

## Year Four MTP Writing Summer 1: Writing to Entertain

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

SPaG knowledge for this term			Writing knowledge
Term	Definition	Example	
'omission	When we shorten two or more words, we use an apostrophe to show the missing letters	Can't don't won't shan't I'm We'll you'll Must've could've	<p style="text-align: center;"><b><u>The pupil can, after discussion with the teacher:</u></b></p> <ul style="list-style-type: none"> <li>Write coherently using a range of expanded sentences including a wider range of conjunctions, prepositional phrases, fronted adverbials and expanded noun phrases.</li> <li>Write in paragraphs to organise ideas around a theme across narrative and non-fiction.</li> <li>Make many tense choices are used appropriately and consistently maintained.</li> <li>Ensure that most sentences correctly demarcated with the full range of KS1 punctuation and many LKS2 punctuation marks (including inverted commas, apostrophes for plural possession and commas for fronted adverbials).</li> <li><i>Punctuation: capital letters, full stops, question marks, exclamation marks, apostrophes for contraction/ singular &amp; plural possession, commas in lists &amp; after fronted adverbials, speech punctuation</i></li> <li>Make accurate proof-reading corrections to own writing and edit to improve the effectiveness of the composition.</li> <li>Ensure the accurate spelling of KS1 common exception words</li> <li>Include of Y3/4 statutory spelling words</li> <li>Use prefixes and suffixes</li> </ul> <p style="text-align: center;"><b><u>Speaking and Listening disciplinary knowledge</u></b></p> <p>To know how to give well-structured narratives for different purposes and express feelings</p> <p>To understand how to consider &amp; evaluate different viewpoints, attending to and building on the contributions of others</p> <p>To know relevant strategies to develop their vocabulary and use effectively.</p> <p>To know how to apply standard English with increasing command, speaking audibly and fluently (not making grammatical mistakes).</p>
'possession (singular)	An apostrophe separates a possessive s suffix to show ownership.	Hannah's teddy The dog's toy	
pronoun	A group of words that act in the place of nouns. They can be personal, collective, possessive etc.	Me they I we Her she Ours theirs mine yours	

Explicit SPaG Teaching:

Week 1 (retrieval word class)	Week 2 (retrieval punctuation Y2)	Week 3	Week 4	Week 5	Week 6
L.O To understand word class L.O To know how to identify an adverb L.O To independently apply my knowledge of word class	L.O To understand how to apply the apostrophe of omission L.O To know where to place the apostrophe of omission L.O To independently answer questions on the apostrophe of omission	L.O To understand how pronouns create cohesion L.O To know what a pronoun is referring to (use test base questions) L.O To independently use pronouns to create cohesion	L.O To understand the suffix s L.O To know when the suffix s is possessive and needs an apostrophe L.O To independently sort the possessive s and the s for plural.	L.O To understand when to use the apostrophe with an s L.O To know how to edit work to add an apostrophe in L.O To independently answer test questions which require an apostrophe.	L.O To understand the meaning of prefixxes L.O To know how to match questions using prefixes L.O To independently change root words and add a prefix (test base question).
Week 1 handwriting	Week 2 handwriting	Week 3 handwriting	Week 4 handwriting	Week 5 handwriting	Week 6 handwriting
<b>Step 5: break letters x and z</b>	Step 6: spacing in common exception words particular calendar popular position possess	Step 7: consistent size of letters different exercise regular complete remember	Step 8: relative size of capitals Focus on Jj and kK for one session	Step 9: speed and fluency	Step 11: parallel ascenders.

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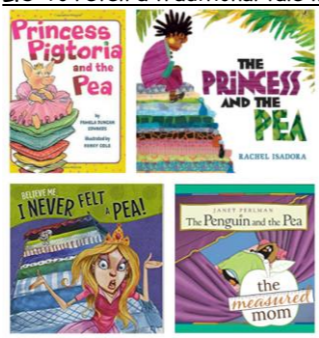
*'Encouraging each other, overflowing with hope.'*

	possession purpose potatoes	sentence separate special thought weight			
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	Reading	Toolkit	Skill	Speaking and listening	Planning	Drafting	Editing/Revising	Publishing
<p>Week 1 (4 days)</p> <p><b>Text:</b> Purpose: To entertain Audience: KS2 readers in the library</p> <p><b>Key vocabulary for the week:</b> Prosperity Envy betrayal</p>	<p><u>L.O To understand the myth of Osiris.</u></p> <p>Read the myth, Sequence the story Summarise the myth.</p>		<p><u>L.O To understand the apostrophe of omission</u></p> <p>Skills lesson use sentences linked to the myth</p>	<p><u>L.O To retell the myth of Osiris</u></p> <p>Using props/masks retell the story and perform it in groups.</p>	<p><u>L.O To develop vocabulary to retell a myth</u></p> <p>Word target activities focus on one for setting and one for character description. Create a story board/sequence the pictures/text map</p> <p><u>L.O To understand how to integrate descriptions effectively.</u></p> <p>Look at texts where there is a short, passing description and how it is integrated. Teacher to model.</p> <p>Children to add to plans where they will drop in the different descriptions.</p>			
<p>Week 2</p> <p><b>Text: myth of Osiris retell</b> Purpose: To entertain Audience:</p> <p><b>Key vocabulary for the week:</b></p>						<p><u>L.O To retell a myth (opener)</u> *model/shared write as needed to support children as needed with descriptions.</p> <p><u>L.O To retell a myth (middle)</u> *model/shared write as needed to support children as needed with dialogue</p> <p><u>To retell a myth (ending)</u> *model/shared write as needed to support children as needed to use sentence structures/openers to have an impact on the reader</p>	<p>(Depending on the progress - it may be worth inserting editing or ARMS revision activities between lessons - perhaps publishing in chunks also?)</p> <p>Adapt to the needs of the class/groups of learner's required adaptations.</p>	

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<p>Week 3 <b>Text: The princess and the pea</b> Purpose: To entertain Audience: Year 2  <b>Key vocabulary for the week</b></p>	<p><u>L.O To explore stories with different perspectives.</u></p> <p>Read The Princess and the pea - Mini Grey - Lauren Child Rachel Isadora</p> <p>Children to write a summary of each story / compare.</p>	<p><u>L.O To redraft sentences using ARMS.</u></p> <p>Give a very basic story to the children.</p> <p>Explain that in teams they have the job to take parts of the story and improve it.</p>	<p><u>L.O To retell a traditional tale with a twist</u></p>  <p>Give the children options of telling the tale based upon reading from Monday – GD children may wish to twist it in another way. (look back at last year- Jack and the baked bean stalk).</p>	<p><u>L.O To plan a twisted fairy tale</u></p>	<p><u>L.O To draft a twisted tale.</u></p>			
<p>Week 4 <b>Text:</b> Purpose: To entertain Audience: Year 2  <b>Key vocabulary for the week</b></p>	<p>(set homework this week for children to think about and be prepared to share stories that make them laugh - books or films - and why)</p>					<p><u>L.O To draft a twisted tale.</u></p>	<p><u>L.O To understand how to listen to my reader. (meeting strategy)</u></p> <p>Partner to read the story to the small group.</p> <p>Ask – how did you feel? What was your favourite part? What pictures/illustrations would you want to see? Would Y2 children enjoy this?</p> <p>Children to fill in a peer feedback form and to give their partner steps to improve the story.</p>	<p>2 days to publish using art appropriately.</p>

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							Take feedback from groups and model how to fix the issues.	
							L.O TO use ARMS to improve my twisted tale.	
<p>Week 5</p> <p><b>Text: various</b></p> <p>Purpose: To entertain</p> <p>Audience: Year 4s to make them laugh</p> <p><b>Key vocabulary for the week</b></p>	<p><b>LO To explain how humour is created in writing.</b></p> <p>Explain how the humour is created in the selected extracts.</p> <p>Feedback from homework task as part of this lesson too.</p>	<p><b>L.O To create a toolkit for a humorous character</b></p> <p><b>Character</b> description, names of characters/nicknames, rhyme, pun, alliteration, jokes, way it is presented, emphasis of words, written to alarm and infer disgust through actions.</p>	<p><b>LO To identify and use possessive pronouns.</b></p> <p>Identify pronouns. Know what makes them possessive pronouns. Application of possessive pronouns to describe a humorous character created by the class.</p>	<p><b>LO To use texts as models for our own writing.</b></p> <p>Use the story map created from Georges marvellous medicine to make substitutions for our own writing.</p>	<p><b>LO To create humorous characters.</b></p> <p>Children recall what makes characters humorous and apply this to create their own characters. Make notes of actions, movement, appearance etc</p>			
<p>Week 6</p> <p><b>Text: various</b></p> <p>Purpose: To entertain</p> <p>Audience: Year 4s to make them laugh</p> <p><b>Key vocabulary for the week</b></p>					<p>L.O To plan a story to entertain</p> <p>Use story map and substitutions to write a short humorous story based on George's marvellous medicine.</p>	<p>L.O To write to entertain.</p>	<p>L.O To ensure that my writing is coherent.</p> <p>Check that writing flows.</p> <p>Have any steps or explanations been missed out.</p> <p>Add A</p>	<p>Instead of writing to publish. Children to share their stories with others.</p>

Drama strategies:

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### Hot-seating

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.

### Flashbacks and flash forwards

These strategies are effective for getting children to focus on the consequences of action rather than on the action itself. They help avoid the full-scale battle scene, for example! They encourage reflection and discussion. They stop the dramatic action and require the children to refocus on something that happened before, which may have caused a particular event, or happened later, perhaps as a consequence of the action. Other strategies, such as freeze frames, may be used to create the flashback from the perspective of different people or characters.

### Draw a story

Read a story while the children sit and listen. Pause at the end of sections, allow some think time and tell children to draw the relevant part of the story. At the end of the story, ask children what the story is about and get them to retell the story from their drawings.

### Conscience alley

Conscience or decision alley is a means of exploring a character's mind at a moment of crisis and of investigating the complexity of the decision they are facing.

The class create two lines facing each other. One child in role as a particular character walks down the 'alley' between the lines. Children voice the character's thoughts, both for and against a particular decision or action that the character is facing, acting as his/her conscience. The child in role listens to his conscience before making a decision about the course of action to take.

### Meetings

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.

### Paired improvisation

This strategy helps to get children quickly into a drama. Pairs are given roles or agree them for themselves. They begin a dialogue on a signal, making the conversation up, in role as the characters, as they go along.