to the book they have just read. Provide a definition by explaining that this is a story that is rooted in a real-life experience and that, often, it’s the smaller things in life that our readers can relate to that are the most interesting and entertaining. The children’s own personal narrative could be based on their own lived experiences (using some of their imagination if they would like to!) Now explain that you’re going to be ‘*reading like a writer*’ and think about what some writers do when they write a personal narrative. Firstly, start by thinking aloud to model what you have noticed in the text you’ve encountered so far:



*I noticed that the story was based in a real-life experience and set in a place that all readers would recognise, such as at school or a swimming pool, for example. I also noticed in the story that the writer chose to include parts when the characters were talking to each other – **this is called dialogue. This helped me, as the reader, to understand more about how the character is feeling or thinking.** I wonder what else we might notice if we look at another example of a personal narrative?*

**Stretch and challenge:**  
 Ask children to make intertextual references to other books that are similar and what they have noticed about these similarities.

**Scaffolds and resources:**  
 Provide sentence stems/ speaking frame if necessary to scaffold children’s discussions about the text.

Print **Resource 1** and **Resource 3** to read and annotate

**Adult support:**  
 Work more closely with children who are currently the lowest

Provide the children with the model of a personal narrative (**Resource 1**) and practise reading via three repeated readings: (i) teacher reads aloud using expert prosody; (ii) teacher reads aloud and deliberately pauses at different moments - the children say the word or phrase aloud in these gaps; (iii) children read in pairs.

During the third reading of **Resource 1**, ask children to work in pairs to discuss and annotate/ underline words or sections that interest them. Provide a speaking frame to help shape children's ideas about the writing and what they notice about the writing:



I noticed that the writer.....  
 This part interested because.....  
 I wondered about.....

Ask children to join their pair with another pair to 'snowball' their ideas to find out what other children in the class have noticed about the writing. Guide the children's discussions to notice the following writerly techniques (*NB: Depending on prior knowledge, the children may not know some of the terminology – e.g. simile. That is fine, as it is most important that children notice the language choices for themselves as much as possible and are interested in its effect on themselves as readers*):

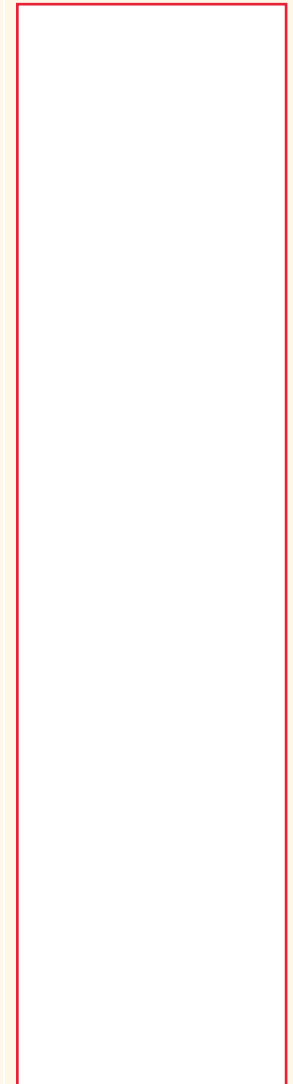
- Use of **speech/ dialogue** to introduce the characters and how they are feeling (in this case it is also used to open the writing);
- Use of character's **inner thoughts** for readers to understand more about them;
- Describing something as being like something else (use of **simile**) in order for the reader to picture this in their mind;
- Use of **sound effects** to link to the readers' senses and help them feel as though they are there

Use **Resource 2** to model your own thinking aloud with regards to what you have noticed in the writing – ask the children if they noticed anything similar and feedback to class.

Add the **writing purpose** – *writing to entertain* – to the working wall, as well as the **genre** – *personal narrative*. Ask the children which element(s) of the writing they have looked at so far that they would like to include in their own writing. Link this to the intended effect on the reader, as indicated in the relevant section on the success criteria grid (see **Resource 3**, and **Resource 8**

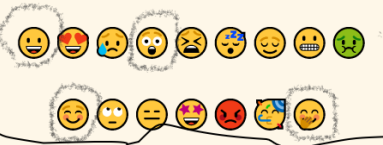


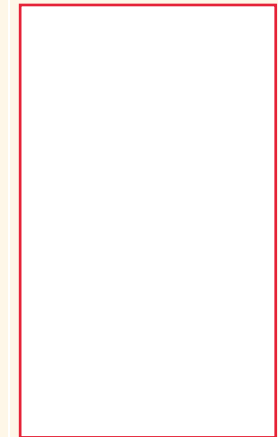
attainers in reading, to 'tune in' and support their reading with a pair and support discussions about the text.



for completed example). Children could have their own copy and start to populate this with their own ideas, based on discussion in the lesson and modelled by the teacher:

Ask children to jot down some of their ideas about who they would like to write their personal narrative for, and how they would like their reader to feel when reading it. For example:

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
To entertain	I want to write for my classmates and publish for the class library	





**Step 2**

**Learning Objective:** (i) To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning.  
 (ii) To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.

**Learning Outcome:** To decide upon further success criteria for a personal narrative & start to consider some contexts for personal narratives

**Route to Learning Outcome**

**Suggestions for adaptations for learning:**

**Your notes:**  
 (important to think about your own cohort here)

Remind the children about some of the key elements within the personal narrative writing that they noticed in the previous lesson and explain that you will be playing 'Success Criteria Bingo' with the next text that you read together. Look at the bingo grid (**Resource 4**) and discuss which of the writing elements the children feel more confident about and those they are not sure of yet – use this as key AfL opportunity to adjust subsequent lessons accordingly and based on your knowledge of pupils' writing.

Quickly recap/ explain any unfamiliar terminology (e.g. simile and power of three). Explain that over the next few days, you will be looking more closely at each of the elements of the success criteria so that all children can understand how to use and apply these elements to their own writing.

Power of three	Subheadings	Dialogue
Lots of facts	Similes	Addressing the reader as 'you'
Diagrams	Use of senses (sound, sight)	Inner thoughts of character



*From looking at the grid and my knowledge of the types of writing choices that we would usually see when we write to entertain, I think that it's unlikely that the reader would be addressed as 'you' in this text. This is because we would usually see this in non-fiction, such as in an explanation text or instructions when the writer is telling the reader something directly.*  
 Is there anything you would expect to see in our book? Why?  
 Anything you would not expect? Why not?

**Stretch and challenge:**  
 Provide children with some extra spaces on their bingo grid that are blank – what else do they notice in the writing and can add onto the grid to become part of their own success criteria to use within their own writing?

**Adult support:**  
 Support children through guided reading group, to help with noticing and discussing elements of criteria from the bingo grid

**Scaffolds and resources:**  
 Copies of **Resource 4**


Guide the children to discuss and hypothesise about the elements of writing they might and might not expect to see in personal narratives. Listen in to these discussions to note what the children already understand about writing for different purposes.

Read through another of the core texts (*Ralph Tells A Story*, *The Proudest Blue* or *Jabari Jumps*) and ideally have the book under a visualiser so that the children can see the text, or have the text typed for the children


to look at together in pairs. Ask children to notice if there are any similarities with the text they read in the previous lesson, and circle any of the success criteria on the bingo grid if/ when they notice it.

Stop at different points to draw the children’s attention to the writer’s use of language and its effect on the reader (use **Resource 5** for further information and support). **Repeat with another core text** (*Ralph Tells A Story*, *The Proudest Blue* or *Jabari Jumps*) – this could be the book that you have already read as a class before (as per the previous lesson). Discuss similarities and differences between the two core texts and the model text (**Resource 1**). Draw attention to the writing elements that appear to exist in the personal narrative texts that the children have read so far and ask children to discuss how they affected them as readers. Guide the children to recognise addressing the reader as ‘you’, subheadings, diagrams and lots of facts as elements of writing that would usually be encountered in non-fiction texts and so have not been circled but that the other elements on the grid have all been present in the personal narrative texts read so far, as follows:

**Resource 3**  
**Resource 1**

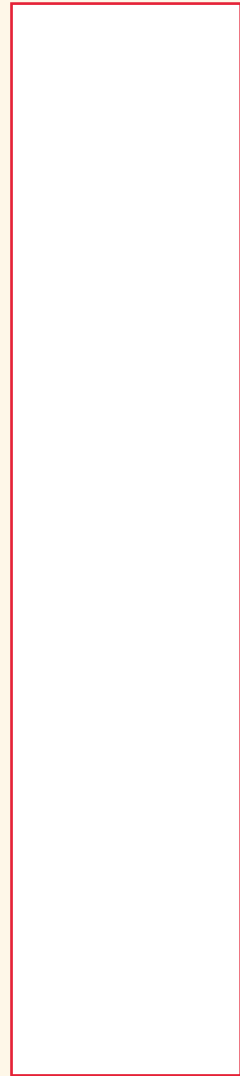
 I wonder what we have all noticed about the similarities between these personal narrative texts, and what you would like to include in your own writing?

Power of three	Subheadings	Dialogue
Lots of facts	Similes	Addressing the reader as 'you'
Diagrams	Use of senses (sound, sight)	Inner thoughts of character

 I think that I would like to include ..... in my writing because .....  
I think that using this in my writing will help my reader to .....

As a class, on the working wall and on children’s individual success criteria sheets (**Resource 3**), decide upon agreed success criteria and annotate with effect on the reader.

**If time allows, either do this at end of this lesson or start of next lesson:**  
Provide large sheets of paper (e.g. A3/ flipchart paper) between pairs or groups and ask children to start thinking, talking about and writing down the variety of everyday, real-life experiences they could write about e.g. first time losing a tooth; first swimming lesson; a school trip; getting lost in a supermarket; a disaster haircut. Let children write down as many ideas that they can think of and provide time for sharing back to the class. Add these ideas to the working wall.

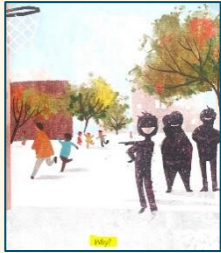


**Step 3**  
**Learning Objective:** (i) To discuss writing similar to that which they are planning to write, in order to understand and learn from its structure, vocabulary and grammar.  
 (ii) To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.  
**Learning Outcome:** To explore how writers use characters' inner thoughts in their writing and create some examples

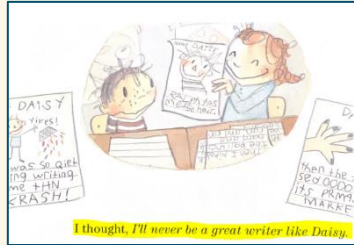
Route to Learning Outcome:	Suggestions for adaptations for learning:	Your notes: (important to think about your own cohort here)
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Explain that you will be focusing on the use of inner thoughts in writing, based on the success criteria from the personal narratives the class has been reading.

Look at some of the examples from the core texts that show the writers using characters' inner thoughts. Show examples from the texts under a visualiser or on the IWB, for example:



The Proudest Blue © Andersen Press | Ralph Tells A Story © Two Lions



*I thought, I'll never be a great writer like Daisy.*

Complete a 'role on the wall'\* activity for children to annotate - based on their choice of the character of Jabari, Faizah or Ralph – with the character's external appearances/actions with their internal thoughts and feelings. Link the children's understanding of the characters' feelings with the use of inner thoughts within the text, which help the reader to empathise and make connections/ infer possible reasons for their actions.

Why do you think the author included the character's inner thoughts here?  
 What does that do for us as readers?

Look back at the range of everyday real-life experiences that the children have thought of (either during previous lesson or start of this lesson) and give children some thought bubbles to write onto in pairs. Ask

**Stretch and challenge:**

Start to think of a range of situations for which the characters may feel different or contrasting thoughts, based on what is happening and how they are feeling about it.

**Adult support:**  
 Gather a guided group for writing, providing more modelling and support and possible collaboration of writing with the adult.

**Scaffolds and resources:**  
 If necessary, base the short paragraph upon the characters within the core texts and provide a range of

children to choose one (or more) scenario from the experiences they have thought of. Ask them to talk about what they might be thinking during the scenario and freeze frame\* in pairs/ groups and voice these thoughts aloud when you wave your hand over them. Children can then transpose their ideas for what they decide the character(s) is/are thinking onto the thought bubbles.

Model how to write these thoughts as inner thoughts within a short paragraph and invite children to do the same, based on their scenarios:



*I have decided to write about the experience of when I got lost in the supermarket when I was a child – and I noticed that some of you have chosen to think about this too! I remember thinking to myself ‘Oh no, I won’t be able to get home!’ and I was starting to panic but couldn’t move from the spot when I realised my mum wasn’t there.*

*[1] I’m going to start with ‘Quickly, my eyes darted back and forth when I realised that my mum wasn’t standing next to me anymore’. [2] I’m trying to show the reader how I was feeling from my actions. Now I’m going to add more detail by providing my inner thoughts. ‘Oh no, I won’t be able to get home!’ I thought to myself as I slowly started to panic. I think that’s a good way to give the reader an interesting insight into why I was starting to panic!*

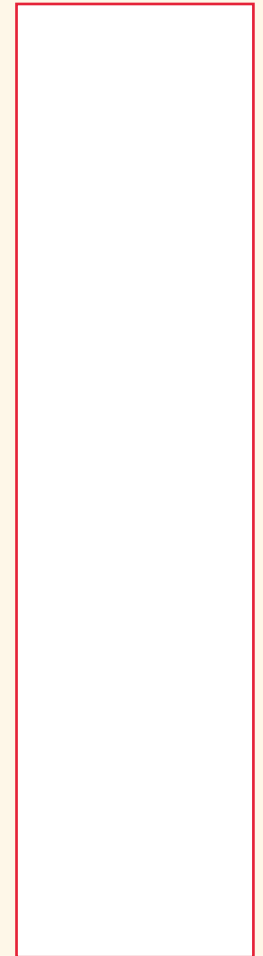


**[1]** Quickly, my eyes darted back and forth when I realised that my mum wasn’t standing next to me anymore. **[2]** ‘Oh no, I won’t be able to get home!’ I thought to myself as I slowly started to panic.

Add some examples of inner thoughts to the working wall and ask children to annotate their own success criteria grid (**Resource 3**) with their examples from the lesson that can be referred to during the unit.



synonyms to use in place of the words used by the author, before asking pupils to think of another or similar inner thought for the character. Some children might benefit from a visual word bank, particularly for vocabulary to describe emotions.



**Step 4**

**Learning Objective:** To compose and rehearse sentences, progressively building a varied and rich vocabulary



**Learning Outcome:** To create a range of similes based on appearance, texture and/or movement

**Route to Learning Outcome**


**Suggestions for adaptations for learning:**



**Your notes:**  
(important to think about your own cohort here)

Look at the use of simile within *Jabari Jumps* and/ or *The Proudest Blue* (and/or read other similes present in other texts available in the classroom/ school library) and explain that writers will often use a simile to help the reader develop a better understanding of what is being described, through comparison with something.

  Writers often use similes when writing to entertain the reader – a simile is when we compare something with something else like it. In ‘The Proudest Blue’, when Faizah says that Asiya’s hijab is ‘like the sky on a sunny day’, that is a simile and it made me understand how beautiful her hijab must be because of that comparison.

Model how to create a simile, using a familiar object:

 **[1]** The shell is like an ice-cream cone.  
**[2]** The shell has swirls like a tornado.

  **[1]** *My daughter loves to collect shells, so I have brought one in today to practise writing a simile about it. I’m going to look at it and think about its feature – its shape. It looks like an ice cream cone! I’m going to write: The shell is like an ice-cream cone. [2] Or maybe I could think about the swirl around it... it reminds me of a tornado! I could write: The shell has swirls like a tornado. Now I can think about what it feels like – the texture. Can you help me with this?*

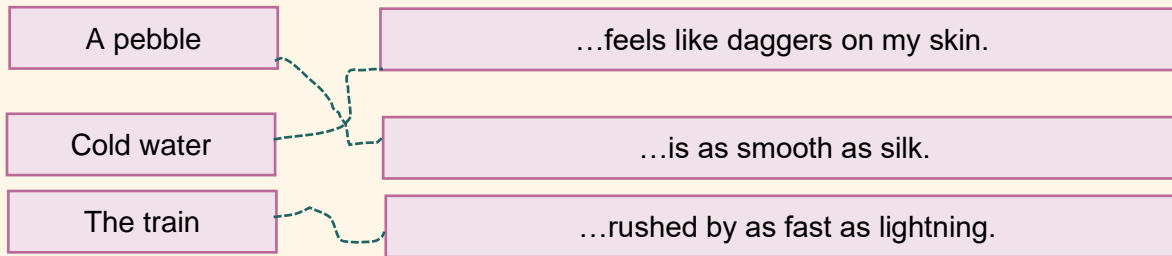
Provide a range of everyday real-life objects – as visuals, or objects to handle, such as different types of fruit or materials – for children to create their own similes. Prompt the children to say what the object is and what you see, then to think ‘What’s it like?’ based on how it looks, feels or what it does or how it moves.

If necessary, give the children some prompts to match the object with a simile to get them started and then to think of their own ideas for similes. For example:

**Stretch and challenge:**  
Challenge children to think of more abstract similes to describe a feeling or emotion, rather than an object (e.g. I felt like a volcano about to explode, etc)

**Adult support:**  
Gather a guided group for writing, providing more modelling and support and possible collaboration of writing with the adult.

**Scaffolds and resources:**  
Bring in a shell (or picture) or other object for modelling how to write a simile, as well as a range of

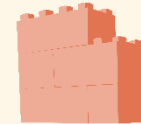


Look back at the suggestions of real-life experiences that the children have considered to be ideas for their own personal narratives. As a class, think of some examples of similes that could be used depending on each context (for example, the size of a supermarket compared with an enormous glittery cave; the children in a playground compared to lots of tiny ants scuttling around, etc):



I could compare ..... to .....  
 This reminds me of ..... because .....  
 The simile I could write is .....

Add some examples of similes to the working wall and ask children to annotate their own success criteria grid (**Resource 3**) with their examples from the lesson that they can refer to during the unit.



everyday, real-life objects.

To build confidence, provide children with possible similes to match with objects before writing their own. Use visual cues with vocabulary for children to select from in their own similes.





**Step 5**

**Learning Objective:** To discuss writing similar to that which they are planning to write, in order to understand and learn from its structure, vocabulary and grammar.

**Learning Outcome:** An investigation into the use of the power of three within a range of writing in books

**Route to Learning Outcome**

**Suggestions for adaptations for learning:**

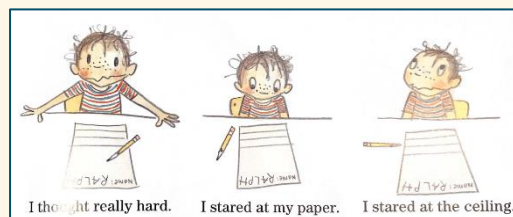
**Your notes:**  
(important to think about your own cohort here)

Explain to the children that in today’s lesson you will be focusing on the element of success criteria regarding the power of three. Remind the children of examples where they found words, phrases or sentences repeated in the core texts they have already read (see example from *Ralph Tells a Story* below, where the personal pronoun I + verb structure is repeated three times for emphasis to show how Ralph is stuck in his writing process). Use **Resource 5** for support as necessary.

Explain that there are usually examples of the power of three found within texts that take the forms below:

- **Lists:** Whether it’s a simple list of three items or an elaborate list, many writers create lists of items, character traits, etc in threes. *It would be useful to review the teaching of commas in lists when you teach your pupils how to create a long or short list.*
- **Same start:** The author begins with the same word or phrase in three separate, consecutive sentences for emphasis.
- **Same word repeated:** Used for emphasis (e.g. *down, down, down* or *no, no, no*)
- **Setting details:** Often revealed with three vivid adjectives or three vivid phrases that describe the setting.

Ralph Tells a Story © Two Lions



**Stretch and challenge:**  
Challenge children to find more than one form of the power of three within the same text (e.g. see examples from ‘Look Up’ in **Resource 6**)

**Adult support:**  
Some children could be provided with three shorter texts (read by the adult beforehand to guide as necessary) in which they search for the use of the power of three.

**Scaffolds and resources:**  
Range of books from the class library.

Copies of **Resource 7**

Use **Resource 6** to model how you have found examples of the power of three within books in the classroom (*you will find that many writers do this in the vast majority of texts within use!*) and discuss, as a class, why writers might choose to do this so often.

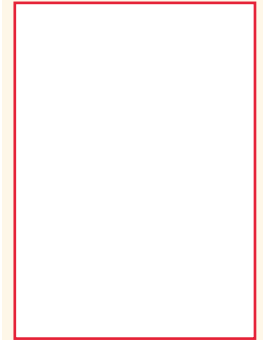
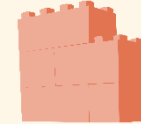
In pairs, groups or individually, provide children with **Resource 7** and ask them to do their own ‘power of three investigation’ by reading through and finding examples within books that are in the classroom or school library.

Return together and share findings:



What has interested you most from this investigation?  
Are there any examples of the power of three that you could adapt and include in your own writing?

Add some examples of power of three to the working wall and ask children to annotate their own success criteria grid (**Resource 3**) with some examples (or their own ideas adapted from examples found) that they can refer to during the unit.





**Step 6**

**Learning Objective:** To understand and use a range of tenses, including the present perfect

**Learning Outcome:** To create a recount using consistent tense

**Route to Learning Outcome**

Remind children about the use of **pronouns**, **nouns** and **verbs** within a sentence and think of some examples together. Based on these examples (e.g. I, we, they, she/he, the boy/girl, the insect.... walk, run, play, etc) choose one pronoun and a verb. Change the verb according to different tenses:

Tense	Example
Simple present	I <i>walk</i>
Simple past	I <i>walked</i>
Present progressive	I <i>am walking</i>
Past progressive	I <i>was walking</i>
Present perfect	I <i>have walked</i>

When we use the **progressive form**, we add the 'helper' verb + to be (am/ is/ are/ was/ were)

When we use the **perfect form**, we add the 'helper' verb + to have (have/ had)

Look at the following suggestions for the opening sentence of a personal narrative and ask the children which one they think makes the best first sentence and why:

- I walk along the road to the horrible dentist.
- I walked along the road to the horrible dentist.
- I am walking along the road to the horrible dentist.
- I was walking along the road to the horrible dentist.
- I have walked along the road to the horrible dentist.



Elicit which tense each sentence is using and explain that writers can often get confused by which tense to use, but we should just select the one that sounds the best and makes the most sense for the reader (in the examples above, the second sentence in simple past tense sounds the clearest and is not confusing). Based on the writing read so far, look at the use of simple past tense in either *Jabari Jumps* or *Ralph Tells a Story* and show how usually the first sentence sets the tense that the reader will expect to experience and needs to be consistent.

**Suggestions for adaptations for learning:**

**Stretch and challenge:**  
Ask children to manipulate their use of tense within their recount writing and include the present perfect tense at times where it feels more appropriate (e.g. *I have been to the swimming pool many times before, but today it was different...*)

**Adult support:**  
Model oral rehearsal of simple past tense within guided writing group, for children to practise rehearsing and hearing/ holding the sentence before writing it down.

**Scaffolds and resources:**

**Your notes:**  
(important to think about your own cohort here)

Explain that we shall be practising using the simple past tense by writing a recount – this could be based on an experience that the children choose to write about or based on the characters within *Jabari Jumps*, *The Proudest Blue* or *Ralph Tells a Story*, writing in role as the character. Model the use of the simple past tense whilst writing in first person narrative.



Whilst modelling, take the opportunity to remind children about the *-ed* ending on regular past tense verbs and the spelling of irregular past tense verbs, as necessary. In the example below, the verb 'to decide' ends in *-e* with a consonant before it, so the *-e* is dropped before adding the *-ed*. This is a Y2 spelling objective that could be revised with the class, along with any other opportunities to review previously taught spelling rules as appropriate (e.g. if adding *-ed* to a verb ending in *-y* with a consonant before it, add *-ied* such as in *cried*, *replied*).

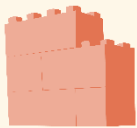


Writers often use the simple past tense in narrative writing. The main thing for our reader is to make sure that they are not confused by jumping around with our tenses – our use of tense needs to be consistent. To get out of a sticky situation, come back to the simple past tense in your writing and we shall practise this today to prepare for your own personal narratives.



**[1]** I **had** the best day today at the swimming pool. **[2]** I **decided** to do the bravest thing ever!

Invite children to write their own recounts. Share their writing before the end of the lesson and ask children to offer feedback based on clarity and consistency of tense.



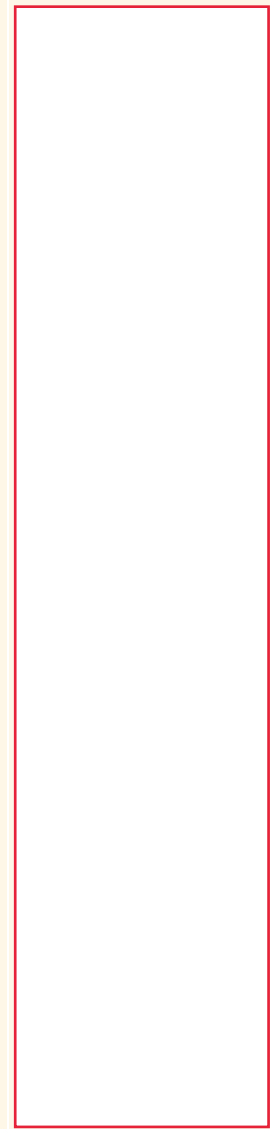
Add some examples of verbs in simple past tense (regular and irregular forms) to the working wall and ask children to

annotate their own success criteria grid (**Resource 3**) with some examples that they can refer to during the unit. Explain that in their own personal narrative, they will need to be using the simple past tense so can check that they have used this tense accurately, along with correct spelling of verbs, when they edit and proof-read their writing.



**[1]** *In my recount, I am going to imagine that I am Jabari and I have just got home after the most amazing day at the swimming pool! So, I am going to start with a clear, simple past tense sentence: I had the best day today at the swimming pool. That sounds clear to me, and the verb 'to have' is in the simple past tense in 'I had'.*  
**[2]** *The next sentence could say something like: I decided to do the bravest thing ever! Again, the verb 'to decide' is in the simple past tense – that won't confuse things for my reader.*

Range of verbs (including irregular verbs) in past tense form at desks/ on working wall



**Step 7**

**Learning Objective:** (i) To use inverted commas to punctuate direct speech (ii) To compose and rehearse sentences orally (including dialogue)

**Learning Outcome:** To write a scene containing punctuated dialogue

**Route to Learning Outcome**

**Suggestions for adaptations for learning:**

**Your notes:**  
(important to think about your own cohort here)

Look at how stories can start with dialogue to take us straight into the action, such as at the start of *Jabari Jumps* and/or *Ralph Tells a Story*. Explain that this is a regular technique of writers who want to immerse the reader straight into the story and introduce the characters without having to use lots of text that could become boring. Look at how speech is punctuated, using inverted commas around the words that are being spoken, and explain/remind children that this is for clarity so that the reader understands that these are spoken words and which character is saying them.

Have range of images from the core texts and provide speech bubbles for children to write in speech of characters and place on the image. Model how to transfer this speech into a short scene, punctuating dialogue using inverted commas.



The Proudest Blue © Andersen Press

Standing next to her sister, Asiya excitedly asked her, "Are you excited, Faizah?" "Yes, Asiya, it'll be a good day!" Faizah replied, smiling warmly.

*I want to show how Asiya is behaving, so I want to start by writing: Standing next to her sister...*

*Do you notice what I have used to show exactly what Asiya is saying? These are called inverted commas and I have placed them around the words the character says to make this very clear.*

**Stretch and challenge:**  
Model how to include other elements of speech punctuation for children who are already using inverted commas accurately in their writing.

**Adult support:**  
Adults can support children to write the character's speech onto a sentence strip, then cut up including inverted commas on card either side of the dialogue

**Scaffolds and resources:**  
Sentence strips  
Inverted commas on card



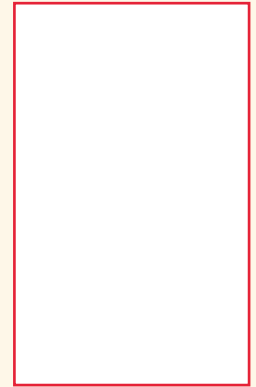
Children practise by writing examples of speech onto speech bubbles on scenes from the core texts and then use these ideas to develop into a scene using this dialogue, punctuated with inverted commas.

Add some examples of punctuated dialogue to the working wall and ask children to annotate their own success criteria grid (**Resource 3**) with some examples that they can refer to during the unit.



Ask children to share their scenes with dialogue, preferably by placing the writing under a visualiser so that the whole class can see it. Model reading the writing aloud and discuss whether the placement of inverted commas helps us, as readers, to understand when a character starts and stops talking.

Speech bubbles on card/ paper or post-it notes  
Photocopied scenes from the core texts to use in pairs



Step 8

**Learning Objective:** To plan writing by discussing and recording ideas

**Learning Outcome:** To develop a range of writing ideas and select a chosen idea for own personal narrative

**Route to Learning Outcome**

Explain that this lesson will be providing time for the children to think about their own ideas for writing based on their own lived experiences, to start planning their personal narratives. Ask children to look back at their ideas about purpose/ audience and how they might want their reader to feel from the first lesson, for example:

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
To entertain	I want to write for my classmates and publish for the class library	

Ask children to edit and adapt this according to the idea they decide to choose to write about, resulting from today's lesson (how the reader feels during the reading may need changing according to the subject matter, for example). Look closely at the double-page spread at the end of *Ralph Tells a Story* to discuss how the children's own lives will have lots of interesting experiences and times that they might want to write about, remembering that the smaller things in life are often the most interesting for a reader to relate to:

Ralph Tells a Story © Two Lions



Provide flipchart or A2 paper to pairs or small groups of children for them to write down as many ideas that they can think of about their own experiences, based on these sentence stems:



- I remember the time when .....
- I felt nervous when .....
- I loved it when .....
- I couldn't believe the time when .....

**Suggestions for adaptations for learning:**

**Stretch and challenge:**

Challenge children to make intertextual connections with their own experiences e.g. Can you think of any books you have read where a similar thing happens? (e.g. getting lost) How did that author choose to write about it?

**Adult support:** Be mindful that when discussing real-life experiences as a basis for their own personal narratives, valuing all experiences of the children is vital (something does not

**Your notes:** (important to think about your own cohort here)

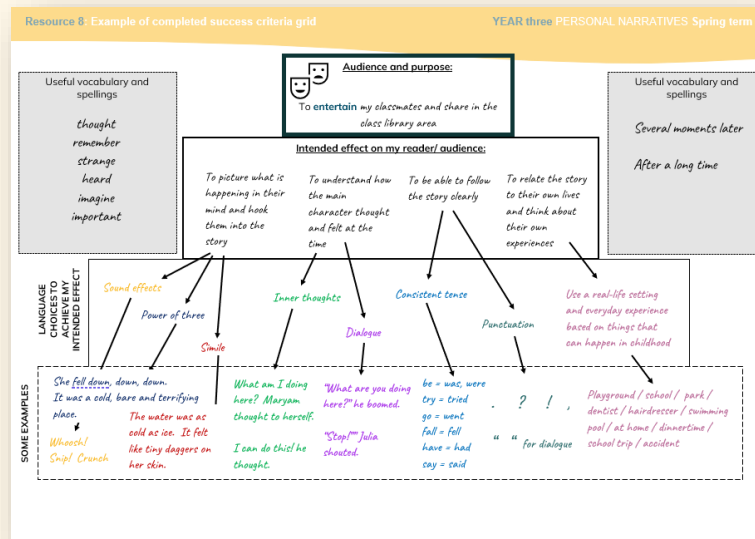
Ask children to share their ideas about experiences they could write about and ask each child to select their chosen experience that they will be basing their personal narrative on.

Link to the previous lesson and ask children to write down some quotes to show what they said during those experiences and what others (if other people were present) said.

Add examples of experiences to the working wall along with suggested quotes to be included as dialogue. Ask children to add their ideas to their own success criteria grid (**Resource 3**) with some examples that they can refer to during their drafting.



(See **Resource 8** for suggested example of what the SC grid could look like at this stage in the unit):



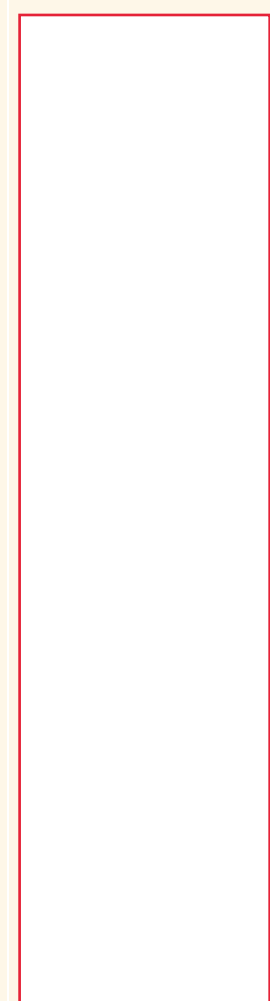
have to be 'big' to be worthy of writing about).

Encourage children to keep talking about their experiences and build upon this; support children to remind themselves and say aloud what others said at the time (without worrying about whether they can remember exactly) and support to write this down as quotes in inverted commas.

**Scaffolds and resources:**

Large flipchart or A2 paper between pairs/groups

If necessary, sentence stems (e.g. I remember the time when..., etc) at tables for prompts





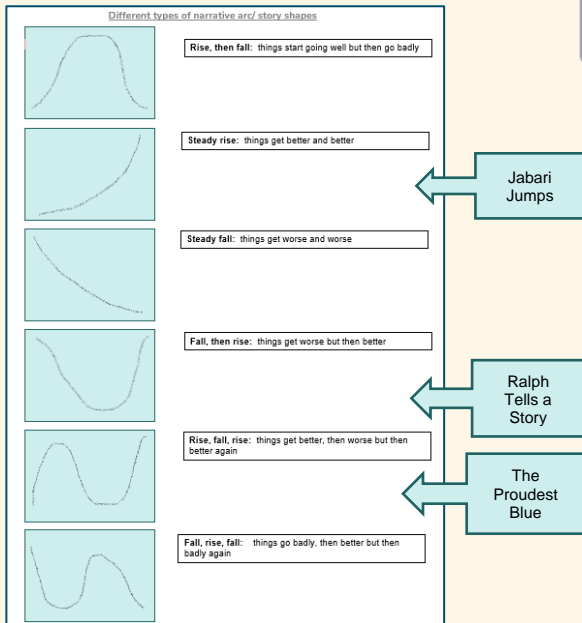
**Step 9**

**Learning Objective:** To plan and create plot in narratives

**Learning Outcome:** To plan out key moments of personal narrative onto the chosen narrative arc

**Route to Learning Outcome**

Explain that there are six basic story shapes that all narratives are based upon. Model thinking aloud about the core texts, summarising the key events and linking to the story shape, using **Resource 9** for support, for example:



*I think that 'The Proudest Blue' has the rise-fall-rise story shape because things are going well and improving for Asiya because she's excited about Faizah's first day at school wearing her hijab. But then things get difficult when someone at school is rude about Faizah and Asiya is hurt and confused. After that, things get better when she remembers her mum's advice and they walk home together, happy and proud of who they are.*

Ask children to think about & discuss other stories that they know and which story shape they take. (For example, the story of Cinderella is a rise-fall-rise shape; the story of Little Red Riding Hood is a fall then rise shape).

Model how to plot out key events – for example, from one of the core texts such as *The Proudest Blue* - onto a story shape, ensuring that all events are in chronological order.

**Suggestions for adaptations for learning:**

**Stretch and challenge:**  
Encourage children to add some adverbs and/or conjunctions that they could use to show the passing of time between each key moment on their story shape.

**Adult support:**  
Provide support as needed to help and guide children to support their story shape, based on the events of their personal narrative.

**Scaffolds and resources:**  
For children who are feeling less confident,

**Your notes:**  
(important to think about your own cohort here)

Based on their chosen idea for their own personal narrative, children plan out the key events onto their selected story shape. This could be on A3 plain paper, for example, for them to draw the shape onto the paper and plot important points of their personal narrative along the line.

Share with the rest of the class for feedback and to demonstrate how different story shapes (narrative arcs) exist within narrative writing.

**Ensure that each child has a clear idea about the key events within their personal narrative and have mapped these onto a story shape before moving onto to drafting in the next step.**

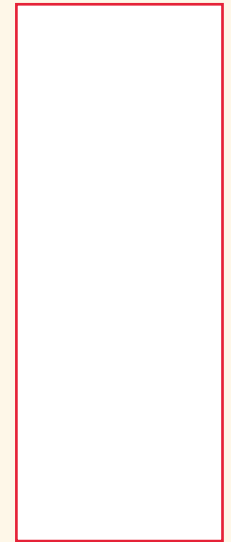


You may wish to remind the children at this point about some adverbs and/or conjunctions that they could use to show the passing of time and link the moments of their personal narrative together. Add these suggestions to their story map at key moments (e.g. Later... Suddenly... Afterwards... etc).

they might want to *draw* the key events of their personal narrative onto a story shape first, before annotating with key words or a simple sentence.

Copies of **Resource 9** (between pairs/groups)

A3 paper





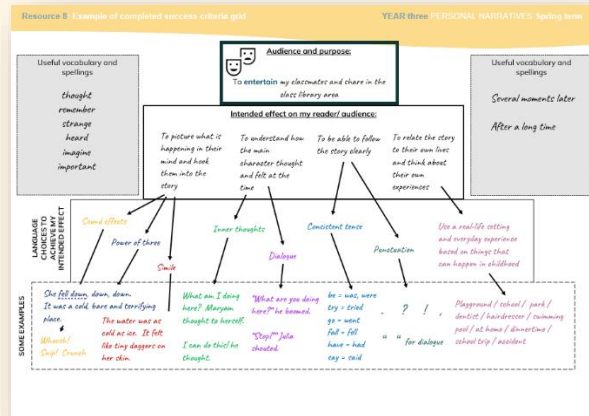
Step 10

**Learning Objective:** To apply learnt skills independently

**Learning Outcome:** To draft a personal narrative

**Route to Learning Outcome**

Start to draft own (teacher's) personal narrative, modelling how to use the working wall and completed success criteria grid for support with specific writerly elements to. Model the metacognitive talk based on thinking carefully about language choices, linked to intended effect on the reader:



*My personal narrative will be about the time I locked my dad out of the house! I think that I might start my writing with dialogue to take the reader straight into the action, with my dad telling me to listen to him. I know from our success criteria that using dialogue will also help the reader know how a character feels.*

*"Elly, you're not listening to me!" my Dad bellowed. "There is nobody next door, so there's no point going round there."*

Invite children to start drafting their own personal narrative, based on their chosen experience and planning from yesterday's lesson. Ensure that all children are referring to their success criteria grids to inform their writing choices whilst drafting, along with any other support necessary.

Include pit stops for sharing good examples and for reflecting / giving feedback and modelling how to use different elements of success criteria within writing. Write own (teacher's) personal narrative alongside the class at different points in the lesson, modelling under the visualiser if possible. Encourage children to put a squiggly line/ circle around unsure spellings – explain that they will have time to check these during a proof-reading lesson. Refer back to the planning from the previous lesson on children's story shapes and explain that

**Suggestions for adaptations for learning:**

**Stretch and challenge:**

Invite children to try out all of the various criteria in writing that they have been learning about over the course of the unit, but with particular focus on including dialogue to introduce the characters.

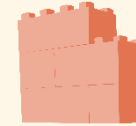
**Adult support:**

Spend time conducting writing conferences with pupils who may need it most – focusing on how to get ideas down (rather than dealing with spelling or punctuation errors) at this stage in the writing process.

**Your notes:** (important to think about your own cohort here)

they will need to write up to the halfway point of their narratives during this time and focus on their ending in the next lesson/step.

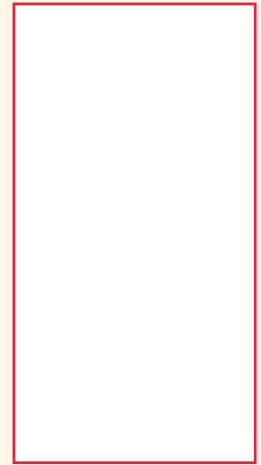
Ask children to share their writing so far with the whole class (a visualiser is useful for this) and discuss which elements they feel have been most successful and where they would like advice to improve. Refer to the working wall at different points in the lesson to refer to the elements of success criteria to be using within the writing, linked to intended effect on the reader (which should frame all feedback).



Provide time for children to edit their writing based on any feedback they would like to incorporate into their writing, but also explain that there will be specific time in lessons set aside for them to make more edits as well as proof-read their writing for final improvements.

### **Scaffolds and resources:**

Ensure that all children are using their success criteria grids (with examples) to scaffold their writing, as well as the working wall. Support with vocabulary/ visual aids/ word banks as necessary.



**Step 11**

**Learning Objective:** To apply learnt skills independently

**Learning Outcome:** To draft a personal narrative, including a strong ending

**Route to Learning Outcome**

**Suggestions for adaptations for learning:**


**Your notes:**  
(important to think about your own cohort here)



Use this step to provide time for the children to continue with drafting - including pit stops for sharing good examples and for reflecting / giving feedback based on success criteria. Begin by asking the children to look through their writing and respond to any feedback you have given.



As in the previous step, continue to write own (teacher's) personal narrative alongside the class at different points in the lesson, modelling under the visualiser if possible. Explain that by the end of drafting today, they will need to get to the end of their personal narrative. Model how to end your own (teacher's) personal narrative so that the children are clear on how they can do this themselves, for example:

**Stretch and challenge:**  
Ask children to look at other stories within the class library to see how they end – are they left on a cliffhanger? Is there a surprise ending or is everything tied up neatly? What could they borrow to use in their own ending?

**Adult support:**  
Spend time conducting writing conferences with pupils who may need it most – focusing on how to get ideas down (rather than dealing with spelling or punctuation errors) at this stage in the writing process.

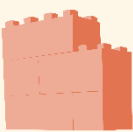
 **[1]** After about ten minutes, my dad came running down the road and up to our front door. I could see bits of twigs from the hedge stuck in his hair and his eyes were as round as the clock on our kitchen wall. **[2]** I knew he was mad at me, but I was so pleased to see him. "I'm sorry Dad, I'll listen to you next time," I said. I have always listened to him ever since, and never locked anyone out ever again!

  **[1]** *The important thing about an ending to any narrative is that I make an impression on my reader – either to leave them thinking about my writing afterwards, such as wondering what happened next in a cliff-hanger, or to have a strong feeling such as relief, happiness or even sadness! I've decided that in my writing I'm going to tie everything up so that my reader knows everything ended well and perhaps even learn a lesson like I did. I'll write: After about ten minutes... on our kitchen wall.*

  **[2]** *I'm still trying to use a simile here to show how large his eyes were when he was staring at me so crossly! I'll carry on and include dialogue to show the reader what I said to him: I knew he was mad at me... never locked anyone out ever again!*  
  
*I think the reader can tell that I have finished because I learned a lesson and they can feel relief that nothing terrible happened!*

You might want to create a poster (see example) or a memory aid for children to refer to when writing their endings for narratives. They can discuss and talk about which one they will be using for their personal narrative, referring back to their planning and story shapes from step 9.





Ask children to share their writing to the whole class so far (a visualiser is useful for this) and discuss which elements they feel have been most successful and where they would like advice to improve.



Refer to the working wall at different points in the lesson to remind children of the elements of success criteria to be using within the writing, linked to intended effect on the reader (which should frame all feedback).

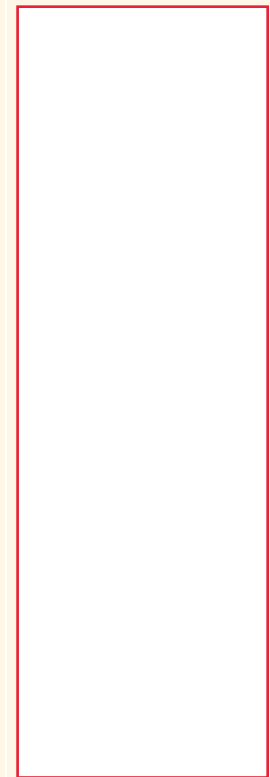
Provide time for children to edit their writing based on any feedback they would like to incorporate into their writing, but also explain that there will be specific time in lessons set aside for them to make more edits as well as proof-read their writing for final improvements.



Types of story endings	
Happy – everything is tied up neatly	
Shock/ surprise – wasn't expecting that to happen!	
Uncertain – cliff-hanger – what will happen next?	
Moral message – want the reader to learn something about life	

**Scaffolds and resources:**

Ensure that all children are using their success criteria grids (with examples) to scaffold their writing, as well as the working wall. Support with vocabulary/ visual aids/ word banks as necessary.



**Step 12**

**Learning Objective:** To evaluate and edit by assessing effectiveness of own and others' writing and suggesting improvements



**Learning Outcome:** To edit personal narratives according to agreed success criteria, using ARMS (add, remove, move, substitute) for support


**Route to Learning Outcome**

**Suggestions for adaptations for learning:**

**Your notes:**  
(important to think about your own cohort here)

**Use some of this step for further drafting if needed.** With your own (teacher's) writing, start to model how to edit and improve writing by re-reading the writing aloud and linking this back to the success criteria and intended effect on the reader. Introduce the editing and proof-reading checklist (**Resource 10**) and explain that you will be focusing on 'ARMS' today to edit your writing. Model either adding, removing, moving or substituting words, phrases or sentences according to success criteria.

EDIT	PROOFREAD
	
<b>A</b> <u>add</u> sentences and words	<b>C</b> <u>capitals:</u> sentences, names, places, months, titles, I
<b>R</b> <u>remove</u> words or sentences that my reader doesn't need	<b>U</b> <u>usage:</u> match nouns & verbs correctly and check tense <small>e.g. You were; we were; she was</small>
<b>M</b> <u>move</u> a sentence or word	<b>P</b> <u>punctuation:</u> . ? ! , " "
<b>S</b> <u>substitute</u> words or sentences for others	<b>S</b> <u>spelling:</u> check all words, use your resources



*If I look back at our success criteria and after reading my writing again, I can see that I could probably do better at showing the reader how I was feeling by including my inner thoughts. Let me see whether I could include that, and I'll read it back again to check.*

Ask the children to choose one sentence from the either your own (teacher's) writing or from the model text (**Resource 1**) that you feel needs improving – either because it might not be clear or boring for the reader. Model how to take a sentence and re-write it in five different ways, then select a favourite one, demonstrating how this could be a strategy for editing when there is a specific short section (no more than a sentence) that the children identify as needing some improvement. For example:

**Stretch and challenge:** Focus on the inclusion of dialogue within this editing stage, making sure that inverted commas are used accurately. Encourage children to focus upon elements of success criterion linked to compositional choices that could be improved within their writing, such as inner thoughts or power of three.

**Adult support:** Spend time conducting writing



It was time to go to the terrible hairdresser.

It was time to go to the horrible hairdresser.

Despite my protests, it was time to go to the hairdresser.

~~It was the occasion to go to the hairdresser.~~

~~The hairdresser, it was time to go.~~



*I think that the sentence It was time to go to the hairdresser could do with some emotion to make this sound a bit more dramatic, or maybe even funny! We could add words or even move the words around within the sentence. Let's try to write this in five different ways and see which we prefer. If I read the sentences that come before it in the text, I can then put one of these options straight after instead and see which one feels better.*

*I think I would probably choose It was time to go to the horrible hairdresser because I like the alliteration and it adds the emotion we were looking for. I don't think the fifth option makes sense so I wouldn't choose that.*  
What do you think?  
Which one would you choose and why?

Invite children to continue with their writing but this time, with an editing focus. Pair up children to read each other's writing so far and provide feedback based on their experience as a reader, giving a compliment and one suggestion for a change based on the success criteria. They could try to rewrite a chosen sentence in five different ways (on a whiteboard, for example) and choose which works best. *Any changes to the writing should be made by the author, not the reader. You might want to suggest that pupils put one book on top of the other, with the pen being held by the author who can decide to make edits based on their partner's feedback.*



Ask children to share the improvements they have made to their writing so far and discuss which elements they feel have been most successful and where they would like advice to improve. Refer to the working wall at different points in the lesson to remind children of the elements of success criteria to be using within the writing, linked to intended effect on the reader (which should frame all feedback).



conferences with pupils who may need it most – focusing on how to edit at this stage in the process.

### Scaffolds and resources:

If possible, group children into pairs or threes that have different strengths in writing and can support and challenge each other well during their editing time.

### Resource 10





**Step 13**

**Learning Objective:** To proof-read for spelling and punctuation errors

**Learning Outcome:** To have made improvements to personal narratives through checking and correcting use of CUPS



**Route to Learning Outcome**

**Suggestions for adaptations for learning:**

**Your notes:**  
(important to think about your own cohort here)

Use this lesson to focus on proof-reading, as needed. Look again at the editing and proof--reading checklist (**Resource 10**) and explain that you will be focusing on 'CUPS' today to proof-read your own writing.

Children spend time on 'finding and fixing' any missing or incorrect capital letters, tense, punctuation or spelling errors – focusing on one area at a time. Explain that we are now going to tackle the unsure spellings that we have underlined or circled during drafting.



  *I'm just going to focus on finding and correcting any spelling errors now and come back to the words that I have circled because I think I have misspelt them. I know that the more corrections I make, the better I am getting at proof-reading! I know that I can use my online spellcheck to help me, use a dictionary or ask my partner. Or if I think I can have a go, I can try to write the words out in a few different ways and ask my partner to help me choose which spelling is correct.*

Explain that in most cases, a whole word won't be spelt incorrectly, perhaps there's just a tricky bit within the word. Refer to the school's phonic programme's phonics chart and model using the 'best bet' approach. Explain that we can hear the sound (phoneme) but might be unsure of the letters (grapheme) that represent the sound in the word. Model writing the plausible alternatives in the margin and circling the one which looks right.

For example:



window  
windoa  
windoh

  *I know that the <ow> spelling of /oa/ is the most common spelling if it is at the end of a word, and when I try the other spellings of the /oa/ sound they don't look right there.*

**Stretch and challenge:**

For children with fewer misspelt words, focus this time on proof-reading for accurate punctuation and/or edit to select and use more ambitious vocabulary within their writing.

**Adult support:**  
Use any patterns in errors that are common amongst the class as teaching points within this lesson.

**Scaffolds and resources:**  
To find and correct spelling errors, some children may benefit

Ask children to use this 'best bet' strategy with the words which they have underlined or circled for their unsure spellings. It may not always work if the word is not decodable, or if a different error has occurred. Children can

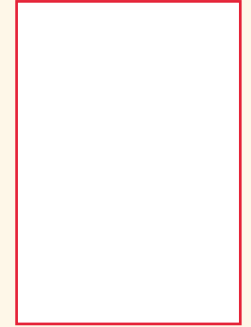
also ask a peer for support, use dictionaries or laptops / tablets to make their corrections. *It is always helpful to ask children to focus on the tricky bit in the word, rather than worrying about the entire word as they are more likely to remember the spelling going forward if they have taken an active role in working it out.*



Encourage children to make a note of the number of corrections that they have made whilst proof-reading. The more corrections, the better the proof-reader! Celebrate the corrections that the children have been able to find and apply to their writing.

Place examples of the children's writing under the visualiser and discuss how this clarity and accuracy within their writing will be hugely beneficial to their reader.

from using the 'dictate' function in Word to say the word for the computer to spell.





**Step 14**

**Learning Objective:** (i) To proof-read for spelling and punctuation errors (ii) To increase legibility, consistency and quality of handwriting

**Learning Outcome:** To publish own personal narratives

**Route to Learning Outcome**

**Suggestions for adaptations for learning:**

**Your notes:**  
(important to think about your own cohort here)

Provide children with the opportunity to publish their final version of their personal narratives, including all final edits and corrections based on proof-reading.

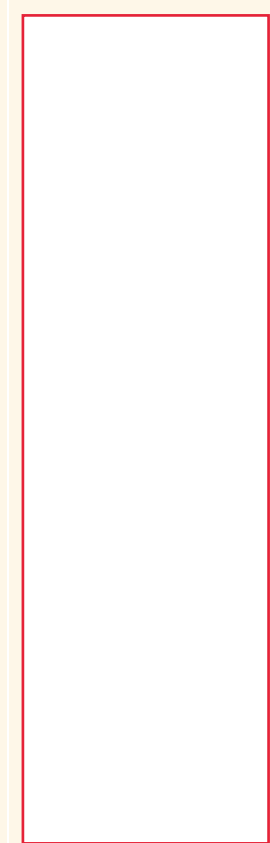
Children should be able to choose from a range of paper and be able to illustrate their personal narratives should they wish to (after writing it first).

Remind the class of their purpose and audience grids and to ensure that they are happy with a completed piece of writing that they will share with their audience in the following lesson.

**Stretch and challenge:**  
Ensure that all approved edits, accurate spelling and punctuation are attended to & included within final published version.

**Adult support:**  
Support with any further proof-reading suggestions e.g. ensuring accurate sentence demarcation.

**Scaffolds and resources:**  
Depending on the child's choice of publication, ensure that they are supported with line guides.



My writing purpose	My audience	How I might want my reader to feel when they read my writing:
To entertain	I want to write for my classmates and publish for the class library	

**Step 15**

**Learning Objective:** To read aloud own writing, to a group or whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear


**Learning Outcome:** To publish and read aloud own writing to their intended audience, celebrating success

**Route to Learning Outcome**

**Suggestions for adaptations for learning**

**Your notes:**  
(important to think about your own cohort here)

Give each child the opportunity to read their writing to their intended reader(s) to ascertain whether they have been fully successful in meeting their desired aims, based on their success criteria and purpose/ audience grid:

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
To entertain	I want to write for my classmates and publish for the class library	

**Stretch and challenge:**

Encourage children to self-evaluate and identify next steps for future pieces of writing.

**Adult support:**

Support with facilitating discussions with the author and reader: model how to identify 'best bits' and celebrate the writing together

**Scaffolds and resources:**

If necessary, provide with sentence stems for questions and feedback.

Invite feedback from readers to their writers based on how the writing made them feel and whether they were entertained by the writing. If time allows, celebrate all children's writing with a publishing party! 🎉👏

*If the child's intended reader is not within school (i.e. a family member) then provide opportunity for the child to take a copy of their writing home in order to share their personal narratives with that person or people.*

End of unit

<b>Glossary</b>	
<b>Success Criteria</b>	Features of writing that children know or have been taught within this unit, which show how all writing choices link to the intended effect on the reader, with audience and purpose at the core.
<b>Collaborative writing</b>	The children work in pairs or small groups (usually threes) to complete the writing task. Children within the group can be encouraged to participate by asking them to swap the pen between group members after each sentence. Children should be expected to discuss compositional aspects of their writing within their group.
<b>Freeze-frame</b>	A drama technique where the children explore a particular scene/character from a text in more depth by recreating the scene and 'freezing' in role. Greater depth of exploration can be achieved by asking the children to voice their thoughts at that moment in time, in role (this is sometimes called 'thought tracking' – see glossary entry for more details about this technique).
<b>Incidental written outcomes</b>	These are written outcomes that the children will produce during the unit prior to the final written outcome. These may be shorter tasks aimed at practising a skill which has been taught and will need to be applied later.
<b>Intonation</b>	Intonation describes how the voice rises and falls in speech. These changes can signify certain sentence types e.g. a question, where the voice rises at the end. Correct intonation can aid understanding of spoken and written language.
<b>Modelled writing</b>	The teacher models the writing skills and techniques being taught to the children. Teacher models the thought processes of a writer articulating their choices and reasons linking this to intended effects on the reader. The teacher writes in front of the children, voicing their authorial choices, thus making the invisible thought processes of a writer visible to the observing children.
<b>Oral rehearsal</b>	When something is 'orally rehearsed' the children are asked to practise saying what they are going to write before writing it. It can be helpful to say to children that they need to 'talk like writers' as the sentences they are practising will be distinct from just 'talking about' a subject. Spoken language frames can be used to support language patterns that are new to the children.
<b>Phrased reading/writing</b>	This is when the adult models how to read or write in short phrases e.g. 'This is / a black cat'. This helps with retention of meaning, aids fluency and builds automatic recognition of words.
<b>Pit stops</b>	Pit Stops are opportunities within the lesson for the teacher to stop the class and check understanding of groups/individuals. This can provide an opportunity to evaluate the learning so far and decide the direction of the rest of the lesson e.g. can the lesson continue as planned, or do the children require further guidance in a certain aspect of their learning? It can also be used to stop and address a misconception noted from AFL or to share children's work which illustrates the learning clearly for others
<b>Role on the wall</b>	Role on the wall is a means of exploring interior and exterior facets of a character. The outline of a body is drawn onto paper. This can be done by drawing an outline around a member of the class on large paper, laid on the floor. Known facts and physical details can be written on the outside of the outline representing exterior observations. The character's thoughts, feelings and emotions can then be written on the inside of the outline.
<b>Shared writing</b>	Unlike Modelled Writing (see glossary entry for full definition) where the teacher does not invite contributions, during Shared Writing the teacher invites the children to offer contributions. The teacher will support the children to reflect on the quality of

	their contributions and help them to shape them so that they are in line with the high standard of writing set during the Modelled Writing session. The teacher acts as scribe.
<b>Snowballing</b>	Children are organised to discuss something or to investigate an issue in pairs. The pairs then join another pair to form a group and share their findings. The small group can then join together to make a larger one, for example: 2>4>8>16>whole-class discussion.
<b>Talk Partners</b>	This is a strategy where children turn and talk to a neighbour or regular talk partner about an idea or question. It means that the children can have time to think things through and really consider a response with a peer, which ensures they remain actively engaged and builds confidence. Some teachers find it helpful to create a list of pairs of children so that the transition to a talk partner task is smooth, not friendship-group related and can be differentiated by the teacher (e.g. mixed-attainment pairs).
<b>Thought tracking</b>	Thought tracking usually follows a freeze-framing activity, where the children are invited to depict a key scene from a story (see Freeze Frame in the glossary). The children can then be asked to voice their thoughts, in role as a character, at this pivotal point in the tale in order to shed more light on character's motivations/viewpoints etc.
<b>Working wall</b>	A working wall is interactive as it contains information to assist learning that can be moved, adapted, and enhanced as the learning progresses. An English Working Wall might contain word/phrase/sentence banks; visual stimulus; first drafts; writing tool kits etc.

**See appendix of resources for this unit below:**

## The Disaster Haircut

“Quickly Sami, we’re going to be late!” Mum called, putting on her coat.

“OK, I’m coming as fast as I can...” I grumbled. Of course, I wasn’t really. I knew that today was doomed. It was time to go to the hairdresser.

It took at least half an hour to get there on the bus. Traffic was awful. Mum was already stressed about us being late and now her face was furrowed into a frown as she looked out of the window. Her forehead looked like the rows in fields after a tractor has been going up and down it. *Maybe we’ll miss the appointment!* I thought, hopefully.

Turns out we made it, just in time. As quick as a flash, the hairdresser took my coat, popped on the annoying cape and dropped me in the chair. Washing my hair was always the worst part. The water was as cold as ice, like tiny daggers cutting into my scalp. To make things worse, Mum decided that I had to have at least two centimetres chopped off! I hated having my hair short.

Snip! Snip! Snip! The hairdresser worked quickly, sensing that I wasn’t particularly pleased to be there. I kept looking down at my hands, clasped together like an iron vice.

“There... that looks much better!” Mum exclaimed when it was all over. I looked up and tried to smile, but it came out more of a grimace. I guess it would have to do. *At least I don’t have to do this again for another year!* I thought. Little did I know...

## The Disaster Haircut

Use of dialogue for the opening and jump straight into the action – grabs the reader's attention and introduces the characters

"Quickly Sami, we're going to be late!" Mum called, putting on her coat.

"OK, I'm coming as fast as I can," I grumbled. Of course, I wasn't really. I knew that today was doomed. It was time to go to the hairdresser.

Sometimes writers might want to show the inner thoughts of a character to help the reader understand more about the character's feelings.

It took at least half an hour to get there on the bus. Traffic was awful. Mum was already stressed about us being late and now her face was furrowed into a frown as she looked out of the window. Her forehead looked like the rows in fields after a tractor has been going up and down it. Maybe we'll miss the appointment! I thought, hopefully.

Use of simile (e.g. 'as cold as ice') to describe hairdresser's movement and the water creates a clear image in the reader's mind

Turns out we made it, just in time. As quick as a flash, the hairdresser took my coat, popped on the annoying cape and dropped me in the chair. Washing my hair was always the worst part. The water was as cold as ice, like tiny daggers cutting into my scalp. To make things worse, Mum decided that I had to have at least two centimetres chopped off! I hated having my hair short.

Use of power of three by listing details in a group of three – creates a satisfying balance and rhythm to the sentence.

Snip! Snip! Snip! The hairdresser worked quickly, sensing that I wasn't particularly pleased to be there. I kept looking down at my hands, clasped together like an iron vice.

Words to represent sounds can be used to help the reader read the text using all of the senses and create a more vivid image.

"There... that looks much better!" Mum exclaimed when it was all over. I looked up and tried to smile, but it came out more of a grimace. I guess it would have to do. At least I don't have to do this again for another year! I thought. Little did I know...

Useful vocabulary and spellings



Audience and purpose:

To entertain \_\_\_\_\_

Useful vocabulary and spellings

Intended effect on my reader/ audience:

Language choices I could use to achieve that effect:

Examples I have found and my own ideas:

Power of three	Subheadings	Dialogue
Lots of facts	Similes	Addressing the reader as 'you'
Diagrams	Use of senses (sound, sight)	Inner thoughts of character

Power of three	Subheadings	Dialogue
Lots of facts	Similes	Addressing the reader as 'you'
Diagrams	Use of senses (sound, sight)	Inner thoughts of character





### Jabari Jumps

Written and illustrated by Gaia Cornwall (Walker Books: 2017)

Page no.	Compositional technique/ functional grammar	Suggested purpose & effect on the reader
2	Use of dialogue: <i>"I'm jumping off...."</i>	Use of <b>dialogue</b> to jump straight into the action – grabs the reader's attention and introduces the characters
5	Use of simile: <i>'....as big as tiny bugs.'</i>	The description of the children at the end of the diving board, using the <b>simile</b> 'as big as tiny bugs' creates a clear image in the reader's mind through this comparison, to show how high up Jabari must be whilst looking down at the children below
5, 25	Use of the power of three: <i>'... up! up! up! [... ] down, down, down'</i>	The writer has repeated the same word three times ( <b>power of three</b> ) to give emphasis, and in this case, a feeling of movement for the reader to visualise.
5, 23, 26	Use of sound effect (you may wish to use the term <i>onomatopoeia</i> if the chn have encountered this before): <i>'Splash!'</i>	Words to <b>represent sounds</b> can be used to help the reader read the text using <b>all of the senses</b> and create a more vivid image.
9	Use of inner thoughts of the main character: <i>'This ladder is very tall, he thought.'</i>	Sometimes writers might want to show the <b>inner thoughts</b> of a character – here this is written in italics to show what Jabari is thinking & feeling (perhaps being nervous about the height of the diving board)

### The Proudest Blue

Written by Ibtihaj Muhammad & S.K. Ali; illustrated by Hatem Aly (Andersen Press: 2020)

Page no.	Compositional technique/ functional grammar	Suggested purpose & effect on the reader
5	Use of dialogue: <i>"C'mon Faizah...."</i>	Use of <b>dialogue</b> to introduce characters (here the reader discovers the name of the narrator, Faizah, through her sister talking to her)
9, 15	Use of simile: <i>'...like the sky on a sunny day.'</i>	The description of Asiya's hijab, using the <b>simile</b> 'like the sky on a sunny day', creates a clear image or feeling in the reader's mind through this comparison
14	Use of inner thoughts of the main character: <i>'... Why?'</i>	Sometimes writers might want to show the <b>inner thoughts</b> of a character so that the reader can empathise and gain further insight into the character – here this is written in italics to show what Faizah is thinking and how she cannot fathom why someone would be so unkind to her sister.
25	Use of the power of three: <i>'I look for whispers, laughs and shouts'</i>	The writer has used the <b>power of three</b> to create a list of actions (whispers, laughs and shouts) separated by a comma.

**Ralph Tells A Story**

Written and illustrated by Abby Hanlon (Two Lions: 2012)

Page no.	Compositional technique/ functional grammar	Suggested purpose & effect on the reader
1-2	Use of dialogue : <i>My teacher always said, "Stories are everywhere!"</i>	Use of <b>dialogue</b> to jump straight into the action – grabs the reader's attention and introduces the characters.
4, 7, 11	Use of the power of three: <i>'I thought really hard. I stared at my paper. I stared at the ceiling.'</i>	The writer has repeated the same word at the start of a sentence three times in a row ( <b>power of three</b> ) to give emphasis (in this case to show how Ralph keeps trying).
9, 23	Use of inner thoughts of the main character: <i>'I thought, I'll never be a good writer like Daisy.'</i>	Sometimes writers might want to show the <b>inner thoughts</b> of a character – here this is written in italics to show what Ralph is thinking.
10, 20	Use of sound effect (you may wish to use the term <i>onomatopoeia</i> if the chn have encountered this before): <i>'Click click! [...] Click click!'</i>	Words to <b>represent sounds</b> can be used to help the reader read the text using <b>all of the senses</b> and create a more vivid image.

How the power of three is often used in texts:

- Lists: Whether it's a simple list of three items or an elaborate list, many writers create lists of items, character traits, etc. in threes. It would be useful to review the teaching of commas in lists when you teach your pupils how to create a long or a short list.
- Same Start: The author begins with the same word or phrase in three separate, consecutive sentences for emphasis.
- Same Word Repeated: Used for emphasis (e.g., *down, down, down* or *no, no, no*)
- Setting Details: Often revealed with three vivid adjectives or three vivid phrases that describe the setting.

These examples were all found within a handful of books taken from a class bookshelf:

Book title	Author	Page #	Passage	Example type
<i>Look Up!</i>	Nathan Bryon	5	<i>...I'm going to be the greatest astronaut, star-catcher, space-traveller who has ever lived...</i>	List of three items
		22	<i>We wait and wait and wait</i>	Repetition of word or phrase three times
		23	<i>Maybe the... Maybe that's... Maybe everyone...</i>	Same start of three consecutive sentences
<i>The Detective Dog</i>	Julia Donaldson	1	<i>Sniff, sniff, sniff!</i>	Repetition of word or phrase three times
<i>Felix After the Rain</i>	Dunja Jogan	4	<i>Something dark... Something hurtful... Something bothersome...</i>	Same start of three consecutive sentences
<i>Claude in the City</i>	Alex T Smith	5	<i>Claude is a dog. Claude is a small dog. Claude is a small, plump dog.</i>	Same start of three consecutive sentences
<i>The No.1 Car Spotter</i>	Atinuke	7	<i>...all with skyscrapers, hotels, offices. ...all with tap water, electricity and television</i>	List of three items
		11	<i>But everyone calls me the No.1. The No. 1. I am the No. 1 car spotter in the village.</i>	Repetition of word or phrase three times
<i>Can Bears Ski?</i>	Rayond Antrobus	9	<i>I hear the crunch crunch crunch of the snow.</i>	Repetition of word or phrase three times
<i>Rabbit &amp; Bear: A Bite in the Night</i>	Julian Gough	23	<i>Pop! Pop! Pop!</i>	Repetition of word or phrase three times
		67	<i>CRUNCH! CRUNCH! CRUNCH!</i>	Repetition of word or phrase three times
<i>Our Tower</i>	Joseph Coelho	2	<i>Boring, hard and grey.</i>	List of three items/ setting details

 **Power of Three Investigation** 

How many examples of 'the power of three' can you find in books?

How the power of three is often used in texts:

**Lists:**  
A list of three things or items

**Same start:**  
The writer begins three sentences in a row with the same word or phrase


**Same word:**  
The writer repeats the same word three times (e.g. down, down, down)

**Setting detail:**  
Three adjectives or phrases to describe the setting

Book title	Author	Page #	Passage	Type of example

Useful vocabulary and spellings

*thought*  
*remember*  
*strange*  
*heard*  
*imagine*  
*important*

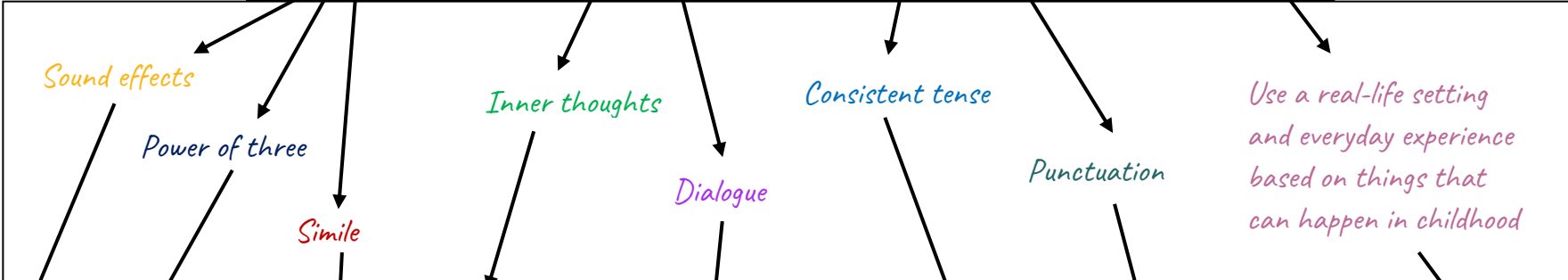
 Audience and purpose:  
To entertain my classmates and share in the class library area

Useful vocabulary and spellings

*Several moments later*  
*After a long time*

Intended effect on my reader/ audience:

*To picture what is happening in their mind and hook them into the story*      *To understand how the main character thought and felt at the time*      *To be able to follow the story clearly*      *To relate the story to their own lives and think about their own experiences*



SOME EXAMPLES

*She fell down, down, down.*  
*It was a cold, bare and terrifying place.*  
Whoosh!  
Snip! Crunch

*The water was as cold as ice. It felt like tiny daggers on her skin.*

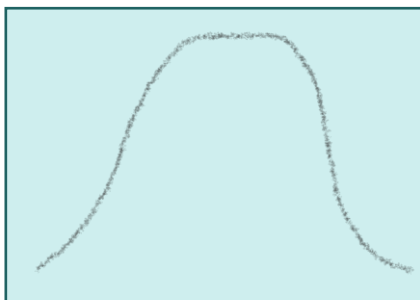
*What am I doing here? Maryam thought to herself.*  
*I can do this! he thought.*

*"What are you doing here?" he boomed.*  
*"Stop!" Julia shouted.*

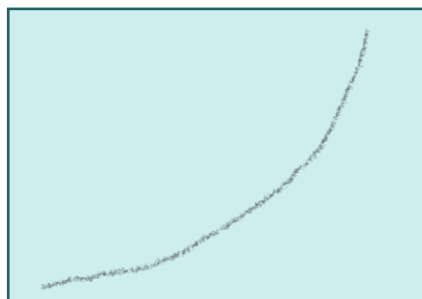
*be = was, were*  
*try = tried*  
*go = went*  
*fall = fell*  
*have = had*  
*say = said*

*. ? ! ,*  
*" " for dialogue*

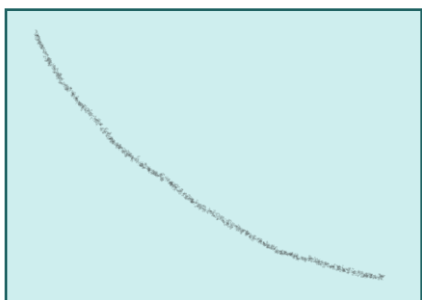
*Playground / school / park / dentist / hairdresser / swimming pool / at home / dinnertime / school trip / accident*



Rise, then fall: things start going well but then go badly



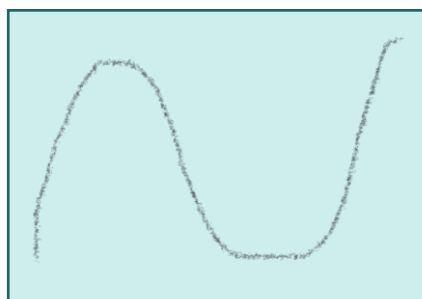
Steady rise: things get better and better



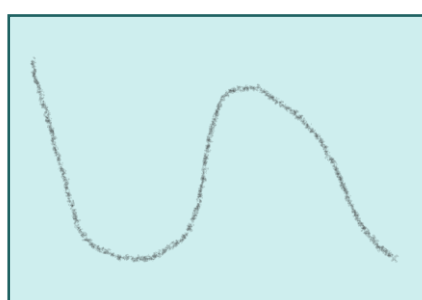
Steady fall: things get worse and worse





Fall, then rise: things get worse but then better



Rise, fall, rise: things get better, then worse but then better again



Fall, rise, fall: things go badly, then better but then badly again

EDIT	PROOFREAD
	
<p data-bbox="209 533 368 712">A</p> <p data-bbox="453 533 759 748"><u>add</u> sentences and words</p>	<p data-bbox="804 591 944 770">C</p> <p data-bbox="995 533 1366 784"><u>capitals:</u> sentences, names, places, months, titles, I</p>
<p data-bbox="225 936 360 1115">R</p> <p data-bbox="427 936 756 1151"><u>remove</u> words or sentences that my reader doesn't need</p>	<p data-bbox="807 936 943 1115">U</p> <p data-bbox="963 887 1401 1169"><u>usage:</u> match nouns &amp; verbs correctly and check tense</p> <p data-bbox="970 1196 1394 1227">e.g. You were; we were; she was</p>
<p data-bbox="204 1317 371 1496">M</p> <p data-bbox="434 1326 746 1518"><u>move</u> a sentence or word</p>	<p data-bbox="807 1317 938 1496">P</p> <p data-bbox="1011 1361 1353 1415"><u>punctuation:</u></p> <p data-bbox="986 1451 1375 1505">. ? ! , “ ”</p>
<p data-bbox="225 1666 355 1845">S</p> <p data-bbox="453 1666 727 1935"><u>substitute</u> words or sentences for others</p>	<p data-bbox="804 1666 932 1845">S</p> <p data-bbox="963 1617 1401 1921"><u>spelling:</u> check all words, use your resources</p>