

Year 6 Summer 2



English Unit Planning Guidance Oh! I Do Like To Be Beside The Seaside



Year 6 Summer 2

Oh! I Do Like To Be Beside The Seaside

This half term block, based around a theme of *Oh! I Do Like To Be Beside The Seaside*, consists of three English units:

- Narrative – Novel as a Theme
- Non Fiction – Recount: Autobiography
- Poetry – Poems on a Theme

Cross curricular links

Although the units will stand alone, they can be planned to run alongside a Geography unit on revising the name and locations of counties and cities of the United Kingdom; a music unit based on seaside inspired music (this could also be linked to the orchestral music on the Titanic and the cello music linked to *Rooftoppers* by Katherine Rundell) and a Design and Technology unit on structures. An autobiography could be written in role linked to the class novel, theme or other relevant contexts, depending upon the curriculum focus.

Vocabulary, Grammar and Punctuation

Skills have been specifically identified for each unit from *Key Learning in Writing*. The full set of units include all skills for the year group. However, if these units and/or skills are rearranged from the planned order, modifications to the identified grammar skills may be necessary. When planning, consider if the suggested skills are the most appropriate for the class or if different skills are needed based on assessments of children's outcomes. This may involve the revisiting of skills from previous year groups. Refer to *Key Learning in Writing* for the year group to ensure full coverage over the year.

Overview



Year 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Penguins, Possums and Pigs	Fire! Fire!	Growth and Green Fingers	Family Album	The Great Outdoors	Robots
	Stories by the same author Non-chronological reports Poems on a theme	Repetitive patterned stories Poems on a theme Range of non-fiction texts	Classic stories or story on a theme Instructions Traditional rhymes	Traditional tales Recounts	Stories with familiar settings Non-fiction texts: booklets Traditional rhymes	Stories with fantasy settings Poems to learn by heart Recounts
Year 2	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	The Place Where I Live	Fighting Fit	Explorers	The Farm Shop	Wind in the Willows	Buckets and Spades
	Stories with familiar settings Non-chronological reports Poems on a theme	Traditional tales with a twist Instructions	Stories by the same author Non-chronological reports	Stories with familiar settings Persuasion Riddles	Animal adventure stories Recount: letters Classic poems	Story as a theme Explanations Poems on a theme
Year 3	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	There's No Place Like Home	Healthy Humans	Rock and Roll!	The Iron Man	What the Romans Did For Us	How Does Your Garden Grow?
	Folk Tales Recount: biographies	Fables Poems with a structure Persuasion: letters	Story as a theme Poems on a theme Discussion	Novel as a theme Recount: diaries	Playscripts Non-chronological reports	Classic poetry Mystery / Adventure / Fantasy stories Explanations
Year 4	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Sparks Might Fly!	The Great Plague	The Art of Food	Passport to Europe	Water, Water Everywhere	Hunted
	Stories with fantasy settings Explanations Film and playscripts	Fairy tales Classic poetry Recount: newspapers	Stories with issues and dilemmas Persuasion	Novel as a theme Non-chronological reports	Stories with a theme Poems with a structure Information booklets	Folk tales Debate Poems on a theme (optional)
Year 5	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	A Kingdom United	Food, Glorious Food!	Earthlings	Inventors and Inventions	Amazon Adventure	Faster, Higher, Stronger
	Legends Persuasion	Stories with historical settings Film and play scripts Classic narrative poetry	Science fiction stories Information booklets Poems with a structure	Novel as a theme Magazine: information text hybrid	Stories from other cultures Debate	Myths Reports Poems with figurative language
Year 6	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Survival!	Britten's Got Talent?	Heroes and Villains	Super Sleuth	Oh! I Do Like To Be Beside The Seaside	
	Novel as a theme Biography	Classic fiction Poetry – Songs and Lyrics Persuasion: A Formal Review	Older literature Information text hybrid Poems with imagery	Detective / crime fiction Explanations	Short stories with flashbacks Discussion and debate Classic narrative poetry	Novel as a theme Recount: autobiography Poems on a theme

Guidance for English Unit Planning

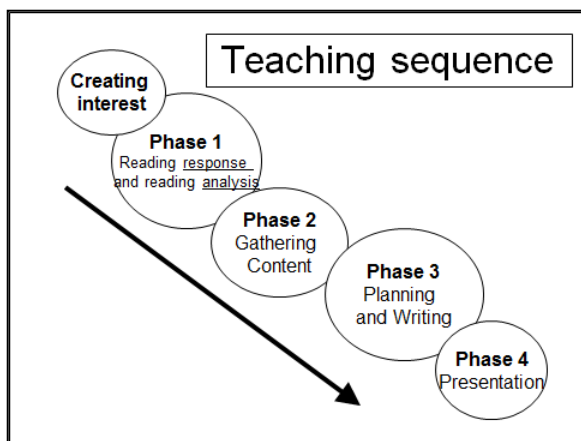
Key Learning

The *Key Learning in Reading* and *Key Learning in Writing* documents reflect complete coverage of the National Curriculum for English and provide the basis for constructing a unit of English. These frequently need breaking down further to form lesson objectives.

The Teaching Sequence

A suggested unit outline follows the teaching sequence:

- Creating Interest
- Reading:
 - Reading and responding
 - Reading and analysing
- Gathering content
- Writing
- Presentation



The amount of time spent in any one phase needs to be tailored to the needs of the class.

Writing Outcomes

Extended Writing Outcomes:

Each unit of work should result in at least two (and possibly three) extended, written outcomes. This allows children several opportunities to practise and apply newly acquired skills in context. Outcomes are identified as follows:

1. Scaffolded outcome

This is completed on a daily basis during the writing phase. It is supported through daily, whole-class, shared and modelled writing. It may be further supported by small-group, guided writing for some pupils. Each section is supported through teaching, with the children working on their own version following the teacher's model. For a narrative unit, this might appear like this:

	Teacher's Role	Children's Role
Day 1	Shared writing/modelling – story opening	Writing their own opening
Day 2	Shared writing/modelling – build up	Writing their own build up
Day 3	Shared writing/modelling – problem	Writing their own problem
Day 4	Shared writing/modelling – resolution	Writing their own resolution
Day 5	Shared writing/modelling – ending	Writing their own ending

The effectiveness of this model is enhanced by:

- feedback and marking on a daily basis and pupils being given time to respond;
- use of ideas and vocabulary gathered during earlier phases displayed on the working wall;
- displaying the shared and modelled writing from across the writing phase.

2. Independent extended writing outcome

This is a second opportunity for the children to write in the same genre or text-type, but this time, more independently. Generally, this would take one (or at most two lessons) and should take place soon after the completion of the unit. The children should have time to think, plan and discuss their ideas and they should also have access to prompts created through the unit, e.g. content from the working wall, genre checklists, word banks, dictionaries etc.

Crucially however, **there should be no adult modelling of writing to support the completion of this second outcome.**

As well as giving children another opportunity to apply their skills, this outcome is very useful to inform assessment and next steps in teaching and learning. Consequently, feedback and marking for this outcome might be less in-depth and feature on completion of the piece only. This provides an ideal opportunity for pupils to make improvements to their independent writing via redrafting and self-editing. The piece can still be used for assessment purposes, provided that the process is not over-scaffolded by the teacher and is the result of the child's own improvement.

3. Cross curricular application

This works best for non-fiction units. It usually takes place some time after the completion of the English unit and in another area of the curriculum. This provides opportunity for children to revisit text types and revise skills. Pupils should be given time to refresh their knowledge and understanding of the text type, looking back at their own writing and prompts created. Again, this outcome is particularly useful for assessment purposes and children should be given opportunity to edit and improve their own writing.

Publishing Writing

Children invariably write more effectively when they have a real audience and purpose for their writing. Thought should be given to this at the outset and shared with the children. This might involve:

- writing stories to entertain Year 2, for example: arranging an opportunity for the children to share their stories with them in small groups;
- writing, then redrafting, non-chronological reports to make a class book which is put on display in the school library;
- children reading, rehearsing and performing their own poetry to be recorded and shared on the school website.

Short writing

Of course, all writing must not be left until the writing phase! Writing skills need to be constantly practised and revisited throughout the reading and gathering content phases. Outcomes should be linked to a specific learning objective e.g. *LO: To infer character thoughts and feelings – Outcome: diary.*

Examples of short writing opportunities include:

- diary entries
- character profile
- dialogue exchange
- fact file
- letter to a problem page
- book review

Grammar and Punctuation

An age-appropriate grammar and/or punctuation focus should be selected for each unit, based on the genre or text type from the unit. However, it is important that teachers consider the children's current skills in relation to grammar and adjust this focus if necessary. For example, it is not appropriate to teach main and subordinate clauses to a Year 3 class who are not secure with simple sentence construction.

As well as the acquisition of grammar skills, knowledge and terminology, it is important that children are shown how to apply these appropriately in their own writing.

The process involves:

- Short, sharp grammar warm-ups - a highly effective way of introducing and practising the skills initially;
- The teacher modelling the appropriate application during the writing phase;
- Establishing the expectation that the children will apply the skills appropriately in their own writing;
- The children having opportunity to self and peer assess;
- Teacher feedback and marking which reflects the grammar or punctuation focus.

It is advisable to address one or two objectives for grammar and/or punctuation within a unit; this allows skills to be taught and secured through a 'little and often' approach.

Spelling and Handwriting

Spelling and Handwriting should be taught regularly with content taken from Lancashire *Key Learning in Writing* or directly from National Curriculum 2014.

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Key Learning	
Unit	Novel as a Theme
Outcome	<ul style="list-style-type: none"> ▪ A range of writing outcomes linked to the novel, e.g. <i>diary, letter, internal monologue, summary, prediction</i>. ▪ Character description(s) written in the style of the author. ▪ A chapter for a novel.
Possible Duration	<ul style="list-style-type: none"> ▪ 3-4 weeks.
Key Learning Reading	<ul style="list-style-type: none"> ▪ Regularly listen to novels read aloud by the teacher from an increasing range of authors, which they may not choose themselves. ▪ Listen to, read and discuss an increasingly wide range of fiction. ▪ Independently read longer texts with sustained stamina and interest. ▪ Through close reading, re-read and read ahead to locate clues to support understanding and justify with evidence from the text. ▪ Predict what might happen from information stated and implied. ▪ Infer characters' feelings, thoughts and motives from their actions, justifying inferences with evidence, e.g. Point+Evidence+Explanation. ▪ Recognise themes within and across texts, e.g. <i>hope, peace, fortune, survival</i>. ▪ Participate in discussions about books building on their own and others' ideas, and challenging views courteously. ▪ Explain the effect on the reader of the author's choice of language and reasons why the author may have selected these words, phrases and techniques.
Key Learning Writing	<ul style="list-style-type: none"> ▪ Explore how hyphens can be used to avoid ambiguity, e.g. <i>man eating shark</i> versus <i>man-eating shark</i>. ▪ Find examples of where authors have broken conventions to achieve specific effects and use similar techniques in own writing, e.g. <i>repeated use of 'and' to convey tedium; one word sentence</i>. ▪ Use a range of planning approaches, e.g. <i>storyboard, story mountain, discussion group, post-it notes, ICT story planning</i>. ▪ Identify and use semi-colons within lists. ▪ Identify audience and purpose. ▪ Draw on similar writing models, reading and research. ▪ Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. ▪ Blend action, dialogue and description within sentences and paragraphs to convey character and advance the action, e.g. <i>Tom stomped into the room, flung down his grubby, school bag and announced, through gritted teeth, "It's not fair!"</i> ▪ Compare how authors develop characters. ▪ Reflect upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. ▪ Proofread for grammatical, spelling and punctuation errors.

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Suggested Texts

- Rooftoppers by Katherine Rundell.
- Alone on a Wide, Wide Sea by Michael Morpurgo.
- Why the Whales Came by Michael Morpurgo.
- Over Sea, Under Stone by Susan Cooper.
- Ingo by Helen Dunmore.
- The Secret of Spiggy Holes by Enid Blyton

Novel as a Theme – Creative Learning Opportunities and Outcomes

Creating interest

- Show images linked to the focus text, e.g. if using *Rooftoppers*, images of a cello, a shipwreck, a baby, Paris, rooftops.
- Share only the first sentence of the novel with the children. Ask them to summarise what they know about the story so far by completing the first column of a KWL grid:

What do we Know? (K)	What do we Want to know? (W)	What have we Learnt? (L)

- Predict what might happen. Encourage the children to use tentative language when predicting from information which is implied, e.g. **Maybe** *the baby will be found by a musician because the author says the baby was found in a cello case, suggesting the cello case is significant in some way*. The LPDS Reading Domain Cards could be used to support with this.

Reading

Grammar: Warm ups throughout reading phase – focus on:

- exploring how hyphens can be used to avoid ambiguity, e.g. man eating shark versus man-eating shark.
- identifying and using semi-colons within lists.

Reading and responding

- Through shared reading, explore the selected novel and complete during additional reading time, outside of the English lesson. Use a reading journal to record ongoing responses to the text as well as other reading based activities, e.g. *KWL grids, mind mapping, writing in role, adding themselves as a character into the story, writing summaries and making predictions*.
- Use connections cards to enable children to make links with the text: <https://www.lancashire.gov.uk/lpds/teaching-and-learning/primary/english-and-literacy/reading/> (found under 'Reading Response Prompts'). Model this orally using the prompts to support making connections. Model and use book talk to deepen comprehension. Focus on a small section of text at a time, asking children to identify

Learning outcomes

- Children will be able to construct a prediction based on clues.
- Children will be able to use tentative language when making predictions.
- Children will be able to avoid ambiguity by using hyphens appropriately.
- Children will be able to use semi colons within lists.
- Children will be able to record on going thoughts in a reading journal.
- Children will be able to respond to reading in a variety of ways, including in writing.
- Children will be able to take on specific roles within group discussion, enabling them to participate actively.

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particular words or phrases which they feel are particularly interesting or effective. Consider using semantic maps to explore vocabulary. Through questioning, explore the children's responses to these words and phrases; *What did the word make you think about? What is going on in your head as you read this sentence? What did you feel when you read...?* Model the use of speculative language to support children in articulating their responses, e.g. *This word suggests...; This word is associated with...; This supports the idea of...*

- Provide opportunities for children to extend book talk in small groups. Assign group discussion roles such as chair, mentor and scribe to help ensure all children participate in the discussion. Remind the children to build on their own and others' ideas, and support this where necessary.
- Explore the thoughts, feelings and motives of characters using drama techniques such as freeze framing, thought tracking (in role as characters, children speaking their thoughts aloud), role play and conscience alley. Examine incidents from the viewpoint of different characters within the story. For example, if using *Rooftoppers*, look at the visit from Martin and Susan Eliot from the National Childcare Agency comparing the points of view of Charles, Sophie, and Mr and Miss Eliot (p40-48). Ask children to justify their inferences, both orally and in writing. Link to short writing opportunities such as diary entries, internal monologues and letters.
- Provide opportunities for children to make predictions based on information stated and implied. Include predictions beyond the end of the story, e.g. *what might Matteo be doing ten/twenty/thirty years from now?*
- Ask a range of questions, including those which children can respond to using the point; evidence; explanation prompt. The reading question matrix could be used to support with this: <https://www.lancashire.gov.uk/lpds/teaching-and-learning/primary/english-and-literacy/reading/> (found under 'Reading Response Prompts').
- Demonstrate how to gather multiple pieces of evidence to support their answer, e.g. through rereading and reading ahead to locate clues to support their understanding. Support the children in considering the relative significance of evidence gathered and how to organise this within their written response.
- Focusing on themes within the text, provide each group with a card which identifies a theme from the novel, e.g. for *Rooftoppers*, these might include: *family, belonging, hope, and determination*. Without revealing their word to other groups, ask children to make themselves into a 'statue', still picture or tableau to represent that word. Other children then have to guess the word (this can be made simpler by listing a number of themes on the board so children have to choose the correct word and interpret the image, justifying their opinion). Link this into a short writing opportunity where the children have to explore their theme further, selecting evidence from more than one paragraph or section of the text to support their ideas. The PEE prompt (Point + Evidence + Explanation), writing frame or paragraph planner could be used to support this.

Reading and analysing

- Identify a section of the text such as a character description. For example, if using *Rooftoppers*, read and compare the descriptions of Charles Maxim: the narrator's description in chapter one which begins 'Think of night-time with a speaking voice.'; Miss Eliot's report in chapter two, beginning 'C.P. Maxim is bookish, as one would expect of a scholar...'; and Sophie's view of Charles, also in chapter two: 'Sophie thought about that later, in bed...'. Focus on the vocabulary used within these

- Children will be able to explore characters using a range of drama techniques.
- Children will be able to demonstrate empathy through drama and writing.
- Children will be able to identify and generate fact and opinion questions.
- Children will be able to demonstrate understanding of a theme.
- Children will be able to select evidence and explain their opinions using the PEE prompt.

- Children will be able to identify effective vocabulary and describe the effect.
- Children will be able to use appropriate techniques to write contrasting character descriptions in the style of the author.

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descriptions, discussing the meanings of any unfamiliar words. Ask the children to identify, highlight and discuss key words within the descriptions, annotating the text using the speculative language already practised, e.g. This word suggests...; This word is associated with...; This supports the idea of...

- Analyse the text with the children and create a short toolkit or checklist of techniques used by the writer to create the character description. Where there are contrasting descriptions – such as those found in *Rooftoppers* – create separate toolkits or checklists for each description.
- Ask the children to draw on the model text and use the checklist to write character descriptions of another character. For example, if using *Rooftoppers*, write two contrasting descriptions of Sophie, one from the point of view of Charles and one from the point of view (perspective?) of Miss Eliot. Support with modelled, shared or guided writing as appropriate.
- Use the description of items on Matteo's rooftop and the feast Charles prepared as an opportunity to explore and use semi-colons in a list in context. This may be in addition to the grammar warm-ups planned for this phase. Revise the correct usage of semi-colons. Re-read pages 163-165 which describe the rooftop where Matteo lives and his possessions. Use these pages to formulate a list of his possessions using semi-colons, e.g. *a pile of sharp arrows, tied in bundles; a pile of apples, ripe and red; one sack filled with leaves, and another filled with bones*. Then re-read pages 185-187 and ask the children to formulate a list of the food package items using semi-colons appropriately. The children could be reminded to use this feature in their writing outcomes, for example, listing the weapons belonging to the 'garriers'.

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Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on examples of where authors have broken conventions to achieve specific effects. Explore and experiment with a view to using some in their own writing.

- Pause the reading of the novel at a suitable point and explain to the children that they will be writing the next chapter. For example, if using *Rooftoppers*, pausing at the end of chapter 27 would give the children opportunity to write their own chapter including an action scene or, alternatively, they could write the ending to the story.

Developing characters

- Compare how authors develop characters. Look at how Katherine Rundell describes Matteo: *'The boy glared at her. He thumped the wall, and his hand left a sooty mark. The forefinger on his right hand was missing its tip.'* (p110); *'He spoke like someone holding onto his temper by a thread.'* (p112); *'He seemed to be wearing two pairs of shorts, one on top of the other... His jersey was threadbare, but his face, she thought, was not. His face was sharp and clever.'* (p130); *'When Matteo was standing still, he was quite an unusual-looking person. When he moved, he was astonishing. He seemed made of India rubber.'* (p139); *'His face took on an aggravating, headmaster look.'* (p142); *'His arms were stretched out. Like wings.'* (p153); *'He felt frighteningly thin and light. She thought his collarbone must be hollow, like a bird's.'* (p155).
- Discuss how the author develops character by describing physical appearance as well as characteristics such as temperament. Highlight how Matteo's character is portrayed by his actions and the way he speaks. Consider using the DIRDS model to exemplify. DIRDS grids help children gather information from the text to support with inferences, e.g. how the character is described in the text and the inferences we can make from this; what the character says in the text and the inferences we can make from this.

Describe, Illustrate, Responded to, Do, Say - DIRDS	
Text: <i>Rooftoppers</i> by Katherine Rundell	
Character:	Inferences made
D escribed:	
I llustrated:	
R esponded to by Others:	
D o:	
S ay:	

- Use this model to compare how different authors describe similar characters. For example, compare how Oliver Twist is described by Charles Dickens and how Jim Jarvis (Street Child) is described by Berlie Doherty. Extracts from both texts can be found on the Love Reading 4 Kids website. Street Child: <https://www.lovereading4kids.co.uk/extract/12819/Street-Child-by-Berlie-Doherty.html>

Learning outcomes

- Children will be able to explain why an author has broken a convention and the effect this has created.
- Children will be able to identify the characteristics, behaviour and speech of characters from the novel.
- Children will be able to create their own plot and record this as an annotated story map.
- Children will be able to generate, collect and record vocabulary to describe the setting/s for their story.

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and Oliver Twist <https://www.lovereadings4kids.co.uk/extract/2905/Oliver-Twist-with-an-Introduction-by-Garth-Nix-by-Charles-Dickens.html>

- Are there any similarities in the way the characters are developed? Matteo is often described as some sort of wild bird. Do Charles Dickens or Berlie Doherty use any animal imagery to portray their characters? Do the characters' words and actions describe them further?
- Organise the children into groups and allocate a different character from the story to each group. Ask the children to identify, discuss and make notes on large sheets of paper about what they know about this character. Support this activity with prompts such as: *Where do they live? What do they care about? Who do they care about? Can you describe their appearance? Can you describe their behaviour? Can you describe their speech?* Provide a short writing opportunity for the children to write a brief description or biography of the character, inventing fictional details appropriate to the context of the text where appropriate. (The DIRDS grid above would be useful as a scaffold for this). Ask the children for feedback, displaying notes on the working wall.

Developing setting

- Consider the setting(s) for the chapter. Provide opportunity for children to work collaboratively to develop the vocabulary to describe the setting(s), e.g. *labelling pictures; completing a zone of relevance activity in which descriptive words are placed on a target board according to their relevance; collaboratively drawing details from the setting on fabric using washable markers and labelling with nouns, adjectives, similes; conducting a visualisation activity in which the setting is described, orally, in detail whilst others listen and visualise the scene; using the drama technique 'tour guide' in which pairs of children walk around the room and one, in role as the 'tour guide', describes to the other what they 'can see'*. Display useful words and phrases on the working wall to support the writing phase.
- If using *Rooftoppers*, it would be beneficial to explore the setting of Paris to provide children with details that can be used in their writing outcomes. Several key landmarks are featured in the text: Notre-Dame Cathedral, the Gare du Nord, the Louvre, the Law Courts (Palais de Justice) and 16 Rue Charlemagne (the cello shop). Google maps/ Wikipedia etc. can be used to explore and research these locations. 3D street view maps can be accessed and would be an invaluable way of experiencing how Matteo navigated the city without ever coming down to street level:
 - Rue Charlemagne
<https://www.google.com/maps/place/Rue+Charlemagne,+75004+Paris,+France/@48.853641,2.3599642,70a,35y,39.57t/data=!3m1!1e3!4m5!3m4!1s0x47e671fdc4d40bab:0x68d875ec7e470e5f!8m2!3d48.8542624!4d2.3602688>
 - The law courts (Palais de Justice) 3D map
<https://www.google.com/maps/place/Palais+de+Justice+de+Paris/@48.8557269,2.342958,491m/data=!3m2!1e3!4b1!4m5!3m4!1s0x47e671e022e97993:0xb6e70fd835a7a592!8m2!3d48.8557234!4d2.3451467> and <https://www.google.com/maps/place/Palais+de+Justice+de+Paris/@48.8535624,2.344052,293a,35y,39.41t/data=!3m1!1e3!4m5!3m4!1s0x47e671e022e97993:0xb6e70fd835a7a592!8m2!3d48.8557234!4d2.3451467> and a French documentary (watch without sound to concentrate on the visuals) YouTube: Palais de Justice, c'est historique!
<https://www.youtube.com/watch?v=kReSs9uFL0g>
 - The Gare du Nord (3D map)
<https://www.google.com/maps/place/Gare+du+Nord/@48.8809516,2.3527334,17z/data=!3m1!4b1!4m6!3m5!1s0x47e66e6bfc58a37f:0x4fb63768d2dd790c!8m2!3d48.8809481!4d2.3553137!16zL20vMDJqMmQ4?entry=ttu>

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and a walk around the station: YouTube: A Walk Around Gare Du Norde, Paris:

<https://www.youtube.com/watch?v=TRnsRHFsws>

- Notre Dame 3D map <https://www.google.com/maps/place/Cath%C3%A9drale+Notre-Dame+de+Paris/@48.8529717,2.3473218,17z/data=!3m1!4b1!4m6!3m5!1s0x47e671e19ff53a01:0x36401da7abfa068d!8m2!3d48.8529682!4d2.3499021!16zL20vMGd0eGg?entry=ttu> and video tour YouTube: Notre Dame de Paris, Paris [HD] https://www.youtube.com/watch?v=O61ng_QqC4I
- Provide children the opportunity to research other famous Parisian landmarks to use in their own writing. <https://parismap360.com/paris-tourist-map#.XJEk2ij7TIU> and <https://www.planetware.com/tourist-attractions-/paris-f-p-paris.htm> would provide good starting points. Children could then choose one or two landmarks to research in detail before feeding back to the group. 3D maps could be used to check that the buildings are suitable for 'rooftoppers'.
- A setting description would be a valuable shorter independent writing opportunity as this can be used to inform the children's final writing outcome. Use a multi-sensory planning format to make notes on the setting, e.g.

What can I see?	What can I hear?
What can I smell/taste?	How does it make me feel?
This could be more metaphorical than physical, e.g. <i>the smell of anticipation, the taste of hopelessness in the air.</i>	Again, more metaphorical than physical

- Through shared writing, model a setting description based on one of the landmarks featured in *Rooftoppers*. Following this session, provide children with sufficient time to plan and write an independent setting description based on one of the other landmarks that they have researched.

Developing plot

- Revise the plot so far. For example, if using *Rooftoppers*, chunk the plot with the children up to the end of chapter 27:

A baby is found floating in a cello case in the channel after the ship she was travelling on capsizes.
Charles (a fellow passenger) decides to raise her in London but the National Childcare Agency want to remove her from his care and put her in an orphanage.
Sophie finds a plaque inside her cello case containing an address in Paris. She decides she must go to Paris to find her mother. Charles goes with her.
The French authorities will not help but after meeting Matteo (a homeless boy who lives on the roof), Sophie breaks into the archives at the Police Headquarters and finds a picture of the cellist from the ship who she believes is her mother.
Sophie, Matteo, Charles and a few other 'rooftoppers' head to the address indicated by the photograph, even though the address is known by the 'rooftoppers' to be inhabited by dangerous 'garriers'. When they arrive, they hear a cello playing a song that Sophie remembers from being a baby... then the 'garriers' appear...

- In groups, discuss possible events for the next (and final) chapter. Encourage children to explore different scenarios whilst maintaining consistency of behaviour and personality traits of characters. Following group discussions, share ideas. Will Sophie,

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Matteo and the other 'Rooftoppers' run into the dreaded 'garriers'? Will Sophie be reunited with her mother? What about Charles?

- From the ideas, ask the children to decide the sequence of events for their own writing and create a story map to record these. Add key vocabulary, snippets of characters' speech and planning notes to the maps. Support with modelling.
- Consider providing children with a simple chapter structure to support with the sequence of events and consequently supporting their story map:

Sophie, Matteo, Charles, Anastasia and Safi set off to the address found with the photograph (this should be the new setting that children researched and described).

On the way they are stopped by '*garriers*'. There is a fight. How do they escape? (Details should be changed from the original for this action scene; different weapons, different methods of escaping etc.)

After escaping the '*garriers*', familiar cello music can be heard (from the new setting). There is another problem - the gap is too wide for Sophie to jump across. How does she get to the next rooftop?

Setting description - Sophie sees the new setting and can still hear the music.

Sophie makes it to the rooftop of the building. Who (if anyone) is there? How does the story end?

- As part of this process, teachers may decide to focus on the action scene in chunk two. Create a writer's toolkit for the action scene and test out against different action scenes from a range of texts or films.
- Teachers should revisit how to blend action, dialogue and description within action paragraphs and/or sentences. These skills should be modelled and children should be given opportunities to practice this within their own action paragraph.
- Provide children with sufficient time to discuss and plan their stories.

Writing

- Using the story map created, use shared writing techniques to model a section at a time. Focus on skills – correct use of hyphens to avoid ambiguity, semi colons within lists, and breaking of conventions within writing in order to achieve specific effects. Make frequent references to the character notes on the working wall, demonstrating and explaining how characters' behaviour, speech and personalities are being maintained.
- Children follow the modelling each day from the whole class focus and use their own map to inform writing.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Support the children in evaluating, editing and improving their stories to suit their audience and purpose.
- Encourage the children to proofread for grammatical, spelling and punctuation errors. Use editing stations to support this process.

Learning outcomes

Children will be able to write a chapter which includes:

- correct use of hyphens to avoid ambiguity.
- semi-colons within lists
- the deliberate breaking of conventions in order to achieve specific effects.
- a blend of action, dialogue and description.
- characters, events and settings which are consistent with the focus novel.

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Scaffolded Outcome:

A new chapter or ending for the novel.

Independent extended writing outcome:

Cross curricular application:

Presentation

- Share chapters or endings with peers in small groups.

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Key Learning

Unit	Recount: Autobiography
Outcome	<ul style="list-style-type: none"> ▪ An autobiography, written in role as a character: <ul style="list-style-type: none"> – A fictional person linked with the seaside, e.g. <i>pier show performer, Punch and Judy puppeteer, fairground ride inventor, ice-cream salesman, owner of a donkey ride company.</i> – A character from the class novel.
Possible Duration	<ul style="list-style-type: none"> ▪ 1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> ▪ Demonstrate active reading strategies, e.g. <i>challenging peers with questions, justifying opinions, responding to different viewpoints within a group.</i> ▪ Through close reading, re-read and read ahead to locate clues to support understanding and justifying with evidence from the text. ▪ Skim for gist. ▪ Scan for key information. ▪ Retrieve, record, make notes and present information from non-fiction, including texts used in other subjects. ▪ Use a combination of skimming, scanning and close reading across a text to locate specific detail. ▪ Identify how language, structure and presentation contribute to meaning, e.g. <i>persuasive leaflet, balanced argument.</i> ▪ Explain the effect on the reader of the author's choice of language and reasons why the author may have selected these words, phrases and techniques. ▪ Analyse the conventions of different types of writing.
Key Learning Writing	<ul style="list-style-type: none"> ▪ Use devices to build cohesion between paragraphs, e.g. <i>adverbials</i> ▪ Manipulate sentences to create particular effects. ▪ Explore, collect and use examples of the perfect form of verbs to mark relationships of time and cause. ▪ Draw on similar writing models, reading and research. ▪ Evaluate, select and use a range of organisation and presentational devices for different purposes and audiences. ▪ Select the appropriate structure, vocabulary and grammar. ▪ Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. ▪ Select appropriate register for formal and informal purposes. ▪ Make conscious choices about techniques to engage the reader including appropriate tone and style, e.g. <i>rhetorical questions, direct address to the reader.</i>

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<p>Suggested Texts</p>	<ul style="list-style-type: none"> ▪ Mud, Sweat and Tears Junior Edition by Bear Grylls. ▪ I am Malala: How One Girl Stood Up for Education and Changed the World by Malala Yousafzai and Patricia McCormick (selected chapters which are appropriate) ▪ Malala – My story of standing up for girls’ rights by Malala Yousafzai and Patricia McCormick. ▪ My Brief History by Stephen Hawking. ▪ Boy: Tales of Childhood by Roald Dahl. ▪ More About Boy: Roald Dahl’s Tales from Childhood. ▪ Going Solo by Roald Dahl. ▪ Jessica Ennis: Unbelievable (selected extracts) by Jessica Ennis. ▪ Bill Peet: An Autobiography ▪ Matt Allen, the founder of Ice Cream Man – http://www.icecreamman.com/ – https://www.npr.org/templates/story/story.php?storyId=12122867
<p>Recount: Autobiography – Creative Learning Opportunities and Outcomes</p>	
<p>Creating interest</p> <ul style="list-style-type: none"> ▪ The teacher’s own childhood might provide a good starting point for creating interest in autobiography. Choose a particularly interesting or amusing incident from the past and share the story with the children, including sufficient detail to entertain and engage. Use photographs and/or objects as prompts if possible. ▪ Ask the children to work in pairs or small groups to entertain each other by sharing stories from their own past. 	<p>Learning outcomes</p> <ul style="list-style-type: none"> ▪ Children will be able to entertain or interest a partner through an oral recount of an event from their own life.
<p>Reading</p> <p>Grammar: Warm ups throughout the reading phase – focus on devices to build cohesion relevant to autobiographical writing, e.g. <i>adverbials</i></p> <p>Reading and responding</p> <ul style="list-style-type: none"> ▪ Through shared reading and independent reading, explore a selection of autobiographies. These might include selected extracts from adult autobiographies such as, <i>Jessica Ennis Unbelievable: From My Childhood dreams to Winning Olympic Gold</i>, as well as those written specifically for children such as <i>Mud, Sweat and Tears Junior Edition</i> by Bear Grylls. A complete, appropriate biography could be read to the children using additional time outside of English lessons. ▪ In groups, children read and discuss extracts from different autobiographical texts matched to their reading ability. Encourage them to build on one another’s responses, challenging ideas courteously. ▪ Model re-reading and reading ahead to locate clues to support understanding. Ask the children to devise questions in pairs which require the respondent to gather evidence from different parts of the text. Children then swap questions and answer each other’s questions using skimming and scanning techniques demonstrated by the teacher. 	<p>Learning outcomes</p> <ul style="list-style-type: none"> ▪ Children will be able to identify and use devices which build cohesion in autobiographical texts. ▪ Children will be able to discuss and sequence events. ▪ Children will be able to devise appropriate questions to deepen understanding. ▪ Children will be able to skim, scan, re-read and read ahead to locate clues and information in order to answer specific questions.

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Reading and analysing

- Analyse the conventions of autobiographical writing by drawing up a toolkit to include techniques to engage the reader, appropriate tone and style, rhetorical questions, first person pronouns, perfect form of verbs, and direct address to the reader.
- In order to create a planning and writing frame, 'box-up' an autobiography by drawing rectangles (or 'boxes') around each paragraph or section. Ask the children to give each paragraph or section a subheading to identify or summarise the content, e.g. *early life; school days; starting work*.
- Discuss the purpose of each paragraph and identify the key information within it.
- Compare a selection of autobiographies, identifying and evaluating how specific information is organised, e.g. *sections with sub-headings, events in time order*. This could be recorded in a grid format:

Comment on:	Text one	Text two	Text three
Chronological order			
Devices to build cohesion			
Sections and sub-headings			
Use of anecdotes – funny or interesting incidents and extra detail			
Description of a place, a person or an event in more detail			
Opinion of the writer			
New paragraph used when the time changes, something new happens or a new place or person is being written about.			

- Create a checklist of features for use in the writing phase.

- Children will be able to identify the conventions of autobiographical writing.
- Children will be able to compare autobiographies, identifying similarities and differences between them.
- Children will be able to comment on and describe the organisation of autobiographical writing.

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Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on manipulating sentences to create particular effects. Revisit different sentence types (simple, compound and complex) and openers (-ed, -ing, simile starters, adverb starters), and create sentences which would be suitable for autobiography, e.g. *Having grown up on a farm, perhaps I was always destined to work outdoors.*

- Ask the children to consider the content for their writing; this will depend upon the intended, final outcome.
- If writing an autobiography in role as a fictional character, the children will need opportunity to:
 - Create the character, inventing a name, family details, their job, key events from their life etc.
 - Carry out research into the occupation they have invented for the character, e.g. end of the pier show or Punch and Judy show entertainer; fairground ride inventor; ice-cream salesman; owner of a donkey ride company. This will help to make the autobiography sound more authentic.
- An interesting subject for the autobiography would be Matt Allen, the founder of Ice Cream Man – a business which gives away ice cream for free! Information to inform the autobiography can be found at:
<http://www.icecreamman.com/>
<https://www.npr.org/templates/story/story.php?storyId=12122867>
- If writing in role as a character from the class novel, the children will need opportunity to:
 - Identify what is already known about the character, from the text.
 - Where necessary (for example if using Matteo from Rooftoppers) invent a back story for the character, filling in details about their past.
 - Think about what might have happened to the character after their story within the novel ends.
- Following modelling, the children create a timeline of the character's life, identifying and annotating key events, e.g. when and where they were born; where they went to school; where they lived; when they left home; when they began work and what they did.
- Using the timeline, model the telling of a fictitious anecdote relating to an event on the timeline. Include details to make it funny or interesting. Allow the children some thinking time to invent fictitious anecdotes linked to the key events of their timelines.
- Working in pairs or small groups, the children interview each other in role. Encourage the interviewers to use open questions and prompts such as 'Tell me about...' Encourage the interviewees to relate their fictitious anecdotes using details to make them humorous or interesting.

Learning outcomes

- Children will be able to construct different sentences of different types, and use a range of openers.
- Children will be able to comment on the function and effect of sentences in context.
- Children will be able to identify and gather the content required for their own autobiographical writing.
- Children will be able to create and annotate a timeline for a fictional character's life.
- Children will be able to relate fictitious anecdotes using details to make them humorous or interesting for the listener.

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Writing

- Use the timeline created. Use shared writing techniques to model a section at a time with the children. Focus on skills – devices to build cohesion, perfect form of verbs and manipulating sentences to create particular effects.
- Children follow the modelling each day from the whole class focus and use their own timelines to inform writing.
- Use AFL, marking and feedback to adjust shared writing focus daily, e.g. making conscious choices about techniques, using rhetorical questions and direct address to the reader.
- Encourage the children to proofread for grammatical, spelling and punctuation errors. Use editing stations to support this process.

Learning outcomes

- Children will be able to write an autobiography, in role, which includes:
 - devices to build cohesion.
 - sentences which have been manipulated to create particular effects.
 - perfect form of verbs.
 - the features of an autobiography.

Scaffolded Outcome:

An autobiography, written in role.

Independent extended writing outcome:

Cross curricular application:

Presentation

- Share autobiographies with other children from the class or consider publishing them on the school website or blog.

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Key Learning

Unit	Poems on a Theme
Outcome	<ul style="list-style-type: none"> ▪ A poem based on a model.
Possible Duration	<ul style="list-style-type: none"> ▪ 1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> ▪ Listen to, read and discuss an increasingly wide range of poetry. ▪ Explain the meaning of new vocabulary within the context of the text. ▪ Explore, recognise and use the terms personification, analogy, style and effect. ▪ Explore texts in groups and deepen comprehension through discussion. ▪ Use a reading journal to record ongoing reflections and responses to personal reading. ▪ Explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these words, phrases and techniques. ▪ Prepare poems to read aloud and perform using dramatic effects. ▪ Recognise themes within and across texts, e.g. hope, peace, fortune, survival. ▪ Make comparisons within and across texts.
Key Learning Writing	<ul style="list-style-type: none"> ▪ Draw on similar writing models, reading and research. ▪ Select the appropriate structure, vocabulary and grammar. ▪ Select the appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. ▪ Reflect upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. ▪ Use appropriate and effective intonation and volume. ▪ Add gesture and movement to enhance meaning. ▪ Encourage and take account of audience engagement.

Suggested Texts

- Sea Fever by John Masefield. Reading by the author on YouTube: John Masefield "Sea Fever" famous poem READ BY THE POET HIMSELF ("I must down to the seas again..." <https://www.youtube.com/watch?v=tLXNyhG4CGk>)
- The Sea by James Reeves: <https://lhsenglish.files.wordpress.com/2020/05/the-sea-james-reeves.pdf>
- The Tide Rises, the Tide Falls – Henry Wadsworth Longfellow on the Poetry Foundation website <https://www.poetryfoundation.org/poems/44651/the-tide-rises-the-tide-falls>
- A Sea Dirge by Lewis Carroll on the Poem Hunter website <https://www.poemhunter.com/poem/a-sea-dirge/>
- Picnic by Judith Nicholls on the Children's Poetry Archive website <https://www.childrenspetryarchive.org/poem/picnic>
- Seashell by James Berry on the Children's Poetry Archive website <https://www.childrenspetryarchive.org/poem/seashell>
- Lord Neptune by Judith Nicholls on the Children's Poetry Archive website <https://www.childrenspetryarchive.org/poem/lord-neptune>
- Ocean Travel by Jennifer Tweedie on the Word Power website <http://www.wordpower.ws/poetry/poetry-jennifer-tweedie.html>

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Poems on a Theme – Creative Learning Opportunities and Outcomes

Creating interest

- Look at contrasting images of the sea such as *The Angry Sea* by Thomas Moran <https://www.thomas-moran.org/The-Angry-Sea.html>, *The Seekers* by Mark Shasha <https://markshasha.com/workszoom/2732906>, and *Sea Shadows* by Leonid Afremov <https://www.artstation.com/artwork/L3oPAI>. What impression of the sea do these paintings give? Discuss preferences, encouraging the children to give reasons for their choice.
- Provide the children with opportunity to work collaboratively to collect vocabulary in relation to each painting or image. Use thesauruses to explore synonyms and extend the vocabulary. Some useful art-related vocabulary can be found on <https://www.words-to-use.com/words/art/>
- Display on the working wall for use in the writing phase.

Learning outcomes

- Children will be able to express their preferences, giving reasons.
- Children will be able to generate vocabulary linked to a theme.
- Children will be able to use a thesaurus to identify synonyms.

Reading

Grammar: Warm ups throughout the reading phase – focus on selecting appropriate vocabulary and language effects for impact, e.g. simile, metaphor, personification.

Reading and responding

- Through shared reading, read and explore a selection of poems about the sea or the seaside (see suggested texts).
- Explore the meaning of words in context: *Can you work out the meaning by looking at the other words in the line or poem? What type of word is it? Does the root word help? Can you think of another word which would fit in and make sense? What definition(s) does the dictionary give? Using the appropriate dictionary definition, can you explain what the word means in the context of this poem?*
- Model and use book talk to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. *I wonder whether...; Maybe...; At first I thought ... but now ...* Show the children how to reread and read ahead to locate clues to support understanding. Justify with evidence from the text. Use connections cards to help children make links between these poems and other texts they have read: <https://www.lancashire.gov.uk/lpds/teaching-and-learning/primary/english-and-literacy/reading/> (found under 'Reading Response Prompts').
- Provide opportunities for children to participate in discussions about poems, building on their own and others' ideas. Encourage the children to challenge the views of others courteously and revisit strategies to do this, e.g. using speaking frame prompts such as *I like that idea but have you thought about...; I agree but also...; I hadn't thought about that, can you tell me more?* Teachers may consider using simple A,B,C prompts to help structure children's courteous responses.
- For example, the children make a point and then add further detail using one of the following:

Learning outcomes

- Children will be able to select language for effect.
- Children will be able to create language effects, e.g. *similes, metaphors, personification*.
- Children will be able to explore the meaning of words in context.
- Children will be able to discuss poems, building on and challenging others' ideas.
- Children will be able to demonstrate their understanding, interpretation and response to the poetry through discussion and in writing.
- Children will be able to build on their own ideas and those of others and challenge the views of others courteously.
- Children will be able to compare poems and explain their preferences.
- Children will be able to learn poetry by heart.
- Children will be able to take account of meaning when reading aloud.

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A- I **agree** with ... because (evidence/explanation)

B- I would like to **build** on what ... said because (evidence/explanation)

C- I would like to **challenge** what ... said because (evidence/explanation)

- Provide opportunities for children to read other poems, matched to their reading ability. Encourage them to highlight words and phrases which create powerful images, annotating these with their responses. Provide opportunities for them to discuss their preferences, make recommendations and give detailed reasons for their opinions.
- Learn some poems (or verses of poems if the poem is particularly long) by heart.
- Prepare poems to read aloud and perform, showing understanding through intonation, tone, volume and action so the meaning is clear to an audience. Begin by watching a poet perform one of their own poems (links in the suggested text section) and evaluate the poet's performance.
- Rehearse and perform a poem or selection of poems for an audience. Children should be encouraged to improve their own performance by watching back a recording of it or listening to and acting on feedback from peers.

Reading and analysing

- Identify examples of figurative language within different poems – metaphor, simile, personification. Discuss the effect of these on the reader. Highlight examples within the text and annotate, describing the effect of the techniques. Provide response stems to support personal response, e.g. *It makes me imagine ...; It reminds me of ...; It makes it seem ...*. The Poetry hooks and Effect on Reader prompts could be used to support with this:
<https://www.lancashire.gov.uk/lpds/teaching-and-learning/primary/english-and-literacy/reading/> (found under 'Reading Response Prompts').
- Analyse the structural features of the poems by posing questions such as: *How many stanzas does it have? Does anything change from stanza to stanza? How many lines does it have? What kinds of lines are used? Are they 'end-stopped' or 'run-on' (i.e. is the meaning complete at the end of the line or does it run on to the next line? Does the poem rhyme? If so, what is the pattern of that rhyme? Is there a rhythm?*

- Children will be able to prepare, rehearse and perform a poem.
- Children will be able to improve their performance by listening to and acting on feedback.
- Children will be able to identify examples of figurative language within poems including metaphor, simile and personification.
- Children will be able to describe the effect of these on the reader.
- Children will be able to describe the structural features of poems.

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Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on examples of where poets have broken conventions to achieve specific effects.

- Select a suitable poem as a model for the children's own writing, e.g. *The Tide Rises, The Tide Falls* by Henry Wadsworth Longfellow or *Ocean Travel* by Jennifer Tweedie. Using techniques and prompts used in the reading phase, discuss the children's responses to the poem. Record these in reading journals.
- Analyse the structural features of the model poem, e.g. *How many stanzas does it have? Does anything change from stanza to stanza? How many lines does it have? What kinds of lines are used? Are they 'end-stopped' or 'run-on' (i.e. is the meaning complete at the end of the line or does it run on to the next line? Does the poem rhyme? If so, what is the pattern of that rhyme? Is there a rhythm?*
- 'Box-up' the text by drawing rectangles (or 'boxes') around sections of the text to create a planning and writing frame. For example, if using *The Tide Rises, The Tide Falls*, this might be:

Verse 1

The tide rises, the tide falls.

A series of events/actions describing twilight in a seaside town.

And the tide rises, the tide falls.

Verse 2

A series of events/actions describing night in a seaside town.

And the tide rises, the tide falls.

Verse 3

A series of events/actions describing morning in a seaside town.

And the tide rises, the tide falls.

- Support the children in gathering the ideas and language to use in their own poems. For example, if using *The Tide Rises, The Tide Falls*, provide opportunity for the children to work collaboratively to generate ideas of activities which take place at different times of the day in seaside towns, e.g. the shop owner opening up his rock and souvenirs shop, the fortune teller packing up for the day. Alternatively, linked to learning opportunities in history, the scenes being described through the poem could be holidays in Victorian or Edwardian times, or any other historical period studied as part of this theme. Support with still and moving images where appropriate, e.g. if focusing on the seaside, use a time lapsed clip such as this one taken in Florida to help children visualise the changes from morning to night: YouTube: SEASIDE FLORIDA BY DRONE! 4K DRONE AND TIMELAPSE! <https://www.youtube.com/watch?v=-27oVxWoqVI>. Display the ideas and language on the working wall to support the writing phase.

Learning outcomes

- Children will be able to identify where and how poets have deliberately broken conventions of writing.
- Children will be able to describe the effect of these techniques on the reader.
- Children will be able to describe the structural features of a poem.
- Children will be able to use a structure of a known poem to support their own writing.
- Children will be able to generate ideas and language for their own and others' writing.

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Writing

- Use shared writing techniques to model the writing of a new poem using ideas and language from the gathering content phase. The emphasis within poetry writing should always be on the effects created through careful and precise word choice. Reading domains 2a and particularly 2g from the LPDS Reading Domain Cards could be used to support this.
- Remind the children that poetry does not need to rhyme as this could limit the choice of vocabulary selected.
- Through shared writing, focus on skills – selecting appropriate vocabulary and language effects for impact, and breaking writing conventions for effect.
- Children follow the modelling from the whole class focus and write their own new poem(s).
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Children assess the effectiveness of own and others' writing in relation to audience and purpose. They suggest changes to vocabulary to enhance effects and clarify meaning.
- Ensure that children have the opportunity to learn and perform their own compositions for an audience.
- Children should be involved in evaluating and improving performances of compositions focusing on:
 - Intonation and volume.
 - Gesture and movement.
 - Audience engagement.

Learning outcomes

- Children will be able to write a poem, based on a model, which includes appropriate use of:
 - vocabulary and language effects for impact.
 - breaking writing conventions for effect.
 - careful selection of words – *specific nouns, well-chosen adjectives, verbs and adverbs.*
 - imagery – *similes, metaphors and personification.*
- Children will be able to perform, evaluate and improve their writing.

Scaffolded Outcome:

- A performance of poems learned by heart during the reading phase.
- Interesting and engaging poem(s) which are based on a model and linked to the theme.
- A performance of the new poem(s).

Independent extended writing outcome:

Cross curricular application:

Presentation

- Presentation of a poem to an audience e.g. assembly, other class, recorded for live playback. The performance could be recorded in books as QR codes so parents/ visitors etc. could view the performance.
- Presentation of a poem with imagery using artwork or ICT combining words, phrases, images and sounds e.g. PowerPoint or other presentational software.

For further information, please contact:

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