




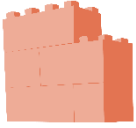






**Core Text(s)\*:** *Ralph Tells A Story* written and illustrated by Abby Hanlon  
*Jabari Jumps* written and illustrated by Gaia Cornwall  
*The Proudest Blue* written by Ibtihaj Muhammad & S.K. Ali, illustrated by Hatem Aly

\*Teachers should choose at least two of the above texts to use during this unit

Step	National Curriculum Coverage	Teaching Outline
1	To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning (Reading Comprehension NC objective)	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	To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas (Spoken Language NC objective)	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	To discuss writing similar to that which they are planning to write, in order to understand and learn from its structure, vocabulary and grammar  To use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas (Spoken Language NC objective)	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 step), 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 <i>Jabari Jumps</i> or <i>The Proudest Blue</i> (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	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. NB. <i>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>

6	To understand and use a range of tenses, including the present perfect form of verbs in contrast to the past tense	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. Children write a recount to practise and apply the use of simple past tense in their writing, whilst writing in first person narrative.
7	To use inverted commas to punctuate speech  To compose and rehearse sentences orally (including dialogue)	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). Practise transposing the speech into dialogue within a scene of the story, punctuated with inverted commas.
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	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. Children map out the key events of their personal narrative onto the relevant story shape, in order to carefully plan their writing.
10	To apply learnt skills independently	Children start to draft their own personal narratives based on plan and success criteria.
11	To organise paragraphs around a theme	Children continue to draft their personal narratives based on plan and success criteria.
12	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.
13	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.
14	To proof-read for spelling and punctuation errors To increase legibility, consistency and quality of handwriting	Children publish their final pieces
15	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.





 <p><b>Entertain 15 steps Personal Narrative (memoir)</b></p> <p><i>Jabari Jumps, The Proudest Blue, Ralph Tells a Story</i></p>	<p><b>Genre features</b></p> <p><b>Narrative:</b> Consolidate use of <b>story shapes</b> (fall-rise; slow rise and slow fall) to help guide the <b>plot</b> structure</p> <p><b>Story openings:</b> usually open with either: action, dialogue or description of setting or character</p> <p><b>Story endings:</b> can end with a moral message, happy ending, surprise or cliff-hanger</p>	<p><b>Compositional choices according to writing purpose</b></p> <ul style="list-style-type: none"> <li>Writers usually select and stay in the <b>same (consistent) tense</b> to avoid confusing the reader – usually <b>simple present or simple past tense (Y2)</b></li> <li>The <b>present progressive and past progressive tense</b> is often used to indicate that something is or was happening when another event occurred at the same time <b>(Y2)</b></li> <li>Use of <b>sound and other senses</b> to develop clear picture for reader to develop mood (<b>show not tell</b>)</li> <li><b>Dialogue</b> can introduce a character and tell the reader more about them</li> <li>Build upon <b>show not tell</b> techniques: description of <b>character appearance and behaviour</b> shows the reader how they might be feeling along with their <b>inner thoughts</b></li> <li>Introduce use of <b>power of three</b> for repetition and/or emphasis (e.g. listing adjectives in groups of three)</li> <li><b>Paragraphs break up the writing into manageable chunks</b> for the reader to read and follow</li> </ul>	<p><b>Sentence level</b></p> <p>The <b>present perfect tense</b> can be used to indicate the something started in the past but is still relevant now</p> <p>Vary <b>rhythm</b> of sentence structure by including a range of <b>simple, compound and complex sentences</b> in writing (<b>using coordinating or subordinating conjunctions to join ideas including when, if, because, although</b>) to keep the reader wanting to read on</p>	<p><b>Word level including punctuation</b></p> <p>Use <b>inverted commas</b> for readers to clearly understand where a character is speaking – when they start and finish talking</p>	<p><b>Grammatical terminology</b></p> <p><b>tense, verb (Y2)</b></p> <p><b>conjunction, inverted commas, direct speech</b></p>
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<b>ENGLISH UNIT PLANNER</b>		<b>Term:</b> Spring 2	
<b>Unit:</b> Personal Narratives		<b>Duration:</b> 15 steps (approximately 3 weeks)	
<b>Final written outcome:</b> Personal narrative (memoir)		<b>Audience:</b> Chosen by the children	
<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 & S.K. Ali, illustrated by Hatem Aly (Choose at least two of these texts to use during this unit)			
<b>Key:</b>  This symbol is used to indicate an opportunity to add to your working wall.  This symbol is used where there is a grammar focus underpinning the writing model.  This symbol is used where there is an opportunity to address spelling within the context of the lesson.  This symbol is used to indicate an opportunity for children to proofread and edit their writing.		 Yellow boxes exemplify a potential written model to share with children.  Orange boxes exemplify a potential spoken scaffold to share with children.  Blue quote boxes offer suggested spoken prompts or questions that you could use.	
<b>Cross-curricular links</b> <b>PSHE &amp; Citizenship</b> (e.g. anti-bullying)			

**Step 1**

**Learning Objective:** To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning. 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 for adaptation:
<p>Before this step, the class need to have encountered one of the texts (<i>Ralph Tells A Story, The Proudest Blue</i> or <i>Jabari Jumps</i>) 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:</p> <div data-bbox="56 526 1489 742" style="background-color: #e0f0ff; padding: 10px; border-radius: 10px;">   <p>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?</p> </div> <p>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!)</p> <p>Now explain that you’re going to be ‘<i>reading like a writer</i>’ 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:</p> <div data-bbox="56 1029 1489 1284" style="background-color: #e0f0ff; padding: 10px; border-radius: 10px;">   <p><i>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?</i></p> </div> <p><b>Main Activity (1):</b> Provide the children with the model of a personal narrative (<b>Resource 1</b>) and practise reading via three repeated readings: (i) teacher reads aloud using expert prosody; (ii) teacher reads aloud and</p>	<p><b>Stretch and challenge:</b>                      Ask children to make intertextual references to other books that are similar and what they have noticed about these similarities.</p> <p><b>Adult support:</b>                      Work more closely with children who are currently the lowest attainers in reading, to ‘tune in’ and support their reading with a pair and support discussions about the text.</p> <p><b>Scaffolds and resources:</b>                      Provide sentence stems/ speaking frame if necessary to scaffold children’s discussions about the text.</p> <p>Print <b>Resource 1</b> (model text) and <b>Resource 3</b></p>	



deliberately pauses at different moments - the children say the word or phrase aloud in these gaps; (iii) children read in pairs.

(success criteria pyramid) to read and annotate

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:



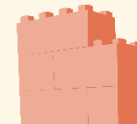
I noticed that the writer.....  
 This part interested me because.....  
 I wondered about.....

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):

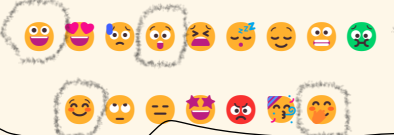
- Use of **speech/ dialogue** to introduce the characters and how they are feeling (in this case it is also used to open the writing);
- Use of character’s **inner thoughts** for readers to understand more about them;
- Describing something as being like something else (use of **simile**) in order for 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 regard to what you have noticed in the writing – ask the children if they noticed anything similar and feedback to class.

**Main Activity (2):** 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** 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:** To identify themes and conventions in a wide range of books & how language, structure, and presentation contribute to meaning. 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 for adaptation:									
<p>Remind the children about some of the key elements within the personal narrative writing that they noticed in the previous step and explain that you will be playing ‘success criteria bingo’ with the next text that you read together. Look at the bingo grid (<b>Resource 4</b>) 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.</p> <p>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.</p> <table border="1" data-bbox="47 751 338 1086"> <tr> <td>Power of three</td> <td>Subheadings</td> <td>Dialogue</td> </tr> <tr> <td>Lots of facts</td> <td>Similes</td> <td>Addressing the reader as ‘you’</td> </tr> <tr> <td>Diagrams</td> <td>Use of senses (sound, sight)</td> <td>Inner thoughts of character</td> </tr> </table> <div data-bbox="338 751 1473 1118" style="background-color: #e0f0ff; padding: 10px; border-radius: 15px;">  <p><i>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 and writing to inform them.</i></p> <p>Is there anything you <u>would</u> expect to see in our book? Why? Anything you <u>would not</u> expect? Why not?</p> </div> <p>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.</p> <p>Read through another of the core texts (<i>Ralph Tells a Story</i>, <i>The Proudest Blue</i> or <i>Jabari Jumps</i>) 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.</p>	Power of three	Subheadings	Dialogue	Lots of facts	Similes	Addressing the reader as ‘you’	Diagrams	Use of senses (sound, sight)	Inner thoughts of character	<p><b>Stretch and challenge:</b> 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?</p> <p><b>Adult support:</b> Support children through guided reading group, to help with noticing and discussing elements of criteria from the bingo grid.</p> <p><b>Scaffolds and resources:</b> Copies of <b>Resource 4:</b> success criteria bingo grid <b>Resource 3:</b> blank success criteria pyramid <b>Resource 1:</b> model text</p>	Empty space for notes
Power of three	Subheadings	Dialogue									
Lots of facts	Similes	Addressing the reader as ‘you’									
Diagrams	Use of senses (sound, sight)	Inner thoughts of character									

**Main Activity:** Ask children to notice if there are any similarities with the text they read in the previous step, 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:

 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?

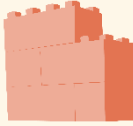
 I think that I would like to include ..... in my writing because .....  
I think that using this in my writing will help my reader to .....

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



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 the timetabled lesson or at the start of the 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:** To discuss writing similar to that which they are planning to write, in order to understand and learn from its structure, vocabulary and grammar.

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 for adaptation:
<p><b>NB:</b> Before this step, ensure that the children have had time to consider their own real-life experiences that they might choose to write about (see end of previous step). 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.</p> <p>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 (see <b>Resource 5</b> for support with identifying this technique within the core texts).</p> <p><b>Main Activity (1):</b> 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.</p> <div data-bbox="78 941 1505 1093" style="background-color: #e1f5fe; padding: 10px; border-radius: 10px; margin: 10px 0;">  <p>Why do you think the author included the character's inner thoughts here? What does that do for us as readers?</p> </div> <p><b>Main Activity (2):</b> 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 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.</p>	<p><b>Stretch and challenge:</b> 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.</p> <p><b>Adult support:</b> Gather a guided group for writing, providing more modelling and support and possible collaboration of writing with the adult.</p> <p><b>Scaffolds and resources:</b> If necessary, base the short paragraph upon the characters within the core texts and provide a range of synonyms to use in place of the words used by the author, before asking pupils to think of another or similar inner thought for</p>	

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



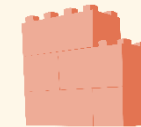
*I have decided to write about the experience of when I got lost in the supermarket when I was a child – and I noticed that some of you have chosen to think about this too! I remember thinking to myself ‘Oh no, I won’t be able to get home!’ and I was starting to panic but couldn’t move from the spot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

**[1]** *I’m going to start with ‘My eyes quickly darted back and forth **when** I realised that my mum wasn’t standing next to me anymore’. I have used the conjunction ‘when’ to add information about when I started to panic. I’m trying to show the reader how I was feeling from my actions.*

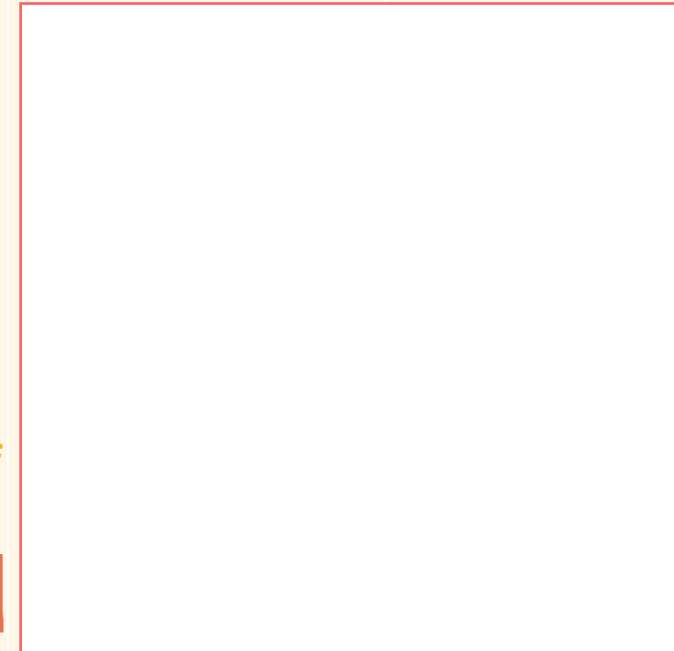
**[2]** *Now I’m going to add more detail by providing my inner thoughts. ‘Oh no, I won’t be able to get home!’ I thought to myself **as** I slowly started to panic. The conjunction ‘as’ allows me to link these two pieces of information and show my reader that they were happening at the same time. I think that’s a good way to give the reader an interesting insight into why I was starting to panic!*



**[1]** My eyes quickly 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.



the character. Some children might benefit from a visual word bank, particularly for vocabulary to describe emotions.



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.



**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**

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 that looks or feels similar. 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. For example:

 [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?*

**Main Activity:** 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:

**Suggestions for adaptations for learning:**

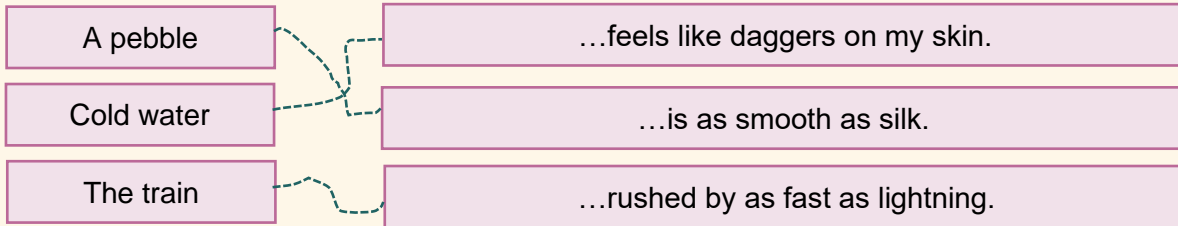
**Stretch and challenge:**  
Challenge children to think of more abstract similes to describe a feeling or emotion, rather than an object (e.g. I felt like a volcano about to explode, etc)

**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 everyday, real-life objects.

To build confidence, provide children with possible similes to match with objects before writing

**Your notes for adaptation:**



their own. Use visual cues with vocabulary for children to select from in their own similes. See **Resource 6** for possible support.

Use **Resource 6** for support if necessary.

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.



**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 for adaptation:
<p>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 <b>Resource 5</b> for support with identifying this technique within the core texts).</p> <p>Explain that there are usually examples of the power of three found within texts that take the forms below:</p> <ul style="list-style-type: none"> <li>• <u>Lists</u>: Whether it’s a simple list of three items or an elaborate list, many writers create lists of items, character traits, etc in threes. <i>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.</i></li> <li>• <u>Same start</u>: The author begins with the same word or phrase in three separate, consecutive sentences for emphasis.</li> <li>• <u>Same word repeated</u>: Used for emphasis (e.g. <i>down, down, down</i> or <i>no, no, no</i>)</li> <li>• <u>Setting details</u>: Often revealed with three vivid adjectives or three vivid phrases that describe the setting.</li> </ul> <p>Use <b>Resource 7</b> to model how you have found examples of the power of three within books in the classroom (<i>you will find that many writers do this in the vast majority of texts within use!</i>) and discuss, as a class, why writers might choose to do this so often.</p> <p><b>Main Activity:</b> Provide children with <b>Resource 8</b> and ask them to work in pairs, groups or individually, to do their own ‘power of three investigation’. They should do this by reading through and finding examples within books that are in the classroom or school library.</p> <p>Return together and share findings:</p>	 <p><b>Stretch and challenge:</b> Challenge children to find more than one form of the power of three within the same text (e.g. see examples from the text ‘Look Up’ in <b>Resource 7</b>)</p> <p><b>Adult support:</b> 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.</p> <p><b>Scaffolds and resources:</b> Range of books from the class library.</p> <p>Copies of <b>Resource 8:</b> power of three investigation sheet</p>	<div style="border: 1px solid red; height: 500px;"></div>





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 form of verbs in contrast to the past tense

**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 hairdresser.
- I walked along the road to the horrible hairdresser.
- I am walking along the road to the horrible hairdresser.
- I was walking along the road to the horrible hairdresser.
- I have walked along the road to the horrible hairdresser.



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.

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*

**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:**

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



**Your notes for adaptation:**

*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*).

For children that choose to base their short recount on one of the core texts, have copies of the books available to refer to and/or handout with images from the book(s) on tables

  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.



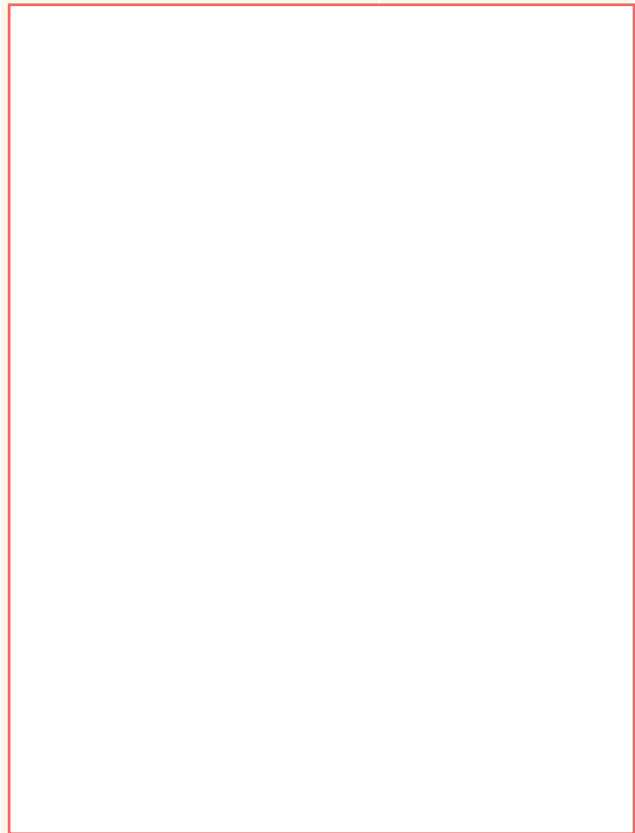
**[1]** I **had** the best day today at the swimming pool. **[2]** I **decided** to do the bravest thing ever!

  **[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.*

**Main Activity:** Invite children to write their own short recount. 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.



**Step 7**

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

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

**Route to Learning Outcome**

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. Remind children how speech is punctuated (refer back to learning in Spring 1), 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.

**Main Activity (1):** Have a range of photocopied images from the core texts and provide speech bubbles for children to write in the speech of the characters and place on the images.

After children have written some suggestions for dialogue onto speech bubbles, model how to transfer this speech into a short scene, punctuating dialogue using inverted commas.



The Proudest Blue © Andersen Press, reproduced with permission

“Are you excited, Faizah?” Asiya asked her sister.  
 “Yes, Asiya, it’ll be a good day!” Faizah replied, smiling warmly.

*Do you notice what I have used to show exactly what Asiya and Faizah are saying? Remember that these are called inverted commas and I have placed them around the words the character says to make this very clear. I can also add some detail for the reader to show how they are feeling when they speak – can you see how I have done that here?*

**Suggestions for adaptations for learning:**

**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:**

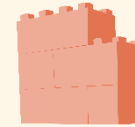
- Sentence strips
- Inverted commas on card
- Speech bubbles on card/ paper or sticky notes
- Photocopied scenes from the core texts to use in pairs

**Your notes for adaptation:**



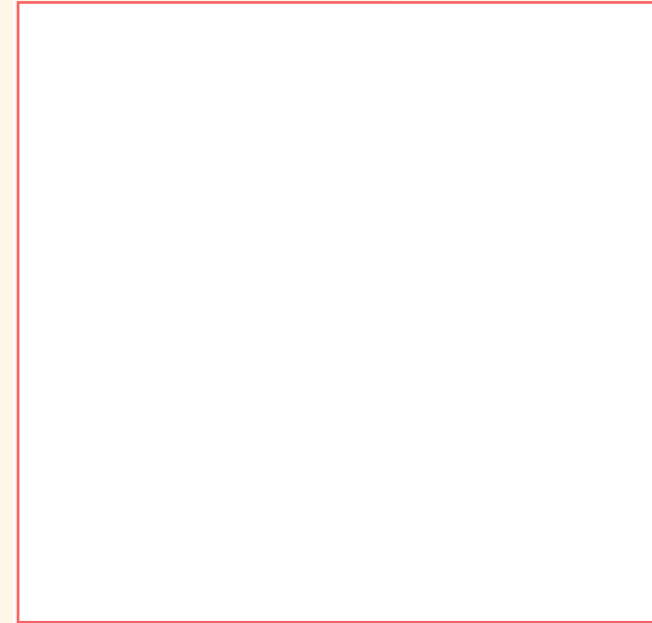
**Main Activity (2):** Children use their ideas on speech bubbles to develop into a scene using this dialogue, punctuated with inverted commas.

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.



Allow time for children to reread their writing and check that they have correctly punctuated their dialogue. They could cross-reference against an example of correctly punctuated dialogue on the board.

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.



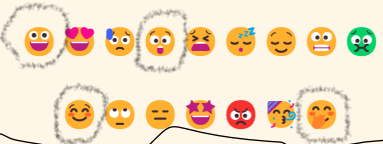
**Step 8**

**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 step 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 step, 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 which idea they decide to choose to write about, resulting from today's step (how the reader feels during the reading may need changing according to the subject matter, for example). If a copy of the text is available, look closely at the double-page spread at the end of *Ralph Tells a Story* (entitled 'Books by Ralph') 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.

**Main Activity:** Provide flipchart (or A2 size) 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. Provide example sentence stems so that they can orally rehearse their ideas and practise using a subordinating clause after when.



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



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.

**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:**

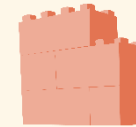
Be mindful that when discussing real-life experiences as a basis for their own personal narratives, valuing all experiences of the children is vital (something does not have to be 'big' to be worthy of writing about).

Encourage children to keep talking about their experiences and build

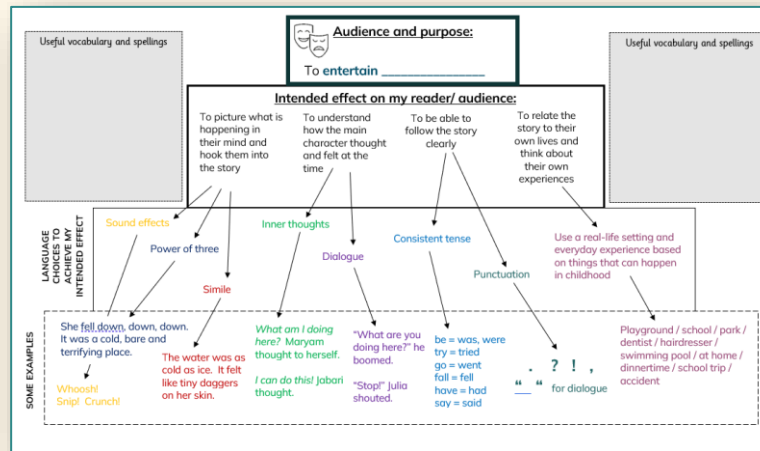
**Your notes for adaptation:**

Link to the previous step 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 pyramid (**Resource 3**) with some examples that they can refer to during their drafting.



(See **Resource 9** for suggested example of what the success criteria pyramid on the working wall could look like at this stage in the unit):



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 (see suggestions in main body of plan - e.g. I remember the time when..., etc) at tables for prompts



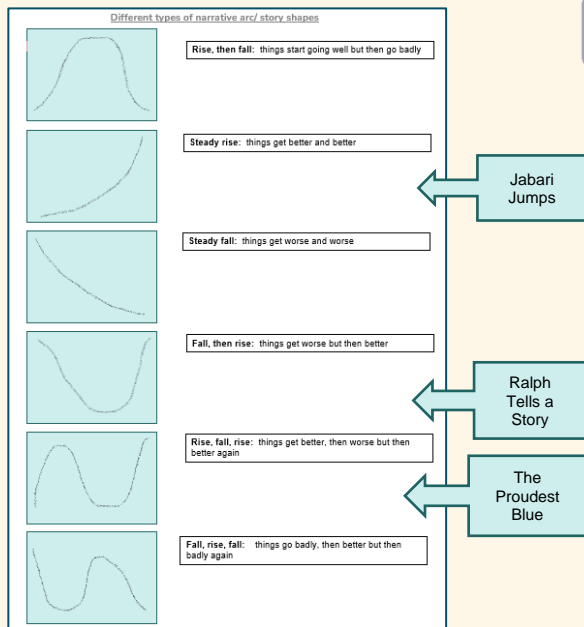
**Step 9**

**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. These shapes are based on the emotional experiences (e.g. ‘the highs and lows’) of the main character in the story. Model thinking aloud about the core texts, summarising the key events and linking to the story shape, using **Resource 10** 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.

**Main Activity:** 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

**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, 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.

**Your notes for adaptation:**

paper and plot important points of their personal narrative along the line. They should number the events on the story shapes. This will indicate where they will start a new paragraph when they write their story.

Share with the rest of the class for feedback and to demonstrate how different story shapes 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.** Explain that, in order to make a long piece of writing easier to read, we tend to write in short sections called paragraphs. All the information in one paragraph will be about one particular theme. You might see a paragraph all about what a character looks like. The next paragraph might tell us what they are doing. Another paragraph could tell us what happens next. Show them an example in one of your chosen texts or use **Resource 1** to demonstrate.

Explain that in their stories the children will try to start a new paragraph whenever time changes. Use **Resource 11** (prompts to start a new paragraph) to give the children suggestions of adverbial phrases, conjunctions or even whole sentences that they could use to show the passing of time and link the moments of their personal narrative together. Invite them to orally rehearse a sentence with one of the prompts in front e.g.



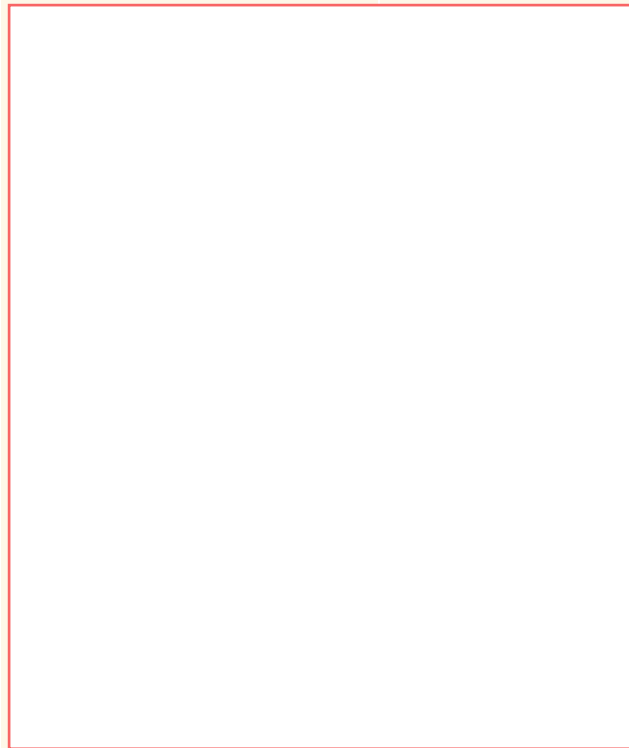
**Hours later**, we arrived back home.  
**Then things began to get worse.** It began to rain!  
**Suddenly**, I realised I had shut the door but had no key.

They could add these suggestions to their story map at key moments (e.g. Later... Suddenly... Afterwards... etc) to remind them when they will start a new paragraph.

Copies of **Resource 10**  
 (between pairs/ groups)

A3 paper

**Resource 11** Prompts to  
 start a new paragraph



**Step 10**

**Learning Objective:** To apply learnt skills independently; to organise paragraphs around a theme

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

**Route to Learning Outcome**

Start to draft your own personal narrative, modelling how to use the working wall and completed success criteria grid for support with specific writerly elements to use within the writing. 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. I am going to write: **You're not listening to me my dad bellowed** Can you write that down on your whiteboard and put in all the punctuation? Let's compare. Ok try the next one: **there is nobody next door so there's no point going round there** Now let's compare our punctuation again.*



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

**Suggestions for adaptations for learning:**

**Stretch and challenge:**

Invite children to try out all 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.

**Scaffolds and resources:**

Ensure that all children are using their success criteria pyramids (with examples) and story shape plans from the previous step to

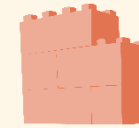
**Your notes for adaptation:**

**Main Activity:** Children start drafting their own personal narrative, based on their chosen experience and planning from the previous step. Ensure that all children are referring to their success criteria pyramids to inform their writing choices whilst drafting, along with any other support necessary. Instruct them to refer to their plan and look at the numbers to tell them when to begin a new section or paragraph.

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 your own 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 step on children's story shapes and explain that 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).



scaffold their writing, as well as the working wall.

Support with vocabulary/ visual aids/ word banks as necessary.

Mini whiteboards for children to record their shared writing sentences.



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.

**Step 11**

**Learning Objective:** To apply learnt skills independently; to organise paragraphs around a theme


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


**Route to Learning Outcome**

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. They should now be ready to write the last section of their story so should look for the corresponding number on their plan.

As in the previous step, continue to write your own personal narrative alongside the class at different points in the lesson, modelling under the visualiser if possible and demonstrating that you have started a new paragraph. By the end of drafting in this step, they will need to get to the end of their personal narrative.

Explain that the important thing about an ending to any narrative is that the writer makes an impression on their 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! Model how to end your own personal narrative so that the children are clear on how they can do this themselves, for example:

- 
- [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.
  - [3] I have always listened to him ever since, and never locked anyone out ever again!



*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. [1] I'll write: After about ten minutes... to let the reader know that time has passed since the previous paragraph.*

*[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...*

**Suggestions for adaptations for learning:**

**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.

**Scaffolds and resources:**

Ensure that all children are using their success criteria pyramids (with examples) and story shape plans from the previous step to

**Your notes for adaptation:**



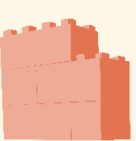
*I think the reader can tell that I have finished because I learned a lesson and they can feel relief that nothing terrible happened! [3] I am going to start a very short, new paragraph here because we have moved from a story in the past to my now. I could say I always listen to him now, or perhaps I have always listened to him ever since that day...and I'll end with an exclamation mark to show how proud I am that I have never made that mistake again! How might my reader read that last part: "...and I have never locked anyone out ever again!"?*

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.

**Main Activity:** Children continue their drafts and write a final paragraph to end their personal narrative.

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.

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	



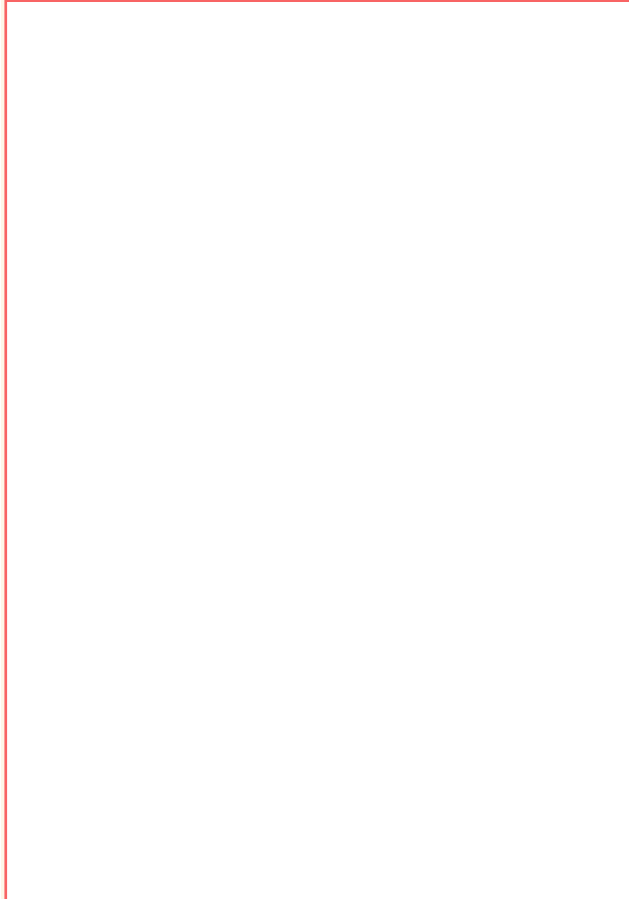
Refer to the working wall at different points in the lesson to remind children of the elements of success criteria to be using within the writing, linked to intended effect on the reader (which should frame all feedback).

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.



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 for adaptation:**

**NB:** 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 12**) 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.

*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 four 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:

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.~~

*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 four 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?

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

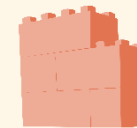
**Scaffolds and resources:**



**Main Activity:** 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 four or 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).



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 12:** editing and proof-reading poster



**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 for adaptation:**

Use this step to focus on proof-reading, as needed. Look again at the editing and proof--reading poster (**Resource 12**) 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*  
*windoaa*  
*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.*

**Main Activity:** 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*



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

**Resource 12:** editing and proof-reading poster

*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.



**Step 14**

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


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

**Route to Learning Outcome**

Provide children with the opportunity to publish their final version of their personal narratives, including all final edits and corrections based on proof-reading. (This doesn't need to be the entire copy of the story- if more manageable, children should share the edited version of their story to their reader and choose their favourite section to publish as a 'teaser' to go on display).

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 step.

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

Remind children about the handwriting expectations of the school, potentially modelling letter formations that some children are finding tricky.

**Suggestions for adaptations for learning:**

**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.

**Your notes for adaptation:**


**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**

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	

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.*

**Suggestions for adaptations for learning:**

**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.

**Your notes for adaptation:**

**End of unit**

<b>Glossary</b>	
<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>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>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>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>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, as she was 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. I didn’t mind if we were late. It was time to go to the hairdresser.

It took at least half an hour to get there on the bus. The 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.

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.

Then the horror began. Snip! Snip! Snip! The hairdresser worked quickly because she could sense that I wasn’t particularly pleased to be there. I kept looking down at my hands. They were 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, **as** she was putting on her coat.

"OK, I'm coming as fast as I can," I grumbled. Of course, I wasn't really. I didn't mind **if** we were late. 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. The traffic was awful. Mum was already stressed about us being late. 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.

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.

Then the horror began. **Snip! Snip! Snip!** The hairdresser worked quickly **because** she could sense that I wasn't particularly pleased to be there. I kept looking down at my hands. They were 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...

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.

Conjunctions can join two ideas and give the reader more information about when or why things are happening.

These words, phrases and sentences show the reader that time has changed. Starting a new paragraph makes that clearer and groups the next lot of information together in a new section.

Useful vocabulary and spellings

 **Audience and purpose:**  
To **entertain** \_\_\_\_\_

Useful vocabulary and spellings

**Intended effect on my reader/ audience:**

LANGUAGE  
CHOICES TO  
ACHIEVE MY  
INTENDED EFFECT

SOME EXAMPLES

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.

Something very tall, like a building or a tree	Something very sweet, like a treat or someone's kind words	Something or someone very busy, like a person running errands
Something very soft, like a puppy or a plush toy	Something very bright, like a torch or a lightbulb	Something very quick, like a car or a train
Something very quiet, like a whisper	Something cold, like a chilly breeze	Something sharp, like a cutting remark from someone

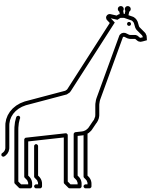




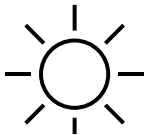

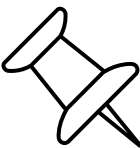
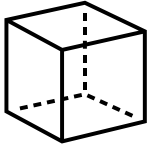
Can you take something from the table above and select the most appropriate image from the table below, to compare it to that?

For example:

I would like to describe how tall the building was for my reader, so that they can see it in their mind.

I could say this:

**The building was as tall as a giraffe.**

 giraffe	 bee	 lightning
 honey	 feather	 sun
 mouse	 pin	 ice

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

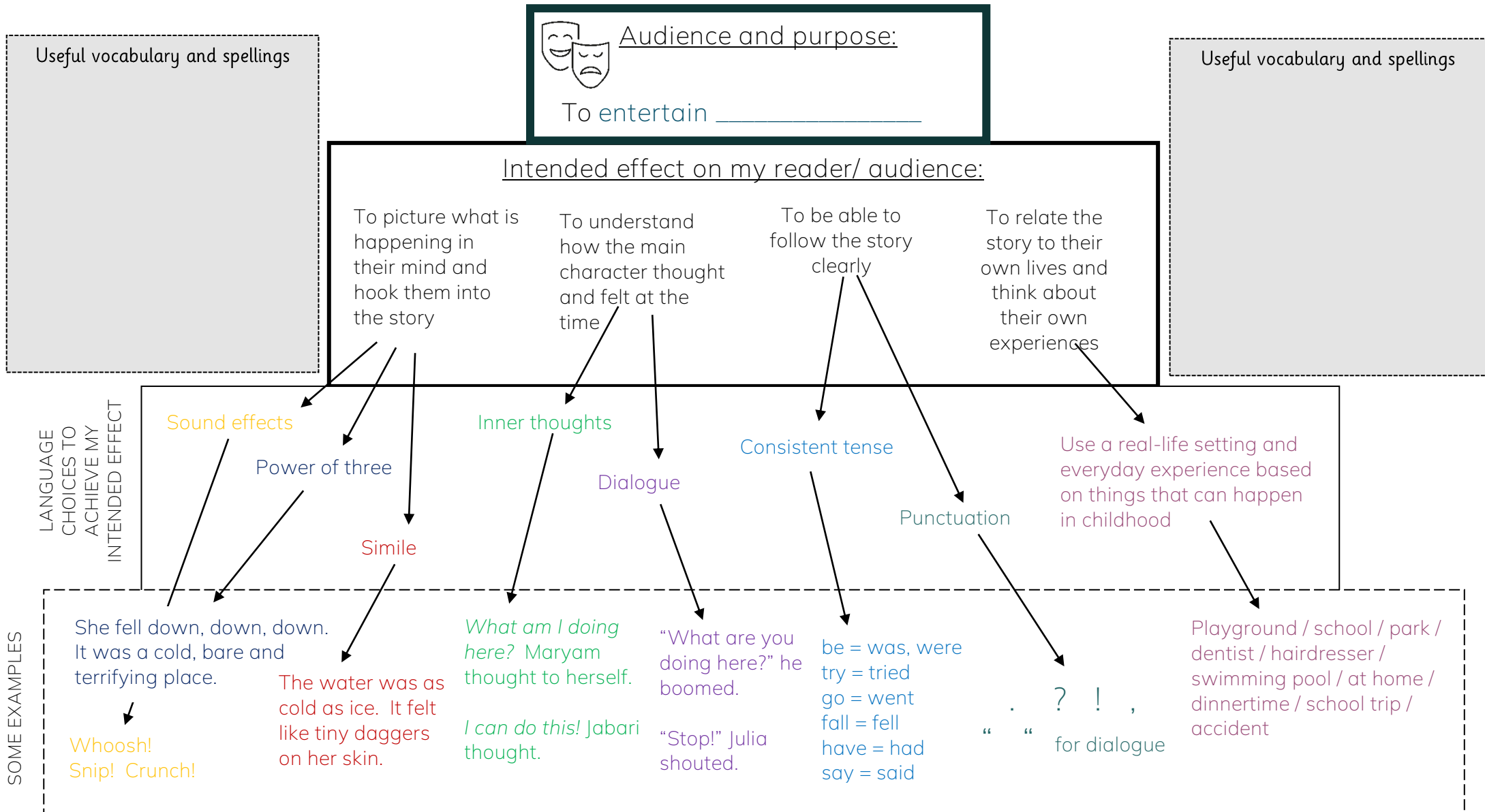
**Same word:**

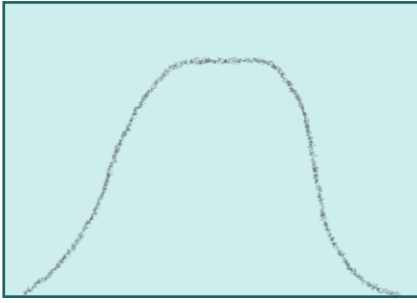
The writer repeats the same word three times (e.g. down, down, down)

**Setting detail:**

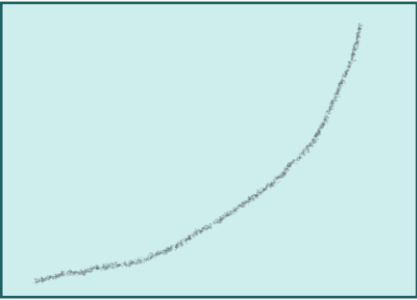
Three adjectives or phrases to describe the setting

Book title	Author	Page #	Passage	Type of example

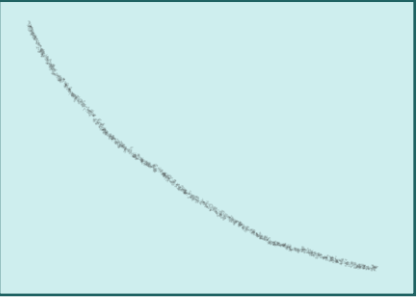




Rise, then fall: things start going well but then go badly



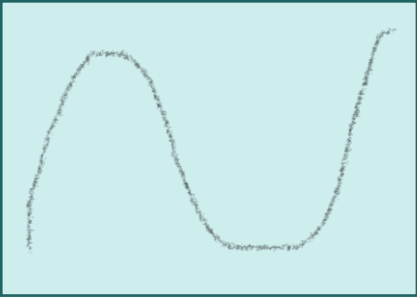
Steady rise: things get better and better



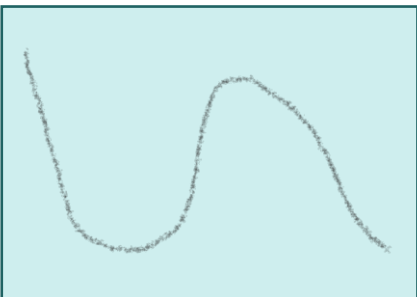
Steady fall: things get worse and worse



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

The next day, ...	Hours went by.	A few minutes later,...	It began to get dark.
In the morning, ...	It was time to...	On Saturday, ...	After a while, ...
Then things began to get worse.	At last, ...	When I got home, ...	In the end, ...
Suddenly,...	Afterwards,...	That night,...	While we were out,...

EDIT	PROOFREAD
	
<p data-bbox="199 526 375 716">A</p> <p data-bbox="478 526 758 828"><u>add</u> sentences and words</p>	<p data-bbox="821 582 965 772">C</p> <p data-bbox="1029 526 1412 784"><u>capitals:</u> sentences, names, places, months, titles, I</p>
<p data-bbox="215 929 359 1120">R</p> <p data-bbox="454 929 782 1220"><u>remove</u> words or sentences that my reader doesn't need</p>	<p data-bbox="821 929 965 1120">U</p> <p data-bbox="997 884 1444 1232"><u>usage:</u> match nouns &amp; verbs correctly and check tense e.g. You were; we were; she was</p>
<p data-bbox="199 1355 375 1545">M</p> <p data-bbox="454 1355 774 1568"><u>move</u> a sentence or word</p>	<p data-bbox="821 1355 965 1545">P</p> <p data-bbox="1045 1400 1396 1556"><u>punctuation:</u> . ? ! , “ “</p>
<p data-bbox="215 1702 359 1892">S</p> <p data-bbox="478 1702 758 1982"><u>substitute</u> words or sentences for others</p>	<p data-bbox="821 1702 965 1892">S</p> <p data-bbox="997 1657 1444 1971"><u>spelling:</u> check all words, use your resources</p>