

## Year 6 MTP Writing Spring 2: Writing to Inform

*'Encouraging each other, overflowing with hope.'*

| SPaG knowledge for this term   |   |  | Writing knowledge  |
|--------------------------------|---|--|--|
| Term                           | Definition  | Example  |  |
| Synonym                        | Words that share a definition   | Big large  | <p style="text-align: center;"><b>The pupil can, after discussion in class and use of the working wall (Y6 TAF WTS statements - see EXS also):</b></p> <ul style="list-style-type: none"> <li>write for a range of purposes</li> <li>use paragraphs to organise ideas</li> <li>in narratives, describe settings and characters</li> <li>in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)</li> <li>use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly</li> <li>spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list*</li> <li>write legibly.</li> </ul> <p><b>Writing to entertain</b></p> <p style="text-align: center; color: #4F81BD;">Speaking and listening Disciplinary knowledge</p> <p style="text-align: center;"><b>Speaking and Listening</b></p> <ul style="list-style-type: none"> <li>To understand how to use deep, thoughtful and curious questions to build knowledge.</li> <li>To understand and to have the ability to debate fluently and expressively, using the appropriate language.</li> <li>To know how to debate without the use of prompt cards.</li> <li>To understand how to make formal and informal presentations.</li> </ul> |
| antonym                        | Words that share a direct opposite definition   | Hot cold   |  |
| Subjunctive                    | Wishing or suggesting - using If I were (rather than was)<br>Using the mood/form 'that be' to make a formal suggestion or demand.   | If I were you, I would travel by plane.<br><br>It is requested that all children be in school uniform for the event.   |  |
| Semi-colon                     | <ol style="list-style-type: none"> <li>1. ; used to separate items in a longer list or bullet points.</li> <li>2. Used to separate clauses with a comma following the words: however, therefore, whereas, nonetheless, nevertheless etc.</li> <li>3. Used rather than a co-ordinating conjunction between two main clauses</li> </ol> | I travelled: to Edinburgh by train; to London in a car; to Cardiff by bus and to Paris on the Eurostar.<br>I like biscuits; however, there are none left.<br><br>I am tired; I think it's almost my bedtime.   |  |
| Punctuation of direct speech   | Colon or comma to introduce speech part way through a sentence. Inverted comma(s), opens with a capital letter, punctuation then the inverted comma(s) close.   | Hannah walked into the room and said: "Has anyone seen Sarah?"   |  |
| Dialogue to advance the action | Dialogue (3 pieces of speech - speak, reply then first speaker responds) that reveals new information or takes the characters elsewhere.  | "What do you mean you've not seen Sidney for an hour? You were told to watch him... closely"<br>Sarah shrugged: "Maybe he went to the park, let's go there and look for him now."<br>"You had best hope he is there or we are both in trouble!"<br><br>They arrived at the park a few minutes later, calling and shouting Sidney's name. |  |

### Explicit PaG teaching

| Week 1                                | Week 2  | Week 3   | Week 4   | Week 5   | Week 6   |
|---------------------------------------|---|--|--|--|--|
| SPaG test<br><br>Plan spag from this. | L.O To understand how to identify synonyms and antonyms<br>L.O To know how to apply suffixes<br>L.O To independently apply prefixes | L.O To understand<br>L.O To know<br>L.O To independently | L.O To understand<br>L.O To know<br>L.O To independently | L.O To understand<br>L.O To know<br>L.O To independently | L.O To understand<br>L.O To know<br>L.O To independently |

### Handwriting

| Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 |
|--------|--------|--------|--------|--------|--------|
|--------|--------|--------|--------|--------|--------|

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|---|--|--|--|---|---|
| actual<br>learn<br>group<br>heard<br>arrive<br>circle<br>often<br>build | eight<br>caught<br>centre<br>century<br>heart<br>breath<br>busy<br>early | continue<br>decide<br>island<br>minute<br>difficult<br>Earth<br>consider<br>enough | perhaps<br>address<br>guard<br>material<br>recent<br>guide<br>forward<br>fruit | though<br>notice<br>quarter<br>length<br>library<br>famous<br>describe<br>mention<br>answer<br>appear | actually<br>extreme<br>February<br>certain<br>height<br>history<br>imagine<br>increase<br>interest<br>important |
|---|--|--|--|---|---|

|   | Reading   | Toolkit   | Skill | Speaking and listening   | Planning   | Drafting   | Editing/Revising | Publishing |
|---|---|---|-------|--|--|--|------------------|------------|
| Week 1<br><b>Text:</b><br>Purpose:<br><br><b>Key vocabulary for the week:</b> | <b><u>L.O To be able to comment on authorial intent</u></b><br>Reading style<br>question booklet<br>Allow the children to read and answer the paper - mark this together. Now ask: 'What language choices has the author made? Why?'<br>On the Working wall pull out examples of nonstandard English, Slang and idioms - what effect do they have on a reader?<br>What impression do we get of Esmelia Sniff from this?<br>Children can now edit their 3mQ if they wish to comment on the authorial intent. | <b><u>L.O To devise a toolkit from reading instructions</u></b><br><br>Photocopy - Kate and Personalised provision for SEND/EAL reading instructions.<br>Sidney pie Leg of Aberdeen Angus (27)<br>Deep fried Small fries (p38) . Activity: Children to read and to collect examples of different punctuation, what they are called and their purpose in the text (on whiteboards) |       | <b><u>L.O To create a character</u></b><br>Teaching/Modelling: As a class, choose a nationality. What stereotypes are there about this nationality? Share about the importance of not believing stereotypes but we are being silly and mimicking the style of the author who is poking fun at how silly stereotypes are. How would this witch show her character through the language she uses? Model this explicitly.<br>Activity: Children to create their sketch of the witch. Stick her in the middle of the page and map her language around her - consider what she will cook too! | L.O To introduce instructions with a clear authorial intent.<br><br>Model writing and using the language from the plan. Model varying the sentence structures and discuss the impact on the reader Activity: Children to draft their introduction using the language from their plan.  |  |                  |            |
| Week 2<br><b>Text:</b><br>Purpose: To Persuade<br>Audience:                   |   |   |       | <b><u>L.O To write instructions to entertain the audience.</u></b><br><br>Pull out the varied use of sentence structure Ask the children to reflect on the language that creates the witch. How will you use your plan from last week? What words will your witch use? SSh working with GD children in the shared area Block Personalised - be mindful not to undermine assessment independence.   | <b><u>L.O To plan the ingredients for a recipe.</u></b><br>First, reflect on your dish - what are the real ingredients Next, how can you make them witchy? Look at the texts Then, plan your ingredients<br><br>Children to plan the ingredients for their meal and describe them. SSh working with GD children - idioms and puns. | <b><u>L.O To write instructions</u></b><br><br>First, review yesterday's lesson Next, write your ingredients Then, plan your method on paper using your ingredients<br><br>Review the lesson from yesterday - look back at the |                  |            |

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|   |   |   |  |  |   | <p>quality of the texts<br/>Children to give peer feedback - get them to work in mixed ability triads to share and develop their ingredients. When they are done. They can text map the method - speaking and listening prep for the start of tomorrow's lesson.</p> <p><b><u>L.O To orally rehearse instructions</u></b></p> <p>First, review yesterday's lesson<br/>Next, write your ingredients Then, plan your method on paper using your ingredients</p> |  |  |
| <p>Week 3<br/><b>Text: The Jabberwocky</b><br/>Purpose:<br/>Toinform<br/>Audience:</p> <p><b>Key vocabulary for the week:</b></p> | <p>L.O To deduce the meaning of nonsense words.</p> <p>Give the poem the Jabberwocky - <a href="https://www.literacyshed.com/the-poetry-shed.html">https://www.literacyshed.com/the-poetry-shed.html</a> videos Unpick the meaning and explain that they are going to write an explanation text on the Jabberwocky – whether it is how to find/kill/hide from or look after one. Activity: Chn to annotate the poem – answer the questions using VIPERS Use pictures to support understanding</p> | <p>.L.O To retrieve the features of an explanation text.</p> <p>Retrieval: Children to fill in a bingo grid of features they believe are pertinent to an explanation text. Then: Look at the explanation text and unpick the key features – children to cross off their features as they arise – discuss the effectiveness of each feature<br/>Teaching/Modelling: What is the purpose of a chronological text? How does this relate to last year's marmalade machines? Is there any value in writing chronological reports?<br/>Activity: Give the children another text – then chn to discuss whether the genre is explanation or something else – using their understanding as</p> | <p>L.O To understand different cohesive devices.</p> <p>Begin with an image of a glue stick. What is this? Why do we use it? Can we get different types? Liken this to cohesion – revisit areas taught previously and introduce any that are unfamiliar (main focus cohesion through synonyms). Activity: Challenge 1: describe how repetition creates cohesion<br/>Challenge2: identifying cohesion (scaffold for SEND relating to synonyms) Challenge 3: HA only The Final challenge: application of cohesion. T to work with HA to develop and model how punctuation can be used to control multi-clause sentences.</p> | <p>L.O To orally rehearse a chronological explanation</p> <p>What is the purpose of the text? What are we aiming to produce? In this map section, what is going to be important about the sentence openers? (Share the adverbial scaffold with the children from the baskets – it's there if they need it). Show under the visualizer the example map. Iterate that it is clear and coherent for someone to follow and that diagrams support the understanding so un-joined handwriting for labels is key. Ask them to explain to a partner what their journey will be using the openers. (Oral rehearsal) Activity: Children to write the last two sections and support with clear steps and diagrams. Not drawing in pen</p> | <p><u>L.O To write a guided explanation of how to slay a jabberwock.</u></p> <p><u>Guide the children through each stage that was planned yesterday</u></p> |   |  |  |



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### Thought tracking

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This is a good technique for creating and then examining the private thoughts of characters at particularly tense moments of a narrative. It focuses on the characters in a freeze frame, or those from an ongoing drama where the action has been frozen. It involves the rest of the class contributing ideas as if they were speaking the thoughts of one of the characters. These can support or contrast with the words that the characters actually say. The class makes a circle around the character and says their thoughts one at a time, or individual children can stand next to the frozen character and speak their thoughts aloud.

### Meetings

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The teacher in role, perhaps as an official, can call a meeting for the whole class to attend. Meetings enable information to be shared with the whole group so that a group decision can be made about the situation they face. Meetings encourage children to adopt a collective role, e.g. as islanders or Romans, which can help less confident children. Meetings used at the start of a drama can be an efficient way of creating roles or focusing on a problem.

### Hot-seating

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Hot-seating focuses closely on a character and enables motivation to be explored. It is also a good way of exploring the gaps in a character's story. Hot-seating involves the class in asking questions of someone in role as a character, fictional or historical, who sits in the 'hot-seat'. The questions can be prepared or improvised. This works best if both the role player and the questioners are familiar with the character and the narrative or situation.

### Babble gabble

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The teacher tells the children they are going to listen to a story and afterwards work in pairs and retell it. After the initial telling, one child begins to retell the story to a partner as fast as he/she can, but with as much attention to detail as possible. After a minute the teacher calls, 'Change!' and the listener now has to continue with the tale. This pattern continues for a number of turns. It is important to let the children know they do not have to retell the story in the same words as the teacher. However, they do have to listen carefully in order to remember the plot and the sequence of events.

### Just a minute

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Give children a topic and ask them to speak without hesitation, deviation or repetition for up to a minute. Others can challenge when the rules are broken and if the challenge is successful the challenger continues the topic to the end of the minute unless challenged!

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