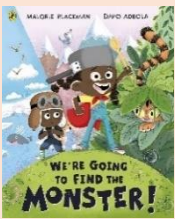

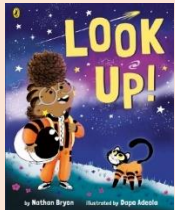
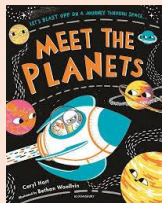
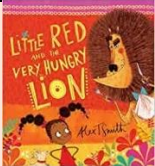

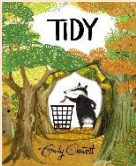
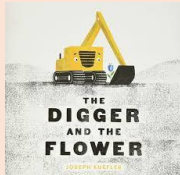




Christ the King– Long Term English Writing Overview


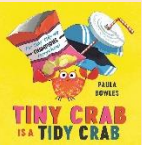
Year 1 Long Term Plan

	Text	Narrative outcome	Non-Fiction outcome	Poetry
1	 <p>We're Going to Find the Monster Malorie Blackman</p>	<p>Re-telling Section of the story (linked to We're Going to Find the Monster)</p>	<p>Writing to Inform: Report Fact file about me! (linked to Welcome to our World)</p>	<p>If I had an octopus Gabby Dawney</p>
	 <p>Welcome to Our World Moira Butterfield</p>	<p>Setting focus:</p> <ul style="list-style-type: none"> Say where the story is taking place Make simple statements about the setting 	<p>Features:</p> <ul style="list-style-type: none"> Simple present tense Third person Relevant vocabulary 	
2	 <p>Look Up! Nathan Bryon</p>	<p>Re-telling Whole story (linked to Look Up!)</p>	<p>Writing to Argue: Persuasion</p> <p>Write an invitation to join in the rocket trip around space (link to Meet the Planets)</p>	
	 <p>Meet the Planets Caryl Hart</p>	<p>Character focus:</p> <ul style="list-style-type: none"> Include characters in narrative writing, drawing from shared reading Use simple descriptions 	<p>Features:</p> <ul style="list-style-type: none"> Simple present tense Second person (<i>you</i>) Simple descriptive language Captions or pictures where appropriate 	

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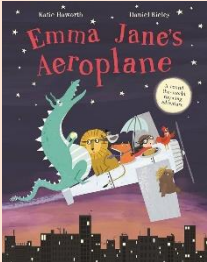

3		Little Red and the Very Hungry Lion Alex T Smith	Alternative Version Little Red and the Hungry...	Writing to Inform: Recount <ul style="list-style-type: none"> Postcard from one character to another to tell them what has happened (linked to the Queen Next Door) 	
		The Queen Next Door Marcela Ferreira	Plot focus: <ul style="list-style-type: none"> Series of linked sentences Imitation of known stories Clear opening and closing sentence 	Features: <ul style="list-style-type: none"> Simple present tense Third person Relevant vocabulary 	
4		Tidy Emily Gravett	Imitation: re-tell in a non-rhyming narrative (linked to Tidy)	Writing to Argue: Persuasion Simple letter to persuade other diggers to stop digging up the flowers/plants	
		The Digger and the Flower	Setting focus: <ul style="list-style-type: none"> Say where the story is taking place Make simple statements about the setting 	Features: <ul style="list-style-type: none"> Simple present tense Third person Relevant vocabulary 	
5		Lost in the Toy Museum David Lucas	Alternative version: Bunting gets lost and the toys have to find him	Writing to Inform: Recount (real experience) Write a recount after going into the playground and acting out the imaginary scenes in the book	
		Dare We Be Dragons?			

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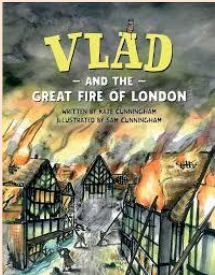
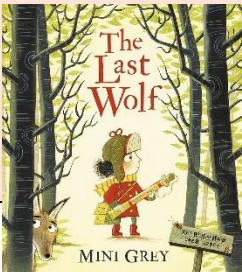
		Barry Falls	Language features focus: <ul style="list-style-type: none"> Use the power of 3 with <i>and</i> (e.g. <i>He walked and he walked and he walked.</i>) Imitate simple recurring language from known stories (e.g. <i>He huffed and he puffed.</i>) 	Features: <ul style="list-style-type: none"> Simple past tense Chronological order First person 	
6	 	A Home for Stone Corrinne Averiss Tiny Crab is a Tidy Crab Paula Bowles	Alternative version: Change the stone to a different item which can be found on the beach (linked to Home for Stone) Language features focus: <ul style="list-style-type: none"> Use the power of 3 with <i>and</i> (e.g. <i>He walked and he walked and he walked.</i>) Imitate simple recurring language from known stories (e.g. <i>He huffed and he puffed.</i>) 	Writing to Explain: Instructions How to keep a beach tidy (linked to Tiny Crab is a Tidy Crab) Features: <ul style="list-style-type: none"> Follow and give oral instructions Create picture instructions Appropriate title (e.g. How to...) Simple present tense Second person (you) 	Cats Sleep Anywhere

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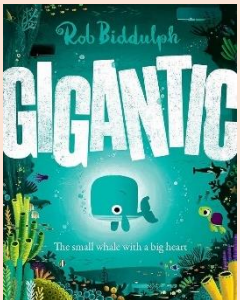
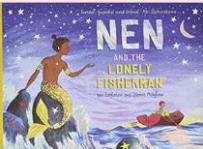
Year 2 Long Term Plan

Text		Narrative outcome	Non-Fiction outcome	Poetry
1		Emma Jane's Aeroplane Katie Haworth	Retelling Whole story (linked to Emma Jayne's Aeroplane)	The Railway Carriage Robert Louis Stevenson
			Writing to Inform: Recount Emma Jane's Diary Character focus: <ul style="list-style-type: none"> Describe characters' appearance and personalities Use noun phrases to describe physical appearance. Choose verbs carefully to reflect the way characters act Write narratives with a clear main character Use 'stock' characters from shared reading (<i>e.g. heroes, villains, wicked witch</i>) 	
2		Tom's Magnificent Machine Linda Sarah	Writing to Inform: Recount Emma Jane's Diary Features: <ul style="list-style-type: none"> Opening that sets the scene Adverbs for time 5Ws: Who? What? Why? When? Where? Expanded noun phrases to add interest Simple closing statement 	
			Sequel: What do Tom and his dad do next? Language features focus: <ul style="list-style-type: none"> Use the power of three with three adjectives (<i>e.g. it was huge, terrifying and hungry</i>) or three simple noun phrases (<i>e.g. It had shiny scales, sharp teeth and a pointy tail.</i>) 	
			Writing to Argue: Persuasion Invitation to visit their museum Features: <ul style="list-style-type: none"> Clear viewpoint Opening that sums up the main point Strong, positive words and phrases 	

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			<ul style="list-style-type: none"> Use a variety of simple noun phrase structures to add detail (<i>e.g. the scary dragon; the huge and scary dragon, the huge, scary dragon.</i>) Use comparative and superlative adjectives (<i>e.g. strong, stronger, strongest</i>) Use the progressive to show actions in progress. Develop figurative devices: alliteration 		
3		Vlad and the Great Fire of London Kate Cunningham	Alternative viewpoint Rewrite from Boxtor's point of view	Writing to Explain: Instructions How to escape from the Great Fire of London	
			Setting focus: <ul style="list-style-type: none"> Describe key elements of the place Describe what can be seen Use noun phrases to support description 	Features: <ul style="list-style-type: none"> Chronological order Equipment or material list (if appropriate) Organisation using bullet points/ numbers Imperative verbs Final evaluative statement 	
4		The Last Wolf Mini Grey	Alternative version Change the animals	Writing to Argue: Persuasion Persuasive letter from Red to her mother to ask her to help in her mission.	

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			Character focus: <ul style="list-style-type: none"> Describe characters' appearance and personalities Use noun phrases to describe physical appearance. Choose verbs carefully to reflect the way characters act Write narratives with a clear main character Use 'stock' characters from shared reading (<i>e.g. heroes, villains, wicked witch</i>) 	Features: <ul style="list-style-type: none"> Clear viewpoint Opening that sums up the main point Strong, positive words and phrases 	
5		Gigantic Rob Biddulph	Sequel What happens next? (Provide the structure)	Writing to Inform: Information Text Information text about Gigantic (appearance, habitat, diet etc.)	
			Plot focus: <ul style="list-style-type: none"> Plan and write stories with a simple beginning, middle and end Write endings that resolve the problem and conclude the story 	Features: <ul style="list-style-type: none"> simple and progressive present/past tense brief introduction sub headings pictures subject specific vocabulary 	
6		Nen and the Lonely Fisherman Ian Eagleton	Additional Scene: Follow on from ' <i>but there was no sign of Ernest</i> '. Nen goes into a cave, meets something, escapes said thing and then it finishes with,	Writing to Inform: Letter in role Write a letter from Ernest to a friend, telling them about Nen	The Dog Ate My Homework Nell Zetter

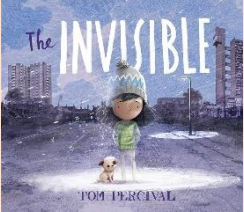
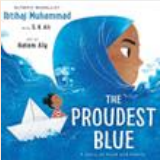
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			'a gasp...a kick...a splash...could it be? Ernest!'		
			<p>Language features focus:</p> <ul style="list-style-type: none"> • Use the power of three with three adjectives (<i>e.g. it was huge, terrifying and hungry</i>) or three simple noun phrases (<i>e.g. It had shiny scales, sharp teeth and a pointy tail.</i>) • Use a variety of simple noun phrase structures to add detail (<i>e.g. the scary dragon; the huge and scary dragon, the huge, scary dragon.</i>) • Use comparative and superlative adjectives (<i>e.g. strong, stronger, strongest</i>) • Use the progressive to show actions in progress. • Develop figurative devices: alliteration • 	<p>Features:</p> <ul style="list-style-type: none"> • Opening that sets the scene • Adverbs for time • 5Ws: Who? What? Why? When? Where? • Expanded noun phrases to add interest • Simple closing statement 	


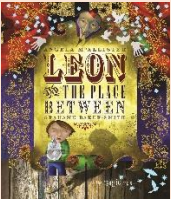
Year 3 Long Term Plan

Text	Narrative outcome	Non-Fiction outcome	Poetry
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Christ the King– Long Term English Writing Overview

1		The Invisible Tom Percival	Retelling Whole story	Writing to Argue: Persuasion- for real purposes Letter to local MP about something they want to change. (Children are often unseen/do not have a voice in the community)	On the Ning Nang Nong Spike Milligan
			Setting focus: <ul style="list-style-type: none"> Describe the time, place and weather Use all five senses to support description Describe the relationship between the setting and the characters (<i>physical, emotional</i>) Use noun phrases post modified with prepositional phrases to enhance description 	Features: <ul style="list-style-type: none"> Effective ordering of main points Elaboration/evidence/ examples for each key point Repetition for effect Rhetorical questions Emotive or boastful language Adverbs for quantity e.g. <i>many, few, some, every</i> and frequency e.g. <i>often, always, rarely</i> 	
2		The Proudest Blue Ibtisaj Muhammad	Sequel: What happens next?	Writing to Inform: Recount Diary entry from Asiya's point of view	<ul style="list-style-type: none">
			Character focus: <ul style="list-style-type: none"> Describe characters' thoughts and feelings Use adverbs in speech to reflect how characters are feeling Write narratives with a clear protagonist and antagonist 	Features: <ul style="list-style-type: none"> first or third person (as required) adverbs and conjunctions for time topic sentences and signposts to guide the reader 	


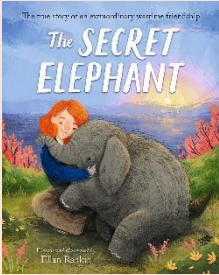
Christ the King– Long Term English Writing Overview

3		Greta and the Giants Zoe Tucker	Alternative setting: Greta is saving the beaches/oceans	Writing to Explain: Instructions How to save the planet	
			Plot focus: <ul style="list-style-type: none"> • Introduce the concept of stories needing a problem/conflict • Introduce the story arc: setting the scene, problem, rising action, climax, falling action, resolution • Plan and write stories using the story arc 	Features: <ul style="list-style-type: none"> • conjunctions and adverbs for time <i>e.g. firstly, next, then, after</i> • adverbs for manner <i>e.g. carefully, quickly</i> • diagrams or illustrations • subject-specific vocabulary • clear and concise 	
4		Leon and the Place Between Angela McAllister	New pages: Re-write the middle of the story with Leon meeting someone else	Writing to Inform: Report Eyewitness report about Leon's disappearance	
			Dialogue focus: <ul style="list-style-type: none"> • Use direct speech followed by the reporting clause • Use dialogue to reflect characters' personality • Vary verb choices within the reported clause (<i>e.g. said, answered, shouted</i>) • Use adverbs after the reporting clause to reflect the character (<i>e.g. angrily, quietly, sneakily</i>) 	Features: <ul style="list-style-type: none"> • Present/past perfect • Introduction • Summary • Chronological order if needed • Technical vocabulary 	

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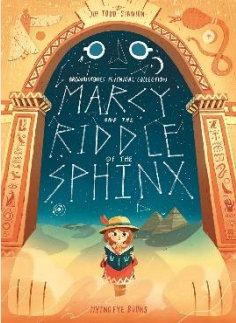

5		Song of the Nightingale Tanya Landman & Laura Carlin	Alternative Version: How the... got its...	Writing to Inform: Non-Chronological Report Report about one of the animals (could be a fictional animal)	
			Language features focus: <ul style="list-style-type: none"> • Use the power of 3 with verbs (<i>e.g. the dragon stirred, snorted and blew out a puff of smoke</i>) and with prepositional phrases (<i>e.g. It flew into the sky, through the clouds and towards the sun.</i>) • Use noun phrases with adverbs and adjectives (<i>e.g. a really scary dragon</i>) • Refine adjective choices in noun phrases to support meaning and avoid repetition • Use precise adjectives (<i>e.g. crimson instead of red</i>) • Develop figurative devices: similes 	Features: <ul style="list-style-type: none"> • Present/past perfect • Introduction • Summary • Chronological order if needed • Technical vocabulary • Glossary 	

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6	 	<p>The Day the War Came Nicola Davies</p> <p>The Secret Elephant Ellan Rankin</p>	<p>Alternative version</p> <p>The main character comes to Christ the King but does not have an item with her. The children visit her house with the item (e.g. bag, pencil, reading book, water bottle)</p> <p>Character focus:</p> <ul style="list-style-type: none"> • Describe characters' thoughts and feelings • Use adverbs in speech to reflect how characters are feeling • Write narratives with a clear protagonist and antagonist <p>Dialogue focus:</p> <ul style="list-style-type: none"> • Use direct speech followed by the reporting clause • Use dialogue to reflect characters' personality • Vary verb choices within the reported clause (<i>e.g. said, answered, shouted</i>) • Use adverbs after the reporting clause to reflect the character (<i>e.g. angrily, quietly, sneakily</i>) 	<p>Writing to Argue: Persuasion</p> <p>Advert for housing zoo animals during the war (linked to The Secret Elephant)</p> <p>Features:</p> <ul style="list-style-type: none"> • Effective layout <i>e.g. title/heading, captions, illustrations, photos</i> • Direct address to the reader • Closing statement that reinforces the argument • Use of devices such as alliteration, slogans and power of three • Adverbs and conjunctions for cause <i>e.g. because, so, which, otherwise, so that</i> 	<p>Michael Rosen Chocolate Cake</p>

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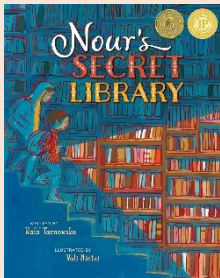
Year 4 Long Term Plan

	Text		Narrative outcome	Non-Fiction outcome	Poetry
1		Marcy and the Riddle of the Sphinx Joe Todd Stanton	Retelling Whole story	Writing to Explain: Instructions How to find Ra's magical eyes	The Owl and the Pussycat Edward Lear
			Setting focus: <ul style="list-style-type: none"> Describe the time, place and weather Use all five senses to support description Describe the relationship between the setting and the characters (<i>physical, emotional</i>) Use noun phrases post modified with prepositional phrases to enhance description 	Features: <ul style="list-style-type: none"> direct appeal to the reader for example through warnings, <i>Don't add more glue...; additional advice</i>, <i>If it doesn't stick...; suggestions</i>, <i>You could improve it by...; persuasion</i>, <i>You're bound to love the result...; encouragement</i>, <i>Only one step left...</i> rhetorical questions 	
2		A Hero Like Me Angela Joy & Jen Reid	Alternative Viewpoint: Retell from Jen's perspective	Writing to Inform: Report New bulletin about the events	

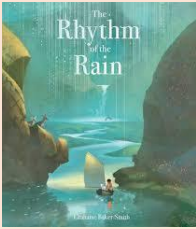
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			Character focus: <ul style="list-style-type: none"> Describe characters' actions and mannerisms Use noun phrases with post-modification to add descriptive detail Use fronted adverbials for manner to describe characters' actions Reflect characters through what they say and how they say it. 	Features: <ul style="list-style-type: none"> adverbs for quantity <i>e.g. many, few, some, every</i> adverbs for frequency <i>e.g. often, always, rarely</i> logical structure, moving from the generic to the more specific rhetorical questions to engage the reader 	
3		Mooncat and Me Lydia Corry	Sequel: Pearl starts a new after school club and mooncat comes back to help her	Writing to Argue: Persuasion (Letter) Letter to persuade Pearl to choose Christ the King as her new school	
			Language features focus: <ul style="list-style-type: none"> Use the power of 3 with adverbial phrases (e.g. The cottage was almost invisible, hiding under a thick layer of snow and glistening in the sunlight.) Use post-modified noun phrases (e.g. a very scary dragon in the heart of the cave.) Use fronted adverbials to indicate time, place and manner. Develop figurative devices: hyperbole and personification 	Features: <ul style="list-style-type: none"> Effective ordering of main points Elaboration/evidence/ examples for each key point Repetition for effect Rhetorical questions Emotive or boastful language Adverbs for quantity <i>e.g. many, few, some, every</i> and frequency <i>e.g. often, always, rarely</i> 	


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4		Winter's Child Angel McAllister	Innovation: Spring's Child	Writing to Inform: Recount Contrasting diary entries from Winter's Child and Tom	
			Character focus: <ul style="list-style-type: none"> Describe characters' actions and mannerisms Use noun phrases with post-modification to add descriptive detail Use fronted adverbials for manner to describe characters' actions Reflect characters through what they say and how they say it.	Features: <ul style="list-style-type: none"> inclusion of additional information to amuse, interest or inform the reader inclusion of quotes 	
5		Nour's Secret Library Wafa' Tarnowska	Additional Scene A soldier discovers the library and starts to secretly use the space and enjoys it. Nour bumps into them and they bond.	Writing to Argue: Persuasion (Advertising brochure) Visit the secret library	
			Dialogue focus: <ul style="list-style-type: none"> Use the reporting clause before or after direct speech Use dialogue to show the relationships between characters Make sure all speech has a purpose	Features: <ul style="list-style-type: none"> Effective ordering of main points Elaboration/evidence/ examples for each key point Repetition for effect Rhetorical questions Emotive or boastful language Adverbs for quantity e.g. <i>many, few, some, every</i> and frequency e.g. <i>often, always, rarely</i> 	

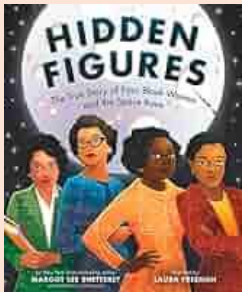
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6		The Rhythm of the Rain Grahame Baker-Smith	Alternative viewpoint: Rewrite the story in first person from the raindrop's view point	Writing to Inform: Non-Chronological report Linked to Geography topic (rivers and mountains)	Revolting Rhymes Roald Dahl
			Plot focus: <ul style="list-style-type: none"> Expand the rising and falling action sections of the story arc to provide detail Experiment with different ways to start and end stories Link the ending to the opening where appropriate 	Features: <ul style="list-style-type: none"> adverbs for quantity <i>e.g. many, few, some, every</i> adverbs for frequency <i>e.g. often, always, rarely</i> logical structure, moving from the generic to the more specific rhetorical questions to engage the reader 	


Year 5 Long Term Plan

	Text		Narrative outcome	Non-Fiction outcome	Poetry
1		The Promise Nicola Davies	Alternative Version: Change the item found and its impact on the city	Writing to Explain: Instructions How to improve a city	Cosmic Disco Grace Nicholls
			Language features focus: <ul style="list-style-type: none"> Link series of sentences using the power of 3 (<i>e.g. It was cold. Colder than they had ever known. So cold that the tips of their frost-bitten fingers were blue.</i>) 	Features: <ul style="list-style-type: none"> maintain the chosen level of formality throughout the text write instructions at different levels of formality, using appropriate language and style 	

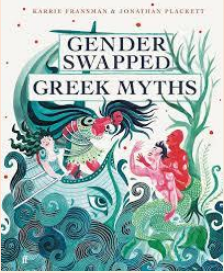

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			<ul style="list-style-type: none"> • Use noun phrases in apposition to develop description (<i>e.g. Swooping from above the ferocious dragon could be seen, a creature feared throughout the kingdom, a fiend from the depths of hell.</i>) • Add detail through using relative clauses and parenthesis. • Develop figurative devices: metaphor and imagery 		
2		Hidden Figures Margot Lee Shetterly	Change viewpoint Retell from one of the women's perspectives	Writing to Inform: Biography Based on one of the four women	
			Character focus: <ul style="list-style-type: none"> • Describe characters' motives • Use noun phrases in apposition to emphasise aspects of characterisation • Use the plot to reveal characterisation • Use dialogue to show the relationship between characters • Use a confidante where appropriate to reveal a characters' true feelings 	Features: <ul style="list-style-type: none"> • Logically sequenced paragraphs <i>e.g. opening statement; more detailed classification; description of the subject with examples/elaboration of points; summary</i> • Tables, diagrams or images that add or summarise information • Appropriate level of formality for the intended audience 	

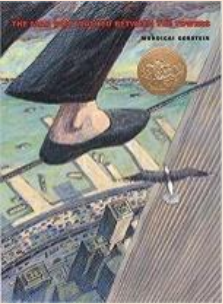
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3		How to Live Forever Colin Thompson	Alternative ending: Peter reads the book	Writing to Argue: Discussion (Formal) Should Peter read the book?	
			Dialogue focus: <ul style="list-style-type: none"> Split speech (<i>reporting clause in the middle of the direct speech</i>) Use dialogue to advance the action Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>) Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>) Balance dialogue with action 	Features: <ul style="list-style-type: none"> Title in the form of a question Present tense, third person Adverbs for quantity e.g. <i>several, few, much</i> and frequency e.g. <i>seldom, frequently, rarely, consistently</i> Modal verbs and adverbs for possibility Formal, impersonal style Appropriate, subject-related vocabulary Reasons with evidence to support each point Generic e.g. <i>politicians, protesters, pollution</i> and abstract nouns e.g. <i>greed</i> Structural signposts e.g. <i>There are several reasons..., turning to...</i> Simple structure e.g. Opening statement of the issues and preview of the main arguments Arguments for with supporting evidence 	

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				<ul style="list-style-type: none"> Arguments against or alternative views, with supporting evidence Final summary and recommendation/conclusion 	
4		Gender Swapped Greek Myths Karrie Fransman	<p>Sequel: Continue a Greek myth from the collection</p> <p>Plot focus:</p> <ul style="list-style-type: none"> Introduce the concept of pacing when using the story arc to show where to expand or condense different sections Make sure anything that the plot relies on later is referenced 	<p>Writing to Inform: Non-chronological report Mythical creature</p> <p>Features:</p> <ul style="list-style-type: none"> Logically sequenced paragraphs <i>e.g. opening statement; more detailed classification; description of the subject with examples/elaboration of points; summary</i> Tables, diagrams or images that add or summarise information Appropriate level of formality for the intended audience 	
5			<p>Alternative characters: Replace the man and the women with two inspirational figures they have learnt about. Their 'rememberings' will change based on who they choose</p>	<p>Writing to Argue: Persuasion Open letter from Idris asking for help</p>	

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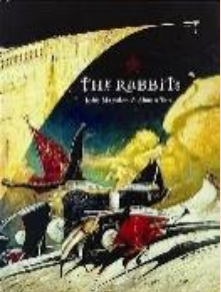
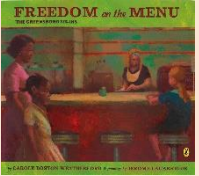
		<p>Wisp: A Story of Hope</p> <p>Zana Fraillon</p>	<p>Language features focus:</p> <ul style="list-style-type: none"> • Link series of sentences using the power of 3 (<i>e.g. It was cold. Colder than they had ever known. So cold that the tips of their frost-bitten fingers were blue.</i>) • Use noun phrases in apposition to develop description (<i>e.g. Swooping from above the ferocious dragon could be seen, a creature feared throughout the kingdom, a fiend from the depths of hell.</i>) • Add detail through using relative clauses and parenthesis. • Develop figurative devices: metaphor and imagery 	<p>Features:</p> <ul style="list-style-type: none"> • Structure that moves from the generic to the more specific for each point • Simple psychology to appeal to the reader • Use of statistics and quotes to support points • Modal verbs <i>e.g. will, can, may, must, should</i> • Adverbs for possibility <i>e.g. certainly, surely, undoubtedly, possibly</i> • Adverbs for viewpoint <i>e.g. obviously, clearly, evidently, naturally</i> 	
6		<p>The Man Who Walked Between the Towers</p> <p>Mordacai Gerstein</p>	<p>Prequel</p> <p>Write a narrative based on another stunt Phillippe succeeded in</p>	<p>Writing to Inform: Newspaper Report</p> <p>Petit Dot in the Sky!</p>	<p>Jabberwocky</p> <p>Lewis Carroll</p>
			<p>Character focus:</p> <ul style="list-style-type: none"> • Describe characters' motives • Use noun phrases in apposition to emphasise aspects of characterisation • Use the plot to reveal characterisation • Use dialogue to show the relationship between characters 	<p>Features:</p> <ul style="list-style-type: none"> • Logically sequenced paragraphs <i>e.g. opening statement; more detailed classification; description of the subject with examples/elaboration of points; summary</i> • Tables, diagrams or images that add or summarise information 	

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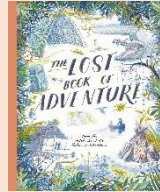
			<ul style="list-style-type: none">• Use a confidante where appropriate to reveal a characters' true feelings	<ul style="list-style-type: none">• Appropriate level of formality for the intended audience	
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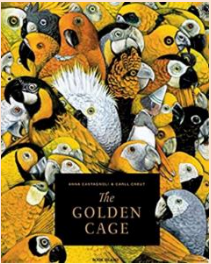
Year 6 Long Term Plan

	Text		Narrative outcome	Non-Fiction outcome	Poetry
1		The Rabbits John Marsden	Alternative Viewpoint Write from the Rabbits' point of view	Writing to Inform: Newspaper Report Rabbits invade!	Benjamin Zephaniah poetry
			Setting focus: <ul style="list-style-type: none"> • Include elements/details of the setting that are unique • Interweave setting description throughout the narrative • Create atmosphere through the setting description 	Features: <ul style="list-style-type: none"> • causal connectives <i>e.g. consequently, due to this, as a result, therefore</i> • passive voice to create a formal tone <i>e.g. Once the blood has been oxygenated...</i> • glossary for technical vocabulary (if needed) • direct appeal to the reader <i>e.g. through rhetorical questions, interesting detail, relating to their experiences</i> 	
2		Freedom on the Menu Carole Boston Weatherford	New chapter: Connie joins the sit-in at the Five and Dime	Writing to Argue: Persuasive Speech Speech to stop segregation	
			Dialogue focus: <ul style="list-style-type: none"> • Use internal dialogue to develop characterisation • Describe the scene to avoid the need for the reporting clause 	<ul style="list-style-type: none"> • logical connectives <i>e.g. therefore, as a result, in conclusion</i> • words and phrases to indicate concession <i>e.g. while it is true</i> 	

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			<ul style="list-style-type: none"> Write pauses in, broken speech, (<i>e.g. trailing off</i>) interruptions Balance action, dialogue and description 	<i>that, in spite of, despite this, however, still, nevertheless</i> <ul style="list-style-type: none"> evidence to discredit possible counter arguments 	
3	 	The Phone Booth in Mr Hirota's Garden Heather Smith & Rachel Wada	New scene Write a new scene for the middle of the story, developing Makio & Mr Hirota's characters through dialogue 2 weeks	Writing to Explain: Instructions (Formal) Tsunami survival guide 2 weeks	
			Dialogue focus: <ul style="list-style-type: none"> Split speech (<i>reporting clause in the middle of the direct speech</i>) Use dialogue to advance the action Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>) Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>) Balance dialogue with action 	Features: <ul style="list-style-type: none"> title (using why or how) generic opening statement to introduce the topic series of logical steps/phases, in chronological order conclusion present tense, third person adverbs and conjunctions for time technical language diagrams/images/flow charts (if appropriate) 	
			Sequel Mr Hirota and Makio travel to the next town and build a phone booth for the local community 1 week	Writing to Inform: News bulletin Phonebooth duo strike again! (Links to the sequel) 1 week	



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			Plot focus: <ul style="list-style-type: none"> Consider different types of conflict e.g. is the character in conflict with themselves, another person, nature, society? Use foreshadowing as a way to engage or divert the reader 		
4		The Golden Cage Anna Castagnoli	Additional Scene: Dialogue between Valentina and her father, the emperor 2 weeks	Writing to Inform: Recount Contrasting diary entries from Valentina and the servants based on the same events 1 week	
			Character focus: <ul style="list-style-type: none"> Describe characters' motives Use noun phrases in apposition to emphasise aspects of characterisation Use the plot to reveal characterisation Use dialogue to show the relationship between characters Use a confidante where appropriate to reveal a characters' true feelings Dialogue focus: <ul style="list-style-type: none"> Split speech (<i>reporting clause in the middle of the direct speech</i>) 	Features: <ul style="list-style-type: none"> use of passive voice and nominalisation to create a formal tone in impersonal recounts possible adapting of chronology in fictional recounts through using flashbacks 	

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			<ul style="list-style-type: none"> • Use dialogue to advance the action • Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>) • Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>) • Balance dialogue with action 		
			<p>Sequel: Choose from one of the three options detailed at the end of the book 2 weeks</p>	<p>Writing to Inform: Non-chronological report Fictional bird of their choice from the book 1 week</p>	
			<p>Character focus:</p> <ul style="list-style-type: none"> • Describe characters' motives • Use noun phrases in apposition to emphasise aspects of characterisation • Use the plot to reveal characterisation • Use dialogue to show the relationship between characters • Use a confidante where appropriate to reveal a characters' true feelings 	<p>Features:</p> <ul style="list-style-type: none"> • use of passive voice and nominalisation to create a formal tone in impersonal recounts • possible adapting of chronology in fictional recounts through using flashbacks 	

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5	 	<p>Rose Blanche Ian McKewan and Roberto Innocenti</p> <p>The Harmonica Tony Johnston</p>	<p>Additional scene: Include dialogue for the scene where Rose hands the boy some food and then her journey back home. 1 week</p> <p>Dialogue focus:</p> <ul style="list-style-type: none"> Split speech (<i>reporting clause in the middle of the direct speech</i>) Use dialogue to advance the action Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>) Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>) Balance dialogue with action <p>Character focus:</p> <ul style="list-style-type: none"> Describe characters' motives Use noun phrases in apposition to emphasise aspects of characterisation Use the plot to reveal characterisation Use dialogue to show the relationship between characters 	<p>Writing to Argue: Discussion Balanced argument: was Rose right to steal food to feed the prisoners?</p> <p>WTS/Lower EXS: write one side of the argument 1.5 weeks</p> <p>Features:</p> <ul style="list-style-type: none"> effective balance of both sides of the argument appropriate level of formality maintained across the whole text use of statistics and quotes to support points causal connectives <i>e.g. consequently, due to this, as a result</i> passive voice <i>e.g. It can be argued that... it is thought that...</i> nominalisation <i>e.g. the growth of pollution, the bravery of campaigners</i> sentences building from the generic <i>e.g. most campaigners believe...</i> to the specific <i>e.g. Greta Thunberg, a 15-year-old climate change activist, argues...</i> more sophisticated structure <i>e.g. opening statement of the issues and preview of the main arguments</i> 	
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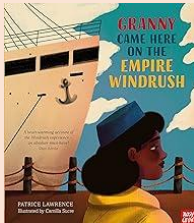
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			<ul style="list-style-type: none">• Use a confidante where appropriate to reveal a characters' true feelings	<ul style="list-style-type: none">• <i>first point, arguments for and against, both with supporting evidence</i>• <i>second point, arguments for and against, both with supporting evidence</i>• <i>next point etc.</i>• final summary and recommendation/conclusion	
				<p>Writing to Inform: Letter Formal letter from Rose to her grandmother to inform her of the events taking place in her town</p> <p>0.5 week</p>	

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				<p>Features:</p> <ul style="list-style-type: none">• causal connectives <i>e.g. consequently, due to this, as a result, therefore</i>• passive voice to create a formal tone <i>e.g. Once the blood has been oxygenated...</i>• glossary for technical vocabulary (if needed)• direct appeal to the reader <i>e.g. through rhetorical questions, interesting detail, relating to their experiences</i>	
				<p>Writing to Argue: Persuasion Speech from Rose to the local town, encouraging them to stand up against concentration camps 1 week</p>	

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			<p>Alternative ending: Rose survives and meets up with the boy from the other side of the barbed wire once he has been released (gain info on his character from The Harmonica)</p> <p>2 weeks</p>	<p>Features:</p> <ul style="list-style-type: none">logical connectives <i>e.g. therefore, as a result, in conclusion</i>words and phrases to indicate concession <i>e.g. while it is true that, in spite of, despite this, however, still, nevertheless</i>evidence to discredit possible counter arguments	
		<p>Plot focus:</p> <ul style="list-style-type: none">Consider different types of conflict <i>e.g.</i> is the character in conflict with themselves, another person, nature, society?Use foreshadowing as a way to engage or divert the reader			
6		<p>Granny Came Here on the Empire Windrush Patrice Lawrence</p>	<p>Alternative Viewpoint Write Granny's journey in first person</p>	<p>Writing to Inform: Biography Based on an inspirational figure from the book</p>	<p>War poetry</p>
			<p>Language features:</p> <ul style="list-style-type: none">Use the power of 3 to extend detail in sentencesUse passive voice create empathy or suspense.	<p>Features:</p> <ul style="list-style-type: none">use of passive voice and nominalisation to create a formal tone in impersonal recounts	

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			Extension: <ul style="list-style-type: none">• Experiment with subject verb inversion (<i>e.g. Out of the sky came a terrifying beast.</i>)• Develop figurative devices: allusion (<i>e.g. He had Herculean strength. It was a Pandora's box of horrors</i>) and extended metaphor	<ul style="list-style-type: none">• possible adapting of chronology in fictional recounts through using flashbacks	
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